

**HIS 4930 Sec 2: PUBLIC HISTORY THEORY AND METHODS**  
**Florida State University, Fall 2008**  
**Tuesdays 2:00-4:45pm**  
**Room: Bellamy 001**

**Instructor:** Prof. Jennifer Koslow

**Email:** [jkoslow@fsu.edu](mailto:jkoslow@fsu.edu)

(emails will be answered 8am-5pm Monday - Friday)

**Class website:** <http://campus.fsu.edu/>

**Office:** Bellamy 409

**Phone:** 644-4086

**Office Hours:** Tuesday 10:00-12:00

**COURSE DESCRIPTION:**

*When you aren't in class, where do you seek out history?* Is it staring up at the ceiling of the old Florida State Capitol? At a rest stop along I-10? At the Smithsonian? At a movie theater? At a family gathering? This course introduces students to the field of public history. We will study how, why, where, and who produces history outside of universities. Central to these inquiries will be investigations into four major themes in the practice of public history: uncovering hidden histories, constructing interpretations, creating a sense of place, and negotiating contested memories. In addition to these discussions, we will examine several different types of public history specialties: oral history, archives management, historic preservation, and museum administration.

Please be aware that as an upper-division level history course this class is reading and writing intensive.

**COURSE OBJECTIVES:**

1. The student will be able to identify the different specialties of public history;
2. The student will be able to state the history of the historic preservation movement in the United States, archives, history museums, and oral history;
3. The student will be able to describe and analyze different types of public commemoration;
4. The student will be able to describe and analyze presentations of history that use new media
5. The student will be able to generate an historical interpretation based on primary and secondary sources;
6. The student will choose to cite all sources in writing an expository paper

**REQUIRED READINGS:**

- Packet from Target Copy
- Antoinette Burton, *Archive Stories: Facts, Fictions, and the Writing of History* (2005)
- Sanford Levinson *Written in Stone: Public Monuments in Changing Societies* (1998)
- Edward Linenthal, *Preserving Memory: The Struggle to Create America's Holocaust Museum* (2001)
- Studs Terkel, *Touch and Go: A Memoir* (2007)
- Dwight Young, *Road Trips through History: A Collection of Essays from Preservation Magazine* (2003)
- Articles on blackboard (e-reserve or course library):
  - John Bodnar, "The Memory Debate: An Introduction," "the Construction of Ethnic Memory," and Celebrating the Nation, 1961-1976" in *Remaking America: Public Memory, Commemoration, and Patriotism in the Twentieth Century* (1992)
  - Joshua Brown, "History and the Web, From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the Nineteenth and Twenty-First Centuries," June 2004 <http://chnm.gmu.edu/resources/essays/d/29>
  - Daniel J. Cohen, "History and the Second Decade of the Web," June 2004: <http://chnm.gmu.edu/resources/essays/d/34> and "The Future of Preserving the Past," June 2005: <http://chnm.gmu.edu/resources/essays/d/39>
  - Katharine T. Corbett and Howard S. (Dick) Miller, "A Shared Inquiry into Shared Inquiry," *The Public Historian* 28.1 (2006): 15-38
  - Natalie Zemon Davis, "Movie or Monograph? A Historian/Filmmaker's Perspective," *Public Historian* 25 (2003): 45-48

- National Council on Public History, "What is Public History?"  
<http://www.ncph.org/WhatisPublicHistory/tabid/282/Default.aspx>
- Steven C. Dubin, "Introduction: Museums as Contested Sites," "Battle Royal: The Final Mission of the *Enola Gay*," and "The Postmodern Exhibition: Cut on the Bias, or Is *Enola Gay* a Verb?" in *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation* (1999)
- Michael Frisch, "Oral History, Documentary, and the Mystification of Power: A Critique of *Vietnam: A Television History*," in *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History* (1990)
- Vivien Ellen Rose and Julie Corley, "A Trademark Approach to the Past: Ken Burns, the Historical Profession, and Assessing Popular Presentations of the Past," *Public Historian* 25 (2003): 49-59
- Roy Rosenzweig and David Thelen, "The Presence of the Past: Patterns of Popular Historymaking," in *The Presence of the Past: Popular Uses of History in American Life* (1998): 15-36.
- Robert Brent Toplin, "Cinematic History: Where do We Go From Here?," *Public Historian* 25 (2003): 79-91

**CLASS SCHEDULE:**

**(Aug 26) Week 1: Introductions**

**(Sept 2) Week 2: What is Public History?**

Quiz #1

**Reading:** National Council on Public History, Corbett and Miller, Rosenzweig and Thelen

**(Sept 9) Week 3: History Museums: Foundations**

Quiz #2

**Reading:** Linenthal pages 1-166

**(Sept 16) Week 4: History Museums: Transformations**

Quiz #3

**Reading:** Linenthal pages 167-272

**(Sept 23) Week 5: Curatorial Crises of the late 20<sup>th</sup> century**

Quiz #4

**Due:** Reaction Paper #1

**Reading:** Dubin

**(Sept 30) Week 6: Historic Preservation: Beginnings**

Quiz #5

**Reading:** Young, *Voyages*

**(Oct 7) Week 7: Cultural Resources Management in the 20<sup>th</sup> Century**

Quiz #6

**Due:** Reaction Paper #2

**Reading:** Young, *Guides & Fellow Travelers* and *Destinations*

**(Oct 14) Week 8: Midterm**

**(Oct 21) Week 9: Preserving History: Archives**

Quiz #7

**Reading:** Burton, TBA

**(Oct 28) Week 10: Public Displays of History: Monuments***Quiz #8***Due:** Reaction Paper #3**Reading:** Levinson, entire**(Nov 4) Week 11: Public Displays of History: Pageantry***Quiz #9***Due:** Primary Source Paper**Reading:** Bodnar**(Nov 11) Week 12: No Class: Veteran's Day****(Nov 18) Week 13: Creating Sources: Oral History***Quiz #10***Due:** Reaction Paper #4**Reading:** Terkel**(Nov 25) Week 14: History & Hollywood***Quiz #11***Reading:** Corley, Davis, Frisch, Toplin**(Dec 2) Week 15: Public History & New Media***Quiz #12***Due:** Reaction Paper #5**Reading:** Cohen (2 articles) and Brown**(Dec 9) Week 16: Final Exam Final Exam: Tuesday December 9, 5:30-7:30pm****ASSIGNMENTS:****Grade Breakdown**

Requirement	% final grade
Midterm	15
Final	20
Primary Source Paper	20
Reading Quizzes	25
Reaction Papers	10
Attendance	10
Total	100

- **Exams:**  
**Midterm (15%) 10/14/08:** Essay format, bring blue book  
**Final (20%) 12/9/08:** Essay format, bring blue book

The exams will be based on the readings and lecture. They will consist of questions that will ask you to make a historical argument. Your grade will be based on the quality of your argument, your use of specific examples as evidence to support your argument, your use of specific reference to the readings, and the coherence and completeness of your answer.

- **Reaction Papers (10%)**  
Throughout this course you will need to write 5, one-page reactions to a prompt. Some of these are based upon the readings. Others will ask you to leave the confines of the classroom and visit a public history site. Please see last page for more specifics.

- **Attendance (10%)**

This class meets only one day a week, which is why it is imperative that you don't miss it. If you miss class for any reason there is no "make-up."

**Class Philosophy:** As a class, this should be a place where we can share ideas without fear of having our points summarily dismissed. Disagreement is different than personal attacks. In order to achieve this atmosphere, I expect everyone to treat each other with respect. Respect also means not engaging in any distracting behavior during class.

**Calculation of Grade for Attendance:**

We have a total of 13 content classes (this does not count the midterm). Where content will be discussed, I will take attendance. Your attendance grade is worth 10 % of your final grade. For every class you attend, you will receive 1 point, up to 10. For attendance to count you must stay for the duration of the class unless there is some emergency that prevents you from attending the entire session (speak to me before class if this is the case). You will be marked late if you aren't in your seat, ready to have your name called at the beginning of class. Every 2 times you are late, you will lose an entire point.

- **Reading Quizzes (25%)**

Every week there will be an in-class quiz based on the reading for that week. These quizzes will consist of 5 multiple-choice questions each worth a half of a point. While there will be 12 quizzes, I will only count *your 10 highest scores as your Quiz grade*. What types of questions will these be? They won't be pedantic (i.e. a Jeopardy quiz) but they will test whether not you cracked open your books and attempted to figure out the main point of the reading (i.e. how does it relate to the topic we are studying that week.)

- **Primary Source Paper (20%)**

Historians ask questions about the past and engage in research to create a reasonable explanation. In doing so they consult other scholarly works as well as engaging in primary research of their own. This exercise asks you to take on the role as a historian. With some guidance, you will formulate your own answer to a historical question using a set of primary sources and a few scholarly articles to help you contextualize the documents you read. You will synthesize your analysis into a 5-7 page paper. Please see separate page with more specifics.

**3 Rules for All Papers:**

1. Any paper that is not in my hand when I collect them at the beginning of class is considered a late paper. (For instance, if you arrive to class 15 minutes late and hand me your paper it is late.) Late papers will be marked down a full letter grade each 24 hours they are late. Please put the late paper in my departmental mailbox, where you can find a date/time stamp. (The department is open 8am-5pm). Papers that are put underneath my door will not be accepted. Also, I will not accept any papers after Friday.

2. You must use the following 5 Paper Mechanics guidelines or experience a loss of 1/3 of a grade on the paper.

1. Use the *Chicago Manual of Style* as your guide for footnotes or endnotes.  
(You can choose which format you like but you must choose one or the other.  
Guidelines are available on the class website)
2. Papers need to be typed in 12pt font, preferably Times New Roman
3. Papers need to have 1 inch margins all around
4. Papers need to be paginated.
5. Papers need to be double-spaced

3. You must turn your paper in to **TURNITIN** and bring a paper copy to class. You will not receive a grade for your paper until you turn it in to TURNITIN. Failure to do so by the end of the term will result in an F on the assignment.

**Academic Honor Policy:**

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://www.fsu.edu/~dof/honorpolicy.htm>.)

Failure to adhere to the Honor Policy may result in an F for an assignment or for the entire class.

**Americans with Disabilities Act:**

Students with disabilities needing academic accommodation should:

(1) register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class.

This syllabus and other class materials are available in alternative format upon request.

For more information about services available to FSU students with disabilities, contact the

Student Disability Resource Center

97 Woodward Avenue, South

Florida State University

Tallahassee, FL 32306-4167

(850) 644-9566 (voice)

(850) 644-8504 (TDD)

[sdrc@admin.fsu.edu](mailto:sdrc@admin.fsu.edu)

<http://www.fsu.edu/~staffair/dean/StudentDisability/>

**If you endure a hardship during the semester that prevents you from completing the required assignments of this class you need to contact the Dean of Students**

[deanofstudents@admin.fsu.edu](mailto:deanofstudents@admin.fsu.edu)

4th Floor of the University Center

Bldg A, Suite 4300

Mail Code: 2440

Ph.# (850) 644-2428

FAX (850) 644-0687

AIM: FSUDeanStudents (M-F, 8a-5p)

**Reaction Papers** (10%)

Throughout this course you will need to write 5, one-page reactions to a prompt (2 points each). You need to follow the paper mechanics guidelines (12 pt font, typed, double-spaced, 1-inch margins). These papers will be judged on whether they respond to the prompt and their clarity of expression. The assignments will receive a grade of Unsatisfactory or Satisfactory (0 or 2 points). **You need to turn these in to TURNITIN and a hard-copy in class.**

Late papers will be marked down .5 of a point every 24 hours that they are late. Please put the late paper in my departmental mailbox, where you can find a date/time stamp. (The department is open 8am-5pm). Papers that are put underneath my door will not be accepted. I will not accept any papers after Friday.

Reaction Paper #1 (Due Sept. 23) Visit a history museum in Tallahassee. Thinking about the discussion of powerful objects from the film *Philadelphia Stories* (that we will watch in-class) write about one artifact that made a powerful impression upon you during your visit and why.

Reaction Paper #2 (Due Oct. 7) In *Road trips Through History*, Young contemplates the world he sees around him, whether it is walking down a main street, standing in front of an old building, sitting in an old movie theater, and eating in an old restaurant. Take your own road trip through history and tell me specifically where you went, what you saw, and what it made you think about.

Reaction Paper #3 (Due Oct. 28) Wander around campus looking at the various monuments. Select one to write about. What or who is being memorialized and why? Are there any passive sentences in the marker? If so, why do you think that is? Do you have any questions about the way the monument is presenting history (think about both the artwork and the text on the marker)?

Reaction Paper #4 (Due Nov. 18) Studs Terkel's memoir is as much about others as it is about him. Think about your own life and write about a pivotal moment, or person, who impacted the course of your life in a specific way.

Reaction Paper #5 (Due Dec. 2) Watch a film (documentary or fictional) that focuses on a historical topic. If you knew nothing about the topic, what history would you learn from this piece? Do you have any questions about what you've seen?

**Primary Source Paper** (20%)

Historians ask questions about the past and engage in research to create a reasonable explanation. In doing so they consult other scholarly works as well as engaging in primary research of their own. This exercise asks you to take on the role as a historian. With some guidance, you will formulate your own answer to a historical question using a set of primary sources and a few scholarly articles to help you contextualize the documents you read. You will synthesize your analysis into a 5-7 page formal academic paper. (Please see handouts regarding paper format)

**Please answer the following historical question:** "How and why did the Smithsonian become a battleground in attempting to remember a war that we won?"

**Please draw from the following list of sources to answer this question.** (No other sources will be allowed. Failure to abide by this rule may result in an F on the assignment.)

Primary Sources Available for Use:

- Those listed or linked to at "The Enola Gay Controversy" website put together by Edward J. Gallagher at Lehigh University <http://digital.lib.lehigh.edu/trial/enola/>
- Documents from *Journal of American History* 1995 82(3): 1136-1144

Secondary Sources Available for Use:

- Dubin articles assigned for class
- Articles from a roundtable discussion published in the *Journal of American History* 1995 82(3): 1029-1135 (available through JSTOR and on reserve)
- Martin Harwit, An Exhibit Denied: Lobbying the History of Enola Gay (1996) (on reserve)
- Edward Tabor Linenthal and Tom Engelhardt, History Wars: the Enola Gay and Other Battles for the American Past (1996) (on reserve)