Misericordia University
Department of History and Government

HIS 341: Intro to Public History & Practice

Course Information
Course Credits: 3
Semester: Fall 2020
Prerequisites: Completion of HIS core

Faculty Information:
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Not sure what office hours are? Check out this video.

Course Description
From the University Catalog:
This course provides a general introduction to the field of public history, its methodologies, its primary sources, and some challenges to the practice. Class meetings will digest readings from current scholarship in the field, some problems related to interpretation and display, and important analytical and research strategies. Students in the course will hone their research and critical thinking skills through written assignments, research projects, and / or presentations.

Introduction
This course introduces the student to the practice of public history, its central sources, and some problems of the field. Students will interact with local curators and collections managers, and will develop an appreciation for the purpose of local history. This service-learning course thus acts as a two-fold introduction to the field of public history: through the readings and class discussion, students will gain an understanding of the methodologies, sources, and challenges for the field, while the research project assesses students' ability to translate this foundational knowledge into practice.

Required Texts
Thomas Cauvin, *Public History: A Textbook of Practice* (New York: Routledge, 2016). ISBN: 9780765645913
*Additional articles on reserve in the library and available on Blackboard.

Recommended Text:
David Kyvig and Myron Marty, *Nearby History: Exploring the Past Around You*, 3rd ed. (New York: Altamira Press, 2010).

Course Goals & Objectives
This course addresses the following programmatic and university goals / objectives:

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Course Objectives:	In completing this course, students will:	Assessment Methods
1. Identify key challenges and concerns of the field of public history	2.A: Recognize history as an interpretive account of the human past—one that historians create in the present from surviving evidence.	Discussion; Exams
2. Consider and explain the primary areas of public history scholarship, and the tools used to manage these (archives, historic preservation, museums, oral histories, digital history, living history, etc.)	2.A: Recognize history as an interpretive account of the human past—one that historians create in the present from surviving evidence. 2.B: Collect, question, organize, synthesize, and interpret a variety of historical sources.	Discussion; Exams
3. Compile well-researched, historically-sound narratives	2.B: Collect, question, organize, synthesize, and interpret a variety of historical sources. 2.C: Practice ethical historical inquiry through proper acknowledgement of sources. 4.B: Craft well-supported historical narratives, arguments, and reports of research findings	Project
4. Consider the role of shared authority in public history research / projects	5.A: Historicize contemporary issues by correlating them to the past 5.B: Practice civil discourse and respect for diverse perspectives	Discussion; Exams; Project
5. Practice communicating in an accessible format / language designed to educate the public	5.C: Effectively communicate historical research and narratives to a broad public audience	Project

Course Delivery

The course will be presented synchronously during our scheduled timeslot, online using the Blackboard platform. Due to the special circumstances of the fall semester, I have attempted to design this course to allow all students to participate in a "high-flex" format. If one of us must undergo quarantine, the design of the course should allow everyone to continue to participate remotely. You will note that attendance is not required in this class—that is, I will not be awarding points for your presence in the online classroom. Yet, participation in class discussions is required—the course has been designed to allow for multiple opportunities to participate in discussions of the material. All assignments must be submitted online via the Blackboard.

Evaluation Methods & Student Assignments
This service-learning course requires 10hrs of service work in addition to the academic components, which will come together in the Collection Project. As part of the service-learning experience, students are required to complete a one-page reflection paper. Students will also be assessed through a mid-term exam, weekly discussions, other small assignments. The final course grade will be calculated as follows:

Item	Weight
Collection Project	25%
Final Exam	25%
PHIP Papers (4)	40%
Discussions	10%

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Item	Weight
TOTAL	**100%**

Collection Project: The central component of this course is a service project with the University Archives, collecting items related to the COVID-19 pandemic. Each student will have both individual and group assignments to complete; such assignments will include soliciting and collecting materials for the archive, processing / cataloguing such materials, organizing and participating in campus conversations on public history, composing an exhibit plan, and creating a media plan for publicizing our work. The service hours will be completed in conjunction with the collecting project, and due dates will vary throughout the semester depending on tasks assigned. All students will also complete a 1-page reflection paper on the service-learning experience. *Detailed parameters for this collection project will be distributed early in the semester.*

Exams: You have one exam in this course, which will test your knowledge of the course materials discussed in class. The final will be take-home in format, and open-note.

Public History in Practice (PHIP) Papers: There will be a series of small assignments for you to complete throughout the semester, designed to build upon the methodologies and skill sets we've examined in the course readings and discussions. Complete instructions for these small assignments are located on the Blackboard. You are required to complete four of these.

Discussions: Each weekend I will post discussion questions for the readings assigned the following week. We will typically discuss the readings on Tuesdays. I encourage students to prepare answers to these questions in advance of our course meetings, as a way to prepare for our discussions. Active participation in class discussions gives you a chance to demonstrate your understanding of the course material. You will have several opportunities to do this, both through the course discussion board and during our synchronous meetings in Collaborate. **Please note** that it is your choice to participate or not in these; you may consider these discussions part of the traditional "participation grade." If you choose not to engage in these conversations, your final course grade will be docked accordingly.

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Weekly Schedule

Week 1 (Aug 20): **Introduction & the Collecting Project**
  Reading: Ashley Maynor, "Five ways we can do better to respond to crises in our communities," *History @ Work* (Feb 2018).

LIVE class meeting—2:20pm in MER 206 on 8/20
  Discussion with Maureen Cech, University Archivist

Week 2 (Aug 25, 27): **Defining Public History**
  Readings: Cauvin, Introduction p1-26

  Project Discussion: Refine the Prompt; Website training

Week 3 (Sept 1, 3): **Rapid Response Public History**
  Readings: Sarah Pharaon, "Essential Museums." *The Public Historian* 40, no. 1 (2018): 84–86.

  Pam Schwartz, Whitney Broadaway, Emilie S. Arnold, Adam M. *Ware, and Jessica Domingo, "Rapid-Response Collecting after the Pulse Nightclub Massacre,"* *The Public Historian 40, no.* 1 (2018): 105-114.

  In addition, choose one of the following case studies to read:
  - Baker & Calise, "A Redemptive Model of Labor," *History @ Work* (Oct 2019).
  - Kim, "Archiving the 1 October Web," *History @ Work* (Apr 2018).
  - Christman, "Accidental Web Archive," *History @ Work* (Mar 2018).
  - Dale-Hallett, "Making meaning from Ashes," *History @ Work* (May 2018).

  Project Discussion: Finalize the Prompt; Begin the Website

Week 4 (Sept 8, 10): **Documenting COVID-19**
  Readings: Lisa Abend, "Museums Scramble to Document the Pandemic, Even as It Unfolds," *New York Times* (31 Mar 2020).

  Tom Beazley, Victoria Cain, and Rebecca S. Wingo, "Archiving a Plague Year: Building a Crowdsourced Digital Archive of COVID-19," *AHA Perspectives*, June 2020.

(cont'd next page)

  Eira Tansley, "No one owes their trauma to archivists, or, the commodification of contemporaneous collecting," 5 June 2020.

  Sophie Haigney, with illustrations by Peter Arkle, "The Strange Lives of Objects in the Coronavirus Era," *New York Times,* (1 Aug 2020).

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Project Discussion: Website

Week 5 (Sept 15, 17):   Project Work
Project Discussion: Final edits to the website

*Website should be finalized by 9/17

Week 6 (Sept 22, 24):   Archived Voices & Silences
Readings: Cauvin, p27-54

Rodney G.S. Carter, "Of Things Said and Unsaid: Power, Archival Silences, and Power in Silence," *Archivaria* 61 (2006): 215-33.

Chris Taylor, "Diversity and Inclusion," *Inclusive Historian's Handbook,* 2019.

Discussion with Maureen Cech, University Archivist

Project Discussion / Press Releases & Media Plans

Week 7 (Sept 29, Oct 1):   Historic Preservation & Oral Histories
Readings: Cauvin, chapters 2-3

Project Discussion: Media Plan

Week 8 (Oct 6, 8):   Interpretation / Exhibits
Readings: Cauvin, chapter 6 (p140-162)

Rebecca Shrum, "Material Culture," *Inclusive Historian's Handbook*, 2019.

Project Check-in

Week 9 (Oct 13, 15):   Digital History
Readings: Cauvin, chapter 8 (p174-187)

Sheila A. Brennan, "Digital History," *Inclusive Historian's Handbook,* 2019.

Intro to Digital Humanities, Misericordia Lib-Guide

*Review the sample exhibits listed in the weekly module on the Blackboard

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Digital Tools Workshop & Presentations

PHIP paper #1 due; share in class and upload to Bb, 10/15/20 by 2pm.

Week 10 (Oct 20, 22):   Immersive Environments / Living History
Readings: Cauvin, chapter 9 (p188-204)

Roy Turner, "Bloodless Battles: The Civil War Re-enacted," *TDR* 34, no. 4 (1990): 123-136. **Available on Bb.**

Jessie Swigger, "Outdoor History Museums," *Inclusive Historians' Handbook,* 2019.

PHIP paper #2 due, 10/22/20 by 5pm

Week 11 (Oct 27, 29):   Shared Authority
Readings: Cauvin, chapter 11 (p216-229)

Mike Wallace, "The Battle of the *Enola Gay,*" in *Mickey Mouse History* (Philadelphia: Temple University Press, 1996), 270-312. **Available on Bb.**

Peruse the online exhibit curated by Lehigh University, "The Enola Gay Controversy"

Don't Forget to Vote!

Week 12 (Nov 3, 5):   Administration & Policies
Readings: Cauvin, chapter 13 (p250-271)
                         Cynthia G. Falk, "Accessibility," *Inclusive Historians' Handbook,* 2019.

*Choose one Practitioner's video from the folder on Bb to watch, and report back to the group.

Guest Speakers: Grants, Site Administration, etc.

PHIP paper #3 due, 11/5/20 at 5pm

*WITHDRAWL DEADLINE: Nov. 6th —Last day to withdraw without academic penalty

Week 13 (Nov 10, 12):   The Politics of Public Monuments
Readings: David W. Blight, "'For Something beyond the Battlefield': Frederick Douglass and the Struggle for the Memory of the Civil War," *The Journal of American History* 75, no. 4 (1989): 1156-1178. **Available on Bb.**

Seth C. Bruggeman, "Memorials and Monuments," *Inclusive Historians Handbook*, 2019.

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Christopher A. Graham, "Lost Cause Myth," *Inclusive Historians Handbook*, 2020.

Review Sources, <u>in chronological order</u>, on the recent Confederate Flag controversy, **On Blackboard.**

Week 14 (Nov 17, 19):   Revising Narratives, Dealing with Controversies
      Readings: Thomas Baumann, et. al, "Uncomfortable History at the Scott Joplin House," *The Public Historian* 33, no. 2 (2011): 37-66. **Available on Bb.**

                 Teresa Bergman, "Patriotism Carved in Stone," in *Exhibiting Patriotism* (Walnut Creek, CA: Left Coast Press, 2013), 143-172. **Available on Bb.**

                 BBC News, "Mount Rushmore: Trump denounces 'cancel culture,'" (4 Jul 2020).

PHIP paper #4 due 11/22/20 at 5pm

Week 15 (Nov 24):   What's Next? Considering the Future of the Field
      Readings: Cauvin, chapter 12 (p230-249)

Reflection paper due, 11/24/20 at 5pm

Final exam (Take home) due 12/7/20 at 12pm. via Blackboard

Public History in Practice Assignments
HIS 341 / Fall 2020
Dr. Black

General Instructions:
Throughout the semester, we will be examining a variety of public history practices and strategies for communicating historical narratives to the public. A key component of every public history education is a firm grounding in the practical work that comes with the job. These assignments are designed to build upon the content we've discussed in class by giving you the opportunity to apply what you've learned.

You will complete four assignments in total—two required, and two optional choices. There will be incremental deadlines throughout the semester for these, and you can complete them in any order you wish.

> *All students must complete the following:*
> - Digital Tools Presentation and Handout (must be paper #1)
> - Write an Exhibit Plan
>
> *Choose two additional assignments from this list. You may not double-up on these:*
> - Oral History Interview
> - Online Exhibit Review / Podcast Review / Virtual Tour Review
> - Mission Statement Review
> - Historic Site Nomination

Formatting:
Please be sure that your essays are typed, with all the margins set to one-inch. You should double space the body of the paper only (not the headings and title). Please use Times New-Roman 12-point font size. You will be graded on both the style and content of your papers; thus, please be sure to proofread for correct grammar and spelling. Make sure your paper is clearly organized with an introduction, argument (thesis statement), topic sentences, evidence, and conclusion. Papers must meet the minimum word-count requirement to receive full credit; however no penalty will be given for papers exceeding the suggested limit. You are required to upload a copy to the Blackboard (assignments listed under "Content") by the due date and time.

Late Policy:
Papers are due at the beginning of class on the date due. Late penalties begin at the end of class, and papers will incur a grade deduction of five points for each day late with a maximum penalty of 25 points (i.e. if the original grade is 85/100 and the paper was submitted one day late, it drops to an 80/100).

Assignment Specific Instructions

Digital Tools Presentation & Handout
*Due 10/15/20 by 2pm, in class and to Bb

In week 9 of the course, we will be examining digital history, which exists as part of a subset of work in a broader category of scholarship called "digital humanities" (DH). For this assignment, each student will research one DH tool, make a brief (no more than 10 min.) presentation to the rest of the class on the tool's uses, benefits, and pitfalls, and create (and share) a one-page handout summarizing these points and providing a brief how-to guide to getting started. Your handouts will be graded both on form and content—consider how to effectively communicate what you'd like in a visually accessible format that's easily digested.

Select your tool from the following. As soon as you've picked a tool, please post your selection to the DH presentation forum located in the week 8 module, but no later than 10/8/20. You may want to have a back-up selection on hand, to ensure that there are no overlapping presentations on 10/15.

UNC Digital Innovation Lab
      Use any of the tools listed in the following categories: data visualization, timeline tools, or mapping tools
Knight Lab at Northwestern
      Use any of the storytelling tools
Scalar
Omeka

Exhibit Plan
See schedule for due dates. This assignment is required.
      For this assignment you will develop a sample exhibit plan using a preselected primary source set. An exhibit plan provides a basic outline of the theme of the exhibit, the key ideas of that theme, the objects you've chosen to highlight those ideas, and how the objects relate to those ideas. For example, if you were creating an exhibit on Abraham Lincoln, you might divide the exhibit into sections such as Early Life, the Civil War, and his Legacy. Within those areas you'll want to highlight certain objects (such as newspapers, photographs, diaries or letters, clothing, maps, etc.) that illustrate the narrative you want to tell about his Early Life, for example. Perhaps education was a key element in shaping Lincoln's life—thus you'll want to choose an object that references his education somehow. Think of the objects as windows that lead you to different landscapes, each of which are important for understanding a region as a whole. So, we might have a pen and letter, which points to education, which allows us to talk about how education was an important factor in shaping Lincoln's early life.
      You should begin by reviewing the brief guidelines for developing an exhibit from Carleton College, and the Smithsonian's Exhibition Planning guide from its "Museums on Main Street" program. These are also located in PDF form, with some additional resources, on the Blackboard (Assignments>PHIP papers>Resources for Exhibit planning).
      Second, you should choose a primary source set from DPLA. I recommend choosing something that you already have an interest in, and that you might know a little about. You may wish to do some background research on your primary source set, using reference materials such as Oxford Reference online, to see what historians are saying about this topic. There are some great reference sources listed on our library's research guide for history.

Third, consider the story you want to tell, using these sources. Please note that your plan should include all of the sources in the primary source set. You'll need to identify your audience, consider interpretive schemes, organization, and evaluation. You might want to use the Planning Tool developed by the Jordan Schnitzer Museum of Art to get started. Finally, you will write up your plan. In 2-3 pages, please address the following, using headings to organize your plan:

- Title
- Abstract / message in 150wds or less
- Audience
- Purpose / goals
- Outline, including:
    - subthemes / section titles and brief (i.e. one sentence) description
    - order of display (organize the primary sources into the subthemes / sections, placing them in the order in which the audience would encounter them)
    - potential interpretive schemes (such as interactive displays, audio / visuals, etc.)
- List of potential supplementary programs
- Potential evaluation measures
- Bibliography of 3 relevant scholarly sources on the topic (books preferred)

You needn't provide extensive analysis of the objects, but you should sketch out how the objects fit together and fit with the ideas pertinent to your theme. If possible, try to also sketch out the story you will hope to tell within your theme. You may omit any marketing plan, and assume an unlimited budget / resources for planning this sample exhibit (yay!). You may also attach your completed Planning Tool worksheet as an appendix and refer to it in the plan. If you would like to use an alternate primary source set (apart from those available on DPLA), please consult with me before beginning your plan.

Note: you will choose two additional assignments from the following list:

Oral History Interview
See schedule for due dues.

Review the Smithsonian's Guide to Oral Histories, esp. pages 3-11; as well as Kyvig & Marty's chapter on Oral Histories in *Nearby History*. For this assignment, you will interview a family member or friend about the spring / summer / fall 2020, focusing on an area related to the collection project (economics, race relations, social justice, politics, public health, etc.). You'll need to have your interviewee sign a permission / release form to allow the interview to be archived as part of our project, so be sure to secure permission to record the interview and preserve it in the University Archives. You will find a permission form on the Blackboard.

Before the interview, prepare a list of 5-6 questions that you can use to prompt your subject when the conversation wanes. When considering potential topics, think about the experiences that your interviewee might have had, and how his / her story could illuminate an area of interest in the project—i.e. did the person participate in any protests? Did he / she experience any hardships as a result of the pandemic? Your interview should be no longer than 30 min, and may

be recorded using your smart-phone device, tablet, or via zoom. Check-in with me to confirm format requirements for your file. During the interview, you should ask your subject to discuss his / her reactions to specific events during 2020, and ask follow-up questions to clarify or expand the discussion as needed. Try not to steer the conversation, but let it flow organically from the interviewee's recollections. You may want to review these additional tips on interviewing.

Next, you'll prepare a 1-2p summary of the interview, outlining pertinent identifying information, summarizing the main conversation in an abstract, and providing a list of topics discussed in a table of contents, with time annotations. See the sample summary on the Blackboard for format. Additional tips for full transcriptions (which are not required for this project) are also located on the Blackboard.

Exhibit / Podcast / Virtual Tour Review
See schedule for due dates.

For this assignment, you will either a) review two online exhibits; b) review two historical podcasts; or c) review two virtual museum tours. Be sure to cite your sources wherever appropriate. Be sure to pay attention to the organization of your essay; it should be well-organized, polished, and compelling.

For Exhibits / Podcasts:
You will write a 2-3p review essay that summarizes the content of each presentation, including the argument / message, and evaluates the effectiveness of each presentation as a medium of public history. Here are some themes to consider in your review:
1. Content: Was the presentation thorough, drawn from quality historical sources and based on solid research?? If not, what seemed to be missing? Was the presentation successfully educational? How effective was the effort to make the content engaging?
2. Audience: Who was the intended audience for each presentation? Were the medium, language, visuals, and other materials appropriate for that audience? Why / why not? Was the language and other media used conveyed in an accessible tone, that was free from jargon?
3. Aesthetics: Was the presentation aesthetically pleasing, and how so? If an exhibit, was it visually engaging? Was there a good balance of visuals and text? Were interactive components used appropriately? If a podcast, was there a meaningful flow to the narrative? Did the hosts make appropriate use of musical interludes, questions, and other stylistic choices?
4. Overall Success: What was done well? What could have been improved, and how? Do you feel the purpose of each presentation was achieved? Why or why not?

You may make your selections from the following lists:

Exhibits
Colored Conventions & the Carceral States (CCP / University of Delaware)
Votes for women (Smithsonian)

Harry Potter & the History of Magic (British Library)
Women of NASA (National Women's History Museum)
1906 San Francisco Earthquake (National Archives & Records Administration)
History of Vaccines (College of Physicians of Philadelphia)
The Poster: Visual Persuasion and WWI (National WWI Museum)
Putting Indiana History on the Map (Ball State University)
Photography and Corporate Relations: US Steel 1930-1960 (Harvard Business School)
Black Women's Economic Power / 1830s (CCP / University of Delaware)

Podcasts (choose whichever episode you'd like)
Throughline (NPR)
Backstory (Virginia Humanities)
Ben Franklin's World (Omohundro Institute)
Stuff You Missed in History Class (stuffyoumissed.com)

Virtual Tour Review:
Alternatively, you can choose to review two virtual tours. To get started, browse the list of virtual tours available at MCN. Choose two museums to tour (please stick to cultural, history, or natural history institutions). Write a 2-3p compare and contrast essay that evaluates the tour experience on each website. Summarize what you saw: What kinds of exhibits are displayed currently at the museum, and what kind of online components (educational, links, images) are available, if any? Consider the following questions in your evaluation:

- Overall experience
  - What is the best part of the tour? The worst? How do the two compare to one another?
  - What could each institution learn from the other to make their websites / virtual tours better?
  - How would you describe the overall quality?
  - How can these museums improve their online presence?
- The website
  - What are your thoughts on the aesthetics of the website?
  - Is the website/tour accessible for all people (sight impaired, hearing impaired)?
  - Is the site easy to navigate? Why / why not?
  - What kinds of technology or media are used on the website? Did either of the museums use technology in innovative or intriguing ways? How?
- Public Engagement
  - How can online collections and exhibits be used, and what can you learn from them?
  - How do you think these types of engagement opportunities can benefit both the public and the museum in times of natural disaster or pandemic?
  - Are online exhibits or museums as effective as physically going to a museum to learn about the past? Why / why not?
  - How can museums take the lessons from 2020 and apply them elsewhere in the future?

Mission Statement Review
See schedule for due dates.

For this assignment, you will rate and critique at least two institutional mission statements. To get started, please review the AAM's Mission Statement guide, the SAA Best Practices for Museum Archives, and this introductory video from the Grantsmanship Center (these are also available on Bb). Select 2-3 mission statements to review, either from the folder on Blackboard or from this list at SAA. Using the rubric form on Bb, rate each mission statement according to the criteria indicated, keeping in mind the guidelines you've read.

Next, you'll write a 2-3p critical review of the mission statements, evaluating their effectiveness according to the criteria indicated. Where did the institution excel? What was lacking? How might the statement be improved? You may structure your paper like a basic compare / contrast essay. Please attach your marked-up rubrics as an appendix to the paper, and cite your sources wherever appropriate.

This assignment is adapted from one shared by Sarah Calise, Archivist, Middle TN State

Historic Site Nomination
See schedule for due dates.

For this assignment, you will craft a proposal to nominate a site of significance to the National Historic Landmarks registry. First, consider a site that has personal significance to you. What makes it meaningful? Do you have specific memories or associations with this place? How would you describe that place and what it means to another person? You may want to do some freewriting (a paragraph or so) on the significance of this place, to get some ideas to use in the next steps.

Next, review the history and thematic framework for the National Park Service, as well as the criteria for nominating sites found on the NPS website (review all accordion boxes in the "general" category). Select some criteria that might be used to argue for the historic significance of the site you remember. In a 2-3p paper, you will make the case for why the place you remember could be designated as a National Historic Landmark. Be sure to lay out the evidence clearly, correlating your arguments to the criteria laid out on the NPS website. Cite your sources wherever appropriate. In the course of this exercise, you should consider what kinds of history/places the criteria easily supports, and what sites or histories are harder to justify (and why). Add a paragraph to the end of your paper, commenting on this question.

This assignment is adapted from one shared by Kate Wilson, Assoc. Prof. History, GA State

Collecting Project: Public History in the Pandemic
HIS 341 / Fall 2020
Dr. Jennifer Black

Introduction
Through a collaborative effort with the University Archives and the Honors program, HIS 341 students will participate in a large-scale effort to document the experiences of the Misericordia community through the COVID-19 pandemic. Working with Maureen Cech (University Archivist, mcech@misericordia.edu), we will **solicit** donations of materials related to the social, economic, and cultural changes wrought in 2020-2021. In collaborating with the Honors program (and its Director, Dr. Brian Carso, bcarso@misericordia.edu), we will participate in a series of **campus conversations** around the role of historians at a time like this. Students in the course will create materials to publicize these conversations and the collecting project, solicit contributions from the campus community, and support the efforts of the archivist in gathering, receiving, cataloging, and preserving such materials.

Each student will have both individual and group assignments to complete. The service-learning hours (10) will be completed in conjunction with the collecting project, and due dates will vary throughout the semester depending on tasks assigned. All students will also complete a 1-page reflection paper on the service-learning experience.

We have tentatively titled the project "Public History in the Pandemic: Misericordia Stories and Life in the Time of COVID-19."

Please follow appropriate formatting guidelines for all written materials submitted, as outlined on the syllabus, and be sure to cite all sources using Chicago or MLA style. If you have questions about how to appropriately cite your sources, please confer with Dr. Black or Ms. Cech.

Google Drive
We have created a shared drive for the course which will serve as a primary repository for all the collaborative documents needed for the course. You can access the drive from the course Blackboard page, or from the G-apps button on MyMU (from your personal drive, you'll navigate to "shared drives" in the left-hand navigation pane). You may use this resource to collect ideas, brainstorm and outline with your peers, and draft texts. You will be prompted to submit assignments when needed through the Blackboard, but much of the project work will live on the shared drive for HIS 341.

Expect… the Unexpected
We don't know if the virus will rear its ugly head, and force us to shift things around again this fall. There may be elements of these instructions that need to change to accommodate new conditions that arise. Additionally, this project is based largely on the public's willingness to contribute materials to Misericordia's archive, preserving the experiences of 2020 for posterity. We're not sure if the public will come forth to contribute materials to this archive, but we hope they do. If they don't, that's ok! Sometimes, despite our best laid plans, collaborative projects

don't quite work out the way we'd hoped. We will improvise if needed, and take the learning experience for what it is.

A Note on Etiquette
Throughout the project, students in HIS 341 will work as public history practitioners to manage the needs of different stakeholders and complete the project. You will have the opportunity to engage with clients, vendors, and the public. As representatives of the university and the history program, I expect you to display the utmost professionalism in your written and verbal interactions with each other, and with these various groups. If you have any questions or are not sure how to manage a certain situation, please feel free to reach out to me for guidance. Likewise, if you have any concerns about your team members, please reach out to me privately. I'm here to help!

Step 1: The Prompt
Draft revisions due: 9/1/20
Final revisions due: 9/8/20

The first step in preparing to undertake this work will be to create a prompt that can be used to solicit materials from students, faculty, staff, alumni, and other members of the public connected to the Misericordia community. You might think of this as a call for contributions, or a public notice or flyer. We have drafted some text to get you started, but it is yet incomplete. Your first task is to refine this text and finalize it for circulation among the Misericordia community. Keep in mind your various audiences—we hope to attract materials from a wide swath of interested stakeholders, and the prompt should ideally work on multiple levels to attract interest from each of these groups.

Before our discussion on 8/27, I would like each of you to review the drafted text, and come to class prepared to discuss possible changes that will need to be made. This document will be the primary communication going out to the public, so it will need some additional information about the project to be complete. Consider what might be missing from the draft, and think about some sample questions that might get people thinking. You'll find a link to the draft on the Blackboard (Assignments>Collecting Project>The Prompt). On 8/27 we will discuss the draft, and discuss what could be improved / refine.

Next, each of you will make an attempt at completing the document. Download a copy of the document, make your revisions / additions and other changes, and post it to the "Revised Prompts" blog on Bb by 9/1 at 2pm (Assignments>Collecting Project>The Prompt). On 9/3 we will discuss what the group has come up with, and consider what else we might need to change. We will delegate any remaining changes, and make our final revisions collaboratively by 9/8/20.

Grading: this portion of the project will be completed both individually as well as collaboratively as a group. You will each be graded on your initial revisions to the draft prompt, as well as your contributions to the final text. Such contributions will include both written revisions / additions, and verbal contributions during our group discussion of the work.

Step 2: The Website
Workshop: 9/3/20
Final revisions due: 9/21/20 at 5pm

Now that we've revised the prompt and have some workable language to solicit contributions to our archive, we need to create a website that will house additional information such as the collection policies, privacy notices, and donation agreements. This website will help publicize the collecting project, and will also serve as the primary entry point for individuals who want to contribute to the project.

We will be building the website in Wordpress, and we will have a website workshop during our class period on 9/3/20. Part of this session will include website planning. We will formulate an outline together, considering the various components that we will need to include in the website and overall design principles. There will be opportunities to meet again with Ms. Cech and Dr. Carso to confirm details. We will then divide the work among each of the class members, and work collaboratively to complete the website.

During our planning phase, you should consider design principles such as organization. You should also consider your audience, and work to make the text both accessible and clear, while maintaining visual interest. Some of you may work with Maureen to find appropriate images from the archives to possibly include in the website.

We will check in during each class session between 9/3 and 9/21. Your initial drafts of content are due on 9/15. I will assign peer reviewers on 9/15, who will review each other's work and provide feedback (substantive comments as well as copyedits) by 9/17. You will have the weekend to make revisions; final revisions are due to the website by 9/21/20 at 5pm. Dr. Black will make a final round of copyedits before the website goes public on 9/23/20.

Grading: this portion of the project will be completed both individually as well as collaboratively as a group. You will each be graded on your contributions to the planning process, your assigned content areas on the website, your suggested edits during the peer review process, and your implementation of revisions.

Step 3: The Marketing Plan
Due dates TBD

Just like commercial businesses, museums and non-profit organizations need appropriate marketing plans to help them publicize their work, draw interest, and attract visitors. Our collecting project will benefit from a detailed marketing plan that highlights the importance of the work and speaks to our various audiences.

After we launch the website, you will meet with the project manager to brainstorm ideas for the marketing plan. Again, you should consider the project goals / mission, and how to best publicize the project. Consider organization, audience, different platforms / media to use, etc.

The project manager will compose the marketing plan, and assign roles / responsibilities to each member of the class to support the overall implementation of the marketing plan, under the direction / support of Dr. Black. Once our marketing plan has been finalized, we will implement the plan. Each student will follow up on their assigned tasks in the plan, coordinating with peers and the project managers as needed. Such tasks may include (but are not limited to) publicizing the project on social media, designing a sample publicity poster, writing a press release, distributing publicity materials to media outlets, visiting other classes to solicit contributions, promoting the project through other campus groups, and liaising with vendors and other important contacts to complete this work.

Grading: this portion of the project will be completed both individually as well as collaboratively as a group. You will each be graded on your contributions to the planning process, and your assigned responsibilities in implementing the marketing plan.

Step 4: Support
Blog posts due one week after each seminar

Students in this phase will continue to publicize the collecting project through the routes specified in the marketing plan, following up with the project manager as needed and reporting back to the group. Students may also be asked to assist Ms. Cech in collecting public-facing materials such as tweets, Facebook posts, and other born-digital items; and in processing and cataloging collected materials.

Students are expected to attend all seminars in the Public History in the Pandemic series. All seminars will take place over zoom on Friday afternoons and will be made available to students who cannot attend live. Students should compose a 1p blog post (i.e. 250-300 words) commenting upon the value of each seminar, and relating the topic of the seminar back to the course materials and / or the service project. Blog posts are due one week after the seminar, to the Bb.

Additional instructions will follow as needed.

Grading: this portion of the project will be graded individually only.

Step 5: Reflect
Due 11/24/20, 5pm

Each student will compose a 2-3 page (500-750 words) paper reflecting on your individual experience with the service-learning component of the course. In your paper, comment on the relative success of each step in the process: the planning / preparation for the collection project, the experience of implementing these plans, the follow-up experience, and how well the course materials / lessons complemented the service project. Offer some feedback on what you felt went well, and what may have been improved. Would you recommend this service project to a friend? Why or why not?

Some additional questions for you to consider:
- Why was there a need for your service?
- What personal skills or qualities (i.e. leadership, communication skills, empathy, etc.) have you developed through service-learning?
- What contribution can you make to public understanding of this topic based on your service-learning experience?
- What can you do with the knowledge you gained from this experience to promote change?
- How did the service-learning experience relate to and / or complement the course material?
- How did the service-learning experience contribute to your understanding of the course material?
- What aspects of the service project went well? What didn't go well? How might these challenges be better addressed in the future?
- What experiences will you take away from this service-learning course? How might these assist you in your future endeavors?

Grading: this portion of the project will be graded individually only. You will be graded on both the content and style of your paper, therefore attention to grammar, organization, and clarity is a must. The ungraded reflection papers will become part of the official archive for the collecting project, unless the student objects to such inclusion (please discuss any and all concerns with Dr. Black).

Project Grading Rubric: (25% of final grade)
1. The Prompt   (20pts)
    a. Quality and creativity of revised draft
    b. Attention to organization, grammar, language, clarity
    c. Contributions to class discussion and collaborative revisions

2. The Website   (30pts)
    a. Quality of individual assignment (texts, photos, layouts, etc.)
    b. Quality of revisions to group drafts
    c. Attention to organization, grammar, language, clarity
    d. Contributions to class discussion and planning

3. Marketing Plan   (20pts)
    a. Contributions to planning conversations
    b. Quality of individual work performed
    c. Attention to organization, grammar, language, clarity (where appropriate)

4. Support   (10pts)
    a. Continued publicity efforts beyond week 9
    b. Additional service hours spent supporting Ms. Cech
    c. Blog reflections

5. Reflection Paper   (10pts)
    a. Completion of reflection paper on time
    b. Attention to organization, grammar, language, clarity
    c. Sufficient detail to illustrate main ideas

6. Professionalism   (10pts)
    a. Punctuality in meeting deadlines, providing feedback
    b. Initiative and creativity
    c. Collaborative work ethic / support of other team members
    d. Appropriate demeanor towards clients, vendors, & the public

TOTAL: 100pts