

Museum and Historic Site Interpretation: Principles and Practice

HIS 627/IAR627—Fall 2011

Wednesdays 3:30-6:20

MHRA 2210

Professor Benjamin Filene

office hours: Wednesdays 1:30-3:00 and by appointment: MHRA 2137

office phone: 336/334-5645

home phone: 919/932-7722 (before 10:00 p.m.)

bpfilene@uncg.edu

Credits: 3 hours

Prerequisites: none; open only to History and Interior Architecture graduate students pursuing concentrations in Museum Studies or Historic Preservation (required of Museum Studies concentrators).

Course Description

This seminar explores the relationship between history and public audiences, focusing on the theory and practice of telling stories through museums and historic sites. It introduces you to the tools that public historians use to interpret the past, explores key dilemmas in public interpretation and community collaboration, and examines contemporary models for how to reach audiences in ways that make history resonant and meaningful to them.

Student Learning Outcomes

Through a mix of classroom- and project-based work, you will gain a richer understanding of the role of history in public life and of how museums and historic sites interpret the past for—and with—public audiences. Successfully completing this course will build the skills that you will need to thrive in the workplace:

- **evaluating and analyzing primary and secondary sources** thoughtfully, with attention to argument and point of view
- **using a finely honed eye and ear to recognize rich stories**—in sound, image, object, or text—and their potential impact on diverse audiences
- **synthesizing multiple sources** and points of view into compelling, relevant, and historically sound public presentations
- **speaking** with passion, clarity, and respect
- **writing** clearly and persuasively
- **collaborating** with energy, sensitivity, and an awareness of how much you can learn from community members and your peers
- **experimenting** fearlessly to build your skills and find the best ways to reach audiences

Teaching Methods

This seminar depends on active and engaged discussions that allow you and your classmates, individually and collectively, to wrestle with what it means to become a practicing public historian. The classroom will be a setting for engagement with multiple voices—not only the professor’s but those of the students, community partners, and historical “informants” revealed

through a range of sources. You are expected to complete reading assignments before every class meeting and arrive ready to share personal opinions on the material. Class sessions will regularly involve informal full-group discussions, oral presentations, small-group conversations, and on-the-spot analyses of primary sources. As detailed below, class participation is a significant part of your grade. In addition, you will engage with the course content through formal and informal writing assignments that invite you to apply the approaches we are discussing to original material in your own voice.

The course's core theoretical concepts you will try out in practice. This semester the class will complete a multifaceted project that focuses on the Terra Cotta community in Greensboro, an African American village built to house workers of a local factory. Working with the director of the Terra Cotta Museum, each student will choose a single Terra Cotta family and draw on public records, images, and original oral interviews to piece together stories about the people who made their lives and livelihoods in this neighborhood over time. Each student will contribute to a mini-exhibition that shares these stories with public audiences at the museum.

Assignments, and Evaluation

You will be evaluated on

Class participation—15%:

attending class, doing the reading assignments, writing thoughtful and on-time weekly responses to the readings and “reflection journal” entries (see below), speaking up in discussions, representing the class and the school professionally in the wider community, and helping to foster a sense of shared exploration within the classroom

Weekly responses: Each week, short, informal reactions to that week's readings (roughly a couple of paragraphs) will be due. These must be posted on our class's Blackboard Discussion Board **by 8:00 a.m.** each Tuesday.

Analytical Essay—20%:

a close reading of a single object or image—*due October 5*

Oral Interview Archival Package—10%:

oral interviews, indexed transcriptions, duplicate cds, and permission forms, delivered to community and institutional partners—*due October 26*

Exhibition Review—25%:

an analytical assessment of a public exhibition—*due November 9*

Final Project—30%:

a community-focused mini-exhibition, displayed to the public, a written narrative of the family's history that you are profiling, and a “source book” documenting your research findings—*due December 9*

Grading scale:

A=93-100; A-=90-92; B+=87-89; B=83-86; B-=80-82; C+=77-79; C=73-76; F=72 and below

If things go awry...

...it's your responsibility to tell me—right away. If papers are late without direct, prior approval from me, I deduct ½ a letter grade per day—no exceptions.

If your project is dead-ending or peer collaboration imploding, I need to hear about it *before* it's too late to resolve the issues.

LATENESS POLICY:

If a paper or project is turned in late, I will deduct 1/2 a letter grade per day (e.g., A to A-) unless you and I have previously agreed upon an extension *in advance* or unless a dean's excuse is provided.

Academic Integrity Policy

All students have a responsibility to uphold the standards of “*Honesty, Trust, Fairness, Respect, and Responsibility*” detailed in the Academic Integrity Policy. Instances of cheating, plagiarism, misuse of academic resources, falsification of information, and facilitating of academic dishonesty are treated with utmost seriousness by the history department and dealt with severely by the University administration. The full policy appears in the *Student Calendar/Handbook* and at academicintegrity.uncg.edu. Per university policy, you will be asked to sign a copy of the Academic Integrity Pledge for each major assignment in this class.

Special Needs

If you require accommodations for special learning needs, please do not hesitate to contact the Office of Disability Services, located within the Elliot University Center (334-5770)—and please let me know!

Books to Buy

Chafe, William. *Civilities and Civil Rights: Greensboro, North Carolina, and the Black Struggle for Freedom*, 1981.

Falk, John H. *Identity and the Museum Visitor Experience*, 2009.

Learning Through Serving, Christine M. Cress., Peter J. Collier, Vicki L. Reitenauer and Associates eds., 2005

McLean, Kathy. *Planning for People in Museum Exhibitions*, 2005.

Ritchie, Donald. *Doing Oral History: A Practical Guide*, 2003.

Rosenzweig, Roy and David Thelen. *The Presence of the Past: Popular Uses of History in American Life*, 2000.

Schwarzer, Marjorie. *Riches, Rivals, and Radicals: 100 Years of Museums in America*, 2006.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*, 1996.

Simon, Nina. *The Participatory Museum*—not available at UNCG bookstore. Can access or buy at <http://www.participatorymuseum.org/buy/> or buy at amazon.com.

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*, 1995.

CLASS SCHEDULE AND READINGS

SETTING THE STAGE

August 24: Introductions—Histories, Stories, Publics

Before first class:

Read about the National Council on Public History's debate about "What Is Public History" (including Cathy Stanton's summary) at the NCPH website:

<http://ncph.org/cms/what-is-public-history>

Read some of the actual Listserv postings about "What Is Public History" from May, June, and July 2007, archived here: <http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=lm&list=H-Public>.

Assignment: Come to class with two comments that interested you.

Schlatter, N. Elizabeth. "Introduction: Why Work in a Museum." In *Museum Careers: A Practical Guide for Students and Novices*: 9-15. [**BF will hand out**]

"Residents Work to Preserve Greensboro's Terra Cotta Neighborhood":
<http://www.digtriad.com/news/story.aspx?storyid=145515> including the link to the TV News 2 story about the museum.

Explore the Terra Cotta Foundation's website:

<http://terracottaheritagefoundation.org/about.html>

Dibble-Dieng, Meadow. "A Modest Proposal." *Brown Alumni Monthly* (September-October 2004): 30-33.

Guillory, Ferrel and Andrew Holton. "We Ain't What We Used to Be." *Durham Herald-Sun* (January 4, 2009): F1, F3. [**BF will hand out**]

August 31: Whose History? Who's History?

Rosenzweig, Roy and David Thelen. *The Presence of the Past: Popular Uses of History in American Life* (2000): Introduction, Chapters 1, 4, 5, 6, and Afterthoughts (everything *except* Chapters 2-3).

Conn, Steven. "Museums, Public Space, and Civic Identity." In *Do Museums Still Need Objects?* (2010): 197-232.

Gardner, James B. "Contested Terrain: History, Museums, and the Public." *The Public Historian* 26 (fall 2004): 11-21.

Meeker, Mary Jane Boren. "The Boren Family's Industrial Enterprises." In *Enterprising Spirit: The Borens of Guilford County, North Carolina*: 92-96. [**BF will hand out**]

--Meet with Dennis Waddell, Director of Terra Cotta Museum

Saturday, September 4—Extra class session: Terra Cotta Day Festival, 11:00 a.m.-4:00 p.m.

September 7: Looking at and Learning from the Local: Hearing Stories

--**GUEST:** Lynda Kellam, Data Services & Government Information Librarian, UNCG

Cronon, William. "Why the Past Matters." *Wisconsin Magazine of History* 84 (autumn 2000): 3-13. [**BF will hand out**]

Thelen, David. "Individual Experience and Big Picture History." *History News* 55 (winter 2000): 10-13.

Jackson, Bruce. "Telling Stories" **and** "The Fate of Stories," In *The Story is True: The Art and Meaning of Telling Stories*, 2007: 3-15 and 16-39.

Filene, Benjamin. "Searching for Florence." *Minnesota History* 57 (fall 2000): 130-139.

Learning Through Serving, Christine M. Cress., Peter J. Collier, Vicki L. Reitenauer and Associates eds., 2005: 17-27.

Chafe, William. *Civilities and Civil Rights: Greensboro, North Carolina, and the Black Struggle for Freedom* (1981): 1-70.

[In class: evidence as stories; stories as evidence]

READING THE EVIDENCE

September 14: Objects

Prown, Jules David. "Mind in Matter: An Introduction to Material Culture Theory and Method" (1982). In *Material Life in America, 1600-1680*, Robert Blair St. George, ed. (1988): 17-37.

Hebdige, Dick. "Subculture and Style." In *Subculture: The Meaning of Style* (2002) [1979]: 1-19.

Corrin, Lisa G. "Mining the Museum: Artists Look at Museums, Museums Look at Themselves." In *Mining the Museum: An Installation by Fred Wilson*, Lisa G. Corrin, ed. (1994): 1-22. [**BF will send images of the exhibit**]

Urdike, John. "Personal Archaeology." In *My Father's Tears and Other Stories* (2009): 16-26.

Chafe, William. *Civilities and Civil Rights*: 71-152.

Optional:

Schwarzer, Marjorie. "The Collection." In *Riches, Rivals, and Radicals: 100 Years of*

Museums in America (2006): 69-119.

[In class: writing exercise]

September 21: Images

Davidson, James West and Mark Hamilton Lytle. "The Mirror with a Memory: Photographic Evidence and the Urban Scene." In *After the Fact: The Art of Historical Detection* (2005 [fifth edition]): 210-233.

Willumson, Glenn. "Making Meaning: Displaced Materiality in the Library and Art Museum." In *Photographs Objects Histories: On the Materiality of Images*. Elizabeth Edwards and Janice Hart, eds. (2004): 62-80.

Silvia, Paul J. "A Brief Foray into Style." In *How to Write a Lot* (2007): 59-76.

Chafe, William. *Civilities and Civil Rights*: 152-202.

Assignment: After reading the above, find a photograph that interests you and bring it to class along with some ideas about how to "read" the image. You could try the library at around call # TR650, where books on photographic history are located.

5:00 p.m.—Meet with Arthur Erickson, Genealogy Librarian, at Greensboro Public Library

September 28: Oral History

Portelli, Alessandro. "The Death of Luigi Trastulli: Memory and the Event." In *The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History* (1991): 1-26.

Davidson, James West and Mark Hamilton Lytle. "The View from the Bottom Rail: Oral History and the Freedmen's Point of View." In *After the Fact: The Art of Historical Detection* (2005 [fifth edition]): 177-209.

Ritchie, Donald. *Doing Oral History: A Practical Guide* (2003).
Introduction and Chapters 1-4, 8, and Appendix 1

Learning Through Serving, Christine M. Cress., Peter J. Collier, Vicki L. Reitenauer and Associates eds., 2005: 72-78.

McIntosh, Peggy. "White Privilege and Male Privilege: A Personal Account of Coming to See Correspondences Through Work in Women's Studies." In *Gender Basics: Feminist Perspectives on Women and Men*, Anne Minos, ed., 2000 [1988]: 30-38.

No Blackboard postings this week

Assignment: Complete certification at
http://www.irb.cornell.edu/training/menu_soc.html

PRINT OUT and turn in certification of completion.

October 5: Looking at and Learning from the Local, part 2: Seeing Place

--CLASS MEETS ON ELM ST.

Jacobs, Jane. "Introduction." In *The Death and Life of American Cities* (1961): 3-25.

Suarez, Ray. "Jane Jacobs and the 'Battle for the Street.'" In *What We See: Advancing the Observations of Jane Jacobs*, Stephan A. Goldsmith and Lynne Elizabeth, eds. (2010): 15-23.

Stilgoe, John R. "Beginnings." In *Outside Lies Magic* (1998): 1-19.

Jacobs, Allan B. *Looking at Cities* (1985): 30-83 (*optional*: 1-29; 84-107).

Chafe, William. *Civilities and Civil Rights*: 203-254.

No Blackboard postings this week

Assignment: Walk Elm Street with "live eyes" and identify a story hidden in the built environment to share with your classmates.

Artifact/image essays due

TELLING THE STORY

October 12: The Power of Interpretation; Interpretation as Power

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History* (1995): xvii-xix, 1-30, 108-153.

Wallace, Mike. "Mickey Mouse History: Portraying the Past at Disney World," In *Mickey Mouse History and Other Essays on American Memory* (1996): 133-157.

Stanton, Cathy. "Performing the Postindustrial: The Limits of Radical History in Lowell, MA." *Radical History Review* 98 (spring 2007): 81-96.

Kingsolver, Barbara. "The Spaces Between." In *High Tide in Tucson: Essays from Now or Never* (1996 [1995]): 146-157.

Loewen, James W. "In What Ways Were We Warped?" In *Lies Across America: What Our Historic Sites Get Wrong*: 1-10.

Schwarzer, Marjorie. "Introduction." In *Riches, Rivals, and Radicals: 100 Years of Museums in America* (2006): 1-27.

Oral History Interview Completed

October 19: Exhibiting History

- Luke, Timothy. "Politics at the Exhibition: Aesthetics, History, and Nationality in the Culture Wars." In *Museum Politics: Power Plays at the Exhibition* (2002): 1-4.
- Clifford, James. "Museums as Contact Zones." In *Routes: Travel and Translation in the Late Twentieth Century* (1997): 188-219.
- Rothstein, Edward. "To Each His Own Museum, as Identity Goes on Display." *New York Times* (December 28, 2010):
http://www.nytimes.com/2010/12/29/arts/design/29identity.html?_r=3&ref=arts.
- Simon, Nina. "Open Letter to Arianna Huffington, Edward Rothstein, and Many Other Museum Critics." *Museum 2.0* (January 5, 2011):
<http://museumtwo.blogspot.com/2011/01/open-letter-to-arianna-huffington.html>.
- McLean, Kathy. *Planning for People in Museum Exhibitions* (2005 [1993]): v-xi; 1-67.
- Engelhardt, Tom and Edward T. Linenthal. "History Under Siege." In *History Wars: The Enola Gay and Other Battles for the American Past* (1996): 1-7.
- Schwarzer, Marjorie. "The Exhibition." In *Riches, Rivals, and Radicals: 100 Years of Museums in America* (2006): 121-169.

October 26: Learning in the Museum

- Falk, John H. *Identity and the Museum Visitor Experience* (2009): 9-213 and 239-251 (everything *except* Chapters 9 and 11).
- Hein, George. "The Constructivist Museum." *GEM News* [Group for Education in Museums] 1995: 6 pp.
- Ansbacher, Ted. "What Are We Learning? Outcomes of the Museum Experience." *The Informal Learning Review* 53 (March-April 2002): 1, 4-7.

Optional:

- Russell, Bob. "Experience-Based Learning Theories." *The Informal Learning Review* (1999): 6 pp.

Oral Interview Archival Package due

November 2: Exhibit Evaluation—Class meets at Greensboro Historical Museum

- Serrell, Beverly. *Judging Exhibitions: A Framework for Assessing Excellence* (2006): 3-6, 17-29, 41-46, 52-60, 91-109.
- Chambers, Marlene. "Critiquing Exhibition Criticism." *Museum News* (September/October 1999): 31-37, 65.
- McLean, Kathy. *Planning for People in Museum Exhibitions*: 68-80, 163-166.

No Blackboard postings this week

Assignment: After completing the above reading, fill out Serrell's framework (pp.42-45) for Greensboro Historical Museum's *Voices of a City*

November 9: Exhibit Design

McLean, Kathy. *Planning for People in Museum Exhibitions*: 92-114; 115-149.

Wagner, Sherry Kafka. "Telling Time: The Process of Communicating History Interpretation in Exhibits and Sites." New York Council for the Humanities conference paper (1984): 9 pp.

Braden, Donna, Ellen Rosenthal, and Daniel Spock. "What the Heck is Experience Design?" *Exhibitionist* 24 (fall 2005): 14-20.

O'Doherty, Brian. "Notes on the Gallery Space" and "Context as Content." In *Inside the White Cube: The Ideology of the Gallery Space*, 1986 [1976]: 13-34 and 79-81.

Borun, Minda. "Why Family Learning in Museums?" *Exhibitionist* 27 (Spring 2008): 6-9.

Fostering Active Prolonged Engagement: The Art of Creating APE Exhibits, Thomas Humphrey and Joshua P. Gutwill, eds., (2005): ii-iv, 1-21, 128-135, 137.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach* (1996): 1-36; 83-94.

Bruce Mau Design. "An Incomplete Manifesto for Growth" (1998): 6 pp.
Available online at <http://www.brucemaudesign.com/#112942>.
(For a psychedelic version, check this out: <http://www.ludosabato.com/mau/>.)

No Blackboard postings this week

Exhibition Reviews due

November 16: Digital History

Seefeldt, Douglas and William G. Thomas. "What Is Digital History? A Look at Some Exemplar Projects." *Perspectives in History* (May 2009):
<http://www.historians.org/perspectives/issues/2009/0905/0905for8.cfm>.

MacArthur, Matthew. "Get Real! The Role of Objects in the Digital Age." In *Letting Go? Historical Authority in a User-Generated World*, Adair, Filene, and Koloski, eds. (2011): pp. TBD.

Vogel, Carol. "The Spirit of Sharing." *New York Times* (March 16, 2011):
http://www.nytimes.com/2011/03/17/arts/design/museums-pursue-engagement-with-social-media.html?_r=2&scp=4&sq=museums&st=cse.

Huffington, Ariana. "Museums 2.0: What Happens When Great Art Meets New Media?"

Huffington Post (December 27, 2010): http://www.huffingtonpost.com/arianna-huffington/museums-20-what-happens-w_b_801372.html.

Assignment: Identify a web-based project that takes an interesting approach to linking users/visitors and history. Write a paragraph about it and post it to Blackboard (instead of a regular posting).

In class: Review first drafts of final projects

November 23: No class (Thanksgiving break)

[Receive revision suggestions from BF for family histories]

November 30: Visitors as Co-Creators

Simon, Nina. *The Participatory Museum* (2010): i-v, 1-32, 84-180, 350-352.

Carson, Cary. "The End of History Museums: What is Plan B?" *Public Historian* 30 (November 2008): 9-27.

Zeitlin, Steve. "Where Are the Best Stories? Where Is My Story?—Participation and Curation in a New Media Age." In *Letting Go? Historical Authority in a User-Generated World*, Adair, Filene, and Koloski, eds. (2011): pp. TBD.

In class: Review revised drafts of final projects

December 9—Extra class session: Final presentations/Celebration,
Terra Cotta Heritage Center, 6:00-8:00 p.m.