

## **Museum and Historic Site Interpretation: Principles and Practice**

**HIS 627/IAR627—Fall 2016**

Tuesdays, 6:30-9:20

MHRA 1206

### **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 race, commemoration, and campus memory. Working collaboratively and individually, you will complete an online exhibition that explores and seeks to reimagine the historical legacy written into UNCG's physical landscape. This semester's project will lay the groundwork for a long-term exhibition installation, opening in spring 2018, in the building formerly known as Aycock Auditorium (named after noted education governor and white supremacist Governor Charles Aycock). Every phase of this project will be shaped by you the students, working with community collaborators, advisors, and audiences.

### **Assignments, and Evaluation**

#### **You will be evaluated on:**

##### **Class participation—10%:**

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 Canvas Discussion Board by **8:00 a.m. each Tuesday.**

##### **Oral Interview Transcription and Reflection—10%:**

interview transcriptions, delivered to community partners at the National Folk Festival, and a reflection on what the interview experience has taught you about the promise and limits of oral history as a source and about interviewing projects as public programs  
—*due Thursday, September 22*

##### **Aycock Source Brief—20%:**

an assessment of themes, threads, opportunities, traps and dead-ends that you see after having immersed yourself in a set of primary and secondary sources relating to Governor Charles Aycock—*due 9:00 a.m., Thursday, October 6*

##### **New Views of Charles Aycock—10%:**

an imaginative proposal for how to use the arts to dramatically, publicly, and effectively commemorate and interpret Governor Aycock's legacy in or around the space formerly known as Aycock Auditorium. This proposal will be created collaboratively (working in pairs), depicted in a poster, and shared in a poster session at the Historical Society of North Carolina's quarterly meeting—*due 1:00 p.m., Wednesday, October 12th*

##### **Exhibition Review—20%:**

an analytical assessment of a public exhibition—*due November 22*

**Term Project—30%:**

an online exhibition that explores commemoration and historical memory at UNC Greensboro, as seen through campus buildings. Aspects of this project are collaborative (participating in working groups, contributing to a shared portion of the site that gives a composite digital representation of the campus, presenting the project to audiences, etc.). Other parts will be completed individually, as each student completes an online interpretive entry for a single campus building.

***Project Mileposts:***

- *source scan due September 13*
- *full outline of website components due November 8*
- *full complete “final” draft due December 1<sup>st</sup>*
- *launch December 7*

**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, or you're struggling to advance your work, please don't hesitate. It's always easier to address such issues earlier on, and I'm happy to help.

**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 1/3<sup>rd</sup> 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/handbook/academic-integrity-policy/>. 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 or other challenges, please do not hesitate to contact the Office of Accessibility Resources and Services, located within the Elliot University Center (334-5440; <http://ods.uncg.edu>)! I will be very receptive to any steps to help make your learning experience more healthy and successful!

### **Required Books**

Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited*, 2012.  
(Also available as an e-book via UNCG's library catalogue)

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

Ritchie, Donald. *Doing Oral History: A Practical Guide*, 2014 (third edition).  
(Also available as an e-book via UNCG's library catalogue)

Rose, Julia. *Interpreting Difficult History at Museums and Historic Sites*, 2016.

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*, 2015 (second edition).

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](http://amazon.com), 2010.

Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History*, 2015 [1995].

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

## CLASS SCHEDULE AND READINGS

### **BIG PICTURES 1**

#### **August 23: 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>.

Tyson, Timothy B. “The Ghosts of 1898: Wilmington’s Race Riot and the Rise of White Supremacy.” *Raleigh News and Observer* (2006): 16 pp.

Newsom, John. “UNCG to Drop Aycock’s Name.” *Greensboro News & Record* (February 18, 2016): [http://www.greensboro.com/news/schools/uncg-drops-aycock-name-from-auditorium/article\\_3a345ecf-1c73-55ea-b842-08cb461b8f0d.html](http://www.greensboro.com/news/schools/uncg-drops-aycock-name-from-auditorium/article_3a345ecf-1c73-55ea-b842-08cb461b8f0d.html)  
[not on e-reserve]

Schlatter, N. Elizabeth. “Introduction: Why Work in a Museum.” In *Museum Careers: A Practical Guide for Students and Novices* (2008): 9-15.

Bomar, William F. “Skills Most Valued for Entry-Level Professional Museum Positions.” AASLH Technical Leaflet #261 (2013): 8 pp.

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

Kennedy, Pagan. “How to Cultivate the Art of Serendipity.” *The New York Times* (January 2, 2016): 6 pp.

***No Canvas posting this week***

#### **August 30: Whose History? Who’s History?—Guest speaker Erin Lawrimore, University Archivist**

Rosenzweig, Roy and David Thelen. “Patterns of Popular Historymaking,” In *The Presence of the Past: Popular Uses of History in American Life* (1998): 15-36.

- Glassberg, David. "Sense of History," In *Sense of History: The Place of the Past in American Life* (2001): 1-22.
- Gardner, James B. "Contested Terrain: History, Museums, and the Public." *The Public Historian* 26 (fall 2004): 11-21.
- Cronon, William. "Why the Past Matters." *Wisconsin Magazine of History* 84 (autumn 2000): 3-13. [**BF will hand out**]
- Rose, Julia. Foreword, Preface, "Difficult Knowledge" (Chapter 1), and "Defining Difficult History" (Chapter 2), In *Interpreting Difficult History at Museums and Historic Sites* (2016): ix-xiv, 1-68.
- Cecelski, David and Timothy B. Tyson, eds. *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, S. (1998): ix-xii (Foreword by John Hope Franklin), 3-13, 20-23.
- Schumann, Marguerite and Virginia Terrell Lathrop. *Bricks and People: A Walking Guide to the University of North Carolina at Greensboro* (1973): 1-24 [**BF will send .pdf**]
- In preparation for meeting with Erin Lawrimore,
- read "Buildings and Places on the UNCG Campus: An Archival Research Guide": [**BF will send .pdf**]
  - look at <http://library.uncg.edu/map/>; to see a full list of campus buildings, choose "list view."
  - read "UNCG's African American History on Display through Google Cultural Institute." *UNCG Now* (February 2016)—  
<http://ure.uncg.edu/prod/cweekly/2016/02/23/uncgs-african-american-history-on-display-through-google-cultural-institute/>—and follow the link within the article to peruse the online exhibit.
  - poke around on the map created by UNC-Chapel Hill  
<http://dhpress.unc.edu/unchistory/>;  
<http://dhpress.unc.edu/unchistory/prsp-exhibit/names-in-brick-in-stone/>

## **TOOLS OF THE TRADE 1**

### **September 6: Oral History**

**Training session with Katy Clune, National Folk Festival**

**Tour of Aycock Auditorium with Brian Fuller**

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.

- Ritchie, Donald A. *Doing Oral History: A Practical Guide* (2014). Introduction (xi-xv), Chapters 1-4 (1-136), 227-233, Chapter 8 (234-272), and Appendix 1 (273-276).
- Filene, Benjamin. "Make Yourself at Home—Welcoming Voices in *Open House: If These Walls Could Talk*," In *Letting Go? Historical Authority in a User-Generated World* (Bill Adair, Benjamin Filene, and Laura Koloski, eds., 2011): 138-155.
- Cress, Christine M., Peter J. Collier, Vicki L. Reitenauer and Associates. "Creating Cultural Connections: Navigating Difference, Investigating Power, Unpacking Privilege," In *Learning Through Serving* (2013): 77-90.
- 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.
- Haley, John. "Race, Rhetoric, and Revolution." In Cecelski, David and Timothy B. Tyson, eds. *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, S. (1998): 207-224; 253-254.
- Schumann and Lathrop. *Bricks and People*: 25-56.

## **BIG PICTURES 2**

### **September 13: Making it Matter: Museums, Representation, and Identity**

#### **Training Session with Danny Nanez and Richard Cox, Electronic Resources & Information Technology University Libraries, UNCG**

- Thelen, David. "Individual Experience and Big Picture History." *History News* 55 (winter 2000): 10-13.
- Kingsolver, Barbara. "The Spaces Between." In *High Tide in Tucson: Essays from Now or Never* (1996 [1995]): 146-157.
- Yank, Sue Bell. "This House is Every House: The Journey of *Funeral for a Home*," In *Funeral for a Home*, Robert Blackson ed. (2014): 59-85. **[BF will send .pdf]**
- 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](http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html)
- Coates, Ta-Nehisi. "Why Do So Few Blacks Study the Civil War?" *The Atlantic*. (December 5, 2011): <http://www.theatlantic.com/magazine/archive/2012/02/why-do-so-few-blacks-study-the-civil-war/308831/> [not on e-reserve]

Carr, David. "A Museum for Oneself" (unpublished, 2013): 6 pp.

- Chafe, William H. "Epilogue" In Cecelski, David and Timothy B. Tyson, eds. *Democracy Betrayed: The Wilmington Race Riot of 1898 and Its Legacy*, S. (1998): 277-286.
- Lubar, Steven. "Seven Rules for Public Humanists." *On Public Humanities* [June 5, 2014]: 4pp., <http://stevenlubar.wordpress.com/2014/06/05/seven-rules-for-public-humanists/> [also on e-reserve]
- Trivedi, Nikhil. "Oppression: A Museum Primer." *The Inluseum* (2015): 12 pp. <https://inluseum.com/2015/02/04/oppression-a-museum-primer/> [also on e-reserve]
- "Joint Statement from Museum Bloggers and Colleagues on Ferguson and Related Events." *The Inluseum* (December 22, 2014): 12 pp. <https://inluseum.com/2014/12/22/joint-statement-from-museum-bloggers-colleagues-on-ferguson-related-events/> [also on e-reserve]
- Brown, Aleia and Adrienne Russell. "Museums & #BlackLivesMatter." <https://medium.com/code-words-technology-and-theory-in-the-museum/museums-blacklivesmatter-ba28c7111bec#.x9f2inua8> [also on e-reserve]
- Cress, Christine M., Peter J. Collier, Vicki L. Reitenauer and Associates. "Building and Maintaining Community Partnerships," In *Learning Through Serving* (2013): 19-30.

*Source Scan for final project due*

**September 20: Memory, Memorializing, and the South**

- Trouillot, Michel-Rolph. *Silencing the Past: Power and the Production of History* (1995): xvii-xix, 1-30, 108-153.
- Blight, David W. "If You Don't Tell it Like It Was, It Can Never Be as It Ought to Be." In Horton, James Oliver and Lois E. Horton. *Slavery and Public History: The Tough Stuff of American Memor* (2008): 19-33.
- Doss, Erika. *Memorial Mania: Public Feeling in America* (2010): 1-30, 46-50 and 58-60, 313-325, 338-349, 356-376.

View four photographs Diversity Thrift, gallery Richmond, showing artists' re-imaginings of monuments on Richmond's Monument Avenue [**BF will send images**].

**Group 1:**

Klosterman, Chuck. *But What If We're Wrong?: Thinking about the Present as If It Were the Past* (2016) (excerpts): pp. 1-30, page 58, and as many (or few) pp. as you want in between!



*and*

Linenthal, Edward T. "Epilogue: Reflections": 213-224. In Horton, James Oliver and Lois E. Horton. *Slavery and Public History: The Tough Stuff of American Memory* (2008).

**Group 2:**

Edwards, R.A.R. "Chasing Aleck: The Story of a Dorm." *The Public Historian* (2007): 87-104.

**Group 3:**

Brundage, W. Fitzhugh. "Introduction," In *The Southern Past: A Clash of Race and Memory* (2005): 1-11, 346-348.

*and*

Brundage, W. Fitzhugh. "Archiving White Memory," In *The Southern Past: A Clash of Race and Memory* (2005): 105-137, 366-373.

**Group 4:**

Bishir, Catherine W. "Landmarks of Power: Building a Southern Past in Raleigh and Wilmington, North Carolina, 1885-1915." In *Where These Memories Grow: History, Memory, and Southern Identity*. ed. W. Fitzhugh Brundage (2005 [1993]): 139-168.

**Group 5:**

Kytle, Ethan J. and Blain Roberts. "Take Down the Confederate Flags, but Not the Monuments." *The Atlantic* (June 25, 2015)

<http://www.theatlantic.com/politics/archive/2015/06/-confederate-monuments-flags-south-carolina/396836/>

[not on e-reserve]

*and*

Brown, Aleia. "The Confederate Flag Doesn't Belong in a Museum." Slate.com (June 25, 2015)

[http://www.slate.com/articles/news\\_and\\_politics/history/2015/06/confederate\\_flag\\_it\\_doesn\\_t\\_belong\\_at\\_the\\_south\\_carolina\\_capitol\\_it\\_doesn.html](http://www.slate.com/articles/news_and_politics/history/2015/06/confederate_flag_it_doesn_t_belong_at_the_south_carolina_capitol_it_doesn.html)

[not on e-reserve]

*and*

Luskey, Ashley Whitehead. "Confederate Iconography, The Next Steps: On Shared Authority, Historical Stewardship, and the Role of the Public Historian."

Civil Discourse [blog]: <http://www.civildiscourse-historyblog.com/blog/2016/1/25/confederate-iconography-the-next-steps-on-shared-authority-historical-stewardship-and-the-role-of-the-public-historian>

[not on e-reserve]

*Oral history package due Thursday, September 22*

**TOOLS OF THE TRADE 2**

**September 27: Audience Evaluation**

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

- Yellis, Ken. "Cueing the Visitor: The Museum Theater and the Visitor Performance." *Curator* 53 (January 2010): 93-103.
- 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.
- Diamond, Judy. *Practical Evaluation Guide*: 1-4, 11-16, 124-127.  
*Optional*: 65-84 (required of evaluation work group)
- Phelps, Christopher. "Removing Racist Symbols Isn't a Denial of History." *The Chronicle of Higher Education* (January 8, 2016): 6 pp.  
<http://chronicle.com/article/Removing-Racist-Symbols/234862>  
[also on e-reserve]
- Ransby, Barbara. "From Mizzou to Yale: The Resurgence of Black Student Protest." Truthout: <http://www.truth-out.org/news/item/33785-from-mizzou-to-yale-the-resurgence-of-black-student-protest>  
[not on e-reserve]
- Friedersdorf, Conor. "The New Intolerance of Student Activism." *The Atlantic* (November 9, 2015): <http://www.theatlantic.com/politics/archive/2015/11/the-new-intolerance-of-student-activism-at-yale/414810/>  
[not on e-reserve]
- Cobb, Jelani. "Race and the Free Speech Diversion." *The New Yorker* (November 10, 2015): [http://www.newyorker.com/news/news-desk/race-and-the-free-speech-diversion?mbid=social\\_twitter](http://www.newyorker.com/news/news-desk/race-and-the-free-speech-diversion?mbid=social_twitter)  
[not on e-reserve]
- Pierson Emma and Leah Pierson. "What Do Campus Protesters Really Want?" *The New York Times* (December 9, 2015):  
[http://kristof.blogs.nytimes.com/2015/12/09/what-do-campus-protesters-really-want/?\\_r=0](http://kristof.blogs.nytimes.com/2015/12/09/what-do-campus-protesters-really-want/?_r=0)  
[not on e-reserve]
- Group 1:**  
Wilder, Craig Steven. "A Connecticut Yankee at an Ancient Indian Mound," In *Ebony & Ivy: Race, Slavery, and the Troubled History of America's Universities* (2013): 1-11.
- Group 2:**  
Cooper, Michael A., Jr. "UNC's Hall of Shame: A Klansman's Name Has Finally Been Scrubbed from a Campus Building. Now What?" *New Republic* (June 8, 2015): <https://newrepublic.com/article/121995/unc-scrubs-kkk-leaders-name-building-refuses-honor-hurston>

[not on e-reserve]

Lamm, Stephanie. "Narratives about Silent Sam Collide." *The Daily Tar Heel* (July 9, 2015): <http://www.dailytarheel.com/article/2015/07/narratives-about-silent-sam-collide> [not on e-reserve]

Reddix, Anyssa. "Without a 'Smoking Gun,' Activists Face Uphill Battle." *The Daily Tar Heel* (September 28, 2015):L  
<http://www.dailytarheel.com/article/2015/09/without-a-smoking-gun-activists-face-uphill-battle>  
[not on e-reserve]

**Group 3:**

Ruff, Corinne. "Many Colleges Profited from Slavery: What Can They Do about It Now?" *The Chronicle of Higher Education* (April 19, 2016):  
<http://chronicle.com/article/Many-Colleges-Profited-From/236158?key=Bd7u2l1Lkzdg-pkkGoBYKZJtlduIerWW3xTISnMD5JNidFRvcjc5X1FNZkZJOERKNEdCS3RmaTV6TjE4ZXV4eVNfSnBLSm1vVIZ3>  
[not on e-reserve]

Ruff, Corinne. "How Colleges Are Turning Their Racist Pasts into Teaching Opportunities." *The Chronicle of Higher Education* (April 29, 2016):  
<http://chronicle.com/article/How-Colleges-Are-Turning-Their/236298>

**Group 4:**

Izadi, Elahe. "The Incidents that Led to the University of Missouri President's resignation" *Washington Post* (November 9, 2015):  
<https://www.washingtonpost.com/news/grade-point/wp/2015/11/09/the-incidents-that-led-to-the-university-of-missouri-presidents-resignation/>  
[not on e-reserve]

Prinster, Rebecca. "Mizzou Protests Set Off Wave of Student Activism on College Campuses." *Insight into Diversity* [blog] (ca. November 2015)  
<http://www.insightintodiversity.com/mizzou-protests-set-off-wave-of-student-activism-on-college-campuses/>  
[not on e-reserve]

Kennedy, Randall. "Black Tape at Harvard Law." *The New York Times* (November 27, 2015)  
<http://www.nytimes.com/2015/11/27/opinion/black-tape-at-harvard-law.html>  
[not on e-reserve]

**Group 5:**

"What's in a Name?" *Yale Alumni Magazine* (May/June 2016): 35-41.  
<https://yalealumnimagazine.com/articles/4301-whats-in-a-name>  
[not on e-reserve]

*Optional (required of evaluation work group):*

Dierking, Lynn D. and Wendy Pollock. "Designing Your Study: Research Guidelines and Strategies." In *Questioning Assumptions: An Introduction to Front-End Studies* (1998): 33-58.

*Optional:* 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](http://peabodyslament.wordpress.com/2013/07/23/museum-professionals-make-terrible-visitors/?utm_content=buffer2f221&utm_source=buffer&utm_medium=twitter&utm_campaign=Buffer)

#### **October 4: 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***]

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

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

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

#### ***Share Object Story in Class***

***Aycock Source Brief due 9:00 a.m., Thursday, October 6***

#### **October 11: 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.

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

*New Views of Charles Aycock due 1:00 p.m., Wednesday, October 12th*

*October 14: Historical Society of North Carolina conference and poster session, UNCG*

**October 18: No class (fall break)**

### **TELLING THE STORY**

**Monday October 24, 4:00 p.m.: Extra credit opportunity** (2 points to final class participation grade): Attend student-run campus teach-in on the history of voting rights: Alumni House (404 College Ave.), Virginia Dare Room, and write a paragraph or two of reflection, assessing its effectiveness as a public program.

### **October 25: Learning in the Museum**

Ansbacher, Ted. “What Are We Learning? Outcomes of the Museum Experience.” *The Informal Learning Review* 53 (March-April 2002): 1, 4-7.

Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited* (2012): 7-63, 101-194, 247-292.

Hein, George. “The Constructivist Museum.” *GEM News* [Group for Education in Museums] 1995: 6 pp.

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

Rose, Julia. “Loss in Learning: Psychoanalytic Framework for Commemorative Museum Pedagogy” (Chapter 3), In *Interpreting Difficult History at Museums and Historic Sites* (2016): 69-98.

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.

### **November 1: 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.

- Wallace, Mike. "Mickey Mouse History: Portraying the Past at Disney World," In *Mickey Mouse History and Other Essays on American Memory* (1996): 133-157.
- 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.
- McLean, Kathleen and Wendy Pollock, "Conviviality" and "Being Alive Together," In *The Convivial Museum* (2010): 1-11 and 103-108; sample from 109-158.
- 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.
- Tilden, Freeman. "The Principles of Interpretation," In *Interpreting Our Heritage* (1977 [1957]): 8-9 (pp. 1-7=*optional*).
- Schwarzer, Marjorie. "The Exhibition." In *Riches, Rivals, and Radicals*: 121-169.

**November 8: Work Session—*Election Day--WILL NEED TO RE-SCHEDULE THIS CLASS MEETING***

*Outline of individual website components due*

**November 15: Exhibition 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," In *The Objects of Experience: Transforming Visitor-Object Encounters in Museums* (2014): 118-131.
- Borun, Minda. "Why Family Learning in Museums?" *Exhibitionist* 27 (Spring 2008): 6-9.
- Serrell, Beverly. *Exhibit Labels: An Interpretive Approach* (2015): 1-46, 97-105, 117-

143.

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

"Excellence in Exhibition Label Writing Competition 2015." American Alliance of Museums: <http://aam-us.org/docs/default-source/professional-networks/2015.pdf?sfvrsn=0>

"'Experience' vs. the 'Big Idea,'" National Association of Museum Exhibition (NAME) ListServ discussion (August 2011): 4 pp.

### **November 22: Digital History**

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.

Hurley, Andrew. "Chasing the Frontiers of Digital Technology: 'Public History Meets the Digital Divide.'" *The Public Historian* 38 (February 2016): 69-88

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](http://www.huffingtonpost.com/arianna-huffington/museums-20-what-happens-w_b_801372.html) (also on e-reserve).

**Assignment:** Instead of a Canvas posting this week, identify a digital project that has attempted to tell a story about history. One source of NCPH's "Project Showcase": <http://ncph.org/history-at-work/tag/digital-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 29: Visitors as Co-Creators**

Simon, Nina. "Participatory Design and the Future of Museums." In *Letting Go? Historical Authority in a User-Generated World*, Adair, Filene, and Koloski, eds. (2011): 18-33.

Simon, Nina. *The Participatory Museum* (2010): i-v, 1-32, 127-181, 350-352.  
[not on e-reserve]

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

Ryan, Deborah and Franklin Vagnone. "Reorienting Historic House Museums: An Anarchist's Guide." *Proceedings of the ARCC/EAAE 2014 International Conference on Architectural Research* (2014): 97-106.

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.

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]

**Tuesday, December 6th: extra class (TBD)?/work session, if needed;**

**Wednesday, December 7<sup>th</sup>: Final project completed**

**Friday December 9<sup>th</sup>—UNCG Board of Trustees Meeting**