

INTRODUCTION TO PUBLIC HISTORY

21:512:217

Tuesdays and Thursdays, 10:00-11:20am

Engelhard 211

Spring 2018

Professor: Dr. Lyra D. Monteiro

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Office Hours: Thursdays, 3-5pm, or by appointment

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COURSE DESCRIPTION

This course will introduce students to the field of public history by teaching them the skills to become savvy consumers of the historical narratives they will encounter in the rest of their lives, as well as introducing them to the roles of both professionals and members of the public in creating and responding to works of public history. In contrast to academic research in history, public history seeks to capture the interest of the public in order to engage, entertain, influence, and inspire. Through a combination of lectures, readings, guest speakers, field trips, and individual and group projects, this class will explore how public histories are never neutral or apolitical, but instead are always engaged in broader social issues of power, identity, and belonging. By identifying and studying the various meanings of these invocations of the past—within our holidays, the names of our streets, as well as at historic sites and museums—students will gain an understanding of some of the ways in which the past is operationalized in the present, in order to shape the future.

Public history, broadly considered for the purposes of the class, is about instances in which the past is invoked within a public-facing setting, such as a museum exhibition, a historic house, a Hollywood film, or a public statue. These settings represent the most significant points of encounter that adults who have completed their formal education have with historical material, and are also important sites for intergenerational learning. As we will see over the course of the semester, all public history projects engage in some way with controversial issues from the past or the present. Students will learn about attempts to challenge and re-interpret dominant historical narratives in public spaces, through emphasis on local histories, the histories of women, workers, and queer people, and the histories of people of color. The class will also include discussion of digital humanities tools, and how they are changing the perceptions, presentation, and practice of public history.

LEARNING OUTCOMES

The learning outcomes for this course include:

- Students will learn how to analyze a range of cultural texts, including public history events and exhibits, news clips/articles, monuments and memorials, social media, and film and television accounts of the past
- Students will learn and practice how to perform historical research using both published and archival sources
- Students will develop arguments based on the relevance, significance, and harm/benefit of aspects of Newark's memorial landscape
- Students will learn and practice basic interviewing and audience research techniques

REQUIREMENTS AND GRADING

20% Class Preparation and Participation

- Attendance is required--see details under "Policies" below. For each unexcused absence beyond three, your FINAL GRADE will drop by 5%.
- By midnight the night before each class, students are required to post a brief response to questions about the assigned readings on Blackboard.
- Students are expected to participate actively in class. If there are issues with your level of participation, Professor Monteiro will bring this to your attention.

5% Public History in the News

Once during the semester, each student must email Professor Monteiro an article, photograph, or video clip about public history that has been published in the previous week. (If it is from a small print publication without an online edition, either take a photograph of it or submit the hardcopy at the beginning of class).

10% Black History Month Presentations

During the month of February, each student will attend a Black History Month event of their choice and prepare a brief PowerPoint presentation of three images to share with the class. Students may present individually or in groups of up to three if they attend the event/exhibit/program together.

20% Public History Reports (2-3 pages, 10% each)

1. Monuments Report, Due: February 27: Students will sign up to research a monument in Newark to using tools from the library and the internet, as well as on-site observation and interviews, in order to answer questions such as, who erected it? Why? What does it mean to people in the area today?
2. Audience Report, Due: March 20: In order to gain a stronger understanding of who the audiences for public history actually are, students will work in groups of two to observe and analyze the audiences they see engaging with public history events and exhibits. This project will require observation, interviews, and comparison with existing audience data for that institution or event.

- 5% Confederate Monument Debate, April 3
Students will be assigned articles written after the events in Charlottesville by scholars, activists, members of the public, and politicians. They will be responsible for distilling the author's point of view, and representing it in a class debate.
NOTE: None of the articles used in this assignment espouse overtly racist views.
- 40% Final Project
During the final unit of the course, students will work in small groups to research and develop projects that explore the meaning of the national debate on controversial monuments for the City of Newark.
Key Due Dates:
April 12: Proposal 1 (Individual)
April 24 or 26: Proposal 2 (Group)
May 8: Final Presentation (Group) and Final Paper (Individual)

POLICIES

Academic Integrity All assignments submitted for this class must be your own original work, and information derived from other sources—whether or not you quote it directly—must be cited appropriately. All instances of plagiarism and cheating will be investigated fully, in accordance with the Rutgers Policy of Academic Integrity (<http://academicintegrity.rutgers.edu>).

Accommodations If you require accommodations to meet course requirements, please inform me as early in the semester as possible. If you do not already have a Letter of Accommodation, please contact the Office of Disability Services to obtain one (<https://ods.rutgers.edu/>).

Attendance Students are expected to make every effort to attend class regularly. Excused absences require documentation in writing, and are defined by the course catalog as: "illness requiring medical attention, curricular or extracurricular activities approved by the faculty, personal obligations claimed by the student and recognized as valid, recognized religious holidays, and severe inclement weather causing dangerous traveling conditions." In order for an absence to be counted as excused, students must meet with me during office hours, after completing and taking notes on the readings for that class. For each unexcused absence beyond three, your FINAL GRADE will drop by 5%. Any student who misses eight or more sessions through any combination of excused and unexcused absences will not earn credit in this class. Such students should withdraw to avoid getting an F.

Cell Phones Except in cases of emergency, cell phones must be turned completely off during class and kept in your bags. If you truly must be reachable by phone during class, either email me in advance to let me know, or discuss it with me before class.

Citations All written work should use Chicago-style footnotes and bibliography, unless otherwise specified.

Communication Please feel free to contact me if you have any questions related to the class. I strongly urge everyone to take advantage of my office hours—or to make an appointment if

you are unable to come then. I will respond to all emails within 24 hours, so please plan ahead if you have a time-sensitive question related to an assignment.

Computers and Tablets Laptops and tablets are permitted in class for the purposes of accessing the readings and taking notes only. If you are seen using your computer for facebook/email/etc during class time, you will lose computer privileges for the rest of the class.

Field Trips All field trips are required. If you are absent on the day of a field trip, you must make-up the visit within two weeks, and meet with Professor Monteiro afterwards to discuss it.

Written Work All written work must be submitted both in hardcopy AND on Blackboard, unless otherwise specified. Late work will be penalized an automatic ½ letter grade reduction for each day (i.e., the maximum grade that can be earned on a paper that is turned in the day after it is due is an A, the following day an A-, etc.), unless a doctor's note or similar official excuse is provided.

LECTURES AND READING ASSIGNMENTS

There are two required texts for this course, which can be purchased at the campus bookstore and on Amazon:

1. Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* (Boston, MA: Beacon Press, 1995).
2. David Kyvig and Myron Marty, *Nearby History: Exploring the Past Around You*, 3rd Edition (Plymouth, UK: Altamira Press, 2010). Available as an e-book.

All other required readings and online exercises will be posted on Blackboard or distributed in class.

Bring your readings and notes with you to every class

Tuesday, January 16

Introductions

Unit I: Politics of Public History

Thursday, January 18

What is Public History?

- "What is Public History?" <http://ncph.org/what-is-public-history/about-the-field> (read whole page and feel free to explore the various links)
- Roy Rosenzweig and David Thelen, "The Presence of the Past: Popular uses of History in American Life," in H. Kean and P. Martin, eds, *The Public History Reader*
- *Nearby History*, Ch. 1: Why Nearby History?
- *Silencing the Past*, Preface

Tuesday, January 23

Making History

- *Silencing the Past*, Ch. 1: "The Power in the Story"

Thursday, January 25

The Prehistory of a Public Monument

- Kirk Savage, "Slavery's Memorial," in *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*

Tuesday, January 30

Selecting Memory

- *Silencing the Past*, Ch. 2: "The Three Faces of Sans Souci: Glory and Silences in the Haitian Revolution"

Thursday, February 1

Black History Month

- Faisal Kutty, "Black History Month Does Not Erase a History of Racism," *Huffington Post Canada*
- Danielle Fuentes Morgan, "Why we still need Black History Month in the US," *Al Jazeera*

Tuesday, February 6

Unthinkable Histories

- *Silencing the Past*, Chapter 3: "An Unthinkable History: The Haitian Revolution as a Non-event"

Thursday, February 8

Archives and Marginalization

Field Trip: Newark Public Library

- Darnell L. Moore, Beryl Satter, Timothy Stewart-Winter, Whitney Strub, "A Community's Response to the Problem of Invisibility: The Queer Newark Oral History Project," *QED: A Journal of GLBTQ Worldmaking*
- *Nearby History*, Ch. 6: Oral Documents

Tuesday, February 13

Power and Commemoration

- *Silencing the Past*, Ch. 4: "Good Day, Columbus"

Thursday, February 15

Rutgers 250

- Rutgers Magazine, Special Commemorative Issue: "Celebrating 250 Years: A Revolutionary Idea in Education"

Tuesday, February 20

History and its Publics

- *Silencing the Past*, Chapter 5: "The Presence in the Past"
- *Silencing the Past*, Epilogue

Thursday, February 22

Memorial Mania

- Erika Doss, "Remembering 9/11: Memorials and Cultural Memory," *OAH Magazine of History* 25.3 (2011).
- Iain J.M. Robertson, "Heritage from Below: Class, Social Protest, and Resistance" *Ashgate Research Companion to Heritage and Identity*, pp. 143-158.

Tuesday, February 27

Official Memories of Newark

Monument Reports Due

Unit II: Consuming the Past

Thursday, March 1

Museums and Hegemony

- Carol Duncan, "Art Museums and the Ritual of Citizenship" in Karp & Lavine, eds, *Exhibiting Cultures*
- Selection from Donna Haraway, "Teddy Bear Patriarchy: Taxidermy in the Garden of Eden, New York City, 1908-1936," *Social Text*

Tuesday, March 6

Museums as Humanizing

- Rachel Yezbick, "The Arab American National Museum: Sanctioning Arabness for a Post 9/11 America," from *Arab Detroit 9/11: Life in the Terror Decade*
- Andrea Burns, "A Museum for the Future: The National Museum of African American History and Culture," from *From Storefront to Monument: Tracing the Public History of the Black Museum Movement*

Thursday, March 8

Cultural Heritage Tourism

- Amy E. Facca and J. Winthrop Aldrich, "Putting the Past to Work for the Future," *The Public Historian*
- Grant H. Cornwall and Eve W. Stoddard, "From Sugar to Heritage Tourism in the Caribbean: Economic Strategies and National Identities," in *Caribbean Tourism: More than Sun, Sand and Sea*

Tuesday, March 13 and Thursday, March 15

No Class – Spring Break

Tuesday, March 20

Audience Report Due

Thursday, March 22

Watching the Past: Film, TV, and Theater

- Lyra D. Monteiro, "Race-Conscious Casting and the Erasure of the Black Past in Lin-Manuel Miranda's *Hamilton*," *The Public Historian*
- Selections from Jerome de Groot, "Historical Television: adaptation, original drama, comedy and time travel" and "Historical Film," from *Consuming Histories: Historians and Heritage in Contemporary Popular Culture*

Tuesday, March 27

Playing the Past

- Scott Alan Metzger and Richard J. Paxton, "Gaming History: A Framework for What Video Games Teach Us About the Past," *Theory and Research in Social Education*
- Jerome de Groot, "Historical re-enactment," from *Consuming Histories: Historians and Heritage in Contemporary Popular Culture*

Thursday, March 29

Twitter History

Guest Speaker: Dr. Aleia Brown

- Anne Lindsay, "#VirtualTourist: Embracing Our Audience through Public History Web Experience," *The Public Historian*
- #MuseumsRespondtoFerguson Storify from December 2014
- Look at tweets from @samuelpepys, @TweetsofOld, @every3minutes (please also follow if you're on twitter and see how they appear in your timeline)
- Look up the social media accounts of the site you did your Audience Report on, and answer the following questions: what platforms do they have accounts on? Do they currently post on each account? What kinds of material do they post? How many followers do they have?

Tuesday, April 3

Debate: Confederate Monuments after Charlottesville

- Come to class prepared to represent the position of the article assigned to you

Unit III: Local History, Local Memory

Thursday, April 5

Newark's History

- David Levitus, "Planning, Slum Clearance and the Road to Crisis in Newark," *The Newark Metro*
- Rick Rojas and Khorri Atkinson, "Five Days of Unrest That Shaped, and Haunted, Newark," *The New York Times*
- Sharon Adarlo "Gentrification Fuels Rift Among Newark's Local Artists," *Al Jazeera America*

Tuesday, April 10

Newark's Recorded History

- *Nearby History*, Ch. 4: Published Documents & Chapter 5: Unpublished Documents

Thursday, April 12

Newark's Memory Problems

Final Project Proposal 1 Due

Tuesday, April 17

Walking Tours

Field Trip: Newark Walks

- Gregory Rosenthal, "Make Roanoke Queer Again: Community History and Urban Change in a Southern City," *The Public Historian*
- *Nearby History*, Ch. 9: Landscapes and Buildings

Thursday, April 19

Historic Preservation

- *Nearby History*, Chapter 10: Historic Preservation
- David Giambusso, "Newark should embrace its past to accommodate future generations, report says," *The Star-Ledger*

Tuesday, April 24 & Thursday, April 26

Class splits in half; on Tuesday half does A and half does B; on Thursday they switch

A:

Final Project Work Day

Final Project Proposal 2 Due

B:

Historic House Museums

Field Trip to Ballantine House

- Linda Young, "Is There a Museum in the House? Historic Houses as a Species of Museum," *Museum Management and Curatorship*

Tuesday, May 8, 8:30am-11:30am

Final Presentations

Final Papers Due