

Introduction to Public History

HIS 311/511 • MWF 12:15-1:20 p.m. • LB 241 • Fall 2009

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

Course blog: <http://souther311.clevelandhistory.org>

This course explores “public history,” or history crafted through dialogues between professional historians and collaborating partners in the broader community. It examines the foundations of and best practices in archives, museums, historic preservation, heritage tourism, cultural resource management, documentary film, oral history, and community history projects. It also explores the role of public memory in advancing certain historical interpretations and suppressing others in public history venues. Occasional guest speakers from various Northeast Ohio public history venues will bring their perspectives into the classroom.

A rapidly growing segment of public history involves digital technology. The digital-age public historian must do more than understand history and how to make it compelling for diverse audiences. Public history also requires one to apply technology to collect, analyze, and present the past. Thus, digital history accounts for an increasing proportion of history-related careers. After this semester, you will possess a cache of career-applicable knowledge. In short, you will learn public history by *doing* public history.

Accordingly, the practical component of the course involves developing virtual museum 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. You will learn the basics of conducting digitally recorded oral histories, electronically clipping and exporting sound files, creating a digital archive, and building an online exhibit. Specifically, you will digitize, upload, add metadata for, and interpret historical images and documents that you carefully select for their ability convey a historical narrative. This content will become the centerpiece around which you construct a historically informed interpretation of your chosen project topic. You will create an online exhibit in tandem with researching and writing an interpretive essay. Your project will be a multi-step process that involves two preliminary essays in which you analyze the larger context for your topic in secondary sources and, second, a body of primary sources about the topic itself, writing a more extended interpretive essay, and curating an online exhibit.

Required Readings

Available at the CSU Bookstore, 2400 Euclid Avenue, <http://www.csuohio bookstore.com>. You may opt to purchase books online or request them on OhioLink, <http://olc1.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).

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 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 but do impose a cap on the total number of copies per semester. You should bring a copy of required reading to class on the day for which it is assigned.

Assignments

Notice:

All assignments prepared outside class must be typed (double-spaced) using 12 pt. Times New Roman font and uploaded to Google Docs (<http://docs.google.com>). I will explain this procedure in class.

Topic Selection and Prospectus (5%) Early in the semester, you will write a brief but thoughtful prospectus (about 150 words) that introduces the topic you plan to explore for your course project. It should attempt to convey some sense how you will “frame” your topic for both your interpretive essay and your online exhibit. The theme for our course project is “Blue Lake, Crooked River: Historical Explorations of Cleveland’s Relationship with Lake Erie and the Cuyahoga River.” The possibilities for project topics within this theme are limited only by available sources, which will vary widely across topics. Your task is to choose a topic as a starting point and work quickly to determine if it is viable or needs to be contracted or expanded. Your first action should be to check the *Encyclopedia of Cleveland History* at <http://ech.cwru.edu>, which will include most of these topics and will give you a sense of them. As in any museum, the availability of sufficient source material is crucial, and you are in effect the curator charged with making this decision. Thus, some of these topics will NOT prove viable due to lack of source material. Possible topics include:

River-related topics

Railroad bridges on the Cuyahoga
Lakeview Terrace Homes
Garrett Morgan Waterworks
Otis Steel Co. (Jones & Laughlin)
Great Lakes Towing Co.
Irishtown Bend
Columbus Road Peninsula
Collision Bend
Duck Island
Red Line Rapid
Union Terminal location debate
Northern Ohio Food Terminal
Central Market
Central Viaduct
Chesapeake & Ohio Railroad Station
Detroit-Superior Bridge
Cuyahoga River fires
Walworth Run
Mill Creek Falls/Cataract House
St. Mary’s Concrete Co.
Zacron
Gospel Press Building
Vinegar Hill/Cleveland Thermal
American Steel and Wire Co.
George Gund/breweries
Ukrainians in Tremont
Czechs in Slavic Village
Riverside Cemetery
Brooklyn Heights greenhouses
Broadway & E. 55th area
Archwood-Denison (Brklyn. Centre)

Engineering the Cuyahoga
Valleyview Homes
Republic Steel
Sherwin-Williams Corp.
Max Hayes High School
Scranton Road Peninsula
West 3rd Street Peninsula
Whiskey Island
Halite Salt Mine
American Ship Building Co.
U.S. Coast Guard Station
West Side Market
Superior Viaduct
Settlers’ Landing
Innerbelt Freeway
Hope Memorial Bridge
Newburgh/Miles Park
Kingsbury Run
Rockefeller and the river
Samsen Supply
Grasselli Chemical Co.
Powerhouse
Haymarket
NE Ohio Reg. Sewer Dist.
Poles in Tremont
Poles in Slavic Village
Lincoln Park
Brookside Park/Zoo
Old Brooklyn
Warszawa/Slavic Village

Lake-related topics

Cleveland Industrial Expo., 1909
Great Lakes Exposition, 1937
White City amusement park
Cleveland Aquarium
Lakeshore & Michigan S’ern R.R.
Gordon Park
Edgewater Park
Wildwood Park
East 9th Street Pier
CEI/Municipal Light
Goodtime Cruise Ships
Cleveland Municipal Stadium
Eveready plant/Battery Park
Gordon Square
Burke Lakefront Airport
Cleveland-Cliffs Co.
North Coast Harbor
Donald Gray Gardens
Cleveland Air Races/Air Show

Other possibilities

Topics relating to Doan Brook,
Rocky River, West Creek, or
Euclid Creek

Please do not propose the following topics, which are either too broad or widely documented:

Tremont, Ohio City, Warehouse District, Terminal Tower, Euclid Beach, Steel industry, the Flats, Group Plan

Omeka Image Collection Poster (5%) Your Omeka collection, to be prepared using the Poster feature in MyOmeka, must include 10 or more well-chosen images, at least 5 of which are new contributions that you scan, upload, and for which you supply metadata in Omeka. The purpose of this assignment is twofold: to build a collection of materials for your exhibit and to demonstrate your ability to analyze historical images. This is a two-part assignment with two deadlines. Following the first deadline, I will provide feedback, including directions for revisions. For the second deadline, you will add to or revise your collection as needed. After the second deadline, you will NOT be able to add to or change your collection, which is the basis for your exhibit.

Omeka Map Poster (5%) Using the Poster feature in MyOmeka, upload, provide metadata for, and analyze the Sanborn Fire Insurance Map(s) that correspond to your topic location. The use of historical maps is an important part of establishing change over time for your topic and will provide useful visual material in your exhibit. In-class training will be provided.

Omeka Cartoon Poster (5%) Using the Poster feature in MyOmeka, upload, provide metadata for, and analyze at least one Bill Roberts editorial cartoon from the Cleveland Press Collection that corresponds to your topic. Editorial cartoons offer a window into a moment in the past and are excellent sources for developing your exhibit. In-class training will be provided.

1,000-word Synthetic Essay (10%) For this assignment, you will write an essay that examines the scholarly secondary literature that frames your topic in a larger context, drawing upon the insights you find in at least two approved scholarly books. A scholarly book is usually one published by a university press. I will offer assistance in locating appropriate books.

1,000-word Primary Source Essay (10%) For this assignment, you will write an essay that analyzes a body of appropriate primary sources (e.g., newspaper articles, city directories, census data, oral histories). What kinds of information do the different types of sources convey? What broad conclusions might be supported by the sources? What specific things have you learned from these sources that might advance a compelling historically grounded narrative?

3,000-4,000-word Interpretive Essay (30%) Along with the Omeka exhibit (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 Cleveland's place in the larger American story. Each draft will be equally weighted in determining your grade for this portion of course requirements.

Omeka Exhibit (10%) This is a virtual museum exhibit drawing from the items in your Omeka collection and bolstered by your research. It must convey a historical narrative and offer some historical analysis using images and text. You may also incorporate audio and video materials if appropriate. Your presentation must be divided into between 3 and 5 sections, each of which must have between 2 and 4 pages. You will be graded according to the rubric distributed in class. You are responsible for adhering strictly to guidelines regarding copyright law. If you build an exhibit with materials that we do not have the right to use, you will not receive credit!

Participation (20%) Participation is an essential feature of any viable community, and our community (the class) is no exception. To meet the ideal of all of us coming to each class meeting prepared to engage with the material for the day, I will assess your participation in the following ways: 1) You will make at least one comment to one of my blog entries per week about a reading assignment prior to the class period for which it is assigned; 2) On 5 occasions during the semester I will ask you to do some free writing about issues or ideas that emerge in your reading. Each of the 20 total blog comments and in-class essays will be equally weighted.

HIS 511 Assignments. Graduate students will complete the same assignments as above with the following differences. First, your synthetic essay must be at least 1,800 words and draw upon no fewer than 4 scholarly book. Second, your primary source essay must be at least 1,800 words. Third, you will write a more a deeply researched 5,000- to 6,000-word interpretive essay.

Policies

Announcements. I will on occasion make important announcements in class, which I will then post on the course blog. If you miss class, it is your responsibility to check the blog for any announcements and bring any questions to my attention.

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 the start of class on the due date will incur a penalty of 10 percent, 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). If you are ill, I will always excuse your absence, but it is your responsibility to see that I am informed in a timely way.

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).¹
2. Final versions of at least one assignment should total at least 2,000 words (eight pages).²
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.³ 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.

Date	Topic	Reading Assignment	Assignment Due
<i>Week 1</i>			
Mon 8/24	Course Introduction/What is Public History?		
Wed 8/26	Introduction to Course Project	http://csudigitalhumanities.org/exhibits	
Fri 8/28	Introduction to Digital History Resources	http://chnm.gmu.edu	

¹ The word count may only include one preliminary draft for each final draft.

² 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.

³ 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.

Week 2			
Mon 8/31	Introduction to Special Collections	http://www.clevelandmemory.org Meet in Special Collections, 3rd Floor of Library	
Wed 9/2	Primary Source Workshop: Analyzing Historical Images	Isenberg, "Fixing an Image of Commercial Dignity" (ECR) Meet in Special Collections	Initial Topic Selection (via email)
Fri 9/4	Metadata and Omeka (Guest: Erin Bell, CPHDH)	Meet in Special Collections	
Week 3			
Mon 9/7	Labor Day (No Class)		
Wed 9/9	The Public Side of Public History	http://chnm.gmu.edu/survey/	Revised Topic Selection & Prospectus
Fri 9/11	Public Memory & Commemoration	<i>Sense of History</i> , Chaps. 2 & 3 Rothstein, "Captain Smith, the Tides Are Shifting on the James," http://travel.nytimes.com/2007/03/02/arts/design/02jame.html	
Week 4			
Mon 9/14	History by Hollywood & Other Historical Dramas	Toplin, "Cinematic History as Genre" (ECR)	
Wed 9/16	Heritage on Display: History for Tourists	Hoelscher, "'Swisscapes' on Main Street" (ECR)	
Fri 9/18	The Historian's Side of Public History	<i>Sense of History</i> , Chap. 1	Omeka Image Collection Poster
Week 5			
Mon 9/21	Controversy in Public History	<i>New York Times</i> articles (see course website)	
Wed 9/23	Toward a Shared Authority	Mooney-Melvin, "Professional Historians & the Challenge of Redefinition" (ECR)	
Fri 9/25	The History of History Museums	<i>History Museums in the United States</i> , Chap. 1 (Kulik)	
Week 6			
Mon 9/28	Planning for Museum Interpretation	<i>History Museums in the United States</i> , Chap. 2, 4, or 5 (Frisch, Herbst, or Lowenthal)	
Wed 9/30	Melding the Museum to Meet Public Needs (Guest: Chad Malkamaki, WRHS)		
Fri 10/2	Different Museums, Different Approaches: A Typology of History Museums	<i>History Museums in the United States</i> , Read <u>two</u> of the following: Chap. 2, 4, 5 (Frisch, Herbst, or Lowenthal)	Synthetic Essay

Week 7			
Mon 10/5	Primary Source Workshop: Maps & Cartoons	Meet in Special Collections	
Wed 10/7	Case Study: Colonial Williamsburg	<i>History Museums in the United States</i> , Chap. 3 (Leon & Pratt) Greenspan, "Colonial Williamsburg" (ECR)	
Fri 10/9	Historic House Museums	http://www.mountvernon.org , http://www.stanhywet.org , http://www.biltmore.com	
Week 8			
Mon 10/12	Columbus Day (No Class)		
Wed 10/14	Introduction to Archives & Archival Practices	Miller, "Archives & Historical Manuscripts" (ECR) Rosenzweig, "Scarcity or Abundance? Preserving the Past in a Digital Age" (ECR)	Omeka Map Poster
Fri 10/16	Digital Archives (Guest: Erin Bell, CPHDH)	http://chnm.gmu.edu/digitalhistory/exploring/	
Week 9			
Mon 10/19	Sense of Place: Why Preservation Matters	<i>Sense of History</i> , Chap. 6 Howard, "Why Preservation Matters" & "The People of Preservation" (ECR)	Omeka Cartoon Poster
Wed 10/21	History of Historic Preservation	<i>Giving Preservation a History</i> , Introduction & Chap. 1	
Fri 10/23	The National Park Service as Public History Institution	http://www.nps.gov/history/history/hisnps/NPSHistory/briefhistory.htm http://www.nps.gov/history/museum/centennial/about.html	
Week 10			
Mon 10/26	Case Studies in Historic Preservation	<i>Giving Preservation a History</i> , any <u>four</u> chapters from Chaps. 4-10	
Wed 10/28	Historic Designation vs. Protection	http://www.nps.gov/history/places.htm , http://www.nps.gov/nr/about.htm , http://www.nps.gov/nr/listing.htm , Souther, "Grant Deming's Forest Hill Historic District," NR nomination draft (ECR)	
Fri 10/30	The Preservationist's Craft (Guest: Kara O'Donnell, City of Cleveland Heights)		Primary Source Essay
Week 11			
Mon 11/2	Transforming Heritage Tourism: Gettysburg & Williamsburg to the 1960s	<i>Gettysburg: Memory, Market, & an American Shrine</i> (all)	
Wed 11/4	Transforming Heritage Tourism: Gettysburg & Williamsburg since the 1960s	Rothstein, "An Upgrade for Ye Olde History Park," http://www.nytimes.com/2007/04/06/arts/06will.html	

Fri 11/6	Transforming Heritage Tourism: River Road Plantation Tours before/after 2000	Eichstedt & Small, "Trivializing and Deflecting the Experience of Slavery" (ECR), Brown, "New Signpost at Slavery's Crossroads," http://travel.nytimes.com/2004/12/16/garden/16FORK.html Stodghill, "Driving Back Into Louisiana's History," http://travel.nytimes.com/2008/05/25/travel/25trail.html	
Week 12			
Mon 11/9	Building an Omeka Exhibit (Guest: Erin Bell, CPHDH)	Meet in Special Collections	
Wed 11/11	Veterans Day (No Class)		
Fri 11/13	The Historian as Filmmaker: Challenges and Approaches	<i>Sense of History</i> , Chap. 4	1st Draft Interpretive Essay
Week 13			
Mon 11/16	Introduction to Oral History	http://www.baylor.edu/Oral_History/index.php?id=23566 (Click under "Manual" at right to access "Introduction to Oral History" PDF, then read pp. 1-14)	
Wed 11/18	Oral History as Public History	Green, "The Exhibition That Speaks For Itself" (ECR)	
Fri 11/20	Adapting Oral History to Digital Projects	http://www.csuohio.edu/euclidcorridor	Omeka Image Collection (Final)
Week 14			
Mon 11/23	Rethinking the Role of the Historian in the Community		
Wed 11/25	Individual Project Consultations (RT 1934, by appointment)		Omeka Exhibit
Fri 11/27	Thanksgiving Holiday (No Class)		
Week 15			
Mon 11/30	Omeka Presentations		
Wed 12/2	Omeka Presentations		
Fri 12/4	Omeka Presentations		
Exam Period			
Mon 12/7	No Exam (Essay due in class, 1:00-3:00 p.m.)		Final Draft Interpretive Essay