History 4426: Documentation and Interpretation  
Spring 2013  
SO 2027, 11:00-1:45

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Course description: This capstone class explores the methods of documenting and interpreting historic sites. The class will combine lectures by the instructor and guest lecturers, in-class discussion, hands-on learning, case studies, readings, and field trips to achieve the goals specified below.

Course Goals: Our main task in the course will be to create an online exhibition for KSU’s Museum of History & Holocaust Education. In addition, we will explore the ways in which public historians engage with new media tools more generally. To that end, some class time will be given to workshops in which you’ll receive a basic overview of project tools and have in-class “practice” time. You will also work and become familiar with Omeka software (www.omeka.org), created by the Center for History and New Media (CHNM), George Mason University, in the process of building our exhibit. Class outcomes include that you will:

- Develop skills in online exhibit design and creation  
- Conduct research and consult scholarship to inform the creation of an exhibit  
- Write exhibit text and captions  
- Identify images and obtain the rights for the use of those images for an online exhibit  
- Work collaboratively with peers and professionals in service to public history creation  
- Understand and articulate the importance of new media in the public history field

Required Readings:

Books


Materials posted on D2L

The following books, which should be useful for your research, are available at the Sturgis Library on reserve.

McCloughlin, Robert and Sally Parry. *We’ll Always Have the Movies: American Cinema During World War II* (2010).


**Attendance:** You are expected to attend class and to participate in class discussions. If you are sick or need to miss class for any reason, you should alert the professor in advance by email or by phone. If an absence is deemed justifiable, you will be given an opportunity to make up the work.

**Student Services:** The Office of Disabled Student Support Services (Student Center, Room 268A) offers services to aid disabled students with their academic work. Arrangements for special services should be made at the beginning of the semester so that appropriate accommodations can be made.

**Writing Center:** The KSU Writing Center is a free service offered to all KSU students. Experienced, friendly writing assistants work with you throughout the writing process on concerns such as topic development, revision, research, documentation, grammar, and mechanics. Rather than edit your paper for you, writing assistants will help you learn strategies to become a better writer on your own. For more information or to make an appointment (appointments are strongly encouraged), visit [http://www.kennesaw.edu/english/WritingCenter](http://www.kennesaw.edu/english/WritingCenter) or stop by Room 242 in the English Building.

**Academic Honesty:** Every KSU student is responsible for upholding the provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate Catalogs.

No student shall receive, attempt to receive, knowingly give or attempt to give unauthorized assistance in the preparation of any work required to be submitted for credit (including examinations, laboratory reports, essays, themes, term papers, etc.). Unless specifically authorized, the presence and/or use of electronic devices during an examination, quiz, or other class assignment is considered cheating. Engaging in any behavior which a professor prohibits as academic misconduct in the syllabus or in class discussion is cheating. When direct quotations are used, they should be indicated, and when the ideas, theories, data, figures, graphs, programs, electronic based information or illustrations of someone other than the student are incorporated into a paper or used in a project, they should be duly acknowledged. No student may submit the same, or substantially the same, paper or other assignment for credit in more than one class without the prior permission of the current professor(s).

Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an “informal” resolution by a faculty
member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct’s minimum one-semester suspension requirement.

Assignments

Participation: You are expected to attend class as well as participate. This means that you ask questions, contribute to class discussions, and generally engage in what’s going on in the classroom. To facilitate your engagement, you should read the assignments, arrive on time, turn off your cell phone, pay attention, and take notes. You may be expected to give impromptu presentations.

Online Exhibit Review: You will write a 3-4 page (750-1,000 words, Times New Roman, 12-point font) review of an online exhibition of your choice. The review is due February 7. As you explore the exhibition, use the University of Maryland’s “Evaluating Web Sites” document (http://www.lib.umd.edu/ues/guides/evaluating-web#design) to help you organize your observations. You will be expected to turn in the checklist from this document along with your paper. I will post sample exhibit reviews with more details. Your review will be graded on composition and content.

Comparative Film Review: You will write a 3-4 page (750-1,000 words, Times New Roman, 12-point font) comparative film review of two of the films highlighted in the exhibit. The review is due March 14th. Reviews should compare and contrast different elements of the films: production, plotlines, propaganda or agenda, types of characters, and what each film tells us about how Hollywood shaped popular imagination during wartime. Example film reviews will be available on D2L.

Film Screenings: to support your research on the exhibit and your film review, there will be weekly film screenings in the MHHE suite (in the KSU Center), room 151, on Wednesdays from 4-6 until week 8 (except for weeks that films are shown in class). Schedule is attached to the syllabus. Otherwise, you are welcome to visit the MHHE between the hours of 8-5, Monday through Friday, in order to watch the films on your own time.

Also, as part of its regular Pizza, Movie, and a Tour series, the MHHE will screen Casablanca for a general public audience. You will be expected to attend the screening as representatives of MHHE’s curatorial team. Date in March TBD.

Group Projects—Exhibition and Lesson Plans:

You will be working on one project this semester—an online exhibit—in groups of three or four. You will be required to evaluate your own contributions as well as the contributions of your team members to the group project. A discussion board will be set up for each group on D2L, the new learning environment used by KSU. You will be expected to use the discussion board to coordinate and disseminate your work throughout the semester. The discussion board allows me
to see who is contributing to the group project. If you do not show up on the discussion board, I will assume that you are not contributing to the group effort on the project.

**Exhibit Project**: As a class, you will curate an online exhibition about Hollywood and World War II for the KSU Museum of History and Holocaust Education (MHHE). You will work in teams to write the text and identify the images for the 8-section exhibit. Graphic design for the exhibition will be done by the MHHE’s graphic designer, Zoila Torres.

**Individual Research Papers and Group Presentations**: The most important part of exhibit creation will be your content research about themes relating to Hollywood and the war. Each group will research and write text for two sections of the exhibit. Each student will be expected to contribute an individual research paper based on themes within the group’s section; group members will then work together to combine the most important points from individual research and advise the entire exhibit team on the historical elements to include in the exhibit sections. Groups will present their findings and images to the class using Powerpoint on **February 14th**.

**Individual Papers**:  
You will write a 4-5 page research paper on themes within your sections (1,000-1,500 words, Times New Roman, 12 pt. font). Work with your group to selectively divide themes among group members to make sure and cover the sections thoroughly. Your research will inform the interpretation of your sections and, ultimately, the exhibit text.

**Grading**:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Film Review</td>
<td>15%</td>
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<tr>
<td>Online Exhibit Review</td>
<td>15%</td>
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<tr>
<td>Research Paper</td>
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<td>Presentation</td>
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<td>Exhibit Project</td>
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<td>Participation</td>
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Grade Scale: 90-100=A, 80-89=B, 70-79=C, 60-69=D, 0-59=F
Tentative schedule (changes will be announced in class)

| Week 1 | Jan 10 | Course introduction  
Presentation of Interpretive Plan: Richard Harker, KSU MHHE  
Explore: [http://microsites.jfklibrary.org/olemiss/home/](http://microsites.jfklibrary.org/olemiss/home/)  
[http://www.history.org/history/museums/clothingexhibit/](http://www.history.org/history/museums/clothingexhibit/)  
Read: “Exhibit Labels,” Beverly Serrell (D2L)  
“Introduction,” “Exploring the History Web,” and “Designing for the History Web,” Rosenzweig and Cohen |
| Week 2 | Jan 17 | Guest Lecturer: Prof. Samir El Azhar, Hassan II University, Casablanca, Morocco  
Intro to Content: Hollywood and World War II | Explore: [www.omeka.org](http://www.omeka.org)  
Read: Bureau of Motion Pictures Report on [Casablanca](http://www.digitalhistory.uh.edu/learning_history/casablanca/bmp_report_casablanca.cfm)  
Filmeducation.org study guide on [Casablanca](http://www.filmeducation.org/pdf/film/Casablanca_new.pdf)  
Other reading TBA |
| Week 3 | Jan 24 | Film Screening: Imaginary Witness | Watch film (90 minutes) and then work in groups on presentations for Jan. 31 |
| Week 4 | Jan 31 | Guest presenter: Prof. Sheila Brennan, Center for History and New Media, George Mason University  
Film Screening: Mission to Moscow  
Introduction to Omeka | Explore: [www.chnm.org](http://www.chnm.org) (Center for History and New Media, George Mason University) and [www.omeka.org](http://www.omeka.org) (Omeka) |
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<th>Week 5</th>
<th>Online Exhibit Review Due Images and Copyright Law Guest lecturer: John Marshall from KSU Legal Office (11-12) Begin creation of image bank</th>
<th>Read: “Owning the Past,” Rosenzweig and Cohen Watch: Introductory videos, Copyright for Students, Units 1 and 2: <a href="http://www.youtube.com/watch?v=lElsZd3511o">http://www.youtube.com/watch?v=lElsZd3511o</a> <a href="http://www.youtube.com/watch?v=TRPvNXt-BY8">http://www.youtube.com/watch?v=TRPvNXt-BY8</a></th>
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<tr>
<td>Week 6</td>
<td>Research Presentations</td>
<td>Submit individual research papers on major themes and give group presentations via PowerPoint</td>
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<td>Week 7</td>
<td>First Draft of Exhibit Text due</td>
<td>Class will review each section and make edits to exhibit text.</td>
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<td>Week 8</td>
<td>Revised draft of exhibit text due</td>
<td>Present revised exhibit text. Finalize exhibit text and image selection</td>
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<td>Week 9</td>
<td>SPRING BREAK and THATCamp Southeast</td>
<td>Details TBA</td>
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<td>Week 10</td>
<td>Comparative film review due Building the Site: Finalizing Exhibit Design</td>
<td>Finalize front page designs submitted by Zoila Torres Groups will determine layout of their sections and use class time to input text and images into Omeka pages</td>
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| Apr 4  | Final Review of exhibit Workshop: Zotero | Watch: http://www.zotero.org/support/quick_start_guide  
Read: TBA |
| Week 14 | User-Focused and Participatory Public History | Explore: http://braceroarchive.org/  
http://www.ancientlives.org/  
“Building an Audience,” Rosenzweig and Cohen  
“Participatory Design and the Future of Museums,” Nina Simon in Letting Go?: Sharing Historical Authority in a User-Generated World (2011) (D2L)  
“What are the Best Stories? Where is My Story? Participation and Curation in a New Media Age,” Steve Zeitlen, in Letting Go? Sharing Authority in a User-Generated World (D2L)  
| Apr 11 | User-Focused and Participatory Public History | Explore: http://braceroarchive.org/  
http://www.ancientlives.org/  
“Building an Audience,” Rosenzweig and Cohen  
“Participatory Design and the Future of Museums,” Nina Simon in Letting Go?: Sharing Historical Authority in a User-Generated World (2011) (D2L)  
“What are the Best Stories? Where is My Story? Participation and Curation in a New Media Age,” Steve Zeitlen, in Letting Go? Sharing Authority in a User-Generated World (D2L)  
| Week 15 | In-Class Audience Evaluation | Details TBA |
| Apr 18 | In-Class Audience Evaluation | Details TBA |
| Week 16 | Final presentation and sign-off on exhibit | MHHE staff in attendance |
| Apr 25 | Final presentation and sign-off on exhibit | MHHE staff in attendance |
| Week 17 | Exhibit Opening | Location TBD, 12:00-1:00 All MHHE staff invited to attend |