

HIST 300: Introduction to Public History
Denise D. Meringolo

What is Public History?

Public history is an interdisciplinary study of the past which is practiced as public service. Public historians help create historical understanding through active collaboration with a variety of partners, including self-identified community members, museum professionals, preservationists, business leaders and others. Public historians are trained to conduct research, to craft interpretations and to write well. Public historians are also prepared to work collaboratively with a variety of partners for whom an understanding of history can have immediate practical implications. Public historians produce original interpretations that build bridges between scholarship and everyday life by respecting the ways in which their partners and audiences use history, by balancing professional authority against community needs, and by valuing diverse epistemologies; Public historians recognize meaning and knowledge can come from lived experience as well as from formal study. Public historians are committed to truth and accuracy and they recognize that dialogue is the most effective way to promote learning and build understanding.

Course Objectives:

By the end of this semester, you should be able to

1. Demonstrate broad awareness of the field of public history as practiced in the North American context
2. Identify and use public history methodologies
3. Examine and evaluate the current state of the field and develop your own solutions for how public history might evolve
4. Evaluate examples of public history so you can become a more active participant whether as an audience member, a community partner, or a professional

Required Textbook

All Assigned readings will be available in Blackboard

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Course Description

This course will provide you with a basic introduction to public history. We will touch on three major elements of the profession. First, we will ask questions about how Americans think about and use the past. This will allow us to pay attention to the challenging role that audiences play in shaping interpretations of the past, exploring questions about the needs and desires of history consumers. Second, we will examine some of the events, trends, and conditions that led to the creation of the field. Third, we will explore some of the specific kinds of work that public historians do and uncover evidence and information about best professional practices. All the while, we will challenge ourselves to articulate the function and value of historical interpretation in public places.

The learning environment in this course is collaborative. The best practitioners of public history do not simply “present” the past to their audiences. Rather, they engage a variety of stakeholders in the process of historical inquiry, inviting them to participate in both shaping questions and arriving at original interpretations. Thus, this class will not simply tell you about public history; it will invite you to arrive at your own understanding of the field, enabling you to follow the questions that most interest you. Weekly meetings will include a mix of lecture, discussion and small group work. Over time, you will develop your own analytical tools to help you become a more active participant in the production of public history.

You are expected to come to class having completed the assigned reading and ready to participate actively and to communicate with one another respectfully.

Finally, because public history is a diverse field, no one practitioner has all of the experience and expertise necessary to provide a complete picture of the profession. Thus, over the course of the semester, a small selection of guest lecturers will address the class, sharing information about their work. These lectures serve two purposes. First, guest lecturers will provide you with a window into career opportunities in public history. Second, they will enable us to explore the extent to which the history of the field, its engagement with audiences, and its best practices remain more or less relevant to all public historians regardless of where they work.

Statement Regarding GEP Status and Program Requirements

This class was approved as a Social Science requirement by the University’s GEP Committee in October, 2013.

This class also fulfills a requirement for the Undergraduate Minor in Public History and for the Undergraduate Minor in Public Humanities.

***I reserve the right to make changes to the assignments and due dates in this syllabus.
It may also be necessary to change the dates of guest speakers to accommodate their professional schedules.***

Important Information Regarding University Policies and Resources

Student Safety and COVID-19

In response to the COVID-19 pandemic, it is understood that some students who are enrolled in classes that have an in-person component may have or develop COVID-19 related health concerns coming to campus to attend those classes this semester. No student shall be compelled to attend class or attend an assessment if they have COVID-19 related health concerns. However, for students enrolled in courses having a physical presence component who anticipate not being able to attend the in-person class sessions due to COVID-19 related health concerns, it is advisable to provide notice to the course instructor at the beginning of the term so that alternate arrangements can be made. Students enrolled in courses with an in-person component who develop COVID-19 related health concerns during the semester should immediately contact the course instructor to discuss alternative instructional arrangements.

Students enrolled in this course are expected to adhere to all UMBC policies, rules, and regulations, including COVID-19 emergency health and safety rules, policies, guidelines, and signage enacted for the UMBC community. For students attending in-person classes, signage, policies, rules, and/or guidelines may include but are not limited to specific requirements for face coverings, physical distancing, and sanitization, in addition to efforts to reduce density efforts that involve reductions in seating and room capacity. Please be aware that UMBC's COVID-19 emergency health and safety rules, regulations, policies, guidelines, and/or signage are subject to change as our public health crisis evolves. Any violation will be subject to disciplinary action and may include but not limited to immediate dismissal from the classroom, removal from the classroom and/or campus, a requirement to work remotely, and/or sanctions and conditions enumerated in the [UMBC Code of Student Conduct](#) that may entail suspension or expulsion from UMBC.

Student Disability Services (SDS)

UMBC is committed to eliminating discriminatory obstacles that may disadvantage students based on disability. Support services for students with disabilities are provided for all students qualified under the Americans with Disabilities Act (ADA & ADAAA) and Section 504 of the Rehabilitation Act who request and are eligible for accommodations. The Office of Student Disability Services (SDS) is the UMBC department designated to coordinate accommodations that would create equal access for students when barriers to participation exist in University courses, programs, or activities. If you have a documented disability and need to request academic accommodations in your courses, please refer to the SDS website at sds.umbc.edu for registration information and office procedures.

SDS email: disAbility@umbc.edu

SDS phone: (410) 455-2459

If you will be using SDS approved accommodations in this class, please contact me to discuss implementation of the accommodations. During remote instruction requirements due to COVID, communication and flexibility will be essential for success.

Statement of Academic Integrity

UMBC is committed to academic integrity. By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behavior are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. These principles and policies apply in both face-to-face and online classes. Resources for students about academic integrity at UMBC are available at <https://academicconduct.umbc.edu/resources-for-students/>.

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In addition, please be advised that the penalty for academic dishonesty –including plagiarism and other forms of cheating-- in any UMBC History Department course is an "F" for the course. ALL cases of academic dishonesty will be reported to the Academic Conduct Committee. For further definitions on what academic misconduct is and how to avoid it at all costs please see <http://library.acadiau.ca/tutorials/plagiarism/>

Food and Housing Insecurity

The UMBC Counseling Center offers confidential support for students dealing with a variety of issues. You can explore their services by visiting the website <http://counseling.umbc.edu/>. Do not hesitate to contact a counselor if you have questions or need support. The counseling center has a [list of resources](#) devoted to addressing needs created by the COVID-19 Pandemic. In particular, any student who has difficulty affording groceries or accessing sufficient food to eat every day, or who lacks a safe and stable place to live is urged to contact Doha Chibani, LCSW-C, Clinical Social Worker and Referrals Coordinator at the Counseling Center, Student Development and Success Center. Her telephone number is 410-455-2793. Her email is chibani1@umbc.edu. She will help you identify resources that can assist you. Finally, [Retriever Essentials](#) can provide you with access to healthy food and other essential supplies free of charge. Retriever Essentials has expanded its efforts to provide a meaningful response to needs created by the COVID-19 Pandemic.

Hate, Bias, Discrimination, and Harassment

UMBC values safety, cultural and ethnic diversity, social responsibility, lifelong learning, equity, and civic engagement. Consistent with these principles, [UMBC Policy](#) prohibits discrimination and harassment in its educational programs and activities or with respect to employment terms and conditions based on race, creed, color, religion, sex, gender, pregnancy, ancestry, age, gender identity or expression, national origin, veterans status, marital status, sexual orientation, physical or mental disability, or genetic information. Students (and faculty and staff) who experience discrimination, harassment, hate or bias or who have such matters reported to them should use the [online reporting form](#) to report discrimination, hate or bias incidents; reporting may be *anonymous*.

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Disclosures of Sexual Misconduct and Child Abuse or Neglect

UMBC's and Federal Title IX law prohibit discrimination and harassment on the basis of sex in University programs and activities. Any student who is impacted by sexual harassment, sexual assault, domestic violence, dating violence, stalking, sexual exploitation, gender discrimination, pregnancy discrimination, gender-based harassment or retaliation should contact the University's Title IX Coordinator to make a report and/or access support and resources:

Mikhel A. Kushner, Title IX Coordinator (she/her/hers) 410-455-1250 (direct line), kushner@umbc.edu

You can access support and resources even if you do not want to take any further action. You will not be forced to file a formal complaint or police report. Please be aware that the University may take action on its own if essential to protect the safety of the community.

If you are interested in or thinking about making a report, please see the [Online Reporting Form](#). Please note that, while University options to respond may be limited, there is an anonymous reporting option via the online form and every effort will be made to address concerns reported anonymously.

Notice that Faculty are Responsible Employees with Mandatory Reporting Obligations:

As an instructor, I am considered a Responsible Employee, per [UMBC's Policy on Sexual Misconduct, Sexual Harassment and Gender Discrimination](#). While I am here to listen and support you, and I want you to be able to share information related to your life experiences with me privately or through discussion and written work, I am required to report possible violations of the Policy to the University's Title IX Coordinator, even if a student discloses something they experienced before attending UMBC, so that the University can inform you of your [rights, resources and support](#).

You can make use of this support and resources even if you do not want to take any further action. You will **NOT** be forced to file a report with the police, but please be aware, depending on the nature of the offense, the University may take action. If you need to speak with someone in confidence, who does not have an obligation to report to the Title IX Coordinator, UMBC has a number of [Confidential Resources](#) available to support you:

- The [Counseling Center](#): 410-455-2472 / After-Hours 410-455-3230
- [University Health Services](#): 410-455-2542
- Pastoral Counseling via [Interfaith Center](#): 410-455-3657; interfaith@umbc.edu

Other Resources:

- [Women's Center](#) (for students of all genders): 410-455-2714; womenscenter@umbc.edu.
- [Shady Grove Student Resources](#), [Maryland Resources](#), [National Resources](#).

Child Abuse and Neglect

Please note that Maryland law and [UMBC policy](#) require that I report all disclosures or suspicions of child abuse or neglect to the Department of Social Services and/or the police.

Pregnancy

[UMBC's Sexual Misconduct, Interpersonal Violence, and Other Related Misconduct Policy](#) expressly prohibits all forms of Discrimination and Harassment on the basis of sex, including pregnancy. [Resources for pregnant students](#) are available through the University's Office of Equity and Inclusion. In addition, students who

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are pregnant may be entitled to accommodations under the ADA through the [Student Disability Service Office](#), and/or under Title IX through the [Office of Equity and Inclusion](#).

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Course Assignments:

A. In Class Assignments (10%):

Over the course of the semester, you will work several small-group discussion exercises designed to foster a collaborative learning environment. You can prepare for them by keeping up with the reading and using the guiding questions in the syllabus to help you approach the reading.

These assignments cannot be made up.

B. Two Short Reflective Papers (25%):

Paper One: Connecting with the Past 4 to 5 pages

Due no later than 11:59 pm on Sunday February 27

During Unit One, we looked at some of the foundations of public history. We paid particular attention to the reasons that audiences look to the past, we examined public historians' methods of interpretation, and we identified material culture and cultural landscapes as especially important in the practice of public history. With this new understanding and set of questions as background, write a short reflective paper about how, when, and why you connect with the past. Choose an artifact, a place, or a regular event that makes you think about your connection to the past. Describe it's specific meaning to you. How might you offer an interpretation of this thing, place, or event to a broader audience --whether that's just your friends or extended family?

To write this paper, think about the findings from *The Presence of the Past* and the description of engaged community research in the article about Shared Inquiry; think about Tilden's Principles and how they have inspired modes of communication and interpretation; think about the emotional impact that things and places can have and the beliefs we assign to them. How do these readings help you think about your own connections to the past --whether personal or national, recent or distant? How does reflecting on your personal connections with the past help you begin to define public history?

Paper Two: The Problem and the Promise of Museums 5 to 7 pages

Choose one of the following Options; Due no later than 11:59 pm on Sunday April 3

Option One: African artists, curators, and governments are pressuring European museums to return artifacts and human remains. What is at stake? What has happened? What should happen? While we have focused on the United States, our readings and class discussions regarding the history of museums, museum ethics, repatriation, and community-based museums can provide you with a foundation for answering these questions. Write a paper that: (1) Identifies the nature of the ethical problem (2) Identifies the arguments made on each side of the problem (3) Analyzes proposed solutions (4) Analyzes museums' responses (5) Arrives at a recommendation for how to proceed in an ethical manner. Draw on the following sources for background: NPR, [All Things Considered](#) (5 minutes), [Time Magazine](#), [Quartz](#), [African Weekly Brief](#), and [ArtWorld](#).

Option Two: After years of lobbying by Latinx curators, artists, and communities, the United States Congress has approved the National Museum of the American Latino. What is the purpose and value of this museum? What does it propose to do? What should it do? We have talked about both the history of museums and the specific, broad agenda that community-specific museums have advanced. Use our readings and class discussions regarding the history of museums, museum ethics, Indigenous Museums, and community-based museums as a foundation for answering these questions. Write a paper that: (1) Identifies the origins of the Museum (2) Identifies the arguments that led to the creation of the Museum (3) Analyzes the proposed mission and goals of the Museum (4) Considers additional goals the Museum might want to advance (5) Arrives at a recommendation for how the Museum should proceed. Draw on

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the following sources for background: [NPR, Weekend Edition](#) (4 minutes), [Time Magazine](#), [Invisible No More](#) (NPR story with link to Report), and [The American Latino Museum](#).

C. In-Class Quizzes (25%)

At the end of each course unit, we will have a brief unit quiz. You will help write the questions for these quizzes; at the end of each in class discussion, I will ask you to identify quiz questions. You will have 24 hours to complete the quiz.

D. Final Paper (40%):

Choose ONE of the following TWO options, 8 to 10 pages:

Due no later than 5:00 pm on Wednesday May 23

Option One: Public History Review

Write a review of an online public history project. The public history project you choose MUST have an interpretive component. It can be a digital exhibition or a digital walking tour or another kind of project, but it must include historical content organized to convey information about the past. That means a digital collection will NOT be a good choice, because it does not organize and interpret the collection for an audience. Use our course readings to help you offer a meaningful critique of the project. Make sure you footnote the project itself and any sources you choose to use to help with your analysis. Think about what you have learned about how people approach and use the past and write a thoughtful, critical, and constructive review that identifies who an exhibit is for and how well it works for its intended audience.

Option Two: Commemorating/Memorializing the Past

Are there any meaningful events, historic places, or significant individuals in your community's past, at your workplace, in a city you are familiar with, or even in your family that are rarely discussed or commemorated -- perhaps because they are difficult, problematic or because they challenge the reputations of those involved? Why do you think it should be remembered? How would you work to commemorate the event while maintaining respect for the difficult history portrayed? Use our course readings as a guide to help you think about design, process, and purpose. Make sure you cite the sources you choose to use.

Option Three: Wild Card

Do you have an idea about a paper you'd like to write or a project you'd like to create? Write a one paragraph proposal and send it to me NO LATER THAN May 1 for approval. Your paragraph should tell me what questions you want to answer, what sources/topics from class you want to use to explore those questions, what additional information you will look for, and what medium you'd like to use to present your ideas.

Weekly Assignments:

	UNIT 1: FOUNDATIONS	
By this Date	Read This	Be Ready to Talk About This
M, 1/31	Course Syllabus	What do I want or expect from this class? What question do I have about assignments? What did the Professor forget to include?
W, 2/2	<p>Definitions: What is “public history?” http://historicallythinking.org/episode-41-putting-the-public-in-front-of-history/ http://ncph.org/what-is-public-history/about-the-field/ http://mediacommons.org/alt-ac/pieces/vocation-public-history https://vimeo.com/channels/807631</p>	<p>Each of the readings, audio, and video selections I chose for today presents a slightly different definition of public history. There is also a definition of public history in the course syllabus. How do these selections reflect what you thought you knew when you signed up for class? How do these selections challenge what you thought you knew when you signed up for class? What is the relationship of public history to the larger discipline of history? What do you think is different about the two? Identify at least two ideas that you want to discuss further. Come to class ready to ask questions, make observations, and engage in discussion.</p>
M, 2/7	<p>Defining the Audience: What do we know about “the public?” Read “A Shared Inquiry into Shared Inquiry” Visit http://chnm.gmu.edu/survey/ Read the “Book Introduction,” paying particular attention to how the authors summarize their findings. Look at the Survey questions.</p>	<p>As the foundation for our semester long inquiry into public history, we will spend this week and next week thinking critically about the public history audience. Why do people visit museums and historic sites? Why do they collect things? What is it they are looking for when they look to the past? As you read the article and book chapter I assigned for today, identify some specific audience expectations. Can you relate to these expectations? Why or why not? What do you think might be useful for us to take away from these readings as part of our effort to understand public history as a cultural field and as a profession?</p>

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<u>By this Date</u>	<u>Read This</u>	<u>Be Ready to Talk About This</u>
W, 2/9	<p>Foundations of Interpretation: How do public historians communicate with the public? Selections from Interpreting our Heritage by Freeman Tilden will be provided to you during class.</p>	<p>Now that we've learned something about what audiences want when they approach the past, we will begin to think about how public historians translate audience interests into methods of communication. During today's class, you will work in small groups. Each small group will examine and prepare a very brief presentation regarding ONE piece of a foundational document in public history: Freeman Tilden's Principles of Interpretation. Together as a class, we will identify and discuss all of Tilden's Principles and discuss their potential usefulness. Come to class ready to talk to one another and work together on a short project.</p>
M, 2/14	<p>Interpretation Today: How has interpretation changed? Read in Blackboard: NPS 21st century interpretation Read: https://ncph.org/history-at-work/reinterpreting-freeman-tilden/ Read: https://ncph.org/history-at-work/meeting-people-where-they-are/ Foundations of 21st Century Interpretation (NPS) https://www.pbs.org/video/1812-niagara-frontier-native-interpretations/</p>	<p>This week, we return to our discussion of Tilden. This time we will be asking how --or if-- his Principles are still valuable, and examining more recent approaches. What do these readings suggest about how public historians think about interpretation today? What concerns do they have? What approaches do they take?</p>
W, 2/16	<p>How do we engage a divided and diverse public? Read: https://ncph.org/history-at-work/working-with-competing-histories/ Read and Watch: https://aaslh.org/a-few-simple-tips-for-public-historians-working-with-confrontational-visitors/ Watch (TW: gun death; grief) https://www.youtube.com/watch?v=ME8fresK5cc https://tinyurl.com/r877vx5z</p>	<p>Today we will open up a conversation that will really lie at the heart of our work all semester: how do public historians address audiences with different perspectives on the past? What do public historians do when audience members make incorrect or harmful claims? What are the four truths and how might that be useful as a guiding concept? As a method for framing dialogue? What does grief have to do with public history?</p>

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<u>By this Date</u>	<u>Read This</u>	<u>Be Ready to Talk About This</u>
M, 2/21	History from Things Visit http://www.tangiblethings.org/ Read the very short "About" Page Watch the video, "Introduction" (5 minutes) Watch the video, "This is not a Chair" (7 minutes) Watch the video, "A Toga in the Archive" (12 minutes)	We will close unit one by introducing foundational approaches to public history. Today we will examine material culture and collections. We will think about and discuss the following: How do public historians use artifacts –material culture—as historical evidence? What is the history of collecting? Who has organized collections and shaped the material record of the past? Why do the origins of collections matter?
W, 2/23	NO CLASS	
PAPER DUE	BY 11:59 PM SUNDAY FEBRUARY 27	
	<u>UNIT TWO: Museums</u>	
M, 2/28	Pitman, Bonnie. "Muses, Museums, and Memories." <i>Daedalus</i> 128, no. 3 (1999): 1-31. https://www.npr.org/templates/story/story.php?storyId=92388477	During this three week unit, we will look closely at the promise and the problem with museums. During week one, we will explore the history of museums. As you read and listens to the selections for Tuesday, think about the history of museums. What was their original function? What new functions were added over time? What do you think is particularly important for us--as either potential museum professionals or as museum visitors-- to understand about the roots and evolution of museums? What sorts of questions does this history raise for you?

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By this Date	Read This	Be Ready to Talk About This
W, 3/2	<p>https://www.youtube.com/watch?reload=9&v=Av_3tGceTvs (13:00)</p> <p>https://inclusivehistorian.com/view-from-the-field-equity-oriented-and-anti-racist-curatorial-practice/</p> <p>https://www.aam-us.org/2020/05/19/is-that-hung-white-a-conversation-on-the-state-of-museum-exhibitions-and-race/</p>	<p>As you read and listen to these selections, think about both the past and the future of museums. What are some of the ethical problems embedded in museums and their collections? How do contemporary curators seek to address these problems? Is there a future for museums? What should museums strive to become? What work must they do to get there?</p>
M, 3/7	<p>Loukaitou-Sideris, Anastasia, and Carl Grodach. "Displaying and Celebrating the "Other": A Study of the Mission, Scope, and Roles of Ethnic Museums in Los Angeles." <i>The Public Historian</i> 26, no. 4 (2004): 49-71.</p> <p>https://www.smithsonianmag.com/smithsonian-institution/fifty-years-ago-idea-museum-people-came-age-180973828/</p> <p>Bunch, Lonnie, and Anthony Bogues. ""THIS MUSEUM IS ABOUT AMERICAN IDENTITY AS MUCH AS IT IS ABOUT AFRICAN AMERICAN HISTORY": An Interview with Lonnie Bunch." <i>Callaloo</i> 38, no. 4 (2015): 703-09.</p> <p>Salazar-Porzio, Margaret. "Practicing Public History: California Stories at the Smithsonian." <i>Southern California Quarterly</i> 98, no. 1 (2016): 106-21.</p>	<p>Now that we have looked critically at the problems embedded in the history of museums and their collections, let's look more closely at the potential of museums to serve communities. As you read, think about the particular role that ethnically or racially specific community-based museums can play. What are the origins and goals of these institutions? What have they been able to accomplish that seems promising or noteworthy? What lessons or ideas do you think is most important to take away from the history of these institutions?</p>

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<u>By this Date</u>	<u>Read This</u>	<u>Be Ready to Talk About This</u>
W, 3/9	<p>Case Study: Amy Lonetree. "Missed Opportunities: Reflections on the NMAI." <i>American Indian Quarterly</i> 30, no. 3/4 (2006): 632-45.</p> <p>https://www.youtube.com/watch?v=w0wZIEggi-I (30 minutes)</p> <p>https://www.youtube.com/watch?v=DJYS9C06_qY</p> <p>Esther, Mesa Verde</p>	<p>This week we will look closely at the relationship between Native American people and Museum institutions. As you read, think about how our previous discussions about the problem and the promise of museums manifests in specific ways for Native people. What are some of the dimensions of this problem? What have been the experiences of Native people? What solutions have Native people proposed?</p> <p>Native American lobbying eventually resulted in a new law -- the Native American Graves Protection and Repatriation Act. What are the parameters and requirements of this law? What issues does it resolve? What is left unfinished?</p>
M, 3/14	<p>Public History and Film Listen to the BackStory episode "Real to Reel"</p> <p>Melissa Ooten and Sarah Trembanis, "Filming Eugenics: Teaching the History of Eugenics Through Film"</p>	
W, 3/16	<p>GUEST SPEAKER: Joe Tropea, Curator of Films and Photographs at Maryland Center for History and Culture</p>	
<u>SPRING BREAK</u>	<p>NO CLASS MARCH 21 or March 23</p>	

By this Date	Read This	Be Ready to Talk About This
M 3/28	<p>UNIT THREE: Archives as Sites of Public History</p> <p>https://ncph.org/history-at-work/archives-home-movies/</p> <p>https://ncph.org/history-at-work/archives-series-refugee-experience/</p> <p>https://www2.archivists.org/careers/beanarchivist</p> <p>Peter J. Wosh, “Reflections on Public History and Archives Education, <i>Journal of Archival Organization</i>, 15:3-4, 95-99,</p> <p>https://hub.jhu.edu/2020/12/09/johns-hopkins-ties-to-slaveholding-reexamined/</p>	<p>History students are often interested in careers in the archives, but what does that mean? What is the relationship between public history and archives management? What similarities exist between the professions? What is different? What are examples of archival work as public history?</p>
W 3/30	<p>https://er.educause.edu/articles/2017/10/participatory-and-post-custodial-archives-as-community-practice</p> <p>https://tah.oah.org/content/crowdsourcing-digital-public-history/</p> <p>https://commonslibrary.org/crowdsource-your-archives-3-examples-of-community-based-approaches/</p> <p>https://www.archivingpoliceviolence.org/</p>	
PAPER DUE	SUNDAY APRIL 3 BY 11:59 PM	
	UNIT FOUR: Landscape Preservation	
M 4/4	<p>History from Place</p> <p>Watch Cultural Landscapes “Places that we Look at Every Day, but Often Don’t Really See” (40 minutes)</p> <p>https://www.ncptt.nps.gov/blog/cultural-landscapes-places-that-we-look-at-every-day-but-often-dont-really-see/</p>	<p>Public historians are most often working in the context of specific places. Whether they are working in a historic house museum or in a national park site, they think about these locations as part of larger cultural landscapes. Today, we will think about and discuss the concept of a cultural landscape. How do public historians think about places and landscapes?</p>

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		What are some of the challenges of “seeing” cultural landscapes? What is the role of the public historian in places?
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<u>By this Date</u>	<u>Read This</u>	<u>Be Ready to Talk About This</u>
W, 4/6	<p>https://forum.savingplaces.org/learn/fundamentals/preservation-law/federal https://www.smithsonianmag.com/history/how-historic-preservation-shaped-early-united-states-180974871/ https://inclusivehistorian.com/historic-preservation/</p>	<p>The readings and lecture for today will introduce you to preservation policies and point to some of contemporary preservation practices. You will be adding to your understanding of the complex roots of the public history field and you will think about how preservation can become a broadly inclusive practice.</p>
M, 4/11	<p>https://inclusivehistorian.com/plantations/ https://www.postandcourier.com/news/despite-pushback-charleston-historic-sites-expand-their-interpretation-of-slavery/article_d8786e3c-c5e4-11e9-a77a-13ef0ca177de.html https://www.smithsonianmag.com/history/inside-america-auschwitz-180958647/</p>	<p>Today we are examining a persistent problem in the field of preservation and cultural landscape interpretation: how do we tell the history of slavery? As you read these selections, consider the history of preservation as well as its future. What particular problems do plantations pose? What is the relationship between tourism and public history? Can cultural landscapes be sites of dialogue? What do we need to consider when asking frontline interpreters and tour guides to share traumatic history with tourists and other site visitors?</p>
W, 4/13	<p>Guest Speaker: Ana Lucia Araujo</p>	<p>Please read the introduction and conclusion to Dr. Araujo's book (in Blackboard)</p>
	<p>UNIT Five: Issues in Public History</p>	
M, 4/18	<p>https://inclusivehistorian.com/memorials-and-monuments/ https://www.npr.org/2020/06/23/881992636/should-statues-of-historic-figures-with-complicated-pasts-be-taken-down https://www.nationalgeographic.com/history/article/confederate-monuments-fall-question-how-rewrite-history https://www.smithsonianmag.com/history/why-just-adding-context-controversial-monument-may-not-change-minds-180976583/</p>	<p>There has long been a conversation about the future of monuments to the Confederacy, but that conversation has accelerated since 2015. This short unit will focus on the past and future of Confederate Monuments, but it will also ask broader questions about the role and purpose of monuments in our contemporary society. Must monuments be permanent? Under what conditions should they be removed or altered? How should a decision about the removal of a monument be made? Who should be involved? Who gets the final say?</p>

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W, 4/20	NO CLASS	

By this Date	Read This	Be Ready to Talk About This
M, 4/25	<p>https://monumentlab.com/about</p> <p>Monuments Lab Field Trip</p> <p>https://monumentlab.com/podcast/monument-to-lucy-gonzalez-parsons-with-eric-garcia-new-monuments-for-new-cities</p> <p>https://www.ted.com/talks/matt_kenyon_a_secret_memorial_for_civilian_casualties?language=en</p>	<p>Is there a future for monuments? What purpose should they serve? What design elements should they include? How can we change their function?</p>
W, 4/27	In Class Assignment	Design Your Own Monument
M, 5/2	<p>http://delraybeachhistory.org/nostalgia-a-path-to-the-past-2015-annual-meeting-keynote-2/</p> <p>wendycitychicago.com/history-vs-nostalgia/</p> <p>https://www.smithsonianmag.com/history/how-statue-st-louis-namesake-undercores-battle-between-nostalgia-and-history-180975273/</p>	<p>Many historians make a sharp distinction between "heritage" and "history." Over the course of this semester, we have looked critically at many of the inequities and falsehoods deeply embedded in public history institutions. We have also looked at contemporary public historians' efforts to build a more inclusive, more accurate, and more relevant public history landscape and profession. The question remains: how do public historians engage with audiences and stakeholders who misremember the past? We must begin with the unwavering assertion that all public history dialogues must be grounded in forensic truth. But what about versions of the past that are not exactly lies, but colored by nostalgia? What about the belief that the past was easier, or better in some way? Are public historians supposed to correct people's perceptions? Is there any value to nostalgia in the realm of collaboration?</p>

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<p>W, 5/4</p>	<p>https://www.oralhistory.org/about/do-oral-history/ https://lgbthistory.pages.roanoke.edu/ https://anchor.fm/swvalgbtqhistory</p>	<p>Public Historians are among the many kinds of professionals -- including social workers, medical professionals of all kinds, ethnographers, and others-- who use oral history as a core methodology. Oral history can be a powerful counter to exclusive, incomplete, or misleading pasts. It can also be a place where nostalgia comes into play. What is oral history? What is its value? How do public historians use oral history for developing stories and interpretations? If oral history is not necessarily about collecting forensic truths or facts, what kinds of historical information does it allow us to collect and consider?</p>
<p>M, 5/9</p>	<p>Guest Speaker TBD (Kevin Strait?)</p>	
<p>W, 5/11</p>	<p>https://clioandthecontemporary.com/2020/04/25/public-history-and-dark-tourism/ https://www.bbc.co.uk/sounds/play/p08vt3c8 https://nursingclio.org/2015/10/29/ghosts-are-scary-disabled-people-are-not-the-troubling-rise-of-the-haunted-asylum/ https://armstrongtourguide.wordpress.com/about/history-3800/culture/how-savannahs-haunted-tours-promote-intimacy-with-public-history/</p>	
<p>M, 5/16</p>	<p>https://ncph.org/history-at-work/report-public-history-education-and-employment/ https://ncph.org/wp-content/uploads/The-Public-History-Navigator-2015-Web.pdf https://ncph.org/jobs/ https://jobs.aaslh.org/ https://archivesgig.com/</p>	<p>So. I've piqued your interest. You're wondering if there's a future for you in public history. What is the job market like? What do employers want? What jobs are you qualified for with a BA? What should you consider before choosing a graduate school? As you review the materials for today, select a job or two that appeals to you. Make a list of the necessary qualifications. Look at the salaries. Bring your observations and your questions.</p>
<p>W, 5/23</p>	<p>FINAL PAPER DUE BY 5:00 PM</p>	