American Public University System

The Ultimate Advantage is an Educated Mind

School of Arts and Humanities

**HIST635
Museum and Exhibition Culture**

**3 Credit Hours
16 Weeks**

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

Table of Contents

Instructor Information

***Instructor*: Anne Millbrooke**   (Biography)
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***Phone*: 406-599-1096**
***Office Hours*: Monday and Thursday, 8:00–10:00 a.m. Eastern Time Zone**

Course Description

This course is a study of objects, buildings, and landscapes and how to evaluate their contexts of display through three-dimensional stories over the course of two centuries, drawing mainly on examples in the United States. Students examine issues such as the relationship of collections and landscapes to identity; the intersection of commerce and culture; and the influence of museums on intellectual culture. Key themes focus on the role of museums and exhibitions in preserving a view of the past and developing an image of progress; and how they change in response to the various contexts in which and for which they exist.

Course Scope

This course examines the history, theory, and current issues in museology, especially the exhibition side of museums broadly defined. Museology, according to Merriam-Webster, is "the science or profession of museum organization and management." Examination of museology's history, theory, and current issues is accomplished through learning activities that include reading and discussion, application of what is read and discussed to case studies, and student-developed projects that explore theoretical and practical approaches in museology. The course examines both change and continuity through time in museum practices and in exhibition theory and practice.

Course Objectives

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

CO-1 Master and summarize current literature discussing the history, theory, and current issues in museology.

CO-2 Apply ethics, law, and professional standards to museum operations.

CO-3 Analyze and critique museum operations and exhibits.

CO-4 Evaluate and propose alternatives for increasing the effectiveness and impact of museum management of issues such as stakeholder and community relations and collections management.

CO-5 Evaluate and propose approaches to increasing the effectiveness and impact of museum products such as educational programming and exhibits.

CO-6 Research, construct, and present analyses of significant contemporary issues in museum management and operations.

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 the online learning management system (SAKAI) will be made available to each student. Online assignments are due by Sunday evening of the week except as otherwise noted and include discussion questions (accomplished in Forums), examinations, and individual assignments submitted for review

and evaluation by the Faculty Member. Assigned faculty will support the students throughout this course.

Course Materials

REQUIRED TEXTS

- Ambrose, Tim and Crispin Paine. *Museum Basics*. New York: Routledge, 2006. (Available through Online Library)
- American Association of Museums. *National Standards and Best Practices for U.S. Museums.* Edited by Elizabeth E. Merritt. Walnut Creek, CA: Left Coast Press, 2008.
- Baker, Charles L. *Planning Exhibits: From Concept to Opening, Technical Leaflet No. 137.* Nashville: American Association for State and Local History, 1981. (Available through Resources link)
- Conn, Stephen. *Do Museums Still Need Objects?* Philadelphia: University of Pennsylvania Press, 2011.
- Dubin, Stephen C. *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation*. New York: New York University Press, 1999.
- Genoways, Hugh H. and Mary Anne Andrei, editors. *Museum Origins: Readings in Early Museum History and Philosophy.* Washington, DC: American Association of Museums, 2008.
- Parman, Alice. *Exhibit Makeovers: Do-It-Yourself Exhibit Planning*, *Technical Leaflet No. 249.* Nashville: American Association for State and Local History, 2010. (Available through Resources link)
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Additional Required Readings (*in Resources Files*)

- Arroyo, Leah. "The Historian in the Museum: An Interview with Eric Foner." *iMuseum News* (April 2006): no pagination, 4 pages. (Available through Academic Search Premier in Online Library)
- Corkern, Wilton. "Heritage Tourism: Where Public and History Don't Always Meet," *American Studies International* 32:2&3 (June-October 2003): 7-16. (Available through JSTOR in Online Library)
- Crane, Susan A. "Producing the Past: Making Histories Inside and Outside the Academy" (Theme Issue 36). *History and Theory* 36:4 (December 1997): 44-63. (Available through JSTOR in Online Library)
- Daniel, Peter. "History with Boundaries: How Donors Shape Museum Exhibits" and critical responses. *OHA Newsletter* 36 (August 2008): no pagination, 14 pages. (Available through Academic Search Premier in Online Library)
- Frey, Bruno S. and Barbara Kirshenblatt-Giimblett. "The Dematerialization of Culture and the De-Accessioning of Museum Collections." *Museum* 216:54 (2002): 58-62. (Available through Academic Search Premier in Online Library)
- Goldberg, Stanley. "The Enola Gay Affair: What Evidence Counts When We Commemorate Historical Events." *Osiris,* 2nd Series, Vol. 14, *Commemorative Practices in Science: Historical Perspectives on the Politics of Collective Memory*, (1999): 176-186. (Available through JSTOR in Online Library)
- Jackson, Shannon and Steven Robins. "Miscast: The Place of the Museum in Negotiating the Bushman Past and Present." *Critical Arts: A South-North Journal of Cultural and Media Studies*

13:1 (1999): no pagination, 23 pages. (Available as .html or podcast through Academic Search Premier in Online Library)

- Kitalong, Karla Saari, Jane E. Moody, Rebecca Helminen Middlebrook, and Gary Saldana Ancheta. "Beyond the Screen: Narrative Mapping as a Tool for Evaluating a Mixed-Realitay Science Museum Exhibit." *Technical Communications Quarterly* 18:2 (2009): 142-165. (Available through Academic Search Premier in Online Library)
- Merriman, Nick. "Museum Collections and Sustainability." *Cultural Trends* 17:1 (March 2008): 3-21. (Available through Academic Search Premier in Online Library)
- Riley, Glenda, "Organizing a Public History Course: An Alternative Approach." *The History Teacher* 16:1 (November 1982): 35-52. (Available through JSTOR in Online Library)
- Srinivasan, Ramesh, Robin Boast, Jonathan Fumer, and Katherine M. Becvar. "Digital Museums and Diverse Cultural Knowledges: Moving Past the Traditional Catalog." *The Information Society* 25 (2009): 265-278. (Available through Academic Search Premier in Online Library)

Web-based Readings

- American Association of Museums.
  - "Accreditation."
  - "What is a Museum?"
  - Museums & Society 2034: Trends and Potential Futures
  - Demographic Transformation and the Future of Museums

- Dean, David. *Museum Exhibition: Theory and Practice*. New York: Routledge, 1996. (Available through Online Library)
- Desvalles, Andre and Francois Mairesse. *Key Concepts of Museology*. Paris: International Committee on Museums, 2010. (This is a pdf download; or to view online, click link at http://icom.museum/what-we-do/professional-standards/key-concepts-of-museology.html/)
- National Park Service, Harper's Ferry Center. Exhibits in Depth—Requirements and Disciplines
- National Park Service. *Museum Handbook*.
- National Park Service. *Primer on Disaster Preparedness, Management, & Response*.
- Talboys, Graeme K. *The Museum Educators Handbook*. Burlington: Ashgate Publishing, 2005. (Available through Online Library)

WEB SITES OF INTEREST

American Association for State and Local History
American Association of Museums
Harpers Ferry Center, National Park Service
International Council of Museums
Small Museums Association

Optional Resources (Recommended)

- Marius, Richard. *A Short Guide to Writing about History.* NY: Longmans, 1999.
- *The Chicago Manual of Style*, 16th ed. Chicago: University of Chicago Press, 2010.
- Turabian, Kate L. *Manual for Writers of Term Papers*, 7th Edition. Chicago: University of Chicago Press, 1997. *Purchase is highly recommended*.

- Turabian Citation Guide Online
  http://www.press.uchicago.edu/books/turabian/turabian_citationguide.html

IMPORTANT NOTE: The Department of History and Military Studies requires conformity with the traditional University of Chicago Style Manual and its Turabian offshoot. Citations will follow traditional endnote or footnote attribution. Do not use parenthetical (MLA) variation.

*Copyright/Fair Use Notice: Electronic readings may be provided by way of licensed materials in the Online Library, but also in keeping with Fair Use exemptions for educational purposes under U.S. Copyright Law.

Evaluation Procedures

a. **Forum Exercises (32 forums at 5 points each; 160 points total)**
   Discussion is a very important part of the class. It is a way to interact with and learn from each other as well as to develop and demonstrate understanding of the course content. All posts should be thoughtful (making good, reasoned, documented, well-written points), thorough (accurate and complete in response), interesting, and responsive to the assigned forum exercise. Your assigned posts should be 250 words in length; attachments are not included in the word count. Say something focused on the topic and stop so someone else can participate in the discussion. Use the reading assignments, web assignments, and any outside sources that you think appropriate, and give a full citation to the source. Also, for each forum discussion, respond to at least two postings of other students. Instead of turning your initial post into a full essay, add your additional information and insights as comments in the online discussion. INITIAL POST IS DUE ON WEDNESDAY, NO LATER THAN END OF THURSDAY. RESPONSES ARE DUE BY SUNDAY.

b. **Mid-Term Quizzes (8 points each; 24 points total)**
   During weeks 5, 6, and 7, you will take a brief open-book quiz each week — based on material in the National Park Service's *Museum Handbook*. This quiz is not designed to be so much evaluative as educational. My goal is to get you accustomed to tapping into the wealth of professional assistance and advice available to you when you are faced with questions outside of your immediate area of expertise.

c. **Exhibit Proposal (15 points)**
   Prepare an exhibit proposal that includes the theme, an outline of the parts of the exhibits, descriptions of the objects and graphics to be displayed, summary of the textual story to be told, any audio-visual components, and sources. The proposal is to be submitted as an attachment to your Forum Exercise for Week 13.

d. **Final Project (50 points)**
   You are expected to prepare a substantive museum product of the kind in which a public historian would typically participate in or undertake in a museum setting. Possible projects include a virtual exhibit, a historical study that can serve as the basis for exhibit labels of an entire exhibit, a publication based on museum collections, or some other substantive contribution to museum operations. Your proposal for the project you want to undertake should be submitted for instructor approval in Week 9 and the project itself in Week 15. Submit your project product as an attachment to Forum Exercise No. 13 in Week 15.

Graded Instruments	Points	% Final Grade
33 Forum Exercises (5 points each)	165	55
3 Mid-Term Quizzes (8 points each)	24	10
Exhibit Proposal	16	10
Final Project	50	25
Total	**250**	**100%**

Course Outline

Week	Topic(s)	Learning Objective(s)	Reading(s) and Web-Activities	Assignment(s) and Forum Exercises
1	Introductions, History and Purpose of Museums	LO (Learning Objective)--1 (CO-1) – Synthesize the evolution of museums in America.	Ambrose and Paine, *Museum Basics* Units 1-5, pp. 2-17 (16 pages) Genoways and Andrei, *Museum Origins,* chapters 1 & 2, pp. 15–18 Lesson 1.1 Academic Integrity	Lesson 1.1: Academic Integrity Lesson 1.2: Ethical Writing Forum Exercise 1.1: Welcome to class. Please introduce yourself and state your expectations for this course. This is a chance to meet your classmates. Also, please acknowledge that you have read Lessons 1.1 and 1.2. This forum discussion is not graded, so please relax while you meet your colleagues. An initial response to a forum assignment should be 250 words in length. Respond to at least two classmates' posts in at least 100 words per comment. Forum Exercise 1.2: Read chapters 1 and 2, pages 15–18, in *Museum Origins*; identify the articles, summarize the scope and theme, and discuss something in particular that caught your interest. Forum Exercise 1.3: Visit a nearby or online museum. When was it founded? What are the classifications by collections, by who runs the museum, by the area served, by the audience served, by the way the museum exhibits its collections?

				Recommended: Begin the Week 5 readings, which you are to survey or skim so that as issues arise you will have a frame of reference for various aspects of museum operations.
2	Defining Museums.	LO-2 (CO-2) – Apply ethics, law, and professional standards to museum operations.	American Association of Museums ethics statement. (5 pages) American Association of Museums, "What is a Museum?" ICOM, *Key Concepts in Museology* pp. 15, 20. Genoways and Andrei, *Museum Origins,* article of your choice from Section I on Museum Origins	Lesson 2.1: Definition Forum Exercise 2.1: Visit a nearby museum or a virtual museum. In what ways does it, and does it not, meet various definitions of what is a museum? State your thesis and defend it with documented examples, testimony, comments, and statistics as appropriate. Forum Exercise 2.2: Read an article in Section 1 of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest.
3	Standards for Museums	LO-2 (CO-2) Apply ethics, law, and professional standards to museum operations.	American Association of Museums, "Accreditation." AAM*, National Standards and Best Practices for U.S. Museums,* pp. 1-33 Genoways and Andrei, *Museum Origins,* article of your choice from Section II on Museum Philosophy	Lesson 3.1: Standards Forum Exercise 3.1: Visit a nearby museum. In what ways does it or not meet AAM accreditation requirements? State your thesis and defend it with documented examples, testimony, comments, and statistics as appropriate. Forum Exercise 3.2: Read any article in Section II of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest.

4	Mission Statements	LO-2 (CO-2) Apply ethics, law, and professional standards to museums operations.	Pamela L. Myers, "Museum Mission Statements" (Power Point), September 2006. AAM, *National Standards and Best Practices for U.S. Museums,* pp. 38–62 Genoways and Andrei, *Museum Origins,* article of your choice from Section III on The New Museum	Lesson 4.1: Mission Statements Forum Exercise 4.1: Write a mission statement for an imaginary museum that you would consider a "model" museum. Remember: Who we are? What we do? are different from Why we exist? Whey we are doing it? What is our mission? Forum Exercise 4.2: Read an article in Section III of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest.
5	Survey of Museum Operations	LO-3 (CO-2) Construct framework encompassing most museum operations.	Skim Ambrose and Paine, *Museum Basics*. (266 pages) Skim ICOM, *Key Concepts in Museology* pp. 22-83 (66 pages) Skim NPS Museum Manual, Part 1 (388 pages)	Lesson 5.1: Museum Operations Forum Exercise 5.1: Discuss the content of a section of *Museum Basics* that caught your attention, and state how this applies to museum operations. Forum Exercise 5.2: This is a two-part discussion. (1) Discuss a key concept in museology — from ICOM's *Key Concepts.* State how this might be applied at a museum you have visited. (2) Discuss the organization of the *NPS Museum Manual, Part 1*, and how the manual can be used by a museum or exhibit professional on the job.
		LO-4 (CO-2) Construct framework encompassing most museum operations.	Arroyo, "The Historian in the Museum: An Interview with Eric Foner," *Museum News* (April 2006) (4	Lesson 6.1: Public Historians Forum Exercise 6.1: Public historians have special skills. Museums have needs. How do the public historian's skills match or not the needs of museums? Quiz 1: Take quiz in the online classroom.

			Genoways and Andrei, *Museum Origins,* article of your choice from Section IV on Museum Education	Forum Exercise 6.2: Read an article in Section 1V of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest. Quiz 2: Take quiz in the online classroom.
7	Museums and Community	LO-5 (CO-6) Analyze the relationship of museums and their communities	AAM*, National Standards and Best Practices for U.S. Museums,* through chapters VI to end Genoways and Andrei, *Museum Origins,* another article of your choice from Section IV on Museum Education	Lesson 7.1: Community Involvement Forum Exercise 7.1: Using a mind-mapping program such as FreeMind, develop a chart or model showing the relationships between a museum and its stakeholders. The subject museum may be either the imaginary museum for which you wrote a mission statement in Week 4 or a nearby museum about which you have become knowledgeable. When sharing a document created in a specialty program, like FreeMind, convert the document to an easily opened format, like pdf or jpg. Forum Exercise 7.2: Read another article in Section IV of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest. Quiz 3: Take quiz in the online classroom.
		LO-4 (CO-3) Evaluate current theories about museum	AAM*, National Standards and Best Practices for U.S. Museums,* chapters IV and V	Lesson 8.1: Museum Collections Forum Exercise 8.1: Can an institution legitimately call itself a museum if it has no objects in its collections or no collections

Week	Topic	Learning Objectives	Readings	Assignments
			collections.	at all? State your thesis and defend it with documented examples, testimony, comments, and statistics as appropriate.

Forum Exercise 8.2: Do museum collections need to stay in a museum? Do museum collections belong on public exhibition space like shopping malls, airports, county fairs, community parks, and air shows? Should museums exhibit along side corporate, trade, and commercial exhibits? |
| | | | Conn, *Do Museums Still Need Objects?*, Chapter 1, "Do Museums Still Need Objects," pp. 20-57. (37 pages)

ICOM, "Collections," in *Key Concepts in Museology*, pp. 26-28. (2 pages) | |
| **9** | Museum Collections – Part II | LO-4 (CO-3) Evaluate current theories about museum collections. | Conn, *Do Museums Still Need* Objects, Chapter 2, "Whose Objects," pp. 59-85. (34 pages), Chapter 6, "Museums, Public Space, and Identity," pp. 197-232. (35 pp)

Frey *et al*., "The Dematerialization of Culture and the De-Accessioning of Museum Collections," *Museum* 216(54) (2002): 58-62. (4 pp)

Merriman, "Museum Collections and Sustainability," *Cultural Trends* 17(1) (March 2008): 3-21. (17 pages)

Srinivasan, *et al*., "Digital Museums and Diverse Cultural Knowledges: Moving Past the Traditional Catalog," *The Information Society* 25(2009): 265-278. (13 pages) | Lesson 9.1: Intangibles

Forum Exercise 9.1: Discuss the evolution, expertise among staff, expense, and administration of a current theory about museum collections.

Forum Exercise 9.2: Compare and contrast a current theory with a past theory you have read about in *Museum Origins.*

Final Project: Email your professor your proposal for your final project that is due Week 15. |

| 10 | Museum Exhibits – Part I | LO-5 (CO-5) – Evaluate the effectiveness of selected museum exhibits and delineate the reasons for that effectiveness or lack of it. | Harpers Ferry Center, National Park Service, "Exhibits in Depth—Requirements and Disciplines, (5 pages)

ICOM, "Exhibitions," in *Key Concepts of Museology*, pp. 34-38. (4 pages)

Kitalong, *et al.*, "Beyond the Screen: Narrative Mapping as a Tool for Evaluating a Mixed-Reality Science Museum Exhibit," *Technical Communications Quarterly* 18(2) (2009): 142-165. (23 pages)

Jackson and Robins, "Miscast: The Place of the Museum in Negotiating the Bushman Past," *Critical Arts: A South-North Journal of Cultural and Media Studies* 13(1) (1999). (23 pages) | Lesson 10.1: Rubrics

Forum Exercise10.1: Visit a nearby or online museum. Evaluate the effectiveness of one of its exhibits. Answer questions that include: the exhibit's objective(s), how it attempted to achieve that objective or those objectives, and how effective it was in attaining its objective, or objectives? What was good about the exhibit, what problems did you see in its planning, presentation, and use? State your thesis and defend it with documented examples, testimony, comments, and statistics as appropriate.

Forum Exercise 10.2: Draft guidelines for evaluating a exhibit in or outside a museum. Develop either a rubric or checklist by which you can measure what is and is not done, what techniques and content are or are not used, what is and is not effective. |
| | | LO-6 (CO-6) – Analyze the ability of exhibits to create controversy. | Crane, *History and Theory* Vol. 36, No. 4, Theme Issue 36: Producing the Past: Making Histories Inside and Outside the Academy (Dec., 1997), pp. 44-63. (19 pages)

Daniel, "History with Boundaries: How Donors Shape Museum Exhibits," | Lesson 11.1: Controversy

Forum Exercise 11.1: In what ways is controversy good for an exhibit? bad for exhibit? good for the organization presenting the exhibit? bad for the organization? Why would an organization intentionally or |

			OHA Newsletter 36 (August 2008). (14 pages) Dubin, *Displays of Power*, pp. 1-275. (275 pages) Goldberg, Stanley, "The Enola Gay Affair: What Evidence Counts When We Commemorate Historical Events," *Osiris* 2nd Series 14 *Commemorative Practices in Science: Historical Perspectives on the Politics of Collective Memory* (1999): 176-186. (10 pages)	should participate in formulating those conclusions? Is "shared authority" an appropriate concept when used in developing exhibits? State your thesis and defend it with documented examples, testimony, comments, and statistics as appropriate.
12	Museum Output – Part I	LO-7 (CO-5) Assess and experiment with opportunities for public historians to create museum-based products.	Corkern, "Heritage Tourism: Where Public and History Don't Always Meet," *American Studies International* 32(2&3) (June-October 2003): 7-16 (9 pages) National Park Service, Museum Handbook, Part III, Chapters 3, 7, and 8. (238 pages)	Lesson 12.1: What do historians do? Forum Exercise 12.1: The National Park Service Museum Handbook, Part III, discusses three ways — publications, exhibits, and historic structures furnishing — in which historians may use museum collections. In what other ways have public historians used museum collections? In what other ways might they use museum collections? Forum Exercise 12.2: Of the many missions that exhibits and museums may state in their respective mission statements, how might public historians appropriately contribute to meeting the goals?

	Museum Output – Part II	LO-7 (CO-5) Assess and experiment with opportunities for public historians to create museum-based products.	Baker, *Planning Exhibits: From Concept to* Opening, Technical Leaflet No. 137 (Nashville: American Association for State and Local History) (8 pages) Parman, "*Exhibit Makeovers: Do-It-Yourself Exhibit Planning,"* Technical Leaflet No. 249 (Nashville: AASLH, 2010). (8 pages) Genoways and Andrei, *Museum Origins,* another article of your choice from Section V on Museum Exhibition	Lesson 13.1: The Proposal Lesson 13.2: The Pitch Exhibit Proposal: Prepare an exhibit proposal, including the theme, an outline of the parts of the exhibit, descriptions of the objects and graphics to be displayed, summary of the textual story to be told, any audio-visual components, and sources. Forum Exercise 13.1: Pitch your exhibit proposal: what is the exhibit, what does it do, who is the audience, what is the value? The pitch is a brief and simple overview designed to get a discussion started. What did you find easy or difficulty about crafting your pitch? Attach a copy of the proposal for your classmates to critique next week. This week in your two responses, post comments on your classmates' pitches. Did a pitch catch your interest? Forum Exercise 13.2: Read an article in Section V of *Museum Origins*; identify the article, summarize the scope and theme, and discuss something in particular that caught your interest.
14	Museum Output – Part III	LO-5 (CO-5) – Evaluate the effectiveness of selected museum exhibits and delineate the reasons for that effectiveness or lack of it.	Genoways and Andrei, *Museum Origins,* another article of your choice. from Section V on Museum Exhibition	Lesson 14.1: A Critique Forum Exercise 14.1: Critique two of your classmates' exhibit proposals in one posting. Forum Exercise 14.2: Read another article in Section V of *Museum Origins*; identify the article, summarize the scope and

				theme, and discuss something in particular that caught your interest.
15	Final Project	LO-7 (CO-5) Assess and experiment with opportunities for public historians to create museum-based products.	No assigned reading.	Lesson 15.1 Final Project: Prepare a substantive museum product of the kind in which a public historian would typically participate. Submit your final project as an attachment to your post for Forum Exercise No. 13. Forum Exercise 15.1: Pitch your final project. Attach your final project. In your responses, comment on your classmates' pitches. (Next week you can comment on their final projects.) Forum Exercise 15,2: How do you think you would balance your time between defining the main idea and objective of an exhibit, researching the visual and informational content, finding objects or illustrations for display, obtaining permissions to use material, providing content in words on labels, designing the exhibit stylistically and typographically, and installing an exhibit, any exhibit?
16	Final Project Assessment	LO-7 (CO-5) Assess and experiment with opportunities for public historians to create museum-based products.	AAM, *Museums & Society 2034: Trends and Potential Futures*	Lesson 16.1 Forum Exercise 16.1: In one posting, assess or evaluate at least two of your classmates' final projects — providing a critical analysis of their effectiveness in achieving their respective stated objectives. Forum Exercise 16,2: Which of the assigned texts provided information useful to you as a student? Which texts do you

				think will help you as a professional on the job?

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,* 7th ed. (Chicago, IL: University of Chicago Press, 1996), which is the most readily available distillation of the *Chicago Manual of Style,* often called the Chicago Style Manual. See Chicago Style Manual.

The Chicago Manual of Style for book-length works and its *Turabian* offshoot for research papers have long been the standard across all 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 and 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 notations and citations for the primary and secondary sources of information used in the text. This includes the words — quoted or paraphrased — and ideas of the author or creator of the source being documented. In this class you may chose to use either footnotes or endnotes, and you should create a bibliography for the major assignments (the exhibit proposal and your final product).

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.

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 of Style* use sequential Arabic numbers for footnotes and endnotes. The numbers are normally collective and in the text appear at the end of quotations, paraphrased sentences, or paragraphs for collected references. Note the 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 short quotation is used within a paragraph. Then cite as appropriate for the information preceding the quotation, the quotation itself (after commas, quotations marks, periods, or other final diacritics), and at the end of the paragraph if needed for subsequent information.
- 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, you manage competing demands on your time. Professors understand this. 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 be observed at all times. 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 Sakai 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 transmit 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: ;-), :), ☺.

Disclaimer Statement

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

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' publications, and services to search and borrow research books and articles from other libraries.
- *Electronic Books:* You can use the online library to locate 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.
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If a guide you need is not yet available, you may inform the APUS Library by emailing librarian@apus.edu/.

Selected Bibliography

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