

STUDENT WARNING: This course syllabus is from a previous semester archive and serves only as a preparatory reference. Please use this syllabus as a reference only until the professor opens the classroom and you have access to the updated course syllabus. Please do NOT purchase any books or start any work based on this syllabus; this syllabus may NOT be the one that your individual instructor uses for a course that has not yet started. If you need to verify course textbooks, please refer to the online course description through your student portal. This syllabus is proprietary material of APUS.

American Public University System

The Ultimate Advantage is an Educated Mind

School of Arts and Humanities

HIST 521

Course Name: Seminar in Public History

3 Credit Hours

16 Week Semester

Graduate students are encouraged to take required or core courses prior to enrolling in the seminars, concentration courses or electives.

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Instructor Information

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Course Description (Catalog)

The Seminar in Public History examines the varied and interdisciplinary "field" of Public History-- such as community/local history, historic preservation, archives, museum studies, business and policy history, documentary editing and publishing, and documentary films--through readings, class discussions, occasional guest speakers, and occasional field trips. The central theme explores some of the many ways people create and convey history, some of the major themes in community and social history, and the problems and possibilities of working as historians in public settings.

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Course Scope

The course scope covers the relationship between public history, American culture, and popular memory. This interdisciplinary approach to public history is appropriate—and should be useful—to students who are considering careers in museums, historical societies, archives, and historic preservation agencies whose missions focus on a broad range of American culture. When they have completed the course, students will have experienced a broad overview of many aspects of public history, analyzed the roles of historians in those aspects, and experimented with some of those roles.

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Course Objectives

After successfully completing this course, you will be able to:

CO-1 Assess important historical developments in the field of public history and identify the intellectual, ethical, and professional issues that public historians confront.

CO-2 Discern bodies of knowledge and skills relevant to the roles public historians fill in contemporary society.

CO-3 Analyze and, using contemporary professional standards, critique the content of public history products such as exhibitions, historic preservation reports and studies, and interpretive projects.

CO-4 Evaluate the effectiveness and impact of collections, historic preservation, and interpretation policies and procedures.

CO-5 Research, construct, and create products in selected fields of public history.

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Course Delivery Method

This course delivered via distance learning will enable students to complete academic work in a flexible manner, completely online. Course materials (located in Resources in SAKAI) and access to an online learning management system (SAKAI) will be made available to each student. Online assignments include discussion Forum questions accomplished in groups through a threaded forum and individual assignments submitted for review by the Faculty Member.

Participation in weekly discussion forums is critical to the success of the course. For each discussion topic, an initial post is due by 11:59pm Thursday of the week of the discussion topic, and replies to at least two of your classmates are due by 11:59 pm of the Sunday of the week of the discussion topic.

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Course Materials

TEXTS—Requirements

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In keeping with its topics and to assist with graduate student expenses, the course is designed entirely for Web study. Materials are typically accessed directly through the Resources page of the SAKAI course shell through imbedded URLs, but occasionally require going to the Online Library—especially through its History Department Portal. Students should view their reading and research assignments as venues for launching a living library of resources. You will be required to do a good bit of Web searching and should use the opportunity to build your own library of resources. Searching for familiarity on a topic implies only encyclopedic level of knowledge—e.g., Wikipedia may suffice if carefully used but be very clear—one does not cite an encyclopedia.

RECOMMENDED REFERENCES (For All History Majors)

- *Information Literacy* tutorial in the Tutorial Center of the Online Library.
- *The Chicago Manual of Style*. Either 15th ed., Chicago: University of Chicago Press, 2003, or 16th ed., 2010 -- both editions are accessible through the APUS Online Library (via the link in the online classroom).
- Turabian, Kate L. *Manual for Writers of Research Papers, Theses, and Dissertations*, 7th Edition. Chicago: University of Chicago Press, 2007. *Purchase Optional*.
- Turabian Citation Guide
Online. http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html.
- Marius, Richard, and Melvin E. Page. *A Short Guide to Writing about History*, 6th ed. New York: Longman, 2007.

IMPORTANT NOTE: The School of Arts and Humanities requires conformity with the *University of Chicago Manual of Style* and its Turabian offshoot. Turabian simplifies the Chicago style for freshmen onward, so at the graduate level, the whole *Chicago Manual* is appropriate for use. Citations will follow traditional source note attribution, either footnote or endnote. Do not use parenthetical (MLA, APA, etc.) version.

Required Readings available through APUS Online Library:

Cortada, James W., "The Cases for Applied History in the World of Business," *The Historian* 62(4) (Summer 2000): 835-847.

Hanable, William S., "Esquimalt Naval & Military Museum," *The Public Historian* 26(4) (Fall 2004): 103-105.

Harden, Victoria A., "Museum Exhibit Standards: Do Historians Really Want Them?," *The Public Historian* 21(3) (Summer 1999): 91-109.

Lee, Antoinette J., "Historians as Managers of the Nation's Cultural Heritage," *American Studies International* XLII (Nos. 2 & 3) (June-October 2004): 118-136.

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Lilenthal, Edward T., "Committing History in Public," *The Journal of American History* 81(3) (December 1994): 986-991.

Mulligan, William H., "Electronic Resources and the Education of History Professionals," *The History Teacher* 34(4) (August 2001): 523-529.

Owens, Jeffrey A., "Placelessness and the Rationale for Historic Preservation: National Contexts and East Texas Examples," *East Texas Historical Journal* 43(2) (2005): 32-49.

Parris, Thomas M., "Historic Preservation," *Environment* 46(3) (October 2004): 3.

Pearce, Susan, "A New Way of Looking at Old Things," *Museum International* No. 202 51(2) (1999): 12-17.

Stovel, Herb, "A Significance-Driven Approach to the Development of the Historic Structure Report," *APT Bulletin* 28(1) (1997): 45-47.

Thelen, David, "History After the *Enola Gay* Controversy: An Introduction," *The Journal of American History* 82(3) (December 1995): 1029-1035.

Woods, Thomas A., "Museums and the Public: Doing History Together," *The Journal of American History* 82(3) (December 1995): 111-115.

Additional readings may be assigned as ideas are developed and exchanged throughout the course.

Required Web-based Readings:

American Historical Association, "[Historians in Archives,](http://www.historians.org/pubs/careers/chapter4.htm)" 2007.
<http://www.historians.org/pubs/careers/chapter4.htm>

American Historical Association, [Standards of Professional Conduct](#), 2005.

Andrus, Cecil, *et al.*, [Manual for State Historic Preservation Review Boards](#), 1992.

Arroyo, Leah, "[The Historian in the Museum: An Interview with Eric Foner](#)", San Diego Natural History Museum Newsletter, 2006

Bellafaire, Judith A., "[How to Write an Annual Command History,](#)" *Army History* (Spring 1996).

California Council for the Promotion of History, "[Register of Professional Historians,](#)" 2007.

Cox, Richard J., "[Historians, Archives, and Richard Hofstadter,](#)" 2007.

Crew, Spencer, "[Who Owns History? History in the Museum,](#)" *The History Teacher* 30(1) (November 1996): 83-88.

Dawson, "[Thinking About Museums: Fourteen Key Points,](#)" May 2008.

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Delaware Public Archives, "[Guidelines for Maintaining and Preserving records of Web-Based Activities,](#)" 2002.

Dichtl, John and Townsend, Robert B.. [A Picture of Public History,](#) 2008.

Doyle, Debbie Ann, "[Historians Protest New Enola Gay Exhibit](#)" American Historical Association, 2003

Franco, Barbara, "[Doing History in Public: Balancing Historical Fact with Public Meaning,](#)" *Perspectives* (May-June 1995).

Harden, Victoria, "[What Federal Historians Do,](#)" *Perspectives* (May 1999).

International Council of Museums (ICOM), [Curricula Guidelines for Museum Professional Development,](#) June 2000.

Jack, R. Ian, "[Historical Archaeology and the Historian,](#)" *Australasian Historical Archaeology* 1(1) (1993): 1-8.

Miller, Patricia L., "Still Not a Good Idea, Part 1," *Illinois Heritage Association Technical Insert No. 127* (January-February 2004), <http://www.ohiolha.org/resources/how-tos/still-not-a-good-idea-part-i/>.

Miller, Patricia L., "Still Not a Good Idea, Part 2," *Illinois Heritage Association Technical Insert No. 128* (March-April 2004), http://www.ohiolha.org/resources/how-tos/still-not-a-good-idea-part-ii

National Council on Public History, [Code of Ethics,](#) 2007.

National Park Service

[How to Complete the National Register Registration Form,](#) NR Bulletin 16, 1998.

NPS-28, [Cultural Resource Management Guidelines.](#)

Nelson, Marie, "[Writing Historic Contexts,](#)" undated.

Norris, Frank, "[Administrative Histories in the National Park Service's Alaska Region.](#)"

Occupational Information Network, "[Historian.](#)"

Pubols, Louise, "[Doing History in Exhibit Halls,](#)" *Perspectives*, 2004.

Quebec History Encyclopedia, "[What is the Meaning of Historical Context.](#)"

Rosenzweig, Roy, "[The Road to Xanadu: Public and Private Pathways on the History Web,](#)" *Journal of American History* 88(2) (September 2001): 548-579.

Secretary of the Interior, "[Professional Qualification Standards,](#)" undated.

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[Secretary of the Interior's Standards for Preservation Planning](#), 2001.

Slaton, Deborah, [“The Preparation and Use of Historic Structures Reports,”](#) Preservation Brief 43.

Society of American Archivists, [“Museum Archives Guidelines,”](#) 2003.

Smith, Carl, [“Can You Do Serious History on the Web?”](#) February 1998.

Society for History in the Federal Government, [“Principles and Standards for Federal History Programs.”](#)

Weible, Robert, [“Defining Public History: Is it Possible? Is It Necessary?”](#) *Perspectives*, 2008.

ONLINE DISCUSSION GROUPS THAT MAY BE USEFUL

[H-Local](#)

[H-Museum](#)

[H-Oralhist](#)

[H-Public](#)

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Evaluation Procedures

This course requires thoughtful reading and analysis. The discussions, assignments, and research paper are designed to allow you to demonstrate a thorough comprehension of the concepts introduced in the readings. Your perception of the issues introduced in these readings will be shaped by your worldview and experience. Feel free to report your views but do so in a considerate and thoughtful manner, and they must be grounded in scholarly evidence. Since this is a graduate-level coursework, do not merely regurgitate information from the reading assignments. You are expected to analyze, critique, and agree, or disagree, with the authors. My expectation is that your work is original. Academic integrity is essential. Scrupulously acknowledge the source of direct quotes, paraphrased passages, and another’s ideas.

Recommended prerequisites for this course are *HIST 500* - Historical Research Methods, *HIST 501* – Historiography; *HIST 521* – Seminar in Public History. The Department of History and Military Studies requires that you use the *Chicago Manual of Style* for formatting and documenting work submitted in the department. Failure to do so will result in work being returned without comment or grading for correction.

Written work in the form of your responses to Forum questions accounts for 45% of the grade in this class. Written work in the form of responses to Assignments accounts for 55% of the grade in this class. The rubrics for graduate writing assignments may be found at [Writing Rubrics](#).

Forum Topics: 45% of your grade (17 Forum Topics, 5 points each)

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Discussion is a very important part of the class. It is a way to interact and learn from each other as well as demonstrate our understanding of course content. I expect all posts to be thoughtful (making good, reasoned, well-written points), thorough (accurate and complete in its response), and interesting (a response that is on point, and relevant to the question asked). Scholarly discussions are based on evidence, so cite your sources and cite them fully per the Turabian/Chicago style.

The Graduate Program in History has developed standards for students participating in Forums. The basic requirements are:

- (1) **initial post of a minimum of 250 words and no longer than 500 by Thursday**, and
- (2) **a minimum of 2 responses to other students, each response a minimum of 100 words but no longer than 200, by Sunday.**

Participation is required while the forum discussion is current.

INITIAL POST IS DUE ON THURSDAY, ALL RESPONSES ARE DUE BY SUNDAY. ALL DEADLINES ARE 11:59 EASTERN TIME ON THE DAY DUE. Due every week.

Museum Evaluation: 5% of your grade (20 points)

Prepare an analysis of a particular museum's physical facilities (like buildings, parking, trails), interpretive programs (like exhibits, tours, outside signage), and collections management (like storage, conservation, environmental controls). Pick a museum near so that you accomplish this assignment in your words, in your assessment. (If you MUST use a virtual museum, evaluate the entire museum in digital terms equivalent to the physical museum's.) This is due Week #2.

Proposal for Final Project: 5% of your grade (10 points)

The last assignment in this class is to produce a public history product, a complete and finished project. Here, for ten points and in no more than three pages, propose that project. What is the topic? the format? the scope and range? the sources? the examples of such projects? the professional literature relevant to this type of project? What will you submit for grading—what is the product? The proposal is due Week #7

Preservation Project: 20% of your grade (100 points)

You can choose between writing a report on a property according to National Register Historic Context guidelines, or you may create a virtual museum exhibit on a preservation topic that will require you to arrange multimedia in an engaging and informative presentation of history. This due in Week #9.

Historic Context

Use the NPS Focus database to identify National Register properties near your location. Select a property NOT on the register, as the documentation for listed properties is available online. Using the guidelines in [NR Bulletin 16A](#), write and submit a Historic Context for that property. Post it in the Week 9 forum. Also submit your Historical Context via the Assignments link. Samples are on file at the National Register, online.

OR

Virtual Exhibit

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Prepare a multimedia exhibit on a preservation project. Presentation should include pictures and text at minimum, but can include audio and video. Remember to place the project in the context of preservation and the relevant professional literature. Attached are sample Virtual Exhibits that you may use for ideas. See also professionally prepared virtual exhibits online, like at the Museum of Online Museums site, www.coudal.com/moom/.

Public History Project: 30% of your grade (100 points)

This assignment will require you to apply the theories, practices, and subjects, discussed in the forums and course materials, by completing a Public History Project, and submitting the final product. This assignment is due Week #15.

<u>Due</u>	<u>Grade Instruments:</u>	<u>Points</u>	<u>Percent of Grade</u>
Weekly	Forums 17 topics @ 5points each	85	45%
Week 2	Museum Evaluation	10	05%
Week 7	Proposal for Final Project	10	05%
Week 9	Preservation Project	100	20%
Week 15	Public History Project	100	30%
	TOTAL	305	100%

Please see the [Student Handbook](#) to reference the University’s grading scale

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Weekly Course Outline

Course Outline

<u>Week</u>	<u>Topic</u>	<u>Learning Objectives</u>	<u>Readings</u>	<u>Assignment</u>
1	Virtual Introductions	LO-1 – Create a personally and professionally appropriate definition of Public History. (See Course Objective #2) LO-2– Correlate ethical standards promulgated by various historical organizations with	American Historical Assn, Standards of Professional Conduct , 2005. (7 pages) California Council for the Promotion of History, “Standards for Professional Historians,” 2006. (3 pages) Dichtl and Townsend, A Picture of Public History , 2008. (6 pages)	Forum 1 Virtual Introductions

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	<p>Course Overview Defining Public History</p>	<p>ethical challenges public historians may face. (C.O. #1)s</p>	<p>National Council on Public History, Code of Ethics, 2007. (2 pages)</p> <p>Weible, "Defining Public History: Is It Possible? Is It Necessary?", <i>Perspectives</i>, 2008. (3 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	
<p>2</p>	<p>Museums – What Does a Museum Do?</p>	<p>LO-1 – Analyze museum practices, procedures and product. (C.O. #3, C.O. #4)</p>	<p>Dawson, "Thinking About Museums: Fourteen Key Points," May 2008. (4 pages)</p> <p>Hanable, "Esquimalt Naval & Military Museum," <i>The Public Historian</i> 26(4) (Fall 2004): 103-105. (3 pages)</p> <p>Pearce, "A New Way of Looking at Old Things," <i>Museum International</i> No.</p>	<p><u>Assignment</u> Museum Evaluation. Visit a nearby museum or an online museum. Use the Museum Evaluation Record filed under Resources (and attached to Forum 2). Report and critique what you find using the Museum Evaluation Record and information from the readings assigned for Weeks 1 & 2. Submit the Evaluation under Assignments. Also attach to your Forum 3 post so that the class can discuss it.</p> <p><u>Forum 2</u> After you have finished this week's readings, answer the following questions: (1) Is public history a distinct subfield of history? (2) Why or why not? Please refer to at least a couple of the</p>

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			<p>202 51(2) (1999): 12-17. (6 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons</p>	<p>readings when you write your answer.</p>
3	<p>Museums – How do Museums Create Exhibits?</p>	<p>LO-1 – Diagnose the steps necessary to create a museum exhibit. (C.O. #3, C.O. #4)</p>	<p>Miller, "Still Not a Good Idea, Part 1" Illinois Heritage Association Technical Insert No. 127 (January-February 2004), http://www.ohiolh.org/resources/how-tos/still-not-a-good-idea-part-i/.</p> <p>Miller, "Still Not a Good Idea, Part 2" Illinois Heritage Association Technical Insert No. 128 (March-April 2004), http://www.ohiolh.org/resources/how-tos/still-not-a-good-idea-part-ii</p> <p>Woods, "Museums and the Public: Doing History Together," <i>The Journal of American History</i> 82(3) (December 1995): 111-115. (5 pages)</p> <p>International Council of Museums (ICOM), Curricula Guidelines for Museum Professional Development, June 2000. (13 pages)</p> <p><u>Lessons</u></p>	<p><u>Forum 3</u> In your post, in 250 to 500 words, introduce your Evaluation to your classmates. In the introduction and in the Evaluation, refer to the assigned readings, and cite the sources. Attach the Evaluation to the forum post. This is the same Evaluation submitted under Assignments at the end of Week #2. In discussing the Introductions and Evaluations, think about what issues need to be considered when creating a museum exhibit?</p> <p><u>Assignment</u> Start work on the Preservation Project due Week #9.</p>

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			Read the week's content filed under Lessons.	
4	Museums – What Does a Historian Do in a Museum?	LO-1 – Identify and analyze the roles historians fulfill in museums. (C.O. #2)	<p>Arroyo, Leah, “The Historian in the Museum: An Interview with Eric Foner”, San Diego Natural History Museum Newsletter, 2006</p> <p>Harden, “Museum Exhibit Standards: Do Historians Really Want Them?,” <i>The Public Historian</i> 21(3) (Summer 1999): 91-109. (19 pages)</p> <p>Pubols, “Doing History in Exhibit Halls,” <i>Perspectives</i>, 2004. (3 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 4</u> Based on this week's reading, discuss the "nuts and bolts" issues that need to be considered when putting together an exhibit in a museum. How can a public historian contribute to the work?</p>
5	Museums – Historians and Museum Controversies	LO-1 – Compare the concept of shared authority with analyses of the reasons for controversy over historical interpretations in museums and other interpretive venues. (C.O. #1, C.O. #3)	<p>Crew, “Who Owns History? History in the Museum,” <i>The History Teacher</i> 30(1) (November 1996). (3 pages)</p> <p>Franco, “Doing History in Public: Balancing Historical Fact with Public Meaning,” <i>Perspectives</i> (May-June 1995). (5 pages)</p> <p>Lilenthal, “Committing History in Public,” <i>The Journal of American</i></p>	<p><u>Forum 5</u> What relationships and conflicts do you see between the concept of shared authority and the various codes of ethics for historians discussed during Week 1? Use the controversy over the Enola Gay exhibit at the Smithsonian as the starting point of this discussion topic.</p>

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			<p><i>History</i> 81(3) (December 1994): 986-991. (6 pages)</p> <p>Doyle, "Historians Protest New Enola Gay Exhibit" American Historical Association, 2003</p> <p>Thelen, "History After the <i>Enola Gay</i> Controversy: An Introduction," <i>The Journal of American History</i> 82(3) (December 1995): 1029-1035. (7 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	
6	Historians in Government	LO-1 – Associate the roles historians fill in government with the skills needed by public historians. (C.O. #1, C.O.#2)	<p>Harden, "What Federal Historians Do," <i>Perspectives</i> (May 1999). (5 pages)</p> <p>Society for History in the Federal Government, "Principles and Standards for Federal History Programs." (5 pages)</p> <p>NPS-28, Cultural Resource Management Guidelines. (319 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 6</u> Find and visit the web sites for the Air Force Historical Research Agency, Air Force Historical Studies Office, Army Center of Military History, Coast Guard Historian's Office, Marine Corps History Division, and Naval Historical Center. Compare, in the this forum, the differing approaches of each service to historical programs. Also, report on the mission of a local or state government historical agency near your current location.</p>
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	<p>Historic Preservation -- Imperatives</p>	<p>LO-1 – Compare and contrast federal, state, and local historic preservation mandates. (C.O. #4)</p>	<p>Andrus, <i>et al.</i>, Part 12, "Laws," <i>Manual for State Historic Preservation Review Boards</i>, 1992. (7 pages)</p> <p>Parris, "Historic Preservation," <i>Environment</i> 46(3) (October 2004): 3. (1 page)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 7.1</u> Do a web search to find the historic preservation laws and regulations in effect in your state or community. Report via this forum on the provisions of those laws and regulations. Compare them with the federal laws outlined in Andrus, <i>et al.</i></p> <p><u>Assignment</u> Prepare and submit a proposal for a Public History Project that you will complete and submit during Week #15. Submit under Assignments and in Forum 8.2.</p>
<p>8</p>	<p>Historic Preservation -- Significance</p>	<p>LO-1 – Discern various concepts of significance as applied in historic preservation. (C.O. #1, C.O. #3)</p>	<p>Andrus, <i>et al.</i>, Part 6, "Historical Significance," <i>Manual for State Historic Preservation Review Boards</i>, 1992. (15 pages)</p> <p>Stovel, "A Significance-Driven Approach to the Development of the Historic Structure Report," <i>APT Bulletin</i> 28(1) (1997): 45-47. (3 pages)</p> <p>National Park Service, How to Complete the National Register Registration Form, NR Bulletin 16, 1998.</p> <p>Secretary of the Interior's Standards for</p>	<p><u>Forum 8.1</u> Based on the assigned texts regarding historic preservation, particularly in law, discuss the significance of historic preservation, citing opinions.</p> <p><u>Forum 8.2</u> Post your Proposal for the final Public History Project (submitted as an Assignment in Week #7), and comment on your colleagues' proposals.</p>

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			<p>Preservation Planning, 2001.</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	
9	<p>Historic Preservation – What do Historians Do in Historic Preservation ?</p>	<p>LO-1 – Identify and analyze the roles historians fulfill in historic preservation. (C.O. #2)</p> <p>LO-2 – Explain and critique the Historic Context of historic properties. (C.O. #3)</p> <p>LO-3 – Create and critique a museum exhibit. (C.O. #5)</p>	<p>Andrus, <i>et al.</i>, Part 5, “Identification of Historic Resources,” <i>Manual for State Historic Preservation Boards</i>, 1992. (5 pages)</p> <p>Lee, “Historians as Managers of the Nation’s Cultural Heritage,” <i>American Studies International</i> XLII (Nos. 2 & 3) (June-October 2004): 118-136. (19 pages)</p> <p>National Park Service, How to Complete the National Register Registration Form, NR Bulletin 16A, 1998. (73 pages)</p> <p>Nelson, Marie, “Writing Historic Contexts,” undated. (2 pages)</p> <p>Owens, “Placelessness and the Rationale for Historic Preservation: National Contexts and East Texas Examples,” <i>East Texas Historical Journal</i> 43(2) (2005): 32-49. (18 pages)</p> <p>Quebec History Encyclopedia, “What is</p>	<p><u>Assignment</u> Historic Context Paper OR Virtual Museum Exhibit is due in the forum by Thursday (and under Assignments by Sunday).</p> <p><u>Forum 9</u> Attach your Historic Context Paper or Virtual Museum Exhibit to this forum. Discuss the preparation, and problems associated with preparing, your product and with preservation in general.</p>

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			<p>the Meaning of Historical Context.” (2 pages)</p> <p>Slaton, “The Preparation and Use of Historic Structures Reports,” Preservation Brief 43. (18 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	
10	Public History Project Development	LO-1 – Plan a public history project. (C.O. #5)	<p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 10 - Open Topic</u> You may discuss any public history topic, issue, theory, practice of interest. You may discuss your Public History Project, proposed under Assignments in Week #7 and discussed in Forum 8.2, and due in Week #15. How is the work going? Any problems? Any finds? Any questions? Comment on your colleagues' post. Have you come across anything relevant to a colleague's project in progress?</p>
11			<p>Bellafaire, “How to Write an Annual Command History,” <i>Army History</i> (Spring 1996). (6 pages)</p> <p>Cortada, “The Cases for Applied History in the</p>	<p><u>Forum 11</u> Search for historian jobs being advertised by the federal Office of Personnel Management and/or by state or local governments.</p>

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	<p>Applied History or Policy History</p>	<p>LO-1 – Identify and analyze the roles historians fulfill in applied or policy history. (C.O. #2)</p>	<p>World of Business," <i>The Historian</i> 62(4) (Summer 2000): 836-847. (12 pages)</p> <p>Occupational Information Network, "Historian." (12 pages)</p> <p>Norris, "Administrative Histories in the National Park Service's Alaska Region." (3 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p>Discuss the desired qualifications and duties listed for government jobs. Also, in this forum, after you have completed the reading assignments, post any questions you may have about Applied or Policy history</p>
<p>12</p>	<p>Archives – What Do Public Historians Do in Archives?</p>	<p>LO-1 – Identify and analyze the roles historians fulfill in archival administration. (C.O. #2)</p>	<p>American Historical Association, "Historians in Archives," 2007. (3 pages)</p> <p>Video "How to Become an Archivist."</p> <p>Cox, "Historians, Archives, and Richard Hofstadter," 2007. (2 pages)</p> <p>Delaware Public Archives, "Guidelines for Maintaining and Preserving records of Web-Based Activities," 2002. (3 pages)</p> <p>Society of American Archivists, "Museum Archives Guidelines," 2003. (2 pages)</p> <p><u>Lessons</u> Read the week's content</p>	<p><u>Forum 12</u> Watch the video "How to Become an Archivist." Then locate at least four different archives in your area — a local historical society's archives, a museum's archives, public/government archives, and a university's archives. Determine the scope of the collections of each and how they are managed. You may do much of this online, but you MUST visit one archives in person. Consider the nature of the archives you have investigated. How would the study of public history aid in archival work? What additional training might a public historian need before being qualified to work in an archives?</p>

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			filed under Lessons.	
13	Historical Archaeology and the Historian	LO-1 – Identify and analyze the roles historians fulfill in historical archaeology. (C.O. #2)	<p>Jack, "Historical Archaeology and the Historian." <i>Australasian Historical Archaeology</i> 1(1) (1993): 1-8. (9 pages)</p> <p>Secretary of the Interior, "Professional Qualification Standards," undated. (2 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 13</u> Look at: (1) your state's requirements for issuing a field archaeology permit; (2) 36 CFR 61 requirements for qualifying as a historical archaeologist; (3) the requirements of any graduate school that offers a degree in historical archaeology. Discuss your findings.</p>
14	Digital Applications in Public History	LO-1 – Profile the ways in which digital applications are useful in public history. (C.O. #1)	<p>Mulligan, "Electronic Resources and the Education of History Professionals," <i>The History Teacher</i> 34(4) (August 2001): 523-529. (7 pages)</p> <p>Rosenzweig, Roy, "The Road to Xanadu: Public and Private Pathways on the History Web," <i>Journal of American History</i> 88(2) (September 2001): 548-579. (28 pages)</p> <p>Smith, "Can You Do Serious History on the Web?" February 1998. (5 pages)</p> <p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 14</u> Search the web for digital applications potentially useful in Public History. What did you find. How might this information be used by public historians? Libraries and museums now have digital curation as a specialty. What would a public historian need to do to qualify for such work?</p>

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<p>15</p>	<p>Public History Project Presentation</p>	<p>LO-1 – Create and present a public history project. (C.O. #5)</p>	<p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Assignment</u>— Public History Project is due by the end of the week. Submit your Public History Project via Assignments. Also attach your Project to Forum 16 so that it is there Monday morning for students starting the work of Week #16.</p> <p><u>Forum 15</u> Post a 250-500 word abstract of your project. What is it -- the project (exhibit, emergency preparedness survey, etc.)? What historical topic or practice or theory is addressed? What did you find, conclude, or interpret?</p>
<p>16</p>	<p>Public History Project Presentation Critique</p>	<p>LO-1 – Using relevant contemporary professional standards, critique the content of public history products. (C.O. #3)</p>	<p><u>Lessons</u> Read the week's content filed under Lessons.</p>	<p><u>Forum 16</u> Attach your project that was due last week. In this forum you critique your own project in 250-500 words. Identify the criteria you use in your post. In your required two responses of 100-200 words — under threads created by your colleagues, critique your classmates' projects. Say what criteria you use and to what extent the projects you are critiquing did or did not meet the criteria. You should also respond to comments and critiques that your colleagues post under your thread.</p>

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Policies

Please see the [Student Handbook](#) to reference all University policies. Quick links to frequently asked question about policies are listed below.

[Drop/Withdrawal Policy](#)

[Plagiarism Policy](#)

[Extension Process and Policy](#)

[Disability Accommodations](#)

Writing Expectations

Assignments completed in a narrative essay or composition format must follow the accepted guidelines of the American historical profession, which is the *Chicago Manual of Style*. This course will require students to use the citation and reference style established by Kate Turabian in *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6th ed. (Chicago, IL: University of Chicago Press, 1996), which is the most readily available distillation of the *Chicago Manual*. See [Chicago Style Manual](#)

The *Chicago Style Manual* for book-length works and its *Turabian* offshoot for research papers have long been the standard across many fields of study, as well as much of the publishing industry. These texts cover the layout and production gamut--including rules for chapter headings and subheadings, abbreviations, alphabetizing non-English names, and table design/designation.

1. Front matter--e.g., [title page](#), copyright statement, dedication, table of contents, lists of illustrations or tables, acknowledgements, [abstract](#).
2. Narrative with [scholarly attributions](#).
3. Back matter--[bibliography](#), appendices.

Citation and Reference Style

History papers are distinguished by standardized notational schema. These display the primary and secondary sources being quoted or used in the construction. Your professors will certainly call for footnotes or endnotes, but also may request a formal bibliography:

[Endnotes/Footnotes](#), the primary focus in Turabian, are used to indicate the source of a quotation, paraphrase, or resources--as well as to add explanations or digressions outside the flow of the main narrative.

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Bibliography is an optional device at the end of the paper, which highlights the materials cited as a separate, alphabetized list in addition to the endnotes or footnotes.

Turabian and the *Chicago Manual* use sequential Arabic numbers. The numbers are normally collective and at the end of quotations, paraphrased sentences, or paragraphs for collected references. Note numbers:

- May be in-line, but preferably set in raised [superscript](#).¹
- Should come at the end of the paragraph and collectively account for the resources used. Do not insert for each sentence. **The exception** is if a quotation is used within a paragraph. Then cite source of the quotation in a note, and place the note number in the text after the quotation itself (after commas, quotations marks, periods, or other final diacritics). If you use the same source for subsequent information, you may need to cite the source again.
- Must follow one another in numerical order, beginning with 1 and running continuously throughout the paper.

For a full explanation go to: <http://www.apus.edu/Online-Library/tutorials/chicago.htm#notation>

Late Assignments

Students are expected to submit classroom assignments by the posted due date and to complete the course according to the published class schedule. As adults, students, and working professionals I understand you must manage competing demands on your time. Should you need additional time to complete an assignment please contact me before the due date so we can discuss the situation and determine an acceptable resolution. Routine submission of late assignments is unacceptable and may result in points deducted from your final course grade.

Netiquette

Online universities promote the advance of knowledge through positive and constructive debate--both inside and outside the classroom. Discussions on the Internet, however, can occasionally degenerate into needless insults and "flaming." Such activity and the loss of good manners are not acceptable in a university setting--basic academic rules of good behavior and proper "Netiquette" must persist. Remember that you are in a place for the fun and excitement of learning that does not include descent to personal attacks, or student attempts to stifle the discussion of others.

- **Technology Limitations:** While you should feel free to explore the full-range of creative composition in your formal papers, keep e-mail layouts simple. The Educator classroom may not fully support MIME or HTML encoded messages, which means that bold face, italics, underlining, and a variety of color-coding or other visual effects will not translate in your e-mail messages.
- **Humor Note:** Despite the best of intentions, jokes and--especially--satire can easily get lost or taken seriously. If you feel the need for humor, you may wish to add "emoticons" to help alert your readers: ;-), :), ☺

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Course content may vary from the outline to meet the needs of this particular group.

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Online Library

The Online Library is available to enrolled students and faculty from inside the electronic campus. This is your starting point for access to online books, subscription periodicals, and Web resources that are designed to support your classes and generally not available through search engines on the open Web. In addition, the Online Library provides access to special learning resources, which the University has contracted to assist with your studies. Questions can be directed to librarian@apus.edu.

- **Inter Library Loans:** The University maintains a special library with a limited number of supporting volumes, collection of our professors' publication, and services to search and borrow research books and articles from other libraries.
- **Electronic Books:** You can use the online library to uncover and download over 50,000 titles, which have been scanned and made available in electronic format.
- **Electronic Journals:** The University provides access to over 12,000 journals, which are available in electronic form and only through limited subscription services.
- **Smarthinking:** Students have access to ten free hours of tutoring service per year through [Smarthinking](#). Tutoring is available in the following subjects: math (basic math through advanced calculus), science (biology, chemistry, and physics), accounting, statistics, economics, Spanish, writing, grammar, and more. Additional information is located in the Online Library. From the Online Library home page, click on either the "Writing Center" or "Tutoring Center" and then click "Smarthinking." All login information is available.

Request a Library Guide for your course (<http://apus.libguides.com/index.php>)

The AMU/APU Library Guides provide access to collections of trusted sites on the Open Web and licensed resources on the Deep Web. These are specially tailored for academic research at APUS:

- Program Portals contain topical and methodological resources to help launch general research in the degree program. To locate, search by department name or navigate by school.
- Course Lib-Guides narrow the focus to relevant resources for the corresponding course. To locate, search by class code (e.g., HIST500) or class name.

If a guide you need is not available yet, let us know by emailing the APUS

Library: librarian@apus.edu

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Selected Bibliography

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Located in Resources.