

Museum and Historic Site Interpretation: Principles and Practice

HIS 627/IAR627—Fall 2014

Tuesdays, 3:30-6:20

MHRA 2210

Professor Benjamin Filene

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Credits: 3 hours

Prerequisites: none; open only to History and Interior Architecture graduate students pursuing concentrations in Museum Studies (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, and
- **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 begin a multifaceted public project focusing on Greensboro's Cone Mill Villages. You will conduct oral interviews with former mill village residents and create mini-exhibits focusing on their experiences and family histories. These exhibits will be showcased at a public program at the Revolution Mill Studios in Greensboro. This semester's project will lay the groundwork for a long-term exhibition installation at the Mill Studios development, to open in December 2015, through a partnership with the Center for Community Self-Help /Self-Help Credit Union. Every phase of this project will be shaped by students, working with community informants, community collaborators, and community audiences.

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 (see below), speaking up in discussions, representing the class and the university 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.**

Reflection journals: As a service learning-designated course, collaboration with community members is at the heart of this seminar. This work can be challenging, requiring you to quickly build relationships with people outside the university while, in this case, also working collaboratively with your classmates. A Student Reflection Leader, an alumna from last year's HIS 627 course, has been enlisted to offer advice and serve as a sounding board as the class works toward a productive and enjoyable experience with service-learning and civic engagement.

Three times during the semester, you will be asked to write short reflections (approximately two pages double-spaced) about your hopes, concerns, and suggestions for the work process unfolding for the community-based final project, including, as applicable, what is working well and what you are finding difficult. The first two of these "reflection journal" entries will help shape informal in-class discussions to be led by the Reflection Leader; the third will offer an opportunity to reflect on the service-learning experience and to offer advice for next year's class.

due, via email, by 8:00 a.m.:

Thursday, September 18

Thursday, October 30

Friday, December 11

Analytical Essay—20%:

a close reading of a single object or image—*due October 7*

Oral Interview Archival Package—10%:

oral interviews, indexed transcriptions, duplicate cds, and permission forms, delivered to community and institutional partners—*due October 21*

Exhibition Review—25%:

an analytical assessment of a public exhibition—*due November 18*

Term Project—30%:

a community-focused mini-exhibition, shared via a public program, a written family history, 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:

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 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 <http://sa.uncg.edu/dean/academic-integrity/pledge/>. 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

Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited*, 2012.

Hall, Jacquelyn Dowd, et. al. *Like a Family: The Making of a Southern Cotton Mill World*, 2000.

Learning Through Serving. Christine M. Cress., Peter J. Collier, Vicki L. Reitenauer and Associates eds., 2013.

McLean, Kathleen. *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*, 2012.
Note: The "Afterword" is only available in the 2012 edition.

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, 2010.

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

All other readings are available on electronic reserve, unless otherwise specified.

CLASS SCHEDULE AND READINGS

SETTING THE STAGE

August 19: Introductions—Histories, Stories, Publics

Before first class:

What is public history?

a) Read (on e-reserve) Stanton, Cathy. “What Is Public History?’ Redux.” *Public History News* 27 (September 2007): 1, 14.

b) 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=lx&list=H-Public&month=0705&user=&pw> (the discussion began on May 22)

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

c) Compare the 2007 discussion with the current incarnation on NCPH’s website at <http://ncph.org/cms/what-is-public-history>.

Schlatter, N. Elizabeth. “Introduction: Why Work in a Museum.” In *Museum Careers: A Practical Guide for Students and Novices*: 9-15.

Schlosser, Jim. “‘Lintheads’ and Proud of It.” In *The Beat Goes On: A Celebration of Greensboro’s Character and Diversity*, Gayle Hicks Fripp, ed. (2008): 3 pp.

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

No Blackboard posting this week

August 26: 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.

Browning, Wilt. “Introduction” and “A Death in the Family.” In *Linthead: Growing Up in a Carolina Cotton Mill Village*: [i-iii] and 1-9.

Presnell, Barbara. “Velma in Packaging,” “Tonisha Talks About Knitting,” and “Manuel y Tonisha.” In *Piece Work* (2007): 27-31.

Explore the website “Community Threads: Remembering the Cone Mill Villages”:
<http://conemillvillages.weebly.com/index.html> (2010)

Assignment: Follow the Cone mill villages driving tour (2009) [**BF will distribute**]

September 2: Making It Matter: Museums, Stories, and Local History

--**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,” In *The Story is True: The Art and Meaning of Telling Stories*, 2007: 3-15. [*Note: e-reserve contains additional pages*]

Feiler, Bruce. “The Stories That Bind Us.” *The New York Times* (March 15, 2013): 4 pp., <http://www.nytimes.com/2013/03/17/fashion/the-family-stories-that-bind-us-this-life.html?pagewanted=all&r=0> (also on e-reserve).

Carr, David. “A Museum for Oneself” (unpublished, 2013)

Lubar, Steven. “Seven Rules for Public Humanists.” *On Public Humanities* [blog]: 4pp., <http://stevenlubar.wordpress.com/2014/06/05/seven-rules-for-public-humanists/> [also on e-reserve]

Grant, Nora. “Lessons from a Year of Pop Up Museums” (and video) *Museum 2.0* [website] (June 11, 2014): 3 pp., <http://museumtwo.blogspot.com/2014/06/guest-post-by-nora-grant-lessons-from.html>. [*not on e-reserve*]

Learning Through Serving, Christine M. Cress., Peter J. Collier, Vicki L. Reitenauer and Associates eds., 19-30 (2013 2nd edition); [17-27 in 2005 1st edition].

Hall, Jacquelyn Dowd, et. al. “Preface.” In *Like a Family: The Making of a Southern Cotton Mill World* (2000 edition): xvii-xxvi. [*not on e-reserve*]

Hall, Jacquelyn Dowd and Robert Korstad and James Leloudis. “Cotton Mill People: Work, Community, and Protest in the Textile South, 1880-1940.” *American Historical Review* 91 (April 1986): 245-286.

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

READING THE EVIDENCE

September 9: Oral History

Portelli, Alessandro. "What Makes Oral History Different?" *Oral History Reader* (2006 [1979]): 32-42.

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.

Smith, Laurajane, Paul. A. Shackel, and Gary Campbell. "Introduction: Class Still Matters," In *Heritage, Labor, and the Working Classes*, eds. Smith, Shackel, and Campbell (2011): 1-16.

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., 77-90 (in 2013 2nd edition) [67-78 in 2005 1st edition].

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.

Read two transcripts of UNCG mill village interviews [**instructions to come from BF**]

Read *full* version of 2009 mill village tour route [**BF will distribute**]

September 16: 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**]

Wood, Elee. "Objects of Identity," In *The Objects of Experience: Transforming Visitor-Object Encounters in Museums* (2014): 58-71.

Donadio, Rachel. "A History of the Now, Found in Politically Charged Objects." *The New York Times* (July 6, 2014): 4 pp.

Hall, Jacquelyn Dowd, et. al. "Afterword." In *Like a Family: The Making of a Southern Cotton Mill World*, 2000: 364-383. [*not on e-reserve*]

Minchin, Timothy J. “‘Color Means Something’: Black Pioneers, White Resistance, and Interracial Unionism in the Southern Textile Industry, 1957-1980.” *Labor History* 39 (May 1998): 109-133.

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

Watch the orientation video from Office of Leadership and Service-Learning (15 minutes) and complete the Service-Learning 101 quiz, both found on our Blackboard site

Optional: Schwarzer, Marjorie. “The Collection.” In *Riches, Rivals, and Radicals: 100 Years of Museums in America*: 69-119.

[public records search for mill village families completed]

Reflection Journal entry due Thursday, September 18

September 23: 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.

Curtis, James. “‘The Contemplation of Things As They Are’: Dorothea Lange and *Migrant Mother*,” In *Mind’s Eye, Mind’s Truth: FSA Photography Reconsidered* (1989): 45-67, 129-131.

Sandweiss, Martha A. “Artifacts as Pixels, Pixels as Artifacts: Working with Photographs in the Digital Age.” *Perspectives on History* (November 2013): 7 pp.

Brattain, Michelle. “The Pursuits of Post-Exceptionalism: Race, Gender, Class, and Politics in the New Southern Labor History.” In *Labor in the Modern South*, Glenn T. Eskew, ed. (2001): 2-46.

Wedgwood, Tamasin. “History in Two Dimensions or Three? Working Class Responses to History.” In *International Journal of Heritage Studies* 15 (July 2009): 277-297.

Brown, Marvin A. *Greensboro: An Architectural Record* (1995): 52-59; 226-227; 244-255.

Glass, Brent D. “Corporatism and Consolidation: 1936-1960” and “Struggle for Survival: 1960-1990.” In *The Textile Industry in North Carolina: A History* (1992): 78-106.

[Discussion with Student Reflection Leader]

September 30: Seeing Place

--CLASS MEETS ON ELM ST. (followed by mtg. at Scuppernong Books)

Moscowitz, Marina. "Back Yards and Beyond: Landscapes and History." In *History and Material Culture: A Student's Guide to Approaching Alternative Sources*, ed. Karen Harvey (2009): 67-84.

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.

Clay, Grady. "Downtown." In *Real Places: An Unconventional Guide to America's Generic Landscape* (1994): 18-20.

Clay, Grady. "Epitome Districts." In *Close-Up: How to Read the American City* (1980 [1973]): 38-65.

Perec, Georges. "The Street." In *Species of Spaces and Other Pieces* (1997 [(1974)]): 46-56.

Optional: Salmon, Lucy Maynard. "Main Street," in *History and the Texture of Modern Life: Selected Essays*, ed. Nicholas Adams and Bonne G. Smith (2001 [1915]): 75, 85-97.

No Blackboard postings this week

Assignment: With a partner or two, walk Elm Street with "live eyes" and identify a story hidden in the built environment to share with your classmates.

[Oral interview completed]

TELLING THE STORY

October 7: 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.

Weyeneth, Robert. "What I've Learned Along the Way: A Public Historian's Intellectual Odyssey." *The Public Historian* 36 (August 2014): 9-25.

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

Adichie, Chimamanda Ngozi. "The Danger of a Single Story" [TED Talk; 19 minutes] (2009):
http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html

Schwarzer, Marjorie. "Introduction." In *Riches, Rivals, and Radicals*: 1-27.

Object/Image essay due

October 14: No class (fall break)

["Bonus morsel" reading!]

Franco, Barbara and Laura Roberts. "The Change Cycle": 2 pp.

October 21: Exhibiting History—*WILL NEED TO RE-SCHEDULE THIS CLASS MEETING*

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.

Rabinowitz, Richard. "Eavesdropping at the Well: Interpretive Media in the *Slavery in New York* Exhibition." *The Public Historian* 35 (August 2013): 8-45.

Lubar, Steven. "Curator as Auteur." *The Public Historian* 36 (February 2014): 71-76.

McLean, Kathleen. *Planning for People in Museum Exhibitions* (2005 [1993]): v-xi; 1-67.

Tilden, Freeman. "The Principles of Interpretation," In *Interpreting Our Heritage* (1977 [1957]): 3-10.

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.

McLean, Kathleen and Wendy Pollock, "Conviviality" and "Being Alive Together," In *The Convivial Museum* (2010): 1-12 and 103-158.

Schwarzer, Marjorie. "The Exhibition." In *Riches, Rivals, and Radicals*: 121-169.

Optional: 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.

Optional: 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>.

Oral history package due

October 28: Learning in the Museum

Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited* (2012): 7-34, 101-194, 247-292.

Rounds, Jay. "Doing Identity Work in Museums," *Curator* 49 (April 2006): 133-150.

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.

Gyllenhaal, Eric D., "A Generalized Developmental Framework for Planning Cultural Exhibitions and Programs" (2006): 4 pp.

Optional: Witcomb, Andrea. "Interactivity: Thinking Beyond." In *A Companion to Museum Studies*, Sharon Macdonald, ed. (2006): 352-361.

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

Reflection Journal entry due Thursday, October 30

November 4: Exhibit Design

McLean, Kathleen. *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.

Wood, Elee. "Transformation through Design" and "Transformation through Participation," In *The Objects of Experience: Transforming Visitor-Object Encounters in Museums* (2014): 118-131 and 148-162.

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-iii, 1-3, 129-135.

Serrell, Beverly. *Exhibit Labels: An Interpretive Approach* (1996): 1-36, 83-94, 112-114.

“Excellence in Exhibition Label Writing Competition 2014.” American Alliance of Museums: <http://aam-us.org/docs/default-source/awards/2014-excellence-in-label-writing-winners.pdf?sfvrsn=0>

“‘Experience’ vs. the ‘Big Idea,’” National Association of Museum Exhibition (NAME) Listserv discussion (August 2011): 4 pp.

Optional: Tilden, Freeman. “The Written Word,” In *Interpreting Our Heritage* (1977 [1957]): 57-67.

[Discussion with Student Reflection Leader]

November 11: Exhibit Evaluation—Class meets at Greensboro Historical Museum

Yellis, Ken. “Cueing the Visitor: The Museum Theater and the Visitor Performance.” *Curator* 53 (January 2010): 93-103.

Rounds, Jay. “The Museum and Its Relationships as a Loosely Coupled System.” *Curator* 55 (October 2012): 413-434.

Serrell, Beverly. *Judging Exhibitions: A Framework for Assessing Excellence* (2006): 3-6, 17-29, 41-46, 52-59, 91-109.

Chambers, Marlene. “Critiquing Exhibition Criticism.” *Museum News* (September/October 1999): 31-37, 65.

McLean, Kathleen. *Planning for People in Museum Exhibitions*: 68-80, 163-166.

Gray, T.H. “Museum Professionals Make Terrible Visitors.” “Peabody’s Lament” (website):
http://peabodyslament.wordpress.com/2013/07/23/museum-professionals-make-terrible-visitors/?utm_content=buffer2f221&utm_source=buffer&utm_medium=twitter&utm_campaign=Buffer

No Blackboard postings this week

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

[Project outline due]

November 18: Digital History

Seefeldt, Douglas and William G. Thomas. “What Is Digital History? A Look at Some Exemplar Projects.” *Perspectives on History* (May 2009):

<http://www.historians.org/perspectives/issues/2009/0905/0905for8.cfm>. [not on e-reserve]

Parry, Ross and Nadia Arbach. "Localized, Personalized, and Constructivist: A Space for Online Museum Learning." In *Theorizing Digital Cultural Heritage: A Critical Discourse*, Fiona Cameron and Sarah Kenderdine, eds. (2007): 281-298.

Cronon, William. "Scholarly Authority in a Wikified World." *Perspectives on History* (February 2012): 4 pp.

Pachter, Marc. "Why Museums Matter," In *Museums in a Digital World* (2010 [2002]): 332-335.

Schwarzer, Marjorie "An Afterword from the Author," In *Riches, Rivals, and Radicals*: 219-223.

Tisdale, Rainey. "Do Museums Still Need Objects?" *History News* (summer 2011): 19-24.

Huffington, Arianna. "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 (also on e-reserve).

Assignment: Instead of a Blackboard posting this week, identify a website that has attempted to tell a story about history. Come prepared to share, in light of this week's readings, the strengths and weakness of this site. Does it offer us any clues about what makes a history-based website work (or not)?

Exhibition Review due

November 25: Visitors as Co-Creators

Simon, Nina. *The Participatory Museum* (2010): i-v, 1-32, 85-181, 350-352.

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

Gardner, James B. "Trust, Risk, and Public History: A View from the United States." *Public History Review* 17 (2010): 52-61.

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): 34-43.

[Drafts of final projects completed, including written family histories and visual sources; Brainstorming session about larger project for next fall]

Tuesday, December 2nd: extra class/work session + further discussion of larger exhibit

*Tuesday December 9th—Extra class session, time TBD
Exhibition opening; Sourcebook due*

**Thursday, December 11 (no class meeting):
Final Reflection Journal entry due**