

HIST 347, Th/Th 10.40am to 12.10pm, OM 311



~ header image: architectural plans of the U.S.S. Maine Memorial ~

I'm Cate Denial, your professor this term. Here's how to get in touch with me:

Office: Old Main 305
Office Phone: (309) 341-7382
Office Hours: Wednesdays, 12.30-3pm
Email: cdenial@knox.edu

If you email between 9am and 9pm you should get a reply that day, except for on Friday nights or Saturday. I take a little more than a day off from email from 5pm on Friday through to Sunday morning to recharge, so emails sent during that window will get a slower reply.

To introduce myself and to give you an idea of how I approach teaching, check out the website I've made for you at <http://learningincommon.org>

We have three teaching assistants working with us this term:

TA:	Allie Bird	TA:	Mia Rousonelos
Office Hours:	1.30-2.30pm M/W	Office Hours:	4-5.00pm W
Location:	Gizmo	Location:	Gizmo
TA:	Jarrold Showalter		
Office Hours:	4-5.00pm W		
Location:	Gizmo		

What we'll collaboratively learn about this term:

Whenever a historian encounters the general public through a medium other than a scholarly book, we call that public history. We'll focus on all kinds of public history this term, including museum exhibits, living history encounters, documentary films, theatre, sculpture, memorials, and the planning of commemorative events.

We'll spend most weeks dividing our time between theory and practice. On most Tuesdays we'll explore theories of public history – what's good museum practice? How do you design a historically worthwhile exhibit? Where should public memorials go? How do you raise funds for these endeavors? On most Thursdays, we'll work toward producing our own exhibit on Galesburg and the world in 1968 and 2018.

We'll also take the time to explore some internationally recognized public history endeavors during a five-day, all-expenses-paid trip to Washington, D.C. between April 25 and April 29. We'll visit the National Museum of the American Indian and the American History Museum, take a nighttime tour of the monuments on the National Mall, talk to the social media coordinators for the National Holocaust Museum, and take a walking tour of Hamilton's Washington.

During our trip, you will have a day where you can visit any museum of your choice in Washington. Some museums charge entrance fees; some museums require you to reserve tickets. You will need to report on your choice of museum by the second class of the term.

There are no required texts for this class.

Everything you need to read will be on our Classroom site.

There are five ways we'll assess our learning together this term

1. Committee Work **term**

due throughout the

In order to successfully research, promote, and create an exhibit here on the Knox campus, everyone will participate in one of two committees: communications or exhibit design.

Members of the **communications committee** are responsible for:

- gathering information on the publicity needs of this exhibit / event
- brainstorming the best options for publicizing the exhibit / event
- drafting publicity materials for review by the class
- finalizing publicity materials based on feedback
- producing and distributing publicity materials on campus no later than the end of week seven of the term
- appointing one member to be the budget point person for the committee
- keeping accurate records of budget proposals and purchases

Members of the **exhibit design committee** are responsible for:

- gathering information on the design needs of this exhibit / event
- brainstorming the best options for accommodating those design needs
- drafting exhibit designs for review by the class
- finalizing exhibit designs in light of feedback
- managing the flow of research information from the class to the exhibit designers
- supervising the exhibit's construction
- appointing one member to be the budget point person for the committee
- keeping accurate records of budget proposals and purchases

In addition, everyone will be responsible for keeping track of their contributions to this project in their own project portfolio.

Project Portfolio

due throughout the term

Your major writing assignment this term is to keep a class journal for the entire ten weeks of the course. This journal will contain:

- Thoughtful 2-3 page responses to all class readings, reflecting on both your intellectual and emotional learning.
- An analytical log of all your primary source research and production activities related to the exhibit
- Critical analysis of all secondary source readings used to inform your exhibit activities

To make sure that nothing gets lost, your journal should consist of typed entries contained in a three-ring binder, and your name should be clearly marked on the spine. You can include anything else in the binder you'd like – color swatches, design illustrations, brainstorming diagrams, photos that have provided inspiration to your design work – but these should also be securely placed in your binder, either in plastic sleeves, or attached to regular notepaper.

Travel Journal

due Thursday, May 3, at the beginning of class

I will make sure that everyone has a good, physical journal to take to Washington D.C. In that journal you should take notes on all our experiences, react to each activity we undertake, and perhaps even sketch out some of your favorite sights. These journals will be returned to you as keepsakes, but you will have to turn them in to be graded on Thursday, May 4 (the Thursday after we return from DC).

If you would prefer to keep an electronic journal, that can be arranged – please come and talk to me as early in the term as possible to talk about this.

Exhibit

grand opening, Thursday, May 24, 4pm

Our major responsibility this term is to produce an exhibit. We will work collaboratively; we will research and design everything involved in that exhibit; we will build it, and on opening day, we will staff it.

Participation

As collaborators in creating our learning space this term, we'll be relying on each other's informed, honest, and active involvement in class discussions. I realize different people participate in conversation in different ways, and that for some students, speaking in public is difficult. If you have any concerns about this, come and see me so that together we can work out the best way for you to participate in the class.

It's important for us all to remember that different communities possess different culturally specific norms about how to best engage in a conversation, and for us to make room for this expression.

Remember to listen to one another, and to support your colleagues in their discovery of new ideas, their questions, and their articulation of thought. We'll crowdsource a list of conversational guidelines during the first week of classes.

If you have to miss any of our classes know that we will miss you. Please email me to let me know you'll be absent so that I can support you and help you catch up afterwards.

How each of your assignments contributes to your final grade:

Committee Work	10%
Portfolio	20%
Travel Journal	10%
Exhibit	40%
Participation	20%
Total	100%

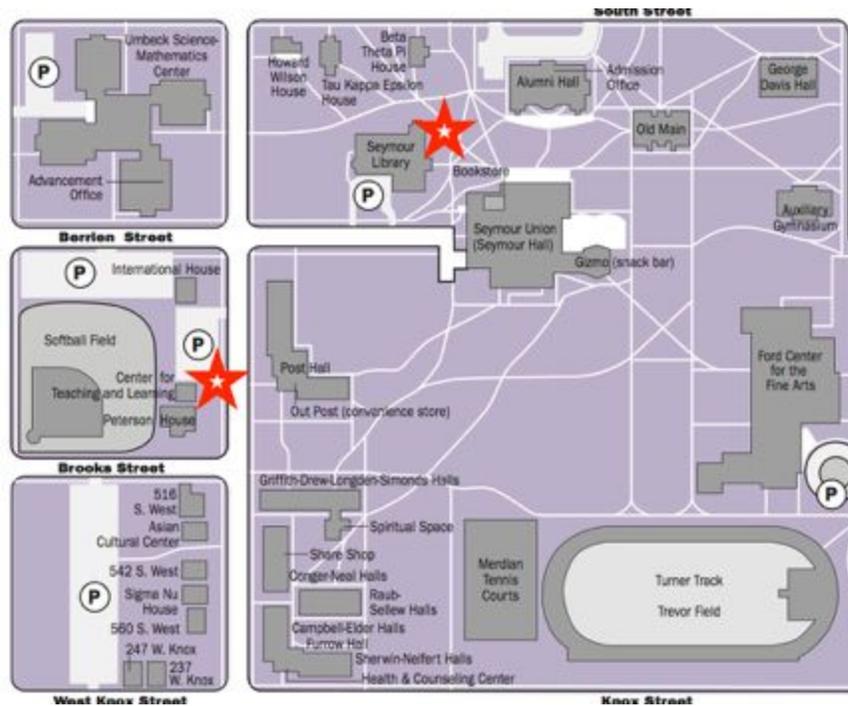
What to do if you need help with reading and writing:

I invite you to come have a conversation with me if you're finding any aspect of this course challenging. There are lots of reasons someone might experience a challenge: some people may not be familiar with the conventions of history as a discipline; some people find it hard to organize their thoughts; some people flourish when given early feedback on how their paper is shaping up. All these things – and all the other challenges it's possible to have – are things I can help with.

There are also lots of other places to get help on campus.

Red Room – where tutors are available on the second floor of the library –will be open from 7-9pm on Tuesdays, Wednesdays, and Thursdays. You can get discipline-specific help during Red Room, as well as general help with writing.

You can also get writing help in the Andrews Forum – the very back corner of the first floor of Seymour Library – on Sundays and Mondays from 7-9pm, and in the Center for Teaching and Learning (on West Street) from 12-4pm, Monday through Friday.



I try to design my classes to be accessible to everyone, but there may be things I haven't thought of. Remember that if you think you need an accommodation for a disability, you should contact Stephanie Grimes (309-341-7478 / sgrimes@knox.edu) at our Disability Support Services office. Stephanie will help us both figure out the very best approach to your learning, and I will make all the accommodations she recommends. I will keep all your information confidential.

Thinking about the things that make us unique:

Our social identities – such as our race/ethnicity, class, gender, sexual identity, religion, mental and physical ability, size, national origin, and citizenship status – can affect not only how we are understood, represented, and treated on campus and in society, but also the types of knowledge and learning seen as worthwhile and legitimate.

In this class, we'll be analyzing the ways in which social identities condition what we assume, experience, and conclude about the world. We'll look at the social identities we each possess, and the way social identities influence the work we're reading, listening to, or watching. I try to include readings, topics, films, and assignments in our course that include authors, perspectives, and critiques from diverse backgrounds. There may be things I have not thought of, however, and I always welcome your feedback on ways this course can be made more inclusive, diverse, and equitable.

We are whole people, and will navigate class as such:

I have tried to anticipate where you may need a trigger warning, but if you have concerns or want to check that a particular trigger has been taken into account, please let me know. I am happy to provide that warning so that you can interact with class material safely.

We are all likely to have strong emotional reactions to class material, particularly once we begin to talk about contact between Native people and Europeans/Americans. We'll spend some time at the beginning of term talking about the range of things we can do when we experience that kind of reaction. I do not think of you as a brain in a jar but as a whole human being. Please come have a conversation with me if you feel upset, confused, or angry.

You matter:

Please remember that learning is about more words on a page, or ideas in a classroom. To learn you need to have basic security – a roof over your head, a bed to sleep in, food to eat. If you're having trouble with any of those things, please talk to me and to the Dean of Students. Together we can work to make sure those needs are met. In addition, you will be emotional learners in this classroom as well as intellectual learners, quite simply because that's how every human learns. Don't leave your emotions at the door. They're important and valid and I welcome them. If you feel like you do not have emotional stability, talk to me and the Counseling Center on campus. We'll help you find a path to feeling secure.

The Honor Code at Knox College:

We commit ourselves to act with academic integrity this term – to be ethical in what we say and write, and to offer credit to others for thinking of ideas before us. I believe that everyone in my course is fundamentally honest, and I will help you learn the conventions of academic integrity, such as citing sources correctly and being clear about where our own words begin and end.

If you'd like to read more about the college's Honor Code – which was written by students just like you, and which students co-govern with faculty – you can find a copy at this link:

<https://www.knox.edu/Documents/PDFs/Academics/Honor-System.pdf>

Reading and Homework Schedule

Journals are due on the day that the prompt is listed.

Th March 22	<p>Introductions, Ground Rules, and Paperwork</p> <p>By Sunday evening at 5pm you must email Professor Denial your preference for a work committee.</p>
Tu March 27	<p>What is "Public History"? Read:</p> <p>Elaine Heumann Gurian, "Noodling About with Exhibition Opportunities" (Classroom)</p> <p>James A. Boon, "Why Museums Make Me Sad," in Ivan Karp and Steven A. Lavine eds., <i>Exhibiting Cultures: The Poetics and Politics of Museum Display</i>. (Classroom)</p> <p>And</p> <p>William Chafe, "1968" from <i>The Unfinished Journey</i>. (Classroom)</p> <p>Journal: What is the global history of museum display from which most American museums draw? What pitfalls and obstacles face curators of contemporary museum exhibits according to these authors?</p> <p>By today: you must select the museum in which you'd like to spend a whole day in Washington, D.C., and clear that with me.</p>

<p>Th March 29</p>	<p>Thinking About Exhibits, Including Our Own. MEET IN THE CFA LOBBY. Read:</p> <p>“Boston Museum and Exhibit Reviews,” <i>The Public Historian</i>. 25:2 (Spring 2003): 1145-1169. (Classroom)</p> <p>Exhibit Reviews, <i>The Journal of American History</i>. 100:3 (December 2013): 770-794. (5 documents, Classroom)</p> <p>"Understanding the Visitor": documents from the Field Museum in Chicago. (Classroom)</p> <p>Journal: What are some of the criteria used by historians to judge the significance, accuracy, and innovative dimensions of museum exhibits? Write a narrative answer, not a list.</p>
<p>Tu April 3</p>	<p>Thinking about Monuments, led by Jarrod Showalter: Read:</p> <p>Owen J. Dwyer and Derek H. Alderman, "Memorial Landscapes: Analytic Questions and Metaphors."</p> <p>SPLC, "Whose Heritage? Public Symbols of the Confederacy"</p> <p>Also check out the interactive map on the web version of this reading here.</p> <p>Journal: Which of the ways of looking at memorial spaces laid out in Dwyer and Alderman's article best spoke to your experiences of memorial spaces? Which way of looking felt the most foreign? Think of a time you visited a memorial. How did you respond emotionally? What do you think you learned?</p>

<p>Th April 5</p>	<p>Brainstorming our Design. MEET IN THE LOBBY OF CFA. Analyze:</p> <p>The Sant Ocean Hall (Smithsonian Museum of Natural History): Interactive Floor Plan (Classroom)</p> <p>Separate is Not Equal (Smithsonian Museum of American History): Exhibit Floor Plan and Photos (Classroom)</p> <p>St Nicholas Traveling Exhibit (St. Nicholas Center): Information, Hosting, and Sample Floor Plan (Classroom)</p> <p>Journal: What do you learn about the design of exhibit space from examining each of these floor plans? What challenges / opportunities do you see in the space for which we'll be designing?</p>
<p>Tu April 10</p>	<p>Research Workshop. Meet at the library at 10.40am prompt! Bring a laptop if you have one.</p>
<p>Th April 12</p>	<p>Design: meet in the lobby of CFA at 10.40am prompt. By today we must have a plan of the exhibit to discuss, a budget for materials, and a construction schedule.</p>
<p>Tu April 17</p>	<p>Thinking About Archives, led by Allie Bird. Read:</p> <p>Richard J. Cox, "Appraisal and the Future of Archives in the Digital Era." (Classroom)</p> <p>The National Archives' Strategic Plan (2014-2018) (Classroom)</p> <p>As you read these documents, keep track of what's new to you - what had you not considered before when thinking about how archives are begun, added to, and kept running? What struck you as the most strange consideration? The most obvious?</p>
<p>Th April 19</p>	<p>Design: meet in the lobby of CFA at 10.40am prompt.</p>

Tu April 24	No class. Use this time to proactively work on anything you will miss in your other classes while we are away.
W April 25	Traveling to Washington, D.C. Meet at the circle driveway in front of Alumni Hall, 8.15am prompt!
Th April 26	D.C. <ul style="list-style-type: none"> ● Visit to the National Museum of the American Indian. ● Visit with the social media coordinators at the National Holocaust Museum
F April 27	D.C. <ul style="list-style-type: none"> ● Visit to the Smithsonian Museum of American History ● Evening event with area alums
Sa April 28	D.C. <ul style="list-style-type: none"> ● Day-long visit to any museum of your choice in D.C.
Su May 29	Traveling to Galesburg.
Tu May 1	No class. Use this time to catch up on anything you missed in your other classes.
Th May 3	Design and Research. Meet in the lobby of CFA at 10.40am prompt!

<p>Tu May 8</p>	<p>Thinking about the Politics of Funding, led by Mia Rousonelos. Read:</p> <p>David Thelan. "History After the Enola Gay Affair: an Introduction." <i>Journal of American History</i>. 82:3 (Dec. 1995): 1029-1035. (Classroom)</p> <p>Martin Harwit. "Academic Freedom in The Last Act." <i>Journal of American History</i>. 82:3 (Dec. 1995): 1064-1084. (Classroom)</p> <p>Martin J. Sherwin. "Hiroshima as Politics and History." <i>Journal of American History</i>. 82:3 (Dec. 1995): 1085-1093. (Classroom)</p> <p>Holland Cotter, "Making Museums Moral Again," <i>New York Times</i>, March 17, 2016. (Classroom)</p>
<p>Th May 10</p>	<p>Design and Research. Meet in the lobby of CFA at 10.40am prompt!</p>
<p>Tu May 15</p>	<p>Working on the Exhibit</p>
<p>Th May 17</p>	<p>Working on the Exhibit</p>
<p>Tu May 22</p>	<p>Working on the Exhibit</p>
<p>Th May 24</p>	<p>EXHIBIT DAY</p>
<p>Final exam week</p>	<p>Your class binders are due to my office by the end of our regularly scheduled exam period.</p>