Course number, Course CRN, COURSE TITLE
HIST-4307-110- History Careers Outside of the Classroom

Spring 2022
Texas A&M University-Central Texas

COURSE DATES, MODALITY, AND LOCATION

January 19 – May 11 2022
This course meets face-to-face, every Wednesday, from 6p.m. – 9p.m. Founder's Hall room 212.

Supplemental materials will be made available online through the A&M-Central Texas Canvas Learning Management System [https://tamuct.instructure.com/].

INSTRUCTOR AND CONTACT INFORMATION

Instructor: J. Maisie Duncan
Phone: 405-412-4107
Email: *maisie.duncan@tamuct.edu*

Office Hours

By appointment. Appointments can be set up by email or text, email being preferred.

Student-instructor interaction

Email will be checked daily with responses generally within 24 hours but no later than 48 hours. If it is more time sensitive or an emergency, students may text. Please try to keep general phone contact to between the hours of 8:30a.m. and 6:00p.m. Monday-Friday.

Emergency Warning System for Texas A&M University-Central Texas
SAFEZONE. SafeZone provides a public safety application that gives you the ability to call for help with the push of a button. It also provides Texas A&M University-Central Texas the ability to communicate emergency information quickly via push notifications, email, and text messages. All students automatically receive email and text messages via their myCT accounts.

Downloading SafeZone allows access to push notifications and enables you to connect directly for help through the app.

You can download SafeZone from the app store and use your myCT credentials to log in. If you would like more information, you can visit the SafeZone website [www.safezoneapp.com].

To register SafeZone on your phone, please follow these 3 easy steps*:*
   1. Download the SafeZone App from your phone store using the link below:
        o   iPhone/iPad: [https://apps.apple.com/app/safezone/id533054756]
        o   Android Phone / Tablet
            [https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp]

2. Launch the app and enter your myCT email address (e.g. {name}@tamuct.edu)
3. Complete your profile and accept the terms of service

COURSE INFORMATION

Course Overview and description

HIST 4307. History Careers Outside the Classroom. 3 Credit Hours.
Examine the choices available for historians who seek careers outside of classroom teaching, including museums, historic preservation, cultural resource management, archival administration, parks, oral history, corporate history, and editing and publishing. Will not count as a history course for purposes of teacher certification. Prerequisite(s): 6 hours of HIST.

Course Objective or Goal

This course provides an introduction and overview of career opportunities for historians with a special emphasis on the cultural heritage sector. Students will interact with various materials, multi-media products, and hands-on activities to engage with key aspects of these career focuses and the necessary steps required to transition into the field of their choosing. Group discussion and activities will help students explore the ideals, best practices, and methodology of public history and cultural heritage careers.

Student Learning Outcomes

Knowledge:
- Students will improve their ability to identify key aspects and requirements of cultural heritage careers and the scope of work within each type.

Comprehension:
- Students will demonstrate critical thinking through identification, critique, and discussion of current issues within each Cultural Heritage career field. Analyzing the causational relationship between best practices, interpretation, and personal perspective in relationship to primary and secondary sources.

Application:
- Students will select and use evidence from a variety of sources, including primary sources, to explore relationships between the cultural heritage sector, non-profits, and private sector history work.

Synthesis:
- Students will plan and design a variety of products, services, and projects that unifies and exemplifies the themes discussed throughout the course within a chosen cultural heritage career field.

Evaluation:
- Students will complete assignments that encourage critical analysis, effective

argument, and peer evaluation.

Course Unit Learning Objectives:
- Week 1: Types of Jobs in Cultural Heritage and Public History, Professional Resources
- Week 2: Methods & Applications of Communication: Exhibition, Interpretation, etc.
- Week 3: History Education Outside the Classroom
- Week 4: Museums & Cultural Heritage Centers
- Week 5: Archives & Libraries
- Week 6: Community & Oral History
- Week 7: Restoration & Preservation
- Week 8: Political & Corporate History
- Week 9: Spring Break
- Week 10: Working with Collections/ On-site Class at Museum
- Week 11: Media & Digital Media History
- Week 12: Writing History: Multi-Media
- Week 13: Writing History cont'd: Storytelling
- Week 14: Additional Methods of Public History & Interpretation
- Week 15: Future of the Field: New Roles & Opportunities
- Week 16: Final Project Presentations

Instructor Responsibilities:
- Select and present course content;
- Identify themes to be emphasized;
- Evaluate student understanding and skills
- Communicate evaluations to students in a timely manner
- Assist students in improving their skills

Student Responsibilities:
- Complete all required readings
- Attend class regularly
- Participate in all class activities and discussions
- Communicate with instructor (using office hours and email)
- Complete all assignments on time

Required Reading and Textbook(s)

Young, Tara. So You Want to Work in A Museum? American Alliance Of Museums, 2019.
    ISBN-10 : 1538124092, ISBN-13 : 978-1538124093

Sayer, Faye. Public History: A Practical Guide (2nd Edition). Bloomsbury Academic; 2nd edition, 2019.
    ISBN-13: 978-1350051294, ISBN-10: 1350051292

Recommended Books:

Strunk, W. & White, E.B. The Elements of Style. New York: Longman, 2000. Strunk, William, and E. B. 1899-1985 White.

And/or

Hacker, Diana. A Writer's Reference. Boston ; New York: Bedford/St. Martin's, 2015.
- ISBN: 9781319333072

All other required or suggested readings will be offered by the instructor through Canvas.

This is a Writing Instructive (WI) course so writing will be an integral part of my instruction and our interactions. Writing will also be a fundamental way that I measure student mastery of course content. WI means that you will have several opportunities to work on improving your writing skills.

Students will work on a variety of writing types and products for the course. This includes but is not limited to database catalogue entries, creative products (proposals, summations, etc.), object and photo captions, exhibition labels, and analysis of current events. The writing required for this course is representative of the types of writing required in the daily professional work within the cultural heritage field.

COURSE REQUIREMENTS

Course Requirements and Grading Criteria and Rubric Conversion:

The course grade will be determined by:

Discussions & Participation	5%	50 points
Journal Entries	10%	100 points
History in 100 Words	10%	100 points
Public History Site Review	15%	150 points
Podcast Review	10%	100 points

Exhibition & Educational/Outreach Activity Proposal	25%	250 points
Dramaturgical Presentation & peer-review	25%	250 points
	100%	1000 points

Posting of Grades

All grades will be posted in the Canvas grade book. Students should regularly monitor their grades and address any questions or concerns promptly to the instructor. Throughout the course, the grade book will be updated at the end of each week to include all work completed up to that point.

Grading Policies

    Any assignment submitted after the due date and time will be subject to a penalty of ten percent per twenty-four hour period late. If a specific assignment carries its own late policy, the specific assignment's late policy take precedence over this general late policy.

COURSE OUTLINE AND CALENDAR

* Instructor reserves the right to amend this syllabus at any time.

Complete Course Calendar

NOTE: See end of syllabus for assignment descriptions. Rubrics and more detailed descriptions/instructions may be given in class during the appropriate module.

19 JAN
    Week 1: Types of Jobs in Cultural Heritage and Public History, Professional Resources
        Review Syllabus
        Reading (before class)
             So You Want to Work in A Museum? Chapters 11-13
             Public History: A Practical Guide- Chapter 10
        Review Canvas for week 1 instructions

        Discussion of: Podcast Episode 1: Bad Women: The Ripper Retold
        Journal Response Due 21 January by midnight. Journal topic in Canvas

26 JAN
    Week 2: Methods & Applications of Communication: Exhibition, Interpretation, etc.
        Reading (before class)
             So You Want to Work in A Museum? Chapters 6- Exhibition
             Public History: A Practical Guide- Chapter 3 Methods of Communication
             Interpretation: Making a Difference on Purpose- Chapter 1 (provided on
    Canvas)
        Discussion of: Podcast Episode 2: Bad Women: The Ripper Retold
        History in 100 Words (in class) & Journal Due 28 January by midnight

2 FEB
    Week 3: History Education Outside the Classroom
        Public History: A Practical Guide- Chapt. 7
        So You Want to Work in A Museum? Chapt. 4 Education
        AAM Blog Bridging the Cultural Divide (provided on Canvas)
        Discussion of: Podcast Episode 14: Bad Women: The Monster Among Us
        Journal Response Due 4 Feb by midnight. Journal topic in Canvas

9 FEB

Week 4: Museums & Cultural Heritage Centers
Podcast Episode: Museums are not Neutral (link provided in Canvas)
So You Want to Work in A Museum? Chapt 2
Public History: A Practical Guide- Chapt. 2

Discussion of: Bad Women Podcast Episode 11
Journal Response Due 11 Feb

16 FEB
Week 5: Archives & Libraries
Archives: Principles & Practices- Chapters 4 & 5 (provided on Canvas)
Article: Archives as Guardians of Truth (provided on Canvas)
Article: Learning From Archives: Preservation & Access (provided on Canvas)

Discussion of: Podcast Bad Women Episode 3- Polly (First episode covering "the women")
Journal Response Due 18 Feb by midnight. Journal topic in Canvas

23 FEB
Week 6: Community & Oral History
Public History: A Practical Guide- Chapt. 6: Oral History
Articles: Participatory Theatre & Writing Oral Narrative (provided on Canvas)

Discussion of: Podcast Bad Women 15: Madness of Jacob Levy
Journal Response Due 25 Feb by midnight. Journal topic in Canvas

2 MAR
Week 7: Restoration & Preservation
Public History: A Practical Guide- Chapt. 8
So You Want to Work in A Museum? Chapt. 7
Video: Becoming a Conservator
Website Review: Rare Book School (instructions on Canvas)
Website review ICON (instructions on Canvas)

Discussion of: Podcast Bad Women Podcast Ep's. 3-5, 7, 9, 10 (The Women)
Continue Listening to Podcast episodes "The Women"
Exhibition & Education/Outreach Proposal Due

9 MAR
Week 8: Political & Corporate History
Public History: A Practical Guide- Chapt. 9

Article: Corporate History: Corporations are People Too (provided on Canvas)
Corporate History Website Review (instructions on Canvas)
FEMA Job description (instructions on Canvas)

Website Review <u>Main Street America</u> & <u>Ghost Signs</u> (instructions on Canvas)

Discussion of: Podcast Bad Women Podcast Ep's. 3-5, 7, 9, 10 (The Women)
Continue Listening to Podcast episodes "The Women"
Journal Response Due 11 March by midnight. Journal topic in Canvas

16 MAR
   <u>Week 9</u>: ***Spring Break-*** *no class*
              Complete Listening to Podcast episodes "The Women" Ep's. 3-5, 7, 9, 10

23 MAR
   <u>Week 10: Working with Collections/ On-site Class at Museum</u>
       Meet at the National Mounted Warrior Museum- Class in location
       So You Want to Work in A Museum? Chapt. 5

       Discussion of: Podcast Bad Women Podcast Ep's. 3-5, 7, 9, 10 (The Women)
       Public History Site Visit Review Due 25 March by Midnight

30 MAR
   <u>Week 11: Media & Digital Media History</u>
       Public History: A Practical Guide- Chapt 4 & 5
       Article: How Star Wars Became Museological (provided on Canvas)
       Hallie Rubenhold Website Review (instructions on Canvas)

       Discussion of: Podcast Bad Women Podcast EP 13
       Journal Response Due 1 APRIL by midnight. Journal topic in Canvas

6 APR
   <u>Week 12: Writing History: Multi-Media</u>
       So You Want to Work in A Museum? Chapt. 8 Communications
       Article: Increase of History in Novels & Engaging Student with through Historical
       Fiction

       Discussion of: Podcast Bad Women Podcast EP 6 & 8
       Podcast Review Due 8 April by midnight

13 APR
   <u>Week 13: Writing History cont'd: Storytelling</u>
       Creating Exhibition (Page 110-115 (Storytelling) (provided on Canvas)
       Interpretation: Making a Difference with a Purpose Chapt. 4 (provided on Canvas)
       Article: Constructing a Cultural Context Through Museum Storytelling (provided on
       Canvas)

       History in 100 Words Revision Due 15 April by midnight

20 APR

    Week 14: Additional Methods of Public History & Interpretation

        In-Class readings and activities

27 APR

    Week 15: Future of the Field: New Roles & Opportunities

        Article Discussion: Bring an article covering current events in the field

        In class readings and activities

4 MAY

    Week 16: Final Project Presentations

        Dramaturgy Project Due Before Class

Important University Dates

    To see important university date from the current Academic Calendar follow the link:
        https://www.tamuct.edu/registrar/academic-calendar.html

TECHNOLOGY REQUIREMENTS AND SUPPORT

    Students will need access to Canva.com, website hosting sites like Wix or Squarespace, and a podcast hosting service like iTunes or anywhere that you can download podcasts.

    Document file requirements: Students will need to be able to access Word .doc(x) files and .pdf files. Be sure to check that you have Adobe Reader installed on the computer you wish to use. Students will also be accessing YouTube

Technology Requirements

This course will use the A&M-Central Texas Instructure Canvas learning management system. **We strongly recommend the latest versions of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer.**

Logon to A&M-Central Texas Canvas [https://tamuct.instructure.com/] or access Canvas through the TAMUCT Online link in myCT [https://tamuct.onecampus.com/]. You will log in through our Microsoft portal.

    Username: Your MyCT email address. Password: Your MyCT password

Canvas Support

Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select "Chat with Canvas Support," submit a support request through "Report a Problem," or call the Canvas support line: 1-844-757-0953.

For issues related to course content and requirements, contact your instructor.

Online Proctored Testing

A&M-Central Texas uses Proctorio for online identity verification and proctored testing. This

service is provided at no direct cost to students. If the course requires identity verification or proctored testing, the technology requirements are: Any computer meeting the minimum computing requirements, plus web camera, speaker, and microphone (or headset). Proctorio also requires the Chrome web browser with their custom plug in.

Other Technology Support

For log-in problems, students should contact Help Desk Central, 24 hours a day, 7 days a week

> Email: helpdesk@tamu.edu
> Phone: (254) 519-5466
> Web Chat: [http://hdc.tamu.edu]
> *Please let the support technician know you are an A&M-Central Texas student.*

UNIVERSITY RESOURCES, PROCEDURES, AND GUIDELINES

Drop Policy

If you discover that you need to drop this class, you must complete the Drop Request Dynamic Form through Warrior Web.

[https://dynamicforms.ngwebsolutions.com/casAuthentication.ashx?InstID=eaed95b9-f2be-45f3-a37d-46928168bc10&targetUrl=https%3A%2F%2Fdynamicforms.ngwebsolutions.com%2FSubmit%2FForm%2FStart%2F53b8369e-0502-4f36-be43-f02a4202f612].

Faculty cannot drop students; this is always the responsibility of the student. The Registrar's Office will provide a deadline on the Academic Calendar for which the form must be completed. Once you submit the completed form to the Registrar's Office, you must go into Warrior Web and confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits.

Academic Integrity

Texas A&M University-Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M-Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. All academic misconduct concerns will be referred to the Office of Student Conduct. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action.

For more information regarding the Student Conduct process, [https://www.tamuct.edu/student-affairs/student-conduct.html].

If you know of potential honor violations by other students, you may submit a report,

[https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0].

Academic Accommodations

At Texas A&M University-Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Warrior Center for Student Success, Equity and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations, please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such.

For more information, please visit our Access & Inclusion Canvas page (log-in required) [https://tamuct.instructure.com/courses/717]

Important information for Pregnant and/or Parenting Students

Texas A&M University-Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit Student Affairs [https://www.tamuct.edu/student-affairs/pregnant-and-parenting-students.html]. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these requirements and guidelines online, please visit the website [http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf].

Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender–including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.

Tutoring

Tutoring is available to all A&M-Central Texas students, both virtually and in-person. Student success coaching is available online upon request.

If you have a question, are interested in becoming a tutor, or in need of success coaching contact the Warrior Center for Student Success, Equity and Inclusion at (254) 501-5836, visit the Warrior Center at 212 Warrior Hall, or by emailing WarriorCenter@tamuct.edu.

To schedule tutoring sessions and view tutor availability, please visit Tutor Matching Services [https://tutormatchingservice.com/TAMUCT] or visit the Tutoring Center in 111 Warrior Hall.

Chat live with a remote tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M-Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject

areas except writing support. Access Tutor.com through Canvas.

University Writing Center

University Writing Center: Located in Warrior Hall 416, the University Writing Center (UWC) at Texas A&M University–Central Texas (A&M–Central Texas) is a free service open to all A&M–Central Texas students. For the Spring 2022 semester, the hours of operation are from 10:00 a.m.-5:00 p.m. Monday thru Thursday in Warrior Hall 416 (with online tutoring available every hour as well) with satellite hours available online only Monday thru Thursday from 6:00-9:00 p.m. and Saturday 12:00-3:00 p.m.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!

Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via [WCOnline](https://tamuct.mywconline.com/) [https://tamuct.mywconline.com/]. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor by making an appointment via [WCOnline](https://tamuct.mywconline.com/) [https://tamuct.mywconline.com/]. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor.

University Library

The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 400,000 eBooks and 82,000 journals, in addition to the 96,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place virtually through WebEx, Microsoft Teams or in-person at the library. [Schedule an appointment](#)

here [https://tamuct.libcal.com/appointments/?g=6956]. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our Library website [http://tamuct.libguides.com/index].

OPTIONAL POLICY STATEMENTS

A Note about Sexual Violence at A&M-Central Texas

Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are mandated reporters, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Wellness and Counseling (254-501-5955) located on the second floor of Warrior Hall (207L).

Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don't agree with their behaviors and tell survivors we will support them. Your actions matter. Don't be a bystander; be an agent of change. For additional information on campus policy and resources visit the Title IX webpage [https://www.tamuct.edu/compliance/titleix.html].

Behavioral Intervention

Texas A&M University-Central Texas cares about the safety, health, and well-being of its students, faculty, staff, and community. If you are aware of individuals for whom you have a concern, please make a referral to the Behavioral Intervention Team. Referring your concern shows you care. You can complete the referral online [https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=2].

Anonymous referrals are accepted. Please see the Behavioral Intervention Team website for more information [https://www.tamuct.edu/bit]. If a person's behavior poses an imminent threat to you or another, contact 911 or A&M-Central Texas University Police at 254-501-5805.

Course Projects and Rubrics

The following Assignment descriptions give an overview of the major projects to be expected in class. Specific Grading Rubrics for other projects and assignments will be given upon

introduction of the assignment.

Exhibition & Outreach/Educational Activity Proposal

You will be required to create both an exhibit and educational/outreach activity proposal. These will be presented together and built around the same content. Meaning, if your exhibition is an art exhibit covering a certain genre, then the program should relate to that in some way. This can be holistically, thematically, by subject matter, or in relation to specific objects. Be sure to explain their relationship. You are not limited by time, money, possession, loan, or guardianship. You can assume that you will be able to get all of the resources you need and borrow any item you wish. The idea is to practice connecting themes, objects, story, and community.

This is not an essay! The object of this assignment is to give you some practice in marrying the creative with the academic. To practice supporting the creative endeavor of public history while maintaining the critical authority of scholarship. Thoughtful and visual creativity will be part of the grade. The conciseness and thoroughness of your writing will also play a major role. Those in the cultural heritage sector must remember our expert bias and choose our words carefully. Express the key points without overwriting.

Platform: You will need to create a free account with Canva.com. Use this platform to create a digital proposal for both the exhibit and Educational/Outreach Proposals. Use your imagination! Using Canva.com, you can create brochures, a poster proposal, presentations with music and video. You are limited only by your imagination. Remember, visual creativity will play a part in your grade.

Part I: The Exhibit Proposal

Why: Exhibits are an important way for cultural heritage professionals to publicize collections, interpret materials for new audiences, and build connections with collaborators who may want to be a part of related programming, etc. This assignment will give you the chance to think about how you would design an exhibit and what you might include.

What: You are charged with proposing a new exhibit for your institution. Come up with an exhibit concept that is thematic in nature and that connects at least two collections items to each other. The theme is entirely up to you.

Some possible ways to frame your topic (but certainly not the only ways):
-A specific social or political movement, as seen through the lens of contemporary writings or through contemporary archival documents.
-Works by a certain author.
-Works within a specific literary or artistic movement (e.g. the Harlem Renaissance).

-Works by women, LGBT community members or another group you want to learn about (e.g. early novels by women writers).
-A certain event, as described in special collections holdings
-A collection of objects centered around a central topic/subject/theme (military history, renaissance art, local history, costuming,)
-A specific historical location, landmark, memorial

Please include the following elements in your assignment document:
An abstract, which gives me a **very** brief overview (~1-2 paragraphs) of what your exhibit is about.

A sentence or two addressing each of the following: These can be bulleted or included in the visual design.
-Why is this topic important? Whose story does this exhibit tell?
-Who is the audience for this exhibit? Why is it relevant to them?
-A few ideas for what kinds of sub-themes/panels you would explore
-How do you think this exhibit should be laid out? How big is it (a case, a whole gallery, etc.)

A list of items included in your exhibit (for the purposes of this assignment, I want you to focus on a cohesive theme, and so you are allowed to draw on the holdings of one particular collection or on holdings from multiple repositories)

Two key objects and labels. Include an image of the item. The label should be less than 65 words and convey the "So What" factor related to the overall theme. Think about the label-writing winners discussed in class.

Part II: Outreach Activity

Why: Like exhibits, outreach is an important part of publicizing your collection and helping your audience find meaningful connections within it, your mission, and your institutional relationship with the larger community. This assignment, like the exhibition proposal, will give you some practice thinking through how to design an engaging program so that when you encounter this activity in your work life you have a framework upon which to build.

What: You are the new Educational/Outreach Coordinator for your institution. Design an educational or outreach program geared towards a community you want to work with.

I use 'community' in a broad sense here, and you are welcome to design a program for any audience in whom you have a particular interest in serving. This could be students and faculty, artists, people in a specific industry, an underserved community, or even other colleagues or institutions (e.g. a program on incorporating primary sources into the classroom for school administrators).

Similarly, the phrase 'program' is used in its broadest sense—the program you design can be any activity that connects your audience to your collection. This could be (but is not limited to): art classes, craft nights, performances, writing workshops, special tours, lecture series, theme dinners, hands-on demonstrations, costume parties, and more. Don't be afraid to be creative! It can be centrally focused on educational goals or community outreach.

Please answer the following questions in your proposal:

Describe your new program:
- What will participants do? Does it have a strict structure or is it more flexible?
- Is your programming a single event (e.g. a workshop or a performance) or is it ongoing (e.g. a semester-long reading and writing group)?
- Does this program draw upon specific collection items (e.g. a Jane Austen performance group) or does it draw generally upon certain themes that are found in many collections (e.g. doing a class on the history of the book in a brewery)?
- What is the goal of your program? How will you determine whether or not you've met this goal?
- Will your audience or other collaborators participate in designing or modifying this program? If so, how?
- Has anyone else done a program like this? If so, what did that look like (and, if they have shared that information, what did they learn)?

Digital Dramaturgy Project

In lieu of a final exam, you will be putting historical research to use in creative interpretation. You will be required to create a digital dramaturgy project using any free website platform (WIX, Squarespace, etc.). A Canva.com project is also an option and should be discussed with the instructor. This is a culmination of several key aspects of "doing history" outside of the classroom. You will be putting into practice the decision making process of interpretation, approaches to theme, storytelling, exhibition, and concise writing practices.

As the historical consultant, you will choose any book/story/play that you know or find and create a digital dramaturgical guide for its production on stage or screen. Be sure to note for which medium the story is being produced. The story must take place before the year 2000 and be seated in reality. All choices require prior approval and science fiction and fantasy selections may not be approved. (*Harry Potter,* for example, is off the table). We will be suing *Forrest Gump* as our exemplar.

Your digital Dramaturgy project should include landing pages for each of the following topics. It

should be supported by primary and secondary sources. Include your references for each section on the reflection page.

1.) Background of book/story/play and author
   Include at least a paragraph for each.
   Keep it under 300 words total

2.) Story summary and Discussion of Themes present
   At least a full paragraph plot summary (under 200 words)

   List the major themes present in the story and include a brief supportive description of each. (Less than 100 words for each theme/description)

3.) Settings and locations
   Describe the time, regional location (country/state/town, etc.) and localized location (home, office building, etc.)

4.) Character(s)
   Pick one or two central characters and briefly describe their key characteristics.
      How do or don't' they fit in?
      How are they influenced by the world events around them?
      How does that relate to the themes addressed in the story?
      What does their character tell us about the time, place, and events of the time? Explain
      Who would you cast to play them? Why?
5.) Costume
   Pick one or two central characters and showcase what their costuming would look like on screen or on stage.

6.) At the dinner table
   Food is an important reflection of the time, location, and socio-economic place of those at the table.

   Set the table for the characters in the story. What would they be eating and why? Be sure to include imagery and a supportive explanation of your choices.

7.) Create a Soundtrack
   Music is a strong signpost of thoughts and feelings of various communities at any given time. Create a list of at least ten songs that represent the time, location, and events of the story.

   Brief supportive reflection of your choices. How would these songs relate to the central characters?

7.) Mood board- Set the Stage

Create a visual inspiration board to help "set the stage" for the story. You are providing visual references to help bring the story to life. Include pictures of locations, art, color pallets, buildings, interior spaces, etc. Anything that helps describe what the stage setting should include and the tone it should convey. What should the setting "feel" like?

Be sure to include a brief description of your board and a supportive reflection of your choices. Very Brief. Just a paragraph or so.

8.) Social, political, cultural

-Timeline of external events

-Key details that would influence norms, behaviors, and expectations of people during this time.   Consider:

- Who is the President (or other government leader)?
- What political/social/cultural events are occurring during this time?
    - (Elections, war, protest, changing laws, evolving social norms etc.)
- What cultural events or evolutions are occurring?
    - Popular culture, art, music, film, magazines
- Are there other important social or cultural influences occurring? (race/ nationality/ gender/ age/ religion) Is there conflict between these and other events outside the central story?
- What would a snapshot of life during this time, in this place, look like?

9.) Final Reflection and references. (Keep it under 300 words)

History in 100 Words

An in-class writing practice in creating informative, authoritative introductory panels that are concise, entertaining, and encompass the "So What?" Instruction, review, and rubric will be given through class instruction.

Podcast Review

We will be working our way through an historical non-fiction podcast Bad Women: The Ripper Retold. We will listen to assigned episodes and discuss them throughout the course. Students will complete a podcast review form and reflect on both the content of the podcast and the role new multi-media forms have/will have on the cultural heritage sector. How can public history institutions utilize these mediums to their advantage? Can podcasts be scholarly and entertaining? What opportunities lie in their use/evolution?

Virtual or In-Person Public History/Historical Site Visit Reflection

Site Visit form and rubric will be given in Canvas during appropriate module. For this assignment you are required to write a **critical review** of an art exhibition in a local gallery or museum.

Guidelines:

A critical review should not simply rehash the contents of the exhibition/ program. Rather, it is an opportunity to evaluate the argument or thesis of an exhibition and how well the exhibition makes its case.

Students should present general thoughts on the exhibition/ program, the way it is presented in-person or in an online format, and how it relates to something you've learned in class. Your job is NOT to summarize the exhibition/ program and explain what artifacts were present. Instead, your job is to critically think about the virtual experience of "visiting" this exhibition and how this institution is presenting stories about the past through objects or activities. Use specifics when making a particular point, whether it's a criticism or a compliment. You might want to consider how you're guided through the space to view materials, or how the exhibition is designed to tell a particular story about the past.

Students will need proof of visit (screen shots, receipts, selfies) and date of visit

Given that Covid-19 has pushed museums and other cultural heritage institutions to rethink their virtual presence, here are some questions to think about for your reflection:

- How has this museum made their exhibitions more virtually accessible?
- What can or can't you do through this virtual experience?
- What was the balance of text, audio, video, or photographs?
- What were you able to learn through the virtual experience that you might not have learned if you visited in person?
- What stories about the past is this exhibition trying to tell their visitors?
- What would make this virtual experience more engaging, educational, or enjoyable? Explain why.

*Note that you don't have to address ALL of these questions; they are here to serve as a guide. To get you started, you can visit the websites for each of these museums: American Museum of Natural History and/ or Metropolitan Museum of Art

- Note that the AMNH has partnered with Google for virtual tours of its exhibitions. You can visit them here.
- You can also download the Explorer App to virtually navigate the halls of the AMNH so you can then explore them through the Google Arts and Culture feature
- The Met's virtual resources are not as expansive
- If you choose to write about the Met, you should explore the Temple of Dendur exhibition using their 360 Project

Your review must include:

   1. The name of the institution, the title of the exhibition, and any other information salient to the production and presentation of the exhibition as a whole.

   2. A description of what comprises the exhibition or program and an account of their layout within the space.

   3. An analysis of the thesis or central argument of the exhibition/ program. What do you think the contribution of the exhibition/program was intended to make? Does the exhibition/ program offer a new interpretation of the objects, materials or ideas displayed or discussed?

   4. An analysis of the challenges faced by the institution in the creation and realization of the exhibition/ program. Do you think this was a difficult project to realize? What sort of choices or risks might have been involved, and what contingent factors (budget, time, loan expenses, etc.) might have affected the outcome of the exhibition?

   5. Your evaluation of the exhibition/ program as a whole. Does the exhibition/ program achieve its stated objectives? What questions or issues does it leave unresolved? This is not necessarily a matter of "yes" or "no." You may conclude that the exhibition/ program was more successful in some respects than others.

https://uwm.edu/arthistory/review-of-a-museumgallery-show-guidelines/
https://academicworks.cuny.edu/cgi/viewcontent.cgi?article=1421&context=cc_oers

Discussion & Participation Rubric:

	Exemplary (90%- 100%)	Proficient (80%-90%)	Developing (70%-80%)	Unacceptable (<70%)
Frequency of participation in class	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
Quality of comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from T.A of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

Journal/ Response Rubric:

	Exemplary (90% -100%)	Proficient (80-90%)	Developing (70-80%)	Unacceptable (<70%)
Content	Selected items that are important and help make content interesting; the details focus on the most important information. Choices help the reader see things in a new way.	Selected items that are important in discussing the activities for the week; the details help the reader see things about the items in interesting ways.	Select items and details that discuss the activities for the week, but they not be very important.	Select items and details that are not important or relevant.
Comprehensibility	Can understand all of what is being communicated.	Can understand most of what is being communicated.	Can understand less than half of what is being communicated.	Can understand little of what is being communicated.
Organization	Journal entry is logical and effective.	Journal entry is generally logical and effective with a few minor problems.	Journal entry is somewhat illogical and confusing in places.	Journal entry lacks logical order and organization.
Effort	Exceeds the requirements of the assignment and have put care and effort into the process.	Fulfills all of the requirements of the assignment.	Fulfills some of the requirements of the assignment.	Fulfills few of the requirements of the assignment.
Writing Quality	Well written and clearly organized using standard English, characterized by elements of a strong writing style and basically free from grammar, punctuation, usage, and spelling errors.	Above average writing style and logically organized using standard English with minor errors in grammar, punctuation, usage, and spelling.	Average and/or casual writing style that is sometimes unclear and/or with some errors in grammar, punctuation, usage, and spelling.	Poor writing style lacking in standard English, clarity, language used, and/or frequent errors in grammar, punctuation, usage, and spelling. Needs work.
Content Reflection	Reflection demonstrates a high degree of critical thinking in applying, analyzing, and evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Insightful and relevant connections made through contextual explanations, inferences, and examples.	Reflection demonstrates some degree of critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions activities, and/or assignments. Connections made through explanations, inferences, and/or examples.	Reflection demonstrates limited critical thinking in applying, analyzing, and/or evaluating key course concepts and theories from readings, lectures, media, discussions, activities, and/or assignments Minimal connections made through explanations, inferences, and/or examples.	Reflection lacks critical thinking. Superficial connections are made with key course concepts and course materials, activities, and/or assignments