

HISTORY 578 – SECTION # 001**INTRODUCTION TO PUBLIC HISTORY****Professor:** Paul J. P. Sandul**Email:** sandulpj@sfasu.edu**Phone:** 468-6643**Office:** Liberal Arts North (Vera Dugas) # 363**Office Hours:** T/Th 11am-12:30pm; W, 8:30-10:30am**Department:** History**Class meeting time and place:** History Dept. Conference Room / 6-8:30pm**GENERAL BULLETIN COURSE DESCRIPTION:**

An introduction to the ways in which traditional academic history and public history complement and enrich one another. Addresses historical work in such areas as oral history, historical societies, editing projects, businesses, libraries, historic preservation projects, museums, and archives. Includes lectures, guest speakers, field trips, individual projects.

PROFESSOR'S COURSE DESCRIPTION:

This is a reading-discussion-lecture course (so three times the fun) on the many classic and late-breaking developments in the exciting world of public history. The three primary aims are: (1) to introduce you to the practice of public history and what it is, exactly (or so many think); (2) look at leading fields associated with public history, such as museums, historic preservation, cultural resources management, oral history, archives, and commemoration; and (3) ponder some of the interests, issues and problems, demands and concerns of public history and history in the public.

PROGRAM LEARNING OUTCOMES:

The SFA History Department has identified the following Program Learning Outcomes (PLOs) for all SFA students earning an M.A. degree in History:

1. The student will be able to explain the key issues and developments in at least two historical periods (one per course).
2. The student will be able to identify the main historical works and interpretive debates associated with an event or period.
3. The student will be able to locate, identify, and critically analyze primary sources.
4. The student will be able to research and analyze effectively an issue or topic in writing.
5. The student will be able to present written work in an appropriate academic style, including the proper citation of sources using Chicago Manual of Style (15th or most recent edition).

This section of this course will focus on PLOs 1-5.

STUDENT LEARNING OUTCOMES FOR HISTORY 578:

A student who completes this course will be expected to be able to: (1) demonstrate a thorough working knowledge of public history and its practice; (2) recognize the significance of history outside academia; (3) demonstrate an awareness of the intimate relationship between historical narrative and personal and community identity; (4) complete a term paper about a field associated with public history to gain more awareness; and (5) critically analyze and present written work associated with public history

REQUIRED TEXTS:

1. Adair, Bill, Benjamin Filene, and Laura Koloski, eds. *Letting Go? Sharing Historical Authority in a User-Generated World*. Philadelphia, PA: Pew Center for Arts & Heritage, 2011.
2. Blouin, Francis X. and William G. Rosenberg, eds. *Processing the Past: Contesting Authority in History and the Archives*. New York: Oxford University Press, 2011.
3. Cauvin, Thomas. *Public History: A Textbook of Practice*. New York : Routledge, Taylor & Francis Group, 2016.
4. De Groot, Jerome. *Consuming History: Historians and Heritage in Contemporary Popular Culture*. London: Routledge, 2009.
5. De Groot, Jerome. *The Historical Novel*. London: Routledge, 2009.
6. Denise Lawrence-Zuniga, *Protecting Suburban America: Gentrification, Advocacy and the Historic Imaginary*
7. Glassberg, David. *Sense of History: The Place of the Past in American Life*. Amherst: University of Massachusetts Press, 2001.
8. Gobel, David Walter and Daves Rossell, eds.. *Commemoration in America: Essays on Monuments, Memorialization, and Memory*. Charlottesville: University of Virginia Press, 2013.
9. Kean, Hilda, and Paul Martin. *The Public History Reader*. London; New York : Routledge, Taylor & Francis Group, 2013.
10. King, Thomas F. *Cultural Resource Laws and Practice*. Fourth Edition. Lanham, MD: AltaMira Press, 2013.
11. Landsberg, Alison. *Engaging the Past: Mass Culture and the Production of Historical Knowledge*. New York : Columbia University Press, 2015.
12. Meringolo, Denise D. *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History*. Amherst: University of Massachusetts Press, 2012.
13. Simmons, John E. *Museums: A History*. Rowman & Littlefield Publishers, 2016.
14. Thompson, Paul. *The Voice of the Past: Oral History*. Third Edition. Oxford: Oxford University Press, 2000.
15. Tyrrell, Ian R. *Historians in Public: The Practice of American History, 1890-1970*. Chicago: University of Chicago Press, 2005.
16. Tyson, Amy. *The Wages of History: Emotional Labor on Public History's Front Lines*. Amherst: University of Massachusetts Press, 2013.

ADDITIONAL READING MATERIAL (PROVIDED BY PROFESSOR):

In the “Schedule” section of this syllabus, you will see I additional reading materials assigned at various points in the semester. All such materials are available on D2L.

COURSE REQUIREMENTS (IN POINTS):

Discussion Participation: 50
 Discussion Facilitator: 150
 Discussion Recorder: 150
 Book Reviews: 300 points
 Historical Fiction Presentation: 50
Final Paper: 300

Total: 1,000

GRADING SCALE (IN POINTS):

A 900-1000
 B 800-999.9
 C 700-799.9
 D 600-699.9
 F 0-599.9

COURSE REQUIREMENTS:**1. ATTENDANCE POLICY :**

Attend all classes, please.

2. DISCUSSION PARTICIPATION (OUT OF 50 POINTS):

Much of this class revolves around discussion. You are expected to show up to class prepared, having read the assigned readings, and ready to participate in class discussion and activities.

In fact, while a huge scholarly literature exists on the use of discussions in graduate student courses, almost all of them narrow on moving students from passive learning to active participation, with an eye on helping them develop skills necessary for post-graduate work. Simply put, the scholarly literature on student learning overwhelmingly indicates that discussions increase student learning. In addition, those wacky cognitive psychologists tell us people are more likely to remember something if they think about it and ponder its relationship to other things, rather than if they hear it from other people, such as through lecture.

Some of the main purposes for using discussions in graduate-level courses like this one include: (1) to raise the level of student involvement in the classroom; (2) to develop the individual skills of formulating and expressing ideas and opinions; (3) to help students learn to evaluate the logic of—and evidence for—their own and others' positions; (4) to increase students' appreciation for complexity of issues; (5) to develop listening and critical thinking skills; (6) to increase students' intellectual agility; (7) to develop skills of synthesis and integration; and (8) to develop motivation for further learning.

Given all the above, in this class, we will therefore have discussions and you are expected to participate in them—to the point of earning (or not) points for the course. If you have some anxieties, know that such is normal (if you have documented ones, please come talk to me about such and I will react accordingly).

Ultimately, take solace in the fact that this is a friendly environment and safe zone to participate in class discussion. Also, of all the places in the world to sound out your ideas and thoughts, even if not fully formed or even incorrect at the end of the day, the college graduate course is an exemplary one and no harm will come to you for talking things out in class. Hence, the Golden Rule of the class is, well, the Golden Rule: “Do unto others . . .” That is, no insulting or otherwise putting down fellow classmates (and, perhaps without saying, explicitly racist, sexist, and homophobic speech are the exceptions to this open invitation to otherwise speak freely in class—such speech, in other words, is not welcomed in this class). Insults of others and derogatory speech will not be tolerated. In fact, I look kindly on words of encouragement and positive reinforcement.

Discussion Participation– What to do: All students should do the following to prepare for—and participate in—class discussion.

- Prepare by thoroughly reading all the assigned material (I recommend reading the introductions more than once), and having a solid understanding of the big-picture of the readings as well as the details.

- Because no one should know substantially more than others about the topic/s, students should feel responsible for doing any supplemental reading/searching for components or background of the readings that they do not understand to share with the group.
- Each student (including a Discussion Facilitator and Discussion Recorder) must write down two topics to talk about during the discussion and provide it to the Discussion Recorder and Discussion Facilitator at the start of the class (Recorder and Facilitator described below).
 - Some ideas for types of topics to discuss include, but are not limited to: delving deeper into a particular research area; exploring the evidence the author or authors provide for any of their conclusions; expanding on an implication of any particular reading; exploring the implications of any particular reading for understanding both the discipline of history broadly conceived and for different disciplinary areas; or for how the research could be applied in a variety of different capacities.
 - Obviously, the possibilities are endless.
- Each student must provide insights, questions, and answers to posed questions from the Facilitator or Recorder, not to mention the professor and fellow students in general.
- Actively listen to fellow group participants and respond to each other's comments rather than just bringing your own comments to the table.

3. DISCUSSION FACILITATOR (50 POINTS EACH; 150 POINTS OVERALL) AND DISCUSSION RECORDER (50 POINTS EACH; 150 POINTS OVERALL):

Note #1: while we have fourteen sets of readings/weeks, we will not have discussion facilitators or recorders on Weeks 6 and 12, leaving us 12 weeks/readings to account for discussion facilitators and recorders. Seeing how four of you are in this course, we will divide and conquer evenly with each of you serving as discussion facilitators or recorders three times each.

Note #2: For Discussion Facilitator and Discussion Recorder you will grade yourself. Simply inform me of how many points you earned and, briefly, why (tell me in an email within a week after serving as such; e.g., "Hey Doc Awesome, I am giving myself 45 points for being a discussion facilitator for week 3 because . . .").

Discussion Facilitator - What to Do: The facilitator is a so-called servant to the group. Indeed, facilitation is about seeing what the group needs to move forward and providing guidance and empowering the group; to do so, the facilitator can use any of the following strategies to facilitate the discussion:

- Ask questions: To inspire a response is perhaps the most important strategy of the facilitator. Questions should be open-ended questions, such as "what, how, who, why" type questions that encourages brainstorming and creativity.
- Probe in-depth into a comment/idea: Encourages more in-depth analysis, such as, "Why did you say that?" or "Could you be more specific?"
- Paraphrase: Only for clarification of a comment made by a student, not to evaluate or improve it.
- Refer back to earlier comments: Which ties the discussion to previous student's contributions.
- Be comfortable with silence: The facilitator must be willing to wait once a question is posed, as people need time to think and frame a response. Thus, a facilitator should not step in and answer one's own question.

- Give positive reinforcement: This is a way to encourage participation, especially to students who are quieter.
- Include quieter members: Some ways to draw people out are to ask students directly for their opinion on something that has been brought up, to refer back to comments that quieter people make to draw them out further, or to break the class into smaller groups or pairs that then report to the larger group.
- Shift perspective of the discussion: If all students seem to agree, it may be less likely that a single or few students who feel differently would speak up. To get these students to speak up, the facilitator can ask if there “might be another viewpoint that could be missing from the discussion.” In addition, the facilitator can ask for the implications of the topic or a big-picture question; or the facilitator can ask for a specific example or for details to enrich the discussion that may be at too broad of a level.
- Summarize: Occasional summary is helpful to keep the group focused. The facilitator can briefly summarize what has been said before moving on. Alternatively, the facilitator can ask for someone else to summarize, but it is important that enough time is provided for students to think before answering.

Discussion Recorder - What to Do: The recorder is also a so-called servant to the group and is responsible for being the memory of the discussion group and record participants contributions (i.e., providing the information the professor will need to assign discussion participation grades at the end of the class). The recorder should do the following.

- At the beginning of the discussion session, the recorder will write down the discussion topic(s) on the whiteboard from each group participant. Thereafter, the recorder will “cross” topics off the list.
- The recorder will take notes during the discussion for later distribution to the group.
- By the end of the discussion, the recorder will have compiled a list of “take home messages” and share them with the group participants;
 - Actually, if possible, displaying this list on the whiteboard as it develops helps the most.
- After class, the recorder will: (1) transcribe discussion notes and the list of discussion topics; and (2) provide a summary or synthesis of the discussion
 - Create this in word.doc and follow the formatting rules described for book reviews (except you do not need to use endnotes or provide a bibliography).
 - Have this out by the Sunday evening following discussion.
- The recorder is also encouraged to participate as a discussion participant as well; however, it is recognized that the recorder has the added job of keeping some written record of the discussion, which requires a lot of attention.
- That said, because the recorder often has a good overview of the discussion, please feel free to help the facilitator move the discussion along if needed/desired.

Discussion Facilitator =

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|---------------------------|-----------------------------|
| 1. Week 2, Jan. 25: _____ | 7. Week 10, Mar. 22: _____ |
| 2. Week 3, Feb. 1: _____ | 8. Week 11, Mar. 29: _____ |
| 3. Week 4, Feb. 8: _____ | 9. Week 13, Apr. 12: _____ |
| 4. Week 5, Feb. 15: _____ | 10. Week 14, Apr. 19: _____ |
| 5. Week 7, Mar. 1: _____ | 11. Week 15, Apr. 26: _____ |
| 6. Week 8, Mar. 8: _____ | 12. Week 16, May 3: _____ |

Discussion Recorder =

- | | |
|---------------------------|-----------------------------|
| 1. Week 2, Jan. 25: _____ | 7. Week 10, Mar. 22: _____ |
| 2. Week 3, Feb. 1: _____ | 8. Week 11, Mar. 29: _____ |
| 3. Week 4, Feb. 8: _____ | 9. Week 13, Apr. 12: _____ |
| 4. Week 5, Feb. 15: _____ | 10. Week 14, Apr. 19: _____ |
| 5. Week 7, Mar. 1: _____ | 11. Week 15, Apr. 26: _____ |
| 6. Week 8, Mar. 8: _____ | 12. Week 16, May 3: _____ |

4. BOOK REVIEWS (WORTH 30 POINTS EACH; 300 POINTS OVERALL):

***Note:** You are required to turn in ten reviews out of the fourteen possible weeks when we have readings assigned. If you miss a week or more, then those will be your missed ones. If you turn in all papers or even more than ten, then I will simply drop the worst grade(s).*

What to do: In about four pages (excluding title page, endnotes, and bibliography—**all of which you must have**): (1) define the thesis or theses of all the works read for that week; (2) plus give a content summary and analysis; (3) concluding with your personal reaction.

To **define a thesis** you are trying to give a brief explanation of the author's or authors' purpose, i.e., the overall point. Please make this very clear in the first paragraph of your review, filling the blessed introductory paragraph out with the major points/ideas/examples you will discuss in your review to show/reveal the thesis or theses you have just identified. Note that this introduction will also include a reference to your reaction, i.e., some kind of statement of how effective the thesis/theses and/or various arguments were in the reading(s) you are reviewing.

A **content summary** is a summary of the entire work or works. Be concise, no need to give a chapter-by-chapter replay. I know what was written, I am seeing if you do. I simply want to see you: (a) pick up on the key issues; and (b) wrap them into a general thesis you provided in your first paragraph.

Analysis is flushing out essential features and their relations with material covered in class.

Let me be clear: content summary and analysis should be the bulk of your paper and should blend in the text of your paper (so do not use subheadings as replacements for good topic sentences). Be sure to relate the material in question to what we discuss in earlier classes and with other materials that we have read. Specifically, then, incorporate class discussion and other readings into your analysis to show you have a command of the material at hand (do not just simply endnote it). Obviously, this will get more nuanced as both the class progresses and your understanding of public history deepens—but note that I am a stickler for asking you to incorporate past readings into your current review paper. You will be dinged for not doing so.

Finally, give me a summary of your (intelligent) reaction to the assigned reading(s). This does not include, by the way, your feelings about the prose or vocabulary. Rather, focus on the merits of what was presented or argued.

PLEASE NOTE: First, all assignments are to be turned in to me as (a) hardcopies in class and (b) as digital copies uploaded to the D2L drop box for this class. **Second**, all written assignments must follow *Chicago Manual of Style* and formatting requirements. To review such, see the *Chicago Manual of Style*. Make sure that you endnote correctly and that you use the English language properly. If you fail to submit the paper in proper format, if your paper is semiliterate, or if your paper is full of high-school errors, I will not even accept the paper and ask you to rewrite it (we can go over the mistakes together, of course). Here is a link to a quick guide online for Chicago: http://www.chicagomanualofstyle.org/tools_citationguide.html.

Format

- Title page: with no number on it. And the title page is considered 0. Therefore, the first non-title page of anything you write for me should be numbered as 1, with subsequent pages numbered accordingly (place the number in the upper right).
- Times New Roman: Yes, this font is the most boring font known to humankind, but still use it please; precisely because uniformity and standardization across all papers and all students makes things easier on me (and that is what matters, after all!).
- 12-point font.
- Double spaced.
- You can print on both sides of the paper if you want.
- Endnotes (not footnotes): again, I like uniformity and standardization across all papers and all students.
- Bibliography: Do this. Moreover, take it seriously, please. Even if you are reviewing only one book! Actually, if you are writing good and most excellent reviews for me, then you will be incorporating other material and, hence, abracadabra, your bibliography will always have more than just one reference.

5. Historical Fiction Presentation (out of 50 points):

During week 12, on April 5, we will be discussing Jerome De Groot's *The Historical Novel*. In addition to this reading, you are also required to read an actual historical novel (you will have a choice of several that I will make available to you on D2L). While we will spend roughly the first half of class discussing De Groot's book on its own terms, we will then shift toward individual presentations on the historical novels you each read, with the expectation that you will

not only tell us all about the blessed novel, but also that you will make direct and meaningful connections to De Groot's book. You each will have 20 minutes. Presentation: Please bring handouts and, if desired, prepare a PPT.

6. FINAL PAPER (OUT OF 300 POINTS):

Final Draft Due during finals week by 5/17, 4pm, in my office/history department box.

While this will be discussed more in class, you are to write a paper of a minimum ten pages to maximum fifteen pages on one field of public history that interests you (e.g., oral history, historic preservation, cultural resources management, museums, or archives). Besides relevant books assigned for the course, which I will expect you to use and to continue to reference to throughout, you are required to seek out at least five additional books (but more is appreciated), plus any relevant articles, that apply to your chosen field. While I will help you find books, I expect you to search out some on your own as well. The overall purpose is to review the history, evolution, methodology, and best practices of your chosen field. Keep in mind, also, that as a public history graduate student, your public history project that is your cumulative project to earn your MA degree requires a chapter on the history, evolution, methodology, and best practices associated with a field relevant to your project. Ideally, this will be the basis for that chapter. You are welcome!

Rough Draft: While I will not grade a rough draft, please turn one into me during Week 14, April 19. Simply put, I will not accept your final paper without you having turned in the rough draft first. And, as a rough draft, I will expect it to be as solid as a rough draft could ever be. Ultimately, this will give me enough time to give you solid feedback and signpost any warnings or problems well before you turn in the final draft. You are welcome!

ACADEMIC INTEGRITY (A-9.1):

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism. Definition of Academic Dishonesty: Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's paper without giving the author due credit. Please read the complete policy at http://www.sfasu.edu/policies/academic_integrity.asp

WITHHELD GRADES (SEMESTER GRADES POLICY, A-54) :

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade

automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for computing the grade point average.

STUDENTS WITH DISABILITIES:

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to <http://www.sfasu.edu/disabilityservices/>.

COURSE SCHEDULE

*Note: The book Public History: A Textbook of Practice by Thomas Cauvin is referred to as “**PH Textbook**” and The Public History Reader by Hilda Kean and Paul Martin is referred to as “**PH Reader**.”*

INTRODUCTIONS AND WELCOMES

- **Week 1, Jan. 18** - Introductions and Syllabus Review (Discuss: What is Public History).

THE HISTORY OF PUBLIC HISTORY

- **Week 2, Jan. 25** - Read Meringolo’s *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History*; short excerpt from Cathy Stanton’s *The Lowell Experiment* (on D2L); PH Textbook: “Introduction”; and PH Reader: “Introduction” and chs. 6 and 13.
- **Week 3, Feb. 1** – Read Tyrrell’s *Historians in Public: The Practice of American History, 1890-1970*.

THE BIG 5: ORAL HISTORY, MUSEUMS, ARCHIVES, CULTURAL RESOURCE MANAGEMENT, AND HISTORIC PRESERVATION

- **Week 4, Feb. 8** - Read Thompson’s *The Voice of the Past: Oral History*; PH Textbook, ch. 3; and PH Reader, ch. 17.
- **Week 5, Feb. 15** - Read Simmons’s *Museums: A History*; PH Textbook, chs. 1 & 6; PH Reader, chs. 8 & 9.
- **Week 6, Feb. 22** - Read Blouin and Rosenberg’s *Processing the Past: Contesting Authority in History and the Archives*; PH Reader, ch. 11; and short excerpts by Posner (“Some Aspects of Archival Development Since the French Revolution”) and Jenkinson (“Reflections of an Archivist”) found on D2L. **Guest: Van Zbinden from the Clinton Presidential Library.**
- **Week 7, Mar. 1** - Read King’s *Cultural Resource Laws and Practice*; and PH Textbook, ch. 2.
- **Week 8, Mar. 8** - Read Lawrence-Zuniga’s *Protecting Suburban America: Gentrification, Advocacy and the Historic Imaginary*.

SPRING BREAK

- **Week 9, Mar. 15:** No Class for Spring Break.

COMMEMORATION, MEMORIALIZATION, AND MEMORY

- **Week 10, Mar. 22** - Read Gobel and Rossell’s *Commemoration in America: Essays on Monuments, Memorialization, and Memory*; PH Reader, chs. 3, 7, and 19.
- **Week 11, Mar. 29** - Read Glassberg’s *Sense of History: The Place of the Past in American Life*; PH Reader, ch. 4; and Sandul’s “Suburban Memory Works” (on D2L).

MASS/POPULAR CULTURE

Note: The following readings are applicable for the next three weeks' readings (weeks 12, 13, and 14) on *Mass/Popular Culture* (hence, any discussion facilitator for any of these weeks can draw on these readings each week): PH Textbook, chs. 4 & 7; and PH Reader, chs. 1 & 2.

- **Week 12, Apr. 5** - Read De Groot's *The Historical Novel* and one historical novel found on D2L. **DUE: Historical Novel Presentations.**
- **Week 13, Apr. 12** - Read Landsberg's *Engaging the Past: Mass Culture and the Production of Historical Knowledge*.
- **Week 14, Apr. 19** - Read De Groot's *Consuming History: Historians and Heritage in Contemporary Popular Culture*. **DUE: Rough Drafts of Final Papers.**

PUBLIC HISTORY TODAY

- **Week 15, Apr. 26** - Read Tyson's *The Wages of History: Emotional Labor on Public History's Front Lines*.
- **Week 16, May 3** - Read Adair, Filene, and Koloski's *Letting Go? Sharing Historical Authority in a User-Generated World*; PH Textbook, chs. 8, 10, 11, 12, 13; and PH Reader, ch. 5.

FINALS WEEK

- **Week 17, May 17** - No class, but final paper is due to my office/history department box by 4pm, Wednesday, May 10.