### Introduction to Public History HIS 362 010 MC

Winter 2024 / Reinhardt University

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**Office hours** in the Funk Heritage Center: Monday, 2-4; Tuesday, 3:15-4; Wednesday 1-4, and other hours by appointment

**Class meetings:** Tuesdays, 2-3:15 p.m.; Thursdays, 2-3:15, Funk Heritage Center

*I will do all I can to help you meet your goals in this class. Please e-mail me, use my office hours, or set up an appointment if you have any concerns or questions.*

### Course Description

This course surveys the theory and practice of history as it connects to the public through government agencies, museums, historical societies, archives, businesses, and professional organizations. The course will deliver an overview of the public history field in its diverse venues and manifestations, and students will be prompted to consider the ways in which historians engage various publics. The students will undertake projects to help understand and experience how public historians carry out their work and responsibilities.

This course will introduce students to the skills they need to become savvy consumers of the historical narratives they will encounter for the rest of their lives. In contrast to academic research in history, public history seeks to capture the interest of the public in order to engage, entertain, influence, and inspire. Through a combination of lectures, readings, guest speakers, and projects, this class will explore how public histories are never neutral or apolitical, but instead are always engaged in broader social issues of power, identity, and belonging. By identifying and studying the various meanings of these invocations of the past—within our holidays, the names of our streets, as well as at historic sites and museums—students will gain an understanding of some of the ways in which the past is operationalized in the present in order to shape the future.

Public history, broadly considered for the purposes of the class, is about instances in which the past is invoked within a public-facing setting, such as a museum exhibition, a historic house, a Hollywood film, or a public statue. These settings represent the most significant points of encounter that adults who have completed their formal education have with historical material and are also important sites for intergenerational learning. As we will see over the course of the semester, all public history projects engage in some way with controversial issues from the past or the present. Students will learn about attempts to challenge and re-interpret dominant historical narratives in public spaces, through emphasis on local histories, the histories of women, workers, and queer people, and the histories of people of color. The class will also include discussion of digital humanities tools, and how they are changing the perceptions, presentation, and practice of public history.

While historians have been involved with the public for many years, the practice of public history has become increasingly professionalized since the 1970s, marked by the development of the National Council on Public History (NCPH) and an ever-increasing discussion about the ethics and practices of public history. The National Council on Public History (NCPH) defines public history as describing “the many and diverse ways in which history is put to work in the world. In this sense, it is history that is applied to real-world issues. In fact, applied history was a term used synonymously and interchangeably with public history for a number of years. Although public history has gained ascendance in recent years as the preferred nomenclature especially in the academic world, applied history probably remains the more intuitive and self-defining term.” (<https://ncph.org/what-is-public-history/about-the-field/>)

A previous definition from the NCPH website described public history as "where historians and their various publics collaborate in trying to make the past useful to the public…That is, public history is the conceptualization and practice of historical activities with one’s public audience foremost in mind. It generally takes place in settings beyond the traditional classroom. Its practitioners often see themselves as mediators on the one hand between the academic practice of history and non-academics and on the other between the various interests in society that seek to create historical understanding. Public history practitioners include museum professionals, government and business historians, historical consultants, archivists, teachers, cultural resource managers, curators, film and media producers, policy advisors, oral historians, professors and students with public history interests, and many others.”

Working in the field of public history is challenging but rewarding. Public historians are expected to be good historians, proficient in historical research and well-versed in historical scholarship, but also to possess the skills and knowledge of how to present history to a diverse public audience. A growing scholarship on the practice of public history has emerged over the past several decades, providing best practices recommendations on how best to accomplish our goals. This class will assess the scholarship on public history, explore the issues in public history practice, and examine career opportunities in the field while also offering hands-on, practical experience through preparing a grant proposal and completing a “real-world” public history project.

As part of this course, all students are encouraged to join our professional organization, the National Council for Public History, as a student member. Rates are inexpensive for students, and there are many benefits! For more information, please visit <http://ncph.org/about/join-us/>

To make the most of your training, please read the *Public History Navigator: How to Choose and Thrive in a Graduate Public History Program*, produced by the NCPH Graduate Student Committee. <http://ncph.org/wp-content/uploads/The-Public-History-Navigator-2015-Web.pdf2>

# History Program Objectives (HPO) and Learning Outcomes

*The faculty of Reinhardt University desire that all students in history classes demonstrate*:

1. use of evidence, logic, and reasoning as they think critically about the past;
2. knowledge of human history in various times and places;
3. effective written and oral expression of ideas;
4. methodological competence using libraries and appropriate information technologies; and
5. moral reasoning abilities as they seek what is good, beautiful, and true.

# Credit Hour Definition

Over 15 weeks, students will spend 150 minutes per week in lectures, class discussions, and examinations (37.5 hours for the semester). Instructional time includes a 3-hour final exam. Out-of-class work includes homework and preparation for exams and quizzes and is estimated at around 300 minutes per week (75 hours for the semester).

Upon completing the course, each student will be able to:

* 1. Identify the different specialties of public history and the major themes and issues shaping public history practice and demonstrate increased knowledge about the traditions, issues, and development of Western, World, and American History;
  2. Develop an understanding of the ways in which public historians shape public perceptions of the past and the ways in which public perceptions of the past shape public history;
  3. Read and evaluate primary sources as windows into the past;
  4. Learn to develop methodological competence in using libraries and appropriate technologies;
  5. Gain knowledge of the issues surrounding public history work such as museums, archives, historic site interpretation, oral history, historic preservation, cultural resource management, and multimedia and digital projects;
  6. Learn to express themselves effectively in writing;
  7. Recognize the diverse employment opportunities in the field of public history; and
  8. In coordination with an external organizational partner, develop a public history proposal and project drawing on the knowledge gained in the course that will provide benefits to the public and assist the partner organization.

This class will:

1. Provide field experience in public history and develop skills in public history practice including
   * grant writing
   * project planning and development
2. Develop professional skills necessary for public history practice
   * collaborative and teamwork skills
   * public presentations
   * critical thinking and writing
   * engaging community partners
3. Provide opportunities for professional development in the history field
   * identify the types of employment in the field of public history
   * prepare a professional resume
   * participate in discussions about work culture and expectations from seasoned, practicing professionals
4. Challenge students to negotiate challenging issues in public history practice R**equired Readings**

*Books:*

Denson, Andrew, *Monuments to Absence: Cherokee Removal and the Contest Over Southern Memory*. Chapel Hill: The University of North Carolina Press, 2017.

Ferguson, Andrew, *Land of Lincoln: Adventures in Abe’s America*. New York: Atlantic Monthly Press, 2007.

Thomas King, *The Truth About Stories: A Native Narrative*. Minneapolis: University of Minnesota Press, 2003.

Linenthal, Edward T. *Preserving Memory: The Struggle to Create America’s Holocaust Museum*. New York: Columbia University Press, 2001.

Lonetree, Amy, *Decolonizing Museums: Representing Native America in National and Tribal Museums*. The University of North Carolina Press, 2012**.**

Miles, Tiya, *The House on Diamond Hill: A Cherokee Plantation Story*. Chapel Hill: University of North Carolina Press, 2010.

Rosenzweig, Roy and David Thelen, *Presence of the Past: Popular Uses of History in American Life.*

New York: Columbia University Press, 1998.

Simon, Nina, *The Participatory Museum*. Santa Cruz, Museum 2.0, 2010. <http://www.participatorymuseum.org/read/>

Stanton, Cathy, *The Lowell Experiment: Public History in a Postindustrial City*. Amherst: University of Massachusetts Press, 2006.

Tilden, Freeman, *Interpreting Our Heritage*. University of North Carolina Press, 2008.

### History@Work

Students are also expected to read the National Council on Public History blog “History@Work” on a weekly basis. We will discuss articles on the blog in class each week. Each student will be assigned a week to discuss issues that appeared on the blog with the class. You can access the blog through [***http://publichistorycommons.org/***](http://publichistorycommons.org/)

### Course Requirements

#### Class project (30 points):

All students will participate in a real-life public history project. Each student will be assigned to a team. This assignment will test not only your ability to work and think as public historians and your ability to research and write about history but also provide an opportunity to work collaboratively and share authority with a partnering organization. All teams will meet with their project sponsors at the beginning of the class and present the final project to those sponsors at the end of the semester.

Each team will develop a schedule to complete this project. All students must meet the schedule and team expectations for the project to be successful. The team will divide up the tasks and responsibilities and all members are expected to pull their weight to complete the project. Communication is key to success.

Students are required to meet or communicate with team members outside of class. In addition, all teams/members are required to submit a weekly update about the team’s progress on Canvas, no later than each Monday at 12 noon.

At the end of the semester, each student will write a minimum 1000-word essay that

1. describes what work you personally completed for the team,
2. reflects on what you learned about public history through the project, and
3. evaluates *your* performance as a team member.

Students will be evaluated individually for the class project. Project grades will be assessed based on:

* + my observations of your work throughout the semester (based on Canvas and other discussions in class)
  + your project essay
  + the quality of the work that *you* performed for the project
  + your final presentation of the project

#### Book responses (20 points)

Students will write reviews on four of the books, each worth 5 points. The reviews should be 1000 words, double-spaced, 12-point font, standard margins, including page numbers, and staple bound. The reviews should include:

* + the authors’ thesis,
  + a discussion about how well s/he or they supported the thesis
  + *your* assessment of the authors’ contributions to the field of public history.

Students may choose four from the books indicated on the book list. The review must be submitted on the day that we discuss the book. Please note that copies of the paper are expected in class. If you should have computer issues or if you miss class, please submit the assignment via the appropriate drop box on Canvas.

#### Georgia Humanities grant proposal (15 points):

Each student will write a grant proposal for Georgia Humanities. Students will design a project, identify a potential sponsoring organization, and write a grant proposal, complete with humanities scholars and budget. Each grant must meet the guidelines required by Georgia Humanities grant program. For more information on GH and its grant program, visit [www.georgiahumanities.org](http://www.georgiahumanities.org/)

While this exercise is designed as a “mock” grant proposal, if you envision a project that you would like to undertake or if you are involved with an agency or organization that would like you to develop a grant proposal, you are more than welcome to write a “real” proposal that you could submit to GH for funding. All students will present their proposals to a class review panel, and they will receive feedback from that panel. Students will submit their proposals on that date for a grade, but all students have the option to revise for a final grade if they so choose to do so. Any revised proposals must be submitted on Nov. 21.

***Feature Film Review (10 points)***

For this assignment, you will write a 500-750 word critical review of a feature (non-documentary) film that deals with historical subject matter. Papers should analyze the ways in which filmmakers present and/or manipulate historical events for the purposes of entertainment. We will examine several film review essays in class.

#### Resume (5 points)

Students will write a resume geared towards employment in the field of public history. Each student will create a resume that is tailored to a particular aspect of public history that you choose (museum educator, curator, historical society director, archivist, historic preservationist, etc). On the designated class day, students will bring 10 copies of their completed, copy-edited resumes for a collaborative workshop to strengthen those resumes. A hard copy of the revised resume is due on Nov. 21.

Second, all students will develop a Linked-In page that meets the recommendations offered by Vocation & Career Services and your instructor.

Third, all students will complete a mock interview with Vocation & Career Services. Each student will identify a position for which they would like to apply and conduct an interview with Vocation & Career Services for that position. Vocation & Career Services will evaluate and provide feedback on your interview.

#### Class participation and attendance (20 points):

Students are expected to come to class having done the reading and be prepared to discuss the topics on the class schedule.

Points in this category will be awarded based on the following three criteria:

1. ***Class attendance***. Because this class only meets twice a week and much of what I hope we learn will come through class discussions and guest speakers, excessive absences will lower your final course grade.
2. ***Class participation***, including contributing to class discussions and raising issues or questions for discussion
3. ***Participation in presentations by guest speakers***, including asking questions to or responding to questions asked by our guest speakers

#### Leading a class discussion about a book or film (5 points)

1. ***Leading a weekly discussion about the History@Work blog*** [***http://publichistorycommons.org/***](http://publichistorycommons.org/)
2. ***Weekly discussions on Canvas***

### Canvas

Please note that students are required to utilize Canvas on a regular basis for this class.

1. Course announcements will be posted on Canvas. It is your responsibility to be aware of these announcements.
2. All teams are expected to submit weekly updates on the class project. All students should post an update about their project work for the previous week by Monday at noon.

### Other announcements

**Academic Integrity**

All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.

Consequences for cheating or plagiarizing:

* 1. If a student turns in any work that is plagiarized from another source (whether a book, article, on-line source, or another student in the class), that student will receive an automatic “F” as the final class grade.
  2. The Office of the Vice President for Academic Affairs will be notified of actions taken against students who violate the academic integrity policy, which may result in further consequences, including designation of “academic warning” on your official transcript, academic suspension, or expulsion for academic reasons.

**Cell Phone Policy:** If special circumstances require you to monitor your phone, take a call, or text during class, please let me know at the beginning of class and step outside of the room to use your phone.

Otherwise, cell phone should be turned off and not visible during class.

### Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the **Academic Support Office (ASO).** ASO is located in the basement of Lawson Building. To receive academic accommodations for this class, please obtain the proper ASO letters.

### The Center for Student Success

The Center for Student Success (CSS) is located at the lower floor of Lawson, room 035. **CSS offers free peer and faculty tutoring for all subjects**. For appointments, go to Reinhardt webpage and click Center for Student Success

### Class Schedule

Readings listed for each class meeting are due on the class day referenced. Additional readings may be assigned. Written assignments are due at the beginning of class on the date listed. *This schedule is subject to change.*

January 9: **Class introduction**

#### Read:

* “What is Public History,” accessible at <http://ncph.org/what-is-public-history/about-the-field/>
* <https://www.youtube.com/watch?v=0xc4FrN2AVg>

January 11: **Using History**

#### Read:

* *Carl Becker, “*Everyman His Own Historian*,” American Historical Review 39 (1934): 219- 231[available on JSTOR]* [https://www.historians.org/about-aha-and-membership/aha-history-and-](https://www.historians.org/about-aha-and-membership/aha-history-and-archives/presidential-addresses/carl-l-becker) [archives/presidential-addresses/carl-l-becker](https://www.historians.org/about-aha-and-membership/aha-history-and-archives/presidential-addresses/carl-l-becker)

January 15: MLK Holiday

January 16: Final day to change schedule, end of drop / add

January 16: **History and the Public**

#### Read:

* *Presence of the Past*
* <http://chnm.gmu.edu/survey/>

January 18: **History and the Public**

#### Read:

* *Presence of the Past*
* “Hamilton: the Musical: Blacks and the Founding Fathers” at <http://ncph.org/history-at-> work/hamilton-the-musical-blacks-and-the-founding-fathers/
* “It’s not ‘just a musical,” at <http://ncph.org/history-at-work/its-not-just-a-musical/>

January 23: **Using History**

#### Read:

* *Land of Lincoln*
* <https://www.youtube.com/watch?v=tkCNMp6MqU0>
* <https://www.youtube.com/watch?v=7mJ9S5wKiFE>

January 25: **Using History**

#### Read:

* *Land of Lincoln*
* <https://www.youtube.com/watch?v=MJDAmK1PL_E>
* <https://www.youtube.com/watch?v=12h62s8EZpw>
* <https://www.youtube.com/watch?v=2nU5somzgBM>
* <https://www.youtube.com/watch?v=1_iL9rClRIg>

January 30: **The History of Museums – The Enola Gay Controversy**

#### Read:

* <https://www.atomicheritage.org/history/controversy-over-enola-gay-exhibition>
* <http://digital.lib.lehigh.edu/trial/enola/>
* [https://www.historians.org/publications-and-directories/perspectives-on-history/december-](https://www.historians.org/publications-and-directories/perspectives-on-history/december-2003/historians-protest-new-enola-gay-exhibit) [2003/historians-protest-new-enola-gay-exhibit](https://www.historians.org/publications-and-directories/perspectives-on-history/december-2003/historians-protest-new-enola-gay-exhibit)

### February 1: Class projects discussions; Public Humanities and Grantwriting

#### Read:

* NCPH Code of Ethics and Professional Conduct <http://www.ncph.org/2006Board/Code%20of%20Ethics%20and%20Professional%20Conduct-> Final%20Comittee%20Draft.pdf
* Georgia Humanities website section on “Grantmaking,” which is available at [www.georgiahumanities.org](http://www.georgiahumanities.org/)

February 6: **National Park Service: History and Mission**

#### Read:

* *The Lowell Experiment*
* <https://www.youtube.com/watch?v=cPBbPqGWORE>

February 8: **National Park Service: History and Mission**

#### Read:

* *The Lowell Experiment*
* <https://www.youtube.com/watch?v=IFX273CZsII>

February 13: **Race and Public History**

#### Read:

* *The Truth About Stories*
* <https://www.youtube.com/watch?v=xDHvR66c99Q>
* <https://www.youtube.com/watch?v=wzXQoZ6pE-M>
* <https://www.youtube.com/watch?v=daw7cGjrORE>

February 15: **Race and Public History**

***Read:***

## file:///C:/Users/wjb/Downloads/Horton%20-%20Slavery%20in%20American%20History.pdf

* <https://www.youtube.com/watch?v=XsRR3xE-iXY&t=28s>
* <https://www.youtube.com/watch?v=A3k--Lg8UsM&t=4s>
* <https://www.youtube.com/watch?v=5MyY57Z3HgQ>

### February 20: Difficult Issues in Public History and Sharing Authority

#### Read:

* *Decolonizing Museums: Representing Native America in National and Tribal Museums*.
* <https://www.youtube.com/watch?v=Eb4EQpaMMGM>
* <https://www.youtube.com/watch?v=DJYS9C06_qY>
* <https://www.youtube.com/watch?v=jyZAgG8--Xg>

February 22: **Commemoration (GHRAC)**

#### Read:

* *Monuments to Absence: Cherokee Removal and the Contest Over Southern Memory.*

* <https://www.youtube.com/watch?v=v7Jd4oBAW5o>
* *Memorial Mania: Issues of Commemoration and Affect in Contemporary America, Erika Doss.*

<https://www.youtube.com/watch?v=IbZCzim8Os4>

February 27: **The History of Museums**

#### Read:

* *Preserving Memory: The Struggle to Create America’s Holocaust Museum*
* <https://www.youtube.com/watch?v=sZZftUmlnMc>
* <https://www.youtube.com/watch?v=Aogp9g6ifdA>

### February 29: Difficult Issues in Public History and Sharing Authority

#### Read:

* *The Participatory Museum*. <http://www.participatorymuseum.org/read/>
* <https://www.youtube.com/watch?v=aIcwIH1vZ9w>
* <https://www.youtube.com/watch?v=NTih-l739w4>

March 4-8 Spring Break

March 12: Final date to withdraw with a W.

March 12: **Reaching the Public; Heritage Tourism**

#### Read:

* *Presence of the Past*
* <https://www.youtube.com/watch?v=2QlHLOrRFtI>
* <https://www.youtube.com/watch?v=Ctoycc641Dw>
* <https://culturalheritagetourism.org/what-is-heritage-tourism/>
* <https://www.nps.gov/subjects/ugrr/assistance/heritage_tourism.htm>

#### Due:

* Feature film reviews.

March 14: **History in Film** Review essay discussions. ***Read:***

* <https://www.imdb.com/list/ls008583224/>
* <https://theconversation.com/are-movies-a-good-way-to-learn-history-75976>
* <http://filmstudies.info/genres/historical.html>
* [http://blogs.edweek.org/edweek/inside-school-](http://blogs.edweek.org/edweek/inside-school-research/2009/08/the_pros_and_cons_of_teaching.html) [research/2009/08/the\_pros\_and\_cons\_of\_teaching.html](http://blogs.edweek.org/edweek/inside-school-research/2009/08/the_pros_and_cons_of_teaching.html)
* <https://theweek.com/articles/445649/relive-238-years-american-history-42-movies>
* <https://www.ranker.com/list/best-historical-drama-movies-all-time/reference>

March 19: **Museum Site Interpretation**

#### Read:

* *The House at Diamond Hill*
* <https://www.youtube.com/watch?v=T8KenUB0HiY>
* <https://www.youtube.com/watch?v=Tdsl_tlZm2I>
* <https://www.youtube.com/watch?v=Xy0J42y-iCg>
* <https://www.youtube.com/watch?v=BH7q_ETh-_o>

March 21: **Museum Site Interpretation**

#### Read:

* *Interpreting Our Heritage*
* <https://www.youtube.com/watch?v=vWxy-jW63sY>
* <https://www.youtube.com/watch?v=PACM_t1ffFY>

March 26: **Holidays and Public History**

#### Read:

* <https://www.youtube.com/watch?v=CaaCqyiR-gg>
* <https://www.youtube.com/watch?v=R-VRAemIvbI>
* <https://www.youtube.com/watch?v=pXAup-0LEYI>

March 28: **Oral History**

#### Read:

* <https://www.oralhistory.org/about/do-oral-history/>
* <https://www.oralhistory.org/principles-and-best-practices-revised-2018/>
* <https://www.welovebuhi.com/oralhistory/>
* <https://www.youtube.com/watch?v=nX1odZDA0gk>
* <https://www.sacred-texts.com/nam/cher/motc/index.htm>

April 2: **Humanities Council Grant Panel Review**

***Due****:*

* Complete copy of your *Humanities Council grant proposal*
* One-page executive summary of your proposal for the review panel (10 copies)

April 4: Spring Day, no classes

April 9: **Resumes, Professionalism and Workplace Culture**

#### Read:

* Section 2, “Thriving as Public History Graduate Students,” in *The Public History Navigator: How to Choose and Thrive in a Graduate Public History Program*, available at [http://ncph.org/wp-](http://ncph.org/wp-content/uploads/The-Public-History-Navigator-2015-Web.pdf) [content/uploads/The-Public-History-Navigator-2015-Web.pdf](http://ncph.org/wp-content/uploads/The-Public-History-Navigator-2015-Web.pdf)
* <https://ncph.org/what-is-public-history/weyeneth-essay/>

April 11: **Resume workshop**

#### Read:

* “Public History Employers: What Do They Want?” at [http://www.historians.org/perspectives/issues/2003/0309/0309aha6.cfm?](http://www.historians.org/perspectives/issues/2003/0309/0309aha6.cfm)
* Tips for Getting A Job in Public History at <http://vimeo.com/113961817>
* Review other job-seeking resources available at <http://ncph.org/publications-resources/students/>

#### Due:

* Your resume and LinkedIn

April 16: **Project Workday /** Prep for exhibit opening and anniversary event.

April 18: **Project Workday /** Opening of new Funk exhibit and 20th anniversary celebration.

***Due*:**

* Revised resume (required)
* Revised GH grant (optional)

April 23: **Project Workday (Last class day)**

April 25-May 1 final exams

### Class project presentation

#### Due:

1. Class project
2. Each student’s evaluation of his or her participation in the class project