

HISTORY 5335 – SECTION # 001

INTRODUCTION TO PUBLIC HISTORY

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Office Hours: TBA

Department: History

Class meeting time and place: F-475, Wed., 6-8:30pm

COVID-19 MASK POLICY:

Masks (cloth face coverings) must be worn over the nose and mouth at all times in this class and appropriate physical distancing must be observed. Students not wearing a mask and/or not observing appropriate physical distancing will be asked to leave the class. All incidents of not wearing a mask and/or not observing appropriate physical distancing will be reported to the Office of Student Rights and Responsibilities. Students who are reported for multiple infractions of not wearing a mask and/or not observing appropriate physical distancing may be subject to disciplinary actions.

- <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/cloth-face-cover-guidance.html> <https://www.cdc.gov/coronavirus/2019-ncov/prevent-getting-sick/social-distancing.html>

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 5335:

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. Blouin, Francis X. and William G. Rosenberg, eds. *Processing the Past: Contesting Authority in History and the Archives*. New York: Oxford University Press, 2011.
2. Cauvin, Thomas. *Public History: A Textbook of Practice*. New York: Routledge, Taylor & Francis Group, 2016.
3. De Groot, Jerome. *The Historical Novel*. London: Routledge, 2009.
4. Denise Lawrence-Zuniga. *Protecting Suburban America: Gentrification, Advocacy and the Historic Imaginary*, 2016.
5. Glassberg, David. *Sense of History: The Place of the Past in American Life*. Amherst: University of Massachusetts Press, 2001.
6. Gobel, David Walter and Daves Rossell, eds.. *Commemoration in America: Essays on Monuments, Memorialization, and Memory*. Charlottesville: Univ. of Virginia Press, 2013.
7. Horton, James O. and Lois E. Horton, eds. *Slavery and Public History: The Tough Stuff of American Memory*. Chapel Hill: University of North Carolina Press, 2009.
8. Landsberg, Alison. *Engaging the Past: Mass Culture and the Production of Historical Knowledge*. New York : Columbia University Press, 2015.
9. Meringolo, Denise D. *Museums, Monuments, and National Parks: Toward a New Genealogy of Public History*. Amherst: University of Massachusetts Press, 2012.
10. Simmons, John E. *Museums: A History*. Rowman & Littlefield Publishers, 2016.
11. Thompson, Paul. *The Voice of the Past: Oral History*. Third Edition. Oxford: Oxford University Press, 2000.
12. Tyrrell, Ian R. *Historians in Public: The Practice of American History, 1890-1970*. Chicago: University of Chicago Press, 2005.
13. 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 Brightspace (aka D2L).

COURSE REQUIREMENTS (IN POINTS):

1. Discussion Participation: 110
 2. Weekly Reflections: 220
 3. Historical Fiction Presentation: 25
 4. Final Topic Idea & Bibliography: 15
 5. Introduction/Thesis for Final Paper: 10
 6. First three pages of Final Paper: 10
 7. Rough Draft: 10
 8. Final Paper: 100
- Total: 1,000**

GRADING SCALE (IN POINTS):

A	450-500
B	400-449.9
C	350-399.9
D	300-349.9
F	0-299.9

COURSE REQUIREMENTS:

1. ATTENDANCE POLICY:

Attend all classes, please.

2. DISCUSSION PARTICIPATION (OUT OF 110 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.

All students should do the below to prepare for—and participate in—class discussion.

- Prepare by thoroughly reading all the assigned material 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.
- Students must write out two topics to discuss at the start of class.
 - 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.
- Students must provide insights, questions, and answers to posed questions from 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.
- **NOTE #1: Each student will grade themselves for participation. Just send me an email telling me how many points (out of ten) you earned AND why.** You have one week to do this, otherwise I will grant you a score of 0.
- **NOTE #2:** I will drop your worst score in the final calculation of your grade.

3. WEEKLY REFLECTIONS (20 points each week; out of 220 points total):

For twelve of the weeks this semester we have readings. You are to turn in a weekly reflection in which I expect a few pages concerning the readings. While not a formal book review, let me be very clear that I am not grading you *per se* on the quality of your reflections nor scanning for accuracy. Of course you will still need to be nuanced and sophisticated to show me this was not something you pieced together at the last second and that you, for at least a bit, seriously contemplated the readings and discussions.

- Parts of a successful reflection paper:
 - Identification of a thesis/es or big idea/s in the reading or through all the readings;
 - Discussion of key concepts, ideas, terms, etc.;
 - Relating the material in question to what we discuss in earlier classes and with other materials we have read;

- Obviously this will get more nuanced as both the class progresses and your understanding of public history and related fields deepens.
- You will turn these reflections in through Brightspace. Specifically, please upload your paper to Dropbox for the appropriate week (e.g., for week 2's reading and weekly reflection upload to the Dropbox folder labeled for Week 2).
- Note: I will drop your worst score in the calculation of your final grade.

4. Historical Fiction Presentation (out of 25 points):

During week 4, on Sept. 16, 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 Brightspace). 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 15-20 minutes. Presentation: Please bring handouts and, if desired, prepare a PPT.

FINAL PAPER MATERIAL

TOPIC IDEA AND BIBLIOGRAPHY (OUT OF 15 POINTS):

Simply propose a topic to write about for your final paper (described more below) and cite at least five sources you think you will be utilizing (note that five is not a minimum requirement for the final paper; I expect you to consult and cite whatever is relevant). Because getting started is often the most difficult thing to do this assignment is worth more than the other "final paper material" assignments.

INTRODUCTION/THESIS (OUT OF 10 POINTS):

Simply propose a topic to write about for your final paper and cite at least five sources you think you will be utilizing (note that five is not a minimum requirement for the final paper; I expect you to consult and cite whatever is relevant).

The introduction is usually one to two paragraph depending on the length of the paper. The purpose is to: (1) set out the topic you will discuss; (2) define any key terms you will use in that discussion (e.g., quickly explain what historic preservation or oral history is); (3) outline the structure of how you will present your topic; (4) clearly state the thesis/driving thrust/big idea of your paper.

Pause: go back, review those four purposes again, and take them to heart. I want you to write an introduction with that framework foremost on, in, and all around your mind.

Suggestions for the introduction:

- *Establish the topic of study:* Quickly establish the issue your paper confronts. What are we examining? It is especially important to define clearly and explicitly the limits of your exploration. If you are discussing archives for example, are you covering archives since the beginning of time or are you analyzing archives from some point of time to the present? Get as specific as necessary and as early as possible. That is, get to the point.
- *Provide a subtle blueprint (or "road map") for the paper (i.e., state the design of the paper).* Let your readers know where you plan to go (how you plan to tackle the topic) without giving away your best ideas. If, for instance, your paper breaks down into components, telegraph this to your readers so they will know what to expect.

The Thesis: The primary function of the introduction is to present your thesis or driving thrust. This is so important to your paper that it merits isolated consideration here. The biggest problem with student papers is that they contain no true thesis/driving thrust. The second biggest problem with student papers is that the thesis/driving thrust is vague and ill defined. Consider how the thesis/driving thrust of your paper fits in the introductory paragraph: the thesis/driving thrust statement is the one-sentence version of your topic of study. The thesis/driving thrust thus presents your reader with this blessed information. Nevertheless, a good thesis/driving thrust will require you to introduce the concepts in it before presenting the thesis itself. *That is the task of the introductory paragraph.*

FIRST THREE PAGES (OUT OF 10 POINTS):

Simply continue to work on your paper and turn in the draft of your first three pages.

ROUGH DRAFT (OUT OF 10 POINTS):

I will expect this rough draft to be as solid as a rough draft could ever be. This will ultimately give me enough time to give you some feedback and signpost any warnings or problems before you turn in the final draft. You are welcome!

- Please upload this assignment to the Dropbox folder for "Rough Draft"

FINAL DRAFT (100 POINTS):

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, 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. I will help you find books but 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!

- Turn this in to the Dropbox folder for "Final Draft"
- **Due during finals week by 12/7, 5pm**

EXPLANATION OF CREDIT HOURS AWARDED FOR COURSE:

This is a graduate-level history course. SFA Graduate courses in history generally meet 2,250 minutes (37.5 hours), including examination times and seminar presentations, during the course of a semester. Students are expected to complete weekly reading assignments of primary and secondary sources (books, scholarly articles, book reviews, etc.). Completion and comprehension of the readings is assessed through seminar style discussions, in-class presentations, and out-of-class writing assignments, including response papers, historiographical essays, annotated bibliographies, and research papers. Students are typically required to conduct a significant research project, including a research plan, an assessment of sources relevant to the project, class presentations in which they report on the progress of their project, and a final research paper. Formal written work over the course of the semester ranges from 30-35 pages. Course instructors are required to hold regular scheduled office hours to make themselves available to consult with students as needed. Doing the required reading, completing out-of-class writing assignments, and consulting with course instructors generally averages at least 10-12 hours of work each week. Online sections of graduate courses contain extensive written content within modules, and instructors hold "electronic office hours" to consult

with students as needed, generally responding to student inquiries within twenty-four hours. Online course content includes the same information students in a face-to-face lecture course receive, requiring students to engage the online modules for at least 2,250 minutes per term. Besides engaging the material in the modules, online students have outside reading assignments similar to those mentioned above for face-to-face students.

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”

INTRODUCTIONS AND WELCOMES

- **Week 1, Aug. 26** - Introductions and Syllabus Review (Discuss: What is Public History).

THE HISTORY OF PUBLIC HISTORY

- **Week 2, Sept. 2** - 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 Ch. 10.
- **Week 3, Sept. 9** - Read Tyrrell's *Historians in Public: The Practice of American History, 1890-1970*.

MASS/POPULAR CULTURE: THE PUBLIC'S HISTORY / CLIO'S MANY INVISIBLE HANDS

- **Week 4, Sept, 16** - Read De Groot's *The Historical Novel* and one historical novel found on D2L. **DUE: Historical Novel Presentations.**
- **Week 5, Sept. 23** - Read Landsberg's *Engaging the Past: Mass Culture and the Production of Historical Knowledge*; and PH Textbook, chs. 4, 7, and 8.

PUBLIC HISTORY'S FRONT LINES: ORAL HISTORY, MUSEUMS, REENACTMENT, ARCHIVES, AND HISTORIC PRESERVATION

- **Week 6, Sept, 30** - Read Thompson's *The Voice of the Past: Oral History*; and PH Textbook, ch. 3.
- **Week 7, Oct. 7** - Read Simmons's *Museums: A History*; and PH Textbook, chs. 1 & 6.
- **Week 8, Oct. 14** – Read Tyson's *The Wages of History: Emotional Labor on Public History's Front Lines*; and PH Textbook, chs. 9 and 11.
 - **Final Topic and Bibliography Due**
- **Week 9, Oct. 21** - Read Blouin and Rosenberg's *Processing the Past: Contesting Authority in History and the Archives*; and short excerpts by Posner ("Some Aspects of Archival Development since the French Revolution") and Jenkinson ("Reflections of an Archivist") found on D2L.
- **Week 10, Oct. 28** - Read Lawrence-Zuniga's *Protecting Suburban America: Gentrification, Advocacy and the Historic Imaginary*. and PH Textbook, ch. 2.
 - **Opening Paragraph/Thesis of Final Paper Due**

COMMEMORATION, MEMORIALIZATION, MEMORY, AND CONTROVERSY:

- **Week 11, Nov. 4** - Read Gobel and Rossell's *Commemoration in America: Essays on Monuments, Memorialization, and Memory*.
- **Week 12, Nov. 11** - Read Glassberg's *Sense of History: The Place of the Past in American Life*; and Sandul's "Suburban Memory Works" (on D2L).
 - **First Three Pages of Final Paper Due**

- **Week 13, Nov. 18** - Read Horton and Horton's *Slavery and Public History*; "The Power of Apology"; and PH Textbook, ch. 12.
 - **Rough Drafts of Final Papers Due**
- **Week 14** – No Class, Thanksgiving Break
- **Week 15** – No Class, Reflection/Review/Contemplation
 - **Schedule Individual Consults**

FINALS WEEK

- No class, but final paper is due by 5pm, Wednesday, Dec. 9.