

# Introduction to Public History

HIS 311/511 • MWF 9:45-10:50 a.m. • LB 242 • Fall 2008

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**Dr. J. Mark Souther, Associate Professor of History, Cleveland State University**  
B.A. Furman University, M.A. University of Richmond, Ph.D. Tulane University

Contact info: RT 1904 • (216) 687-3970 • [m.souther@csuohio.edu](mailto:m.souther@csuohio.edu)

Course website: [http://academic.csuohio.edu/souther\\_m](http://academic.csuohio.edu/souther_m)

Office hours: MW 1:35-2:45 p.m., or by appointment, MWF only

Computer lab (for InterClipper): CB 225, M-F 1:30-5:00 p.m. (open lab), or by appointment  
(contact Dr. Robert Mensforth, (216) 687-2529 or [r.mensforth@csuohio.edu](mailto:r.mensforth@csuohio.edu))

This course explores “public history,” or history as it is applied beyond the classroom. It examines urban history as a rich source for interaction between historians and the broader public; the use of archival resources; interpretation and presentation of history through museum exhibits, documentary films, public art, heritage tourism sites, community history projects, and various other public history venues; how history-oriented venues identify their public and how they utilize historical evidence to reach that audience. The course also considers the role of race, class, and public memory in advancing certain interpretations and suppressing others. Occasional guest speakers from various Northeast Ohio public history venues will bring their perspectives into the classroom.

The practical component of the course involves developing public history exhibits that draw upon a collection of primary sources to tell a story about Cleveland and situate the city’s experience within a broader national context. Specifically, you will examine a digital collection of speeches given in the 1960s-80s at the nearly century-old Cleveland City Club, the nation’s oldest public speaking forum. The sixty-five speeches in this group represent a tiny fraction of some 1,700 hours of reel-to-reel tapes recorded at the City Club in a thirty-year period. The speeches’ content will become the centerpiece around which you construct a historically informed interpretation of one of several themes discussed in the forum: politics, race, the state of the city, education, arts and culture, and urban development. Your project might explore a topic such as the mayoral politics, urban renewal, race riots, school desegregation, black nationalism, public housing, higher education, the city’s image, professional sports, the environment, inner-city problems, downtown, suburbanization, freeways, public transit, or urban decline and revitalization. You will learn to create, index, and export sound clips to include in a visual/aural presentation—a virtual museum exhibit, if you will. In so doing, you will, in effect, wear several hats—that of a historian/researcher, museum exhibition designer, and curator. You will learn public history by doing public history. Some of your work may find its way into the public realm through the Euclid Corridor History Project or the Cleveland Memory Project.

## **Required Readings**

Available at the CSU Bookstore, 2400 Euclid Avenue, [www.csuohiobookstore.com](http://www.csuohiobookstore.com). You may opt to purchase books online or request them on OhioLink, <http://olcl.ohiolink.edu/search>. If you opt for the latter, it is your responsibility to inquire into the appropriate time to order so you will have the books when you need them.

David Glassberg, *Sense of History: The Place of the Past in American Life* (Amherst: University of Massachusetts Press, 2001).

Dolores Hayden, *Power of Place: Urban Landscapes as Public History* (Cambridge: MIT Press, 1997) .

Warren Leon & Roy Rosenzweig, eds., *History Museums in the United States: A Critical Assessment* (Urbana: University of Illinois Press, 1989).

Max Page & Randall Mason, eds., *Giving Preservation a History: Histories of Historic Preservation in the United States* (New York: Routledge, 2004).

Jim Weeks, *Gettysburg: Memory, Market, and an American Shrine* (Princeton: Princeton University Press, 2003).

Additional readings are available online. A number of these readings are linked to CSU's Electronic Course Reserve (ECR) at [library.csuohio.edu](http://library.csuohio.edu) and will require you to enter your CSU ID. The computer labs on the fourth floor of Main Classroom Building and in Fenn Tower offer free printing. You should bring a copy of required reading to class on the day for which it is assigned.

## Assignments

### Notice:

1. All assignments prepared outside class must be typed (double-spaced) using 12 pt. Times New Roman font.
2. You must submit all assignments in hard copy (i.e., on paper).

**200-word prospectus** (2 extra credit points, to be assessed on your final average *only if completed on time* – this is to encourage your early, serious attention to planning your project) Early in the semester, you will write a brief but thoughtful prospectus that introduces the topic you plan to explore for your course project, as well as the speeches you plan to use. It should attempt to convey some sense how you will “frame” the speeches to create a historical, interpretive narrative and visual/aural exhibit.

**Six (6) 200-word responses** (15%) At six specified times during the semester, you will write a response to a question or questions about short assigned reading(s). Instructions will be provided one week in advance.

**Two (2) 600-word responses** (15%) Twice during the semester, you will write a response essay that addresses questions about a lengthier assigned reading. Instructions will be provided one week in advance.

**1,000-word contextual essay** (10%) For this assignment, you will write an essay that explains the broader (usually national) context for your project topic after drawing upon the insights you find in one or more approved scholarly books. A scholarly book is usually one published by a university press. I will offer assistance in locating an appropriate book.

**1,000-word speech analysis essay** (15%) For this assignment, you will write an essay that analyzes at least two (2) City Club speeches found in the database. What are the *main ideas* in each? What *specific examples* does each speaker offer in support of his or her argument(s)? Finally, and critically, you must draw your own conclusions about *how* these speeches, taken together, shed light on your topic.

**Ten (10) sound clips** (5%) This assignment, due at the same time as the speech analysis, will be submitted electronically according to instructions provided in class. Each clip must be a minimum of 45 seconds in length, be marked in InterClipper with a “clip label” that identifies the subject and notes in the “notes” field.

**3,000-4,000-word interpretive essay** (30%) Along with the visual/aural presentation (below), this essay is the written culmination of your research project. It should be analytical, relate a compelling story with broader implications for understanding Cleveland history (and ideally Cleveland's place in the larger American story). Each draft will be equally weighted in determining your grade for this portion of course requirements.

**Visual/aural exhibit** (10%) This presentation will serve as a virtual museum exhibit drawing upon your research. It must tell a story using images, sound, and text. I will provide training in inserting or embedding sound in PowerPoint as part of this course. The presentation must have at least 5 slides, 5 images, and 3 sound clips. It must be prepared using Microsoft PowerPoint (for reasons of compatibility). You must save as a PowerPoint 1997-2003 (.ppt) file—not .pptx, which will only work on computers running Microsoft Windows Vista.

**HIS 511 Assignments.** Graduate students will complete the same assignments as above with a few important distinctions. First, you will prepare 300-word and 900-word responses for the pertinent reading assignments. Second, you are expected to write a 4,000-word interpretive essay. In addition, you will utilize pertinent oral histories from the Euclid Corridor History Project toward the completion of your research projects.

## Policies

**Email.** I plan to respond to emails only twice a day (once in the morning and once in the afternoon), Monday-Saturday. I may respond at other times, but it is your responsibility to avoid placing yourself in urgent situations that necessitate quick responses by keeping abreast of course requirements.

**Documentation of Research.** In essay assignments, you must document all sources from which you draw quoted passages or significant ideas by inserting footnotes, which must be prepared in the *Chicago Manual of Style* format. For examples of *Chicago* Style citations, see <http://www.dianahacker.com/resdoc>.

**Assignment Submissions.** Any assigned work submitted after class on the due date will incur a penalty of 10 percent after class on the due date, with an additional 10 percent subtracted per subsequent day (including weekends and holidays).

**Extensions.** In the event of extreme circumstances that prevent your submitting assigned work on time, you may request an extension. If granted, a new due date will be assigned. Extension requests must be made no less than 48 hours (2 days) before the start of class on the due date. After that, I require written documentation that clearly demonstrates your inability to complete the assignment on time.

**Attendance.** If you anticipate being unable to be in class consistently, you should withdraw from the course. I will take account of absences and may deduct 1/3 of a letter grade from your final average if you accumulate more than three unexcused absences. Excused absences require notice via email or phone prior to the start of class (pending my approval) or appropriate written documentation thereafter (again, pending my approval).

**Student Conduct.** Unacceptable conduct includes but is not limited to: disruptive talking or noisemaking, arriving late or leaving early without appropriate notice, intimidating or threatening anyone in the classroom, sleeping, bringing any activated personal electronic devices to the classroom, doing other assignments during class, and "surfing" the Web.

**Academic Integrity.** Using someone else's ideas or phrasing and representing those ideas or phrasing as our own, either on purpose or through carelessness, is a serious offense known as plagiarism. "Ideas or phrasing" includes written or spoken material ranging from whole papers and paragraphs to sentences and phrases. "Someone else" can mean a professional source, such as a published writer or critic in a book, magazine, encyclopedia, or journal; an electronic resource such as material we discover on the Web; another student at CSU or elsewhere; and a paper-writing "service" (online or otherwise) which offers to sell written papers for a fee. Source: Capitol Community College's guide to plagiarism (based on the MLA style): <http://webster.commnet.edu/mla/plagiarism.shtml>. I will assign a grade of "0" on any plagiarized work and reserve the right to notify the University according to University procedures.

**Writing Assistance.** The Department of History offers a History Tutoring Center where you may seek assistance in preparing written work. The Center is located in RT 1913, and may be reached at (216) 687-3921.

**Student Disabilities.** If you have a disability, it is your responsibility to contact the Office of Disability Services at (216) 687-2015. The Office is located in MC 147. Accommodations need to be requested in advance and will not be granted retroactively.

**Writing Across the Curriculum (Applies only to HIS 311).** This course meets the following criteria for the Writing Across the Curriculum General Education requirement:

1. Require students to write between 3,000 and 5,000 words (10-20 pages, double-spaced, in 12-point font, with 1" margins) in writing assignments (which may include drafts).<sup>1</sup>
2. Final versions of at least one assignment should total at least 2,000 words (eight pages).<sup>2</sup>

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<sup>1</sup> The word count may only include one preliminary draft for each final draft.

3. Teach students writing-to-learn strategies that foster students' experiences in learning and writing-to-communicate strategies that foster students' respect of readers' experiences.<sup>3</sup> Whenever possible, planning assignments (e.g. reading logs, pre-writing strategies) and peer reviews should be included.
4. Assign writing complex enough to require substantive revision for most students. The instructor should give feedback to assist students in preparing subsequent papers or drafts of papers. This feedback should not consist entirely of mechanical correction of punctuation and grammar.
5. Provide instruction in discipline-appropriate forms of texts, arguments, evidence, style, audience, and citation.
6. Assign writing throughout the semester.
7. Where appropriate, address the needs of students regarding library competency.
8. Assign writing in English unless the course is specifically geared to improving writing at the 300-level in another language.
9. In order to receive a C or better in the course, students must write at a satisfactory skill level (C or better). If the student's writing is weak, but shows understanding of the course material, the student may be assigned a D, in which case WAC credit will not be received for the course.
10. Maximum enrollment for this course is 35 or 45 with a graduate assistant.

### **Daily Schedule**

Remember, reading assignments marked "(ECR)" are PDF documents housed in CSU's Electronic Course Reserve and thus require that you enter your CSU ID.

<b>Date</b>	<b>Topic</b>	<b>Reading Assignment</b>	<b>Assignment Due</b>
<b><i>Week 1</i></b>			
Mon 8/25	Course Introduction/What is Public History?		
Wed 8/27	Historians & the Public(s): The Changing Contours of the Historical Profession	<i>Sense of History</i> , Chap. 1 Mooney-Melvin, "Professional Historians & the Challenge of Redefinition" (ECR)	
Fri 8/29	Historians & the Public(s): Sharing Control	Abram, "Kitchen Conversations" (ECR)	
<b><i>Week 2</i></b>			
Mon 9/1	Labor Day (No Class)		
Wed 9/3	Introduction to Course Project	<a href="http://www.cityclub.org/content/aboutus/index/history.asp">http://www.cityclub.org/content/aboutus/index/history.asp</a>	
Fri 9/5	Introduction to Special Collections (Meet in	<a href="http://www.clevelandmemory.org">http://www.clevelandmemory.org</a>	

<sup>2</sup> Exceptions to this criterion may be granted in disciplines or courses where students do a substantial amount of writing, but the course structure and/or content does not create opportunities for an assignment of this length.

<sup>3</sup> Writing-to-learn helps students use writing to explore many aspects of the course as well as their own reflections; these activities should foster learning at deeper levels than memorization or recitation. Writing-to-communicate emphasizes aspects of writing (style, grammatical correctness, coherence, focus) that allow a reader to navigate the writing as he or she wishes.

	Library, 3 <sup>rd</sup> floor)		
<b>Week 3</b>			
Mon 9/8	Introduction to Archives & Archival Practices	Miller, "Archives & Historical Manuscripts" (ECR) Rosenzweig, "Scarcity or Abundance? Preserving the Past in a Digital Age" (ECR)	
Wed 9/10	Introduction to Oral History	<a href="http://www.baylor.edu/Oral_History/index.php?id=23566">http://www.baylor.edu/Oral_History/index.php?id=23566</a> (Click under "Manual" at right to access "Introduction to Oral History" PDF, then read pp. 1-4)	
Fri 9/12	Conducting Oral Histories	"Introduction to Oral History" (See 9/10), pp. 5-14	<a href="#">200-word response</a>
<b>Week 4</b>			
Mon 9/15	Introduction to Marking & Clipping Historical Sound (Meet in Chester, Room 278)		
Wed 9/17	Analyzing & Applying Oral Histories/The Euclid Corridor History Project	"Introduction to Oral History" (See 9/10), pp. 15-19 <a href="http://academic.csuohio.edu/euclidcorridor">http://academic.csuohio.edu/euclidcorridor</a>	
Fri 9/19	Guided Sound Clipping (Meet in Chester, Room 278)		
<b>Week 5</b>			
Mon 9/22	Who "Owns" History & Why? Balancing Stakeholders & the Grassroots	Pogrebin & Collins, "Shift at Historical Society Raises Concerns" (ECR)	200-word prospectus
Wed 9/24	Controversial History	Rothstein, "Drawing Battle Lines in Museum View of War," available at <a href="http://www.nytimes.com/2004/11/11/arts/design/11free.html">http://www.nytimes.com/2004/11/11/arts/design/11free.html</a>	
Fri 9/26	Public Memory & Commemoration	<i>Sense of History</i> , Chaps. 2 & 3 Rothstein, "Captain Smith, the Tides Are Shifting on the James," available at <a href="http://travel.nytimes.com/2007/03/02/arts/design/02jame.html">http://travel.nytimes.com/2007/03/02/arts/design/02jame.html</a>	
<b>Week 6</b>			
Mon 9/29	Historical Societies	<a href="http://www.chicagohistory.org/aboutus/organization">http://www.chicagohistory.org/aboutus/organization</a> – Download/read any of the Chicago History Museum Annual Reports	
Wed 10/1	The History of History Museums	<i>History Museums in the United States</i> , Chap. 1 (Kulik)	
Fri 10/3	Planning Interpretation in Museums	<i>History Museums in the United States</i> , Chap. 2, 4, or 5 (Frisch, Herbst, or Lowenthal)	200-word response
<b>Week 7</b>			
Mon 10/6	Museum Education (Guest: Chad Malkamaki, WRHS)		1000-word contextual essay
Wed 10/8	Outdoor/Living History Museums	<i>History Museums in the United States</i> , Chap. 3 (Leon & Pratt)	
Fri 10/10	Colonial Williamsburg	Greenspan, "Colonial Williamsburg" (ECR) Rothstein, "An Upgrade for Ye Olde History Park," available at <a href="http://www.nytimes.com/2007/04/06/arts/06will.html">http://www.nytimes.com/2007/04/06/arts/06will.html</a>	200-word response

<b>Week 8</b>			
Mon 10/13	Columbus Day (No Class)		
Wed 10/15	Sense of Place: Why Preservation Matters	<i>Sense of History</i> , Chap. 6	
Fri 10/17	One Place, Many Perspectives	<i>Power of Place</i> , Chaps. 1-5, + any chap. from Chaps. 6-10	600-word response
<b>Week 9</b>			
Mon 10/20	The History of Historic Preservation		1000-word speech analysis + 10 sound clips
Wed 10/22	Case Studies in Preservation	<i>Giving Preservation a History</i> , Introduction, Chap. 1, + any <u>four</u> chapters from Chaps. 4-10	
Fri 10/24	The NPS as Agent of Preservation	<a href="http://www.nps.gov/history/places.htm">http://www.nps.gov/history/places.htm</a>	
<b>Week 10</b>			
Mon 10/27	Widening the Scope of Historic Preservation	Hodder, "Savannah's Changing Past" (ECR)	
Wed 10/29	Historic Designation vs. Protection	<a href="http://www.nps.gov/nr/about.htm">www.nps.gov/nr/about.htm</a> & <a href="http://www.nps.gov/nr/listing.htm">www.nps.gov/nr/listing.htm</a> <a href="http://ohiohistory.org/resource/histpres/docs/nr/nr-08-12.pdf">http://ohiohistory.org/resource/histpres/docs/nr/nr-08-12.pdf</a> <a href="http://www.cityofno.com/pg-99-2-new-orleans-ordinance.aspx">www.cityofno.com/pg-99-2-new-orleans-ordinance.aspx</a>	200-word response
Fri 10/31	Historic Preservation in Practice (Guest: Kara Hamley O'Donnell, City of Cleveland Heights)	Howard, "Why Preservation Matters" & "The People of Preservation" (ECR)	
<b>Week 11</b>			
Mon 11/3	Historic House Museums	<a href="http://www.mountvernon.org">http://www.mountvernon.org</a> <a href="http://www.stanhywet.org">http://www.stanhywet.org</a> <a href="http://www.biltmore.com">http://www.biltmore.com</a>	200-word response
Wed 11/5	A Brief History of Tourism in the U.S.		
Fri 11/7	Open Day		
<b>Week 12</b>			
Mon 11/10	Ignoring or Confronting Slavery on Plantation Tours	Eichstedt & Small, "Trivializing and Deflecting the Experience of Slavery" (ECR)	1st draft of 3000-4000 word inter-pretive essay
Wed 11/12	Memorializing and Reenacting Gettysburg	<i>Gettysburg: Memory, Market, &amp; an American Shrine</i> (all)	600-word response
Fri 11/14	Hollywood History	Toplin, "Cinematic History as Genre" (ECR)	
<b>Week 13</b>			
Mon 11/17	Historical Documentaries	<i>Sense of History</i> , Chap. 4	
Wed 11/19	Mediated History: Disney, Television, and High Technology		
Fri 11/21	History on the Web	<a href="http://chnm.gmu.edu/digitalhistory/exploring/">http://chnm.gmu.edu/digitalhistory/exploring/</a>	200-word response

<b>Week 14</b>			
Mon 11/24	History on the Web (Examples)		
Wed 11/26	Individual Project Consultations (RT 1904, by appointment)		Visual/aural exhibit
Fri 11/28	Thanksgiving Holiday (No Class)		
<b>Week 15</b>			
Mon 12/1	Student Presentations		
Wed 12/3	Student Presentations		
Fri 12/5	Student Presentations		
<b>Exam Period</b>			
Wed 12/10	No Exam (Essay due in class)		Final draft of 3000- to 4000- word interpretive essay

**Troubleshooting.** If you have trouble with the hyperlinks for any of the reading response assignments, you may check here each time instead.

First 200-word response (Due 9/12): [http://academic.csuohio.edu/souther\\_m/HIS311\\_F08\\_200wd1.pdf](http://academic.csuohio.edu/souther_m/HIS311_F08_200wd1.pdf)