UMBC UGC New Course Request: PUBH 200: Introduction to Public Humanities

Date Submitted: Sept. 13, 2018   Proposed Effective Date: July 1, 2019

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COURSE INFORMATION:

Course Number(s)	**PUBH 200**
Formal Title	**Introduction to Public Humanities**
Transcript Title (≤30c)	Students will be introduced to the concepts and methods of public humanities.
Recommended Course Preparation	NA
Prerequisite	NA
# of Credits Must adhere to the UMBC Credit Hour Policy	3
Repeatable for additional credit?	**No**
Max. Total Credits	**3**
Grading	**Reg (A-F)**

Method(s)	

PROPOSED CATALOG DESCRIPTION:

In this course students will be introduced to the field, core concepts, methods, and ethical practices in public humanities. The course is interdisciplinary in focus and teaches numerous approaches to public scholarship. Students will learn how to complete research and other creative activities while being introduced to ongoing community-engaged projects. During the second part of the semester, students will develop a public humanities project idea, which they will be encouraged to further develop and execute during the course of their minor.

RATIONALE FOR NEW COURSE:

Introductory course for a new minor in public humanities in collaboration with the Department of American Studies, the Orser Center for the Study of Place, Community, and Culture, the Dresher Center for the Humanities, and other participating programs/departments at UMBC. (See Proposal)

ATTACH COURSE SYLLABUS:

PUBH 200: Introduction to Public Humanities
Fall Semester

Course Description: In this course students will be introduced to the field, core concepts, methods, and ethical practices in public humanities. The course is interdisciplinary in focus and teaches numerous approaches to public scholarship. Students will learn how to complete research and other creative activities while being introduced to ongoing community-engaged projects. During the second part of the semester, students will develop a public humanities project idea, which they will be encouraged to further develop and execute during the course of their minor.

Learning Outcomes:
- Understand the major issues and concepts in the field of public humanities.
- Improve the skills of critical analysis in written and oral communication.
- Be able to explain what public humanities programming does and why it is a significant and necessary part of a democratic society.
- Develop your own original ideas on 1) an important social issue in public humanities + 2) an original public project idea
- Focus on building skills in collaborative research and learning

Texts:

Required: Peter Brooks, *The Humanities and Public Life* (Fordham University Press, 2014) tests the proposition that the humanities can, and at their best do, represent a commitment to ethical reading. And that this commitment, and the training and discipline of close reading that underlie it, represent something that the humanities need to bring to other fields: to professional training and to public life.

Required: Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History: Interpreting the Past, Engaging Audiences* (Rowman & Littlefield, 2017) is a brief foundational textbook for public history. It is organized around the questions and ethical dilemmas that drive public history in a variety of settings, from local community-based projects to international case studies.

Suggested: Martha C. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities* - Updated Edition (Princeton University Press, 2016) makes a passionate case for the importance of the liberal arts at all levels of education.

Bb: Articles and links to digital resources included on the syllabus and Bb.

Course Assessment:
Scale: 1 – 100 point scale for each assignment. A = 90-100, B = 80-89, C = 70-79, D = 60 – 69, F = 59 and below. Specific requirements and assessment rubrics for each assignment will be

provided. Essentially, my **grading philosophy** is if you follow all the guidelines and correctly complete each aspect of the paper assignment you earn a C. To earn a B you must show an especially good (beyond average) grasp of the concepts and an original application. To earn an A your work should express a strong critical understand of the issues in the class. Each major assignment (issue paper + proposal) will have its own **individual assessment rubric** focused on building critical analysis and writing skills. Blogs writing assignments will be a more reflective and informal space to propose and develop work in more open and creative ways.

Class Blog: 25%
There will be numerous small assignments throughout the semester that students will post to their public class blog tracking their progress throughout the semester. Students will also attend public presentations or performances that represent public humanities programming.

Participation: 25%
Attending class on time, reading the assignments, and participating in discussions are essential to your grade and your success in the course. There may also be pop quizzes and small writing assignments assessing critical reading skills.

Missing more than three courses will lower your grade by 10 points (no exceptions). Lateness is unacceptable. (2 times late = 1 absence) Students are responsible for materials they miss due to an absence (excused or unexcused) – check Blackboard. If you miss class, do not email me asking if you missed anything. You get three days absent without any explanation necessary. You must come see me in my office (in person) to discuss excessive absences. Email is not appropriate.

Excused Absences: Beyond the three courses, excused absences will be based on university guidelines. Please see the student handbook for more information see the website and the student handbook:
https://registrar.umbc.edu/services/registration/Information-About-Withdrawal-and-Absence/

Issue Paper: 25% Midway through the semester student will research and write a paper on an important issue that can be addressed through public programming. From the issue paper we will move towards a public programming/project idea addressing the issue during the second part of the semester.

Public Project Proposals: 25%
You will come up with an original research topic and proposal that you will work on throughout the second half of the semester. Our two final weeks of class will entail peer editing and then presentation of the research proposals and audience engagement plans (open to the public).

CLASS GUIDELINES:

Blackboard:

Students are required to use Blackboard to keep up with the class schedule, announcements, discussion boards, and other ongoing aspects of the course.

Writing Guidelines:
All assignments must be thoroughly proofread and professionally written. If you are not a strong writer, VISIT THE WRITING CENTER. See information:
http://www.umbc.edu/lrc/writing_center.htm

Respect:
Students will respect the viewpoints of others and present their own viewpoints in a respectful fashion. Neither rudeness nor disrespect will be tolerated. Talking, texting, checking email, etc. when another student or the professor is talking will not be tolerated. Students will not sleep in class.

Technology:
No cell phones should ring or be used for text messaging in this classroom. Infractions = one-page paper. If students want to use a laptop to take notes during class, they must talk to me beforehand.

Academic Integrity:
By enrolling in this course, each student assumes the responsibilities of an active participant in UMBC's scholarly community in which everyone's academic work and behaviour are held to the highest standards of honesty. Cheating, fabrication, plagiarism, and helping others to commit these acts are all forms of academic dishonesty, and they are wrong. Academic misconduct could result in disciplinary action that may include, but is not limited to, suspension or dismissal. To read the full Student Academic Conduct Policy, consult the UMBC Student Handbook, the Faculty Handbook, or the UMBC Policies section of the UMBC Directory. I have a zero tolerance policy for academic dishonesty of any kind.

Special Needs:
If you have any special needs (learning disabilities, physical accommodations, language needs, etc.), please let me know as soon as possible so we can work together to meet those needs.

Religious Observations:
Students will not be penalized for missing class due to religious observances; however, I should be notified in advance. Please see attendance policy above under Course Assessments.

Class Schedule
(Subject to change. Check Bb)

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INTRODUCING IDEAS

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Week 1: Introducing Public Humanities

Class 1: Remaining Human
READ: Bb: Toni Morrison, "The Fisherwoman," introduction to *A Kind of Rapture: Robert Bergman* (New York: Pantheon Books, 1998) - 4 pages
LISTEN: Episodes from The Memory Palace: http://thememorypalace.us/
Nate DiMeo's The Memory Palace is a storytelling podcast and public radio segment about the past. It was named a finalist for a Peabody Award in 2016
A White Horse: http://thememorypalace.us/2016/06/a-white-horse/

Class 2: Blocking the Dehumanization of Others
READ: Jay, Gregory, "The Engaged Humanities: Principles and Practices of Public Scholarship and Teaching" (2010). Imagining America. 15. https://surface.syr.edu/ia/15

Blog 1: Tell a story about a place that is important to you, like the White Horse, or a person who has taught you a valuable lesson, like the fisherwoman.

Week 2: The Ethics of Reading & Listening

Class 1: Reading
READ: Peter Brooks, "Introduction," *The Humanities and Public Life* (Fordham University Press, 2014)
Patricia J. Williams, "The Raw and the Half-Cooked" + Responses and Discussion from *The Humanities and Public Life*
The Humanities and Human Rights
Jonathan Lear, "The Call of Another's Words" + Paul Kahn, "On Humanities and Human Rights" + Responses and Discussion from *The Humanities and Public Life*

Class 2: Listening
READ: George Lipsitz, "Listening to Learn, Learning to Listen: Popular Culture, Cultural Theory, and American Studies," *American Quarterly* 42 (1990): 615-36.
Mon. Sept. 17: Robin D. G. Kelley, "Kickin' Reality, Kickin' Ballistics: Gangsta Rap and Postindustrial Los Angeles," in *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*, ed. William Eric Perkins (Philadelphia: Temple University Press, 1996), 117-158.
LISTEN: More from The Mystery Palace:
• Dreamland: http://thememorypalace.us/2012/12/dreamland/
• The Glowing Orbs: http://thememorypalace.us/2014/06/the-glowing-orbs/
• Mary Walker Would Wear What She Wanted:
http://thememorypalace.us/2015/10/mary-walker-would-wear-what-she-wanted/
• Notes on an Imagined Plaque...:
http://thememorypalace.us/2015/08/notes-on-an-imagined-plaque/

Blog 2: Use this week's blog to discuss three possible social issues/topics you would like to explore and research during the course. Come up with a "working title" for each of your ideas and each idea must be described in 100 words or less.

Week 3:History & Historiography I
Class 1: Intro + case study
READ: Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History: Interpreting the Past, Engaging Audiences* (Rowman & Littlefield, 2017)
Chapter 1: Introducing Public History
Chapter 2: Thinking Historically
Chapter 3: Interpreting the Past Case Study: The Baltimore '68 Project

Class 2: Methods: collecting & interpreting
READ: in *Introduction to Public History*
Chapter 4: Collecting History
Chapter 5: Interpreting and Exhibiting History

Blog 3: Narrow your focus. Choose one of your ideas and write at least 500+ words on the topic of your choice. Include the following… working title, introduction, social/historical context, boundaries/object of study, and significance.

Week 4: Field Work

Class 1: READ: Stephen Winick and Peter Bartis, F*olklife and Fieldwork: An Introduction to Cultural Documentation*, 4th edition, published by the Library of Congress, 2014
https://www.loc.gov/folklife/fieldwork/
When the first edition of Folklife and Fieldwork was published in 1979, our readers had a difficult choice to make: the better audio quality offered by a bulky reel-to-reel tape recorder or the convenience of the newfangled cassette deck. With one of those two machines, plus a single-lens-reflex camera and a few rolls of film, the 1979 fieldworker was equipped to document the world. Earlier editions of this guide gave great advice regarding the handling and preservation of these older forms of documentation. These tips are still relevant for some archival collections, but not for most fieldwork. Born-digital documentation requires a whole new set of practices—new ways of recording and new methods of preservation. Since the first edition appeared there has also been a surge of interest in personal archiving. Preserving family history, genealogy, and community history has never been more popular. Popular interviewing projects like the Veterans History Project and StoryCorps are leading the way in a new era of oral history collecting, and both of their collections are part of the American Folklife Center archive. While this book prioritizes the documentation of folklife, by which we mean traditional culture and heritage, the guidelines offered here for interviewing and documentation apply to a broad range of topics.

Class 2: Discussing the ethics of fieldwork & the interview

Blog 4: Take blog 3 and edit it down to an abstract of 100 words or less.

EXPLORING RESEARCH SPACES

Week 5: Public Folklife & Critical Heritage

Class 1: Michelle Stefano, Library of Congress
Class 2: Ashley Minner, Maryland Traditions

Blog 4: Issue paper proposal… post the issue in the field you want to explore for your issue paper. Include the following: working title, social/historical context, preliminary literature review.

Week 6: Research at UMBC

Class 1: Lindsey Loeper, Special Collections
Drew Alfgren & Jo Gadsby, Reference Librarians
Class 2: Anne Rubin, History + IRC & April L. Householder, Director of Undergraduate Research and Prestigious Scholarships, Office of Undergraduate Education

Blog 5: Full draft of your issue paper.

Week 7: Going into the Field (D.C. + Baltimore)

Class 1: Smithsonian - Theo Gonzalves & National Endowment for the Arts - Cliff Murphy
READ: Michelle Stefano and Nicole King, "Community-Based Methods for Envisioning Deindustrialization: Mapping Baybrook and Mill Stories Projects of Baltimore, USA" in Onciul, B.A., Stefano, M.L., and Hawke, S., eds. Engaging Heritage: Engaging Communities (Suffolk: Boydell & Brewer, 2017), 119-137. (pdf on Bb)
Listen: Stories of Deindutrialized Baltimore podcast: https://millstories.umbc.edu/steiner/

Class 2: Lion Brothers Building + Southwest Baltimore, Curtis Eaddy & Baltimore Museum of Industry, Auni Gelles
LISTEN: Student podcasts on public markets:
Baltimore Traces podcasts
1) Lexington Market, 2015
2) A Tale of Two Markets, 2016
3) Learning from Lexington, 2017

Week 8: Shared Authority… Who are your stakeholders?
Class 1:
READ: Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History: Interpreting the Past, Engaging Audiences* (Rowman & Littlefield, 2017)
Chapter 6: Engaging Audiences
Chapter 7: Engaging Audiences: Case Studies from the Field

Class 2: **ISSUE PAPER DUE**
READ: Cherstin M. Lyon, Elizabeth M. Nix, and Rebecca K. Shrum, *Introduction to Public History: Interpreting the Past, Engaging Audiences* (Rowman & Littlefield, 2017)
Chapter 8: Putting Public History to Work in Your World

Week 9: WATCH: Left Behind in America, Frontline (2018): https://www.pbs.org/wgbh/frontline/film/left-behind-america/
READ: Alec MacGillis, "How Struggling Dayton, Ohio, Reveals the Chasm Among American Cities: As a ProPublica/Frontline documentary shows, the economic and social gaps among cities are growing as dramatic as the gaps between urban and rural areas," *ProPublica/Frontline + CityLab,* September 11, 2018.
READ: Beth Maloney, "FROM THE RADIO TO THE MUSEUM: STORYTELLING, LISTENING, AND RADICAL EMPATHY," Art Museum Teaching: a forum for reflecting on practice, October 2016, https://artmuseumteaching.com/2016/10/11/from-radio-to-museum/.
LISTEN: Podcast from Out of the Blocks: http://www.wypr.org/programs/out-blocks

<center>**ANALYZE: Break It Down** *- from issue to research proposal*
Students will use the weekly blogs to reflect on the process of writing the proposal.</center>

Week 10: Literature Review

Class 1: Workshop
Class 2: Present
LITERATURE REVIEW DUE

Week 11: Proposal Prep

Class 1: Workshop proposals
Class 2: Presentations & peer workshops (full group) - **full draft of proposal DUE**

<center>**SYNTHESIZE: Develop your original research plan**</center>

Week 12: Presentation to Public Professionals
Class 1: Practice session

Class 2: PRESENT project ideas to public panel
Alec MacGillis & Lisa McCray & Aaron Henkin & Andrea Seabrook + members of the public humanities advisory group

Week 13: Self-Reflection: Creation is *mostly* REVISION

Class 1: Debrief the feedback → reflection on revision--practice & process
Class 2: Editing session (peer edits in class)

Week 14: Individual Meetings

Class 1 & 2: *Instructor meets individually with all students for in-depth feedback on proposals*

PRESENT

Week 15: Public Presentations (open to UMBC + local communities & stakeholders)
Class 1 & Class 2

Week 16: Final Workshop
Class 1: Workshop final proposals = **FINAL PROPOSALS DUE:** date of the final exam