

HIS/IAR 633—Community History Practicum
Fall 2012
Tuesdays and Thursdays 2:00-3:15
Foust 111

Professor Benjamin Filene

office hours: Tuesdays 3:30-5:00 and by appointment: MHRA 2137

office phone: 336/334-5645

bpfilene@uncg.edu

Credits: 3 hours

Prerequisites: Restricted to HIS and IAR graduate students who have completed HIS/IAR 626 (The Practice of Public History), unless permission is granted by instructor

Course Description: In this hands-on course, students work collaboratively and engage community partners as they research, design, and complete public projects—previously planned in HIS/IAR 626—that engage audiences in local/regional history. These projects involve original research in both primary and secondary printed sources and, as well, draw on a range of sources that drive public history work, including public records, oral interviews, images, and artifacts.

In 2013, the work will focus on the Guantánamo Public Memory Project's traveling exhibition, which will come to Greensboro's International Civil Rights Center and Museum in December. Working together and with the professional staff at the museum, students will conduct original research and engage community partners and public audiences in the exhibition's content. Funded by the group's successful application to the North Carolina Humanities Council, this work will culminate in the launching of a series of public programs, in new additions to the exhibition itself, and in the final installation and public opening of the exhibition.

Student Learning Outcomes:

In completing these project, the course will hone skills and techniques utilized by public history professionals, including the ability to

1. **identify** and **compile** historical sources;
2. **analyze** them for meanings and **discover** connections among them;
3. **collaborate** with your peers and with community partners as you **plan** how to sequence the work of project development;
4. **design** and **construct** a public product that **demonstrates** and **shares** your findings;
5. and **discuss**, **reflect** on, and **evaluate** the successes and limitations of your work.

Teaching Methods:

The class will meet regularly as a full group to provide peer support and critique and to help build a sense of community among the collaborators. The bulk of the work for the

class, however, will occur outside the classroom. Each week will involve a *substantive* engagement with me about your progress, meaning that you will have to work individually and in your project groups to generate ideas and materials so that we can have sufficient grounds for discussion.

As well you will be expected to arrange meetings to receive feedback and input from both community partners and outside academic advisors.

Assignments and Evaluation:

You will be evaluated on your creative contributions to the projects; your ability to foster a collaborative, supportive, and yet rigorous work environment with your peers; your skill at forging respectful, professional, and fruitful relationships with community partners; and your ability to plan and complete a project that reflects a high degree of interpretive sophistication, adheres to historical accuracy, reflects sustained engagement with community partners, and that creatively engages and rewards public audiences.

You will maintain a **weekly blog entry** (on Blackboard) charting your progress and reflecting on your process of research, design, and community engagement. Typically these blogs will be due **Friday by noon**. As well, you will receive feedback from me and your peers at several key mileposts:

- Preliminary Development Review: **September 19**
- Detailed Development Review: **October 24**
- Production Review: **November 19**
- Exhibition Opening: **Friday, December 6**

Grades will be calculated as follows:

- Process Blog: 15% (**learning outcome #5**)
- Class participation—20%: (**learning outcome #s 3, 4, 5**)
- Preliminary Development Review: 5% (**learning outcome #s 1, 2, 3, 4, 5**)
- Detailed Development Review: 5% (**learning outcome #s 1, 2, 3, 4, 5**)
- Production Review: 5% (**learning outcome #s 3, 4, 5**)
- Final project: 50% (**learning outcome #s 1, 2, 3, 4**)

(There will be no final exam.)

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 your project is dead-ending or peer collaboration imploding, please let me hear about it *before* it's too late to resolve the issues!

LATENESS POLICY:

It is important to turn in assignments on time so as to be fair to other students and to ensure timely grading. I am receptive to *advance* requests for extensions; however, if an assignment, **including a blog entry**, is turned in late without an agreed-upon extension, I will deduct 1/3rd of a letter grade per day (e.g., A to A-) unless an appropriate written excuse (e.g., medical, counselor's, dean's) 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!

Required Books

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

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

McLean, Kathy. *Planning for People in Museum Exhibitions*, 1993.

Additional readings will be distributed by the instructor.

CLASS SCHEDULE AND READINGS

In this class, the group will explore the shifting dynamics of project-based public history work. Adaptability and adjustment will be keys to success! With that in mind, the course is structured in phases, described below, that culminate in milestone reviews. Within each phase, tasks and duties will evolve as needed, just as they do in creating projects in museums.

While, the class will meet regularly throughout each phase, traditional reading and discussion will take place primarily in the first phase (see below), during which we will be exploring historical background and group dynamics relevant to our work. Throughout, I will expect significant independent and collaborative work, with constant communication among team-members and with me.

Preliminary Development: August-September

This is an idea-driven phase, in which team-members explore the project's goals, identify thematic possibilities, conduct research, create a preliminary design approach, do budget estimates, and make a work plan for the duration of the project.

August 20: Introductions

Setting the Stage: Understanding Group Dynamics, and the Project-Development Process

August 22:

Learning through Serving Chapter 4: 45-65

Note: You already read these pages for HIS626, but please review.

August 27:

Reflection: *Learning through Serving*, Chapter 6: 83-97

Ševčenko, Liz. "Public Histories for Human Rights: Sites of Conscience and the Guantánamo Public Memory Project." In *The Oxford Handbook on Public History* (forthcoming 2013): 45 pp. **[BF will hand out]**

August 29: Stages of Project Development

McLean, Kathleen. *Planning for People in Museum Exhibitions*, 51 ff.

- **September 19: Preliminary Development Review**

Detailed Development

This is a form-driven phase, in which team-members finalize content (conducting targeted research as needed), write full drafts of all text, solidify design decisions, create prototypes; allocate final budgets; and decide production schedule.

September 24: In So Many Words: Exhibit Text

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach* (1996): ix-xv; 1-49; 65-100; 112-114, 125-130.

Note: You already read 1-36; 83-94 for HIS627, but please review these pages, too.

McLean, Kathy. *Planning for People in Museum Exhibitions*: 103-114.

Note: You already read these pages for HIS627, but please review.

Borowsky, Larry. "Telling a Story in 100 Words: Effective Label Copy."

History News 62 (autumn 2007): 8 pp. [**BF will hand out**]

- **October 24: Detailed Development Review:**

Production: November-December

This is a product-centered phase in which team-members complete final edits of text, implement design decisions, and fabricate all physical components as needed.

- **November 19: Production Review**
- **December 12: Exhibition Opening!**