

LSC Use Only Proposal No:
LSC Action-Date:

UWUCC Use Only Proposal No: *14-115a*
UWUCC Action-Date: *AP-2/10/15* Senate Action Date: *App-4/28/15*

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit History	Phone 7-2436

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course
 Course Prefix Change
 Course Deletion
 Course Revision
 Course Number and/or Title Change
 Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **HIST 420 – Introduction to Public History**

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills
 Knowledge Area
 Global and Multicultural Awareness
 Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship
 Information Literacy
 Oral Communication
 Quantitative Reasoning
 Scientific Literacy
 Technological Literacy

3. Other Designations, as appropriate

Honors College Course
 Other: (e.g. Women's Studies, Pan African)

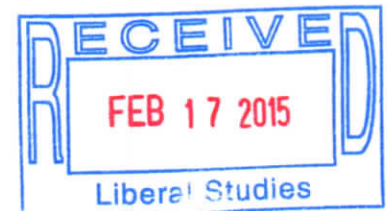
4. Program Proposals

Catalog Description Change
 Program Revision
 Program Title Change
 New Track
 New Degree Program
 New Minor Program
 Liberal Studies Requirement Changes
 Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		<i>11-12-14</i>
Department Chairperson(s)	<i>Paul H. ...</i>	<i>11-12-14</i>
College Curriculum Committee Chair		
College Dean		
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Carl Schuist</i>	<i>2/17/15</i>



SAMPLE SYLLABUS OF RECORD

I. Catalog Description

HIST 420 Introduction to Public History

3 class hours

0 lab hours

3 credits

(3c-01-3cr)

Prerequisites: Sophomore standing, 3cr of college history

Introduces students to a wide range of activities in which public historians engage. Considers broader conceptual theoretical and practical issues associated with historic preservation, museum studies, oral history, the management of archival and manuscript collections, as well as a variety of other public history activities. Also considers broader conceptual issues associated with the field of public history.

None of the Public History courses (HIST 420, 421, 422, or 423) may be counted towards the B.S.Ed. in Social Studies Education/History Track. Only one may be counted towards the History B.A. or the B.A. in History/Pre-Law Track.

II. Course Outcomes:

Students will be able to:

1. Describes the various aspects of public history, such as archival management, museum practice, oral history, and public exhibits.
 2. Analyze what the study and practice of public history entail.
 3. Identify the major themes and issues surrounding the field of public history.
 4. Analyze the concept of public or “shared memory.”
 5. Evaluate the historian’s role in facilitating public or shared memory.
 6. Evaluate the role and obligations of a public history professional.
 7. Apply skills relevant to the practice of public history such as digital and visual literacy skills, archival, museum, and oral history skills.
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- 1) Students will become informed learners. Students will identify the major themes and issues surrounding the field of public history. They will do this through an engagement of the evolution of the public history profession and its engagement with both the public and academic historians. This course is designed as the introduction to the study and practice of public history. We will explore just what “public history” means – as a concept, as a profession, and as a shared experience between people and their past.

Students will be asked to read heavily from both current as well as foundational literature in the field. Coursework will be comprised of group discussions, writing assignments, research, student presentations, in-class group activities, and other announced work.

- 2) Students will have an appreciation for greater society. We will also focus on the concept of shared or public memory, as well as the historians' role in facilitating that memory. We will answer the question: How do people engage their past – as individuals, as part of a community, and as a nation? What is the public historian's obligation to society?
- 3) Students will become empowered learners. Students will acquire and engage a series of skills – including digital and visual literacy - as applied to public history practice through the tactile learning methods derived from an understanding of theory and the execution of instructor-directed projects. Such learning will come from an understanding and application of knowledge the fields of archival, digital, museum, and/or oral history method.
- 4) Students will become responsible learners. Public historians are civically engaged professionals. Through various modes of instruction, students will demonstrate the importance of intellectual and professional honesty. They will both learn and demonstrate the values of becoming professionals who have an obligation to the community/ies in which they work and live.

III. Course Outline

Week 1. Introductions

Introduction to the course, one another, Keith-Leonard Project, and Intellectual Autobiography;
Screening of *Lisa the Iconoclast*

Week 2. What is Public History?

Library Visit – meet in the library instruction room (room 101) – when we are done we will go to the university archives on the third floor.

National Council on Public History: What is Public History? <http://ncph.org/cms/what-is-public-history/> (D2L link)

DUE: 2 page Intellectual Autobiography

DUE: 1-2 page paper answering the question: What is public history?

Week 3. History and the Public – Public Memory in Pennsylvania

Kitch, Acknowledgements through chapter 4

DUE: 2 page paper reflecting on the reading discussing what you have taken from the Kitch's explorations on public memory and Pennsylvania's industrial past.

Also read: Kyvig and Marty, chapters 1-3 (we will discuss in class)

Week 4. History and the Public – Public Memory in Pennsylvania

Kitch, chapters 5 through epilogue. Also give a good look to the notes and bibliography.

DUE: 2-3 page paper reflecting on the assigned reading as well as thoughts on the book overall – what did you take from the Kitch book and on how you view Pennsylvania’s industrial past.

Also read: Kyvig and Marty, chapters 4-6

Week 5. Historians and Public Historians – is there a difference?

Mooney-Melvin and Schultz, excerpt from *Public History: Essays from the Field* (D2L document)

“Public History, Public Historians and the American Historical Association: Report on the Task Force of Public History” <http://www.historians.org/governance/tfph/TFPHreport.htm> (D2L link)

DUE: 2 page paper: What is the relationship between public history and so-called traditional history? How does this reading build upon what you read for week three?

Also read: Kyvig and Marty, chapters 7-9

Week 6. Archives and Special Collections

Historians in Archives (read profiles too): <http://www.historians.org/PUBS/careers/chapter4.htm>

“So You Want to Be an Archivist: An Overview of the Archival Profession”
<http://www.archivists.org/profession/overview.asp>

ALA’s Library Careers <http://www.ala.org/ala/educationcareers/careers/index.cfm>

D2L: John Fleckner, “Dear Mary Jane”
Elizabeth Kaplan, “We Are What We Collect”
Randall Jimerson, “Archives for All”

View: The Society of American Archivists www.archivists.org
Mid-Atlantic Regional Archives Conference <http://www.lib.umd.edu/MARAC/>
International Council on Archives <http://www.ica.org/>
National Archives and Records Administration www.archives.gov
ARC – Archival Research Catalog <http://www.archives.gov/research/arc/>
American Library Association <http://www.ala.org/>

DUE: 2 page paper discussing the week’s topic. Be sure to properly cite materials.

Also read: Kyvig and Marty, chapters 10-12

Week 7. Museums

Historians in Museums (read profiles too): <http://www.historians.org/PUBS/careers/chapter2.htm>

American Association of Museums, “What is a Museum?” <http://www.aam-us.org/aboutmuseums/whatis.cfm> (Read “Code of Ethics” too)

D2L: “What is a Museum?”

Cary Carson, “Colonial Williamsburg and the Practice of Interpretive Planning in American History Museums”

Laura Peers, “‘Playing Ourselves’: First Nations and Native American Interpreters at Living History Sites”

NYT articles on Reagan exhibit and sports memorabilia

View:

American Association of Museums <http://www.aam-us.org/>

International Council of Museums <http://icom.museum/#>

Smithsonian National Museum of American History <http://americanhistory.si.edu/>

The Association for Living History, Farm and Agricultural Museums
<http://www.alhfam.org/>

Museum Education Roundtable <http://www.mer-online.org>

Select a local/regional museum/living history site to discuss in class

DUE: 2 page paper discussing the week’s topic. Be sure to properly cite materials.

Week 8. Oral History

Linda Shopes, “What is Oral History?” <http://historymatters.gmu.edu/mse/oral/oral.pdf>

Baylor University, Introduction to Oral History

http://www.baylor.edu/oral_history/index.php?id=23566

OHA “Principles and Best Practices” <http://www.oralhistory.org/do-oral-history/principles-and-practices/>

D2L: Donald Ritchie, “Oral History”

View: Oral History Association <http://www.oralhistory.org/>

“Born in Slavery: Slave Narratives from the Federal Writers’ Project, 1936-1938”

<http://memory.loc.gov/ammem/snhtml/snhome.html>

“Studs Terkel: Conversations with America” <http://www.studsterkel.org/>

Find another oral history project/online repository to discuss in class

DUE: 2 page paper discussing the week’s topic. Be sure to properly cite materials.

Week 9. Digital History

Laboratory introduction/instruction in Omeka, Kora, Archivist’s Toolkit, PastPerfect

Readings TBA (reflective of current trends)

Week 10. History and Controversy

Linenthal and Engelhardt, *History Wars* - Have two discussion questions ready.

DUE: 2-3 page paper discussing the controversy and the varying perspectives on it. What were the tensions? What does this mean for how we understand and present the difficult aspects of our past?

Screening of *The Last Conquistador*

Also read on D2L – *NYT* article on Brooklyn statue

Week 11. Historic Preservation

Historians in Historic Preservation (read profiles too):
<http://www.historians.org/PUBS/careers/chapter5.htm>

National Historic Preservation Act <http://www.achp.gov/NHPA.pdf> (Don't kill yourself reading this – skim it, really)

D2L: Theodore Karamanski, “History, Memory, and Historic Districts in Chicago”
Edward T. Linenthal, “The National Parks Service and Civic Engagement”
Robert Weible, “Visions and Reality: Reconsidering the Creation and Development of Lowell’s National Park”

View: National Trust for Historic Preservation <http://www.preservationnation.org/>
Pennsylvania Bureau for Historic Preservation – Programs, etc.
www.phmc.state.pa.us/bhp/overview.asp?secid=25
National Parks Service: History and Culture <http://www.nps.gov/history/>
Federal Historic Preservation Laws <http://www.nps.gov/history/local-law/fhpl.htm>

DUE: 2 page paper discussing the week’s topic. Be sure to properly cite materials. Also, from your review of websites, consider some of the endangered sites noted – do you think they should be saved?

Week 12. The Place of the Past

Wed. 11/9: Glassberg, *Sense of History* - Have two discussion questions ready.

DUE: 2 page paper identifying Glassberg’s argument and how he supports it. Do you agree with him? Why or why not? Be sure to properly cite materials.

Week 13. Popular History and the Public Historian

Vowell, *Assassination Vacation* - Have two discussion questions ready.

DUE: 2 page paper exploring Sarah Vowell’s engagement with various public historians undertaken during this project. What are the public historians’ roles? How do you believe this helps shape her work? Could this book have been written without them? Explain.

Week 14. Assorted Careers

Historians in Editing and Publishing (read profiles too)

<http://www.historians.org/PUBS/careers/chapter3.htm>

Historians as Consultants and Contractors (read profiles too):

<http://www.historians.org/PUBS/careers/chapter7.htm>

Historians in Federal, State and Local History (read profiles too):

<http://www.historians.org/PUBS/careers/chapter6.htm>

D2L: Shelley Bookspan, "Something Ventured, Many Things Gained: Reflections On Being a Historian-Entrepreneur"
Gregory Massey, "The Papers of Henry Laurens and Modern Historical Documentary Editing"
Page Putnam-Miller and Donald Ritchie, "History's Lobbyist"
Alan S. Newell, "Personal and Professional Issues in Private Consulting"
Daniel Walkowitz, "Visual History: The Craft of the Historian-Filmmaker"

View: American Association for State and Local History <http://www.aaslh.org/>
Explore PA History <http://www.explorepahistory.com/>
Pennsylvania Historical and Museum Commission www.phmc.state.pa.us

DUE: 2 page paper discussing the week's topic. Be sure to properly cite materials.

Week 15. Course Wrap-Up

Discussion of comparative essay

DUE: Comparative Essay

DUE: Career Exploration Paper (3 pages)

FINAL EXAM – CULMINATING ACTIVITY (presentation of Keith-Leonard projects)

IV. Evaluation Methods

The final grade will be determined as follows:

1. Keith-Leonard Project (40 percent) SAMPLE PROJECT

In the Spring of 2016 the History Department and several other academic departments in both Keith and Leonard halls are scheduled to move into a new building. It is almost certain that Keith and Leonard halls will be demolished and therefore removed from not only the physical landscape of the campus, but also its social and historical landscape. Over the course of the semester we will design and engage in a class project to document the histories of these two buildings and the people and institutions housed within. The resulting data collected and narrative written will be used by the students of HIST 422 to design a museum exhibit focusing

on these buildings and their rich histories. The scope and direction of this project will be determined by class consensus. In other words, we will utilize the skills that public historians have when working together on a given project to determine the nature of the project. The public historian's work is organic – it shifts and changes and moves where the evidence takes us. The instructor will give final approval as to collective decisions.

2. Weekly Writing Assignments and Participation (30 percent)

Engaging different ways of knowing and communicating this knowledge is key to this course. You will be asked to prepare work for each class. Your weekly activity can be found on the syllabus. If there is a change or addition it will be communicated to you in a timely fashion. It is expected that your work be typed and ready to turn in. These assignments may include (but are not inclusive of): reading discussion questions; reading reflections; and, readings-based research – findings summary. You are also required to write a brief intellectual autobiography due the second day of class.

3. Comparative Essay (20 percent)

You will write an essay engaging David Glassberg's *Sense of History* with Sarah Vowell's *Assassination Vacation*. This essay will be between 5-6 pages in length. You will receive further instructions later in the semester.

4. Career Exploration Paper (10 percent)

There are many career options available to public historians. You need to think seriously about your career goals. You will write a three page paper (can be more but not too much more) exploring a career field. You will do the appropriate research – professional societies, Bureau of Labor Relations data, scholarly and professional society publications on the field to understand what the profession entails, what the job outlook is, and the average starting pay, among other pertinent details.

V. Grading Scale

Grading Scale: 90-100 A; 80-89 B; 70-79 C; 60-69 D; 59 and below F

VI. Attendance Policy

The IUP Attendance Policy, as found in the catalog, will be followed.

VII. Required Textbooks

Glassberg, David. *Sense of History*. Amherst: University of Massachusetts, 2001.

Kitch, Carolyn. *Pennsylvania in Public Memory*. University Park, PA: Pennsylvania State University Press, 2012.

Kyvig, David and Myron Marty. *Nearby History*. Lanham, MD: Rowan and Littlefield, 2012.

Engelhardt, Tom and Edward Linenthal. *History Wars*. New York: Metropolitan Books, 1996.

Vowell, Sarah. *Assassination Vacation*. New York: Simon and Schuster, 2006.

Required viewing: “Lisa the Iconoclast” (1996); *The Last Conquistador* (2008).

Additional digital course reader with various primary and secondary sources.

VIII. Special Resources Requirements

None. Any project materials are readily stocked in department’s public history laboratory.

IX. Bibliography

Ashton, Paul and Hilda Kean. *People and Their Pasts: Public History Today*. New York: Palgrave Macmillan, 2009.

Benson, Susan Porter, Stephen Brier and Roy Rosenzweig, *Presenting the Past: Essays on History and the Public*. Philadelphia: Temple University Press, 1986.

Burton, Antoinette, ed. *Archive Stories: Facts, Fiction and the Writing of History*. Durham, NC: Duke University Press, 2009.

Cohen, Daniel and Roy Rosenzweig, *Digital History*. Philadelphia: University of Pennsylvania Press, 2006.

Duck III, Berkley. *Twilight at Conner Prairie: The Creation, Betrayal and Rescue of a Museum*. Lanham, MD: Alta Mira Press, 2011.

Gardner, James and Peter LaPaglia, eds. *Public History: Essays from the Field*. Malabar, FL: Kreiger Publishing, 2004.

Gordon, Tammy. *Private History in Public: Exhibitions and Settings of Everyday Life*. Lanham, MD: Alta Mira Press, 2010.

Kean, Hilda and Paul Martin. *The Public History Reader*. New York: Routledge, 2013.

Hamilton, Paula and Linda Shopes, eds. *Oral History and Public Memory*. Philadelphia, PA: Temple University Press, 2008.

Horton, James Oliver and Lois Horton, *Slavery and Public History*. New York: New Press, 2006.

Kirshenblatt-Gimblett, Barbara. *Destination Culture*. Berkeley: University of California Press, 1998.

Moses, Nancy. *Lost in the Museum*. Lanham, MD: Alta Mira Press, 2008.

Savage, Kirk. *Monument Wars: Washington, D.C., The National Mall, and the Transformation*

of the Memorial Landscape. Berkeley: University of California Press, 2009.

COURSE ANALYSIS QUESTIONNAIRE

Section A: Details of the Course

- A1 How does this course fit into the programs of the department? For what students is the course designed? (majors, students in other majors, liberal studies). Explain why this content cannot be incorporated into an existing course.

This course will be part of the standard upper-division offerings of the History Department. It will be part of a series of public history courses specific to a public history certificate offered by the History Department and open to majors and non-majors. This course is designed for all students with an interest in public history. The course material does not fit into any other courses at IUP. It is a field onto its own.

- A2 Does this course require changes in the content of existing courses or requirements for a program? If catalog descriptions of other courses or department programs must be changed as a result of the adoption of this course, please submit as separate proposals all other changes in courses and/or program requirements.

No changes at present.

- A3 Has this course ever been offered at IUP on a trial basis (e.g. as a special topic) If so, explain the details of the offering (semester/year and number of students).

It has been offered as a special topics course (HIST 481) twice, in the Fall of 2009 and 2012, with 14 and 15 students, respectively.

- A4 Is this course to be a dual-level course? If so, please note that the graduate approval occurs after the undergraduate.

This will not be offered as a dual level course.

- A5 If this course may be taken for variable credit, what criteria will be used to relate the credits to the learning experience of each student? Who will make this determination and by what procedures?

This course may not be taken for variable credit.

- A6 Do other higher education institutions currently offer this course? If so, please list examples (institution, course title).

Mercyhurst University, HIST 235 Introduction to Public History and Museum Studies

Shippensburg University, HIST 319 Introduction to Applied History

Slippery Rock University, HIST 343 Public History

- A7 Is the content, or are the skills, of the proposed course recommended or required by a professional society, accrediting authority, law or other external agency? If so, please provide documentation.

No.

Section B: Interdisciplinary Implications

- B1 Will this course be taught by instructors from more than one department? If so, explain the teaching plan, its rationale, and how the team will adhere to the syllabus of record.

This course will only be taught by history faculty.

- B2 What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).

There are no conflicts with course offerings with other departments.

- B3 Will this course be cross-listed with other departments? If so, please summarize the department representatives' discussions concerning the course and indicate how consistency will be maintained across departments.

This course will not be cross-listed with other departments.

Section C: Implementation

- C1 Are faculty resources adequate? If you are not requesting or have not been authorized to hire additional faculty, demonstrate how this course will fit into the schedule(s) of current faculty. What will be taught less frequently or in fewer sections to make this possible? Please specify how preparation and equated workload will be assigned for this course.

Faculty resources are adequate. There are two public history faculty, one who was recently hired to accommodate for increased public history offerings (2014) in the department. Both faculty will place this course in their regular rotations. Nothing will be taught less frequently as a result of this course.

- C2 What other resources will be needed to teach this course and how adequate are the current resources? If not adequate, what plans exist for achieving adequacy? Reply in terms of the following:

Resources needed to teach this course will vary based on project chosen. The History Department has both a public history as well as a computer labs which are well stocked with all necessary supplies and software to accommodate most project needs. The majority will be digital in nature, shifted between H drive space and USB drives. Any additional materials will be covered by ESF funds, maximum estimated cost of \$200/year. The public history faculty have kept the library well stocked with current and foundational titles in the field. At this time there is no anticipated need for travel funds.

- C3 Are any of the resources for this course funded by a grant? If so, what provisions have been made to continue support for this course once the grant has expired? (Attach letters of support from Dean, Provost, etc.)

No resources for this course will be funded by a grant.

- C4 How frequently do you expect this course to be offered? Is this course particularly designed for or restricted to certain seasonal semesters?

This course will be offered according to demand, every other fall semester.

- C5 How many sections of this course do you anticipate offering in any single semester?

One.

- C6 How many students do you plan to accommodate in a section of this course? What is the justification for this planned number of students?

Twenty-five to thirty. More students than this makes it difficult to efficiently and effectively run the main course project.

- C7 Does any professional society recommend enrollment limits or parameters for a course of this nature? If they do, please quote from the appropriate documents.

No.

- C8 If this course is a distance education course, see the Implementation of Distance Education Agreement and the Undergraduate Distance Education Review Form in Appendix D and respond to the questions listed.

This course is not a distance education course.

Section D: Miscellaneous

Include any additional information valuable to those reviewing this new course proposal.

SAMPLE ASSIGNMENT

Comparative Essay

Your assignment is to write a comparative essay of David Glassberg's *Sense of History* and Sarah Vowell's *Assassination Vacation*. This essay will be between 5-6 pages in length. It is worth 20% of your overall grade. It is expected that you will write an upper division quality essay that proves deep proficiency in the material, and an ability to synthesize and analyze what you have read. To "compare" means to note similarities as well as differences.

While this is a history course, you will use an MLA format to cite the materials. You are only working with two books and Chicago Style can be cumbersome and take up needed space. Therefore cite author and page number in parenthetical format at the end of the sentence. For example, (Vowell 64) or (Glassberg 119). DO NOT use a works cited page.

All papers should be typed in a 12 point Times New Roman font. Your name, HIST 420 and date should appear single spaced in the top left corner on the first page only. You should number your pages on the top right side of the page beginning with the first page. The body text should be double spaced with 1" margins the whole way around. Points will be deducted from your grade if you do not follow these instructions.

This should be a well-organized paper with a thesis. You should use evidence from the texts and then analyze that evidence to support your claims.

I will not discuss your paper with you or read any drafts.

This is due by the beginning of class on the last day of class.

The prompt you are to follow and answer is:

In *Sense of History* David Glassberg lays out Six Axioms for Thinking About Place in America. These axioms are complimentary, but in a few instances they are contradictory. *Assassination Vacation* is Sarah Vowell's engagement not only of a specific personal interest in one subject area of American history, but also a reflection of how one engages memory, place, and the work of public historians. In many ways, Vowell's experiences are a reflection of Glassberg's Axioms.

Demonstrate how this is so engaging Axiom One and Three. Be sure to first lay out a concrete understanding of Glassberg's Axioms as expressed in his work (beyond just restating the Axioms). Then, compare Vowell's experience by engaging concrete examples not only from Vowell's travels but also from her personal processing and analysis of her experiences and engagement with public history (and professionals) as representation of the "public."

Axiom One: "A sense of place does not spring naturally from the environment."

Axiom Three: "Place values are rooted in the material world."