**History 393-04**

**Public History in Action: Archives**

Rebecca S. Wingo

Office: Old Main 213

Office Hours: Tuesdays, 2pm-4pm

**\*\*Important Note\*\*** We will be doing a lot of work online and in class. I expect you to bring your laptop to class everyday unless I indicate otherwise.

**Course Description:**

This course has two main foci: archives and digital history. First, we broadly examine the “archive” as records of the past. We will interrogate the role of the archive in preserving and interpreting our knowledge, and explore how institutionalized archives preserve some pasts and repressed others. We will cover a wide range of fields to study archives, including public history, museum studies, Indigenous studies, gender studies, and African American history.

Concentrating specifically on the latter, our second focus will center around a hands-on archival project in partnership with Rondo Avenue, Inc. (RAI). The Rondo neighborhood in St. Paul is a historically Black neighborhood that was intentionally bifurcated by the construction of I-94 in the 1960s to create a diaspora of the community there. We will read old newspapers produced by and for the neighborhood (preserved on microfilm) and mine them for old business advertisements. We will then plot the businesses on a map and generate timelines of businesses for each address. In addition to producing this map for RAI, students are required to produce a final research paper examining the economic trends of the Rondo neighborhood.

**Course Readings:**

* Fairbanks, Evelyn. *The Days of Rondo.* St. Paul: Minnesota Historical Society Press, 1990.
* McNeely, Ian F. and Lisa Wolverton. *Reinventing Knowledge: From Alexandria to the Internet*. New York: W. W. Norton Press, 2009.

**Class Format and Expectations:**

This course involves several different methods of learning, logistics and planning, cultural history, memory, sensitivity, teamwork, and intellectual rigor. We are going to work together to provide the Rondo community a high-quality, interactive map for them to embed in their public history project launching soon.

Our class time will be a mix of discussion about readings, teamwork, guest lecturers and visitors, an archival practicum, and digital skills acquistion. You are expected to attend every class meeting, to do the assigned reading *before* the class meetings, and to maintain a courteous and respectful environment both in and out of the classroom. When you arrive in class, be ready to engage in all activities.

**Assignment List:**

* Reading Response/Discussion Questions (6 total)
* Microfilm digitization
* Individual Work/Project Log
* Blog entries on RAI site
* Peer Review
* Final Paper

**Guidelines for Reading Response papers:**

A one- to two-page, single-spaced document that: 1) shares a critical response to the content of the readings for the week, and 2) raises discussion questions that will provoke and challenge us to have an engaged conversation. NOTE: These are due in class on the day we discuss the reading *only*; neither late papers nor make-ups will be accepted.

Papers must be in size 12 font in Times New Roman. The first page needs to have your name on the top right corner and subsequent pages must have your last name and page # on the top right corner as well. Keep your margins at the standard default setting, one inch all around. NO cover sheets, please. All sources used and cited should be in Chicago Style.

* See [Chicago Manual of Style](file:///C:\Users\rwingo\Documents\Rondo\www.chicagomanualofstyle.org\tools_citationguide.html) OR [OWL Purdue](https://owl.english.purdue.edu/owl/resource/717/01/)

**Grading Philosophy:**

Since much of this course requires hands-on learning, intellectual rigor, and active engagement with each other and with members of the St. Paul community, I have decided that *Contract For a B* is an excellent grading philosophy to employ for this course.

CONTRACT FOR B:

Throughout the term, I will assess your work and give you a lot of feedback. However, I will not grade anything until the final portfolio. This will allow me to be a mentor without grades getting in the way. I expect you to meet the requirements of each assignment and to work to improve your knowledge and skills. This will earn you a “B.”  Work above and beyond will receive a higher evaluation/grade. Staying on contract requires you to adhere to all of the following:

1. *Attendance*: You will be present (and on time) for all class sessions and conferences. Any absences will be assessed on a case-by-case basis with instructor approval. Arriving late or leaving early two times will count as an absence.

2. *Preparation and Engagement*: You will be fully prepared for all class sessions and conferences, and you will be actively and appropriately engaged. For group assignments, you will complete your fair share of the work. In general, you will be a productive member of our classroom community.

3. *Completing Work*: Bring your Reading Response paper to class each week. All other work you do in teams or individually must be completed on time according to the team schedule and our project agendas.

4. *Editing*: When completing second drafts, the map, timelines, and the final portfolio, your work will be free from mistakes and errors. It is a good idea to get editing help from fellow writers and the MAX center. You will help your classmates improve their writing through peer review by participating actively in workshop days and by making clear and helpful comments on your peers’ writing.

5. *Final Portfolio*: At the end of the semester, you will submit a portfolio of work completed for this course. It will include:

* Reading Responses (you may revise 3 of these for a higher grade)
* Work/Project Log
* Digital Map and Timelines
* Final Paper
* Final Reflective/Project Assessment Essay

STAYING ON CONTRACT:

To stay on contract, you must work hard, be prepared, incorporate feedback to improve the quality of your work, and be a productive member of our class community. Staying on contract also requires punctual attendance and meeting deadlines. I will be working closely with you as the semester progresses. If your work is inconsistent, does not show improvement, or you have absences or late work, you are in violation of Contract for B. In this event, I will arrange an individual conference to determine how you can get back on contract.  If problems persist, the highest achievable grade is a B-.

FINAL GRADE:

Although I will give you verbal and written feedback throughout the term, your final portfolio is the only thing that will be graded. During our final conference, I will examine your portfolio; based on the improvements that you have made and the quality of your work, I will assign a cursory grade. If you are satisfied with that grade, you are done. If you are not satisfied, you may continue to revise your portfolio until the deadline, outlining your additions and edits in a formal cover letter. At that point, I will take a closer look at your portfolio and assign a final grade. Your final grade will be no lower than the one assigned at the conference, but it is not guaranteed to be higher.

If you stayed on contract during the semester, the lowest grade you could possibly receive in the course is a B. In other words, the contract provides you with a grade safety-net; even if the quality of your final portfolio is below a B, your behavior in the course (e.g., punctuality, hard work, and improvement) would be enough to warrant a B in the course. Alternatively, poor conduct in the course will result in less than a B despite the merits of your work. Grades above B require excellence in community outreach, accuracy in metadata entry, and good public history writing. Throughout the semester, I will give you a lot of feedback. If you broke contract, only the grades from F to B- are available to you.

**Other Course Policies:**

PLAGIARISM:

Plagiarism is the presentation of others’ thoughts, ideas, or words as your own. Plagiarism can be blatant, such as copying sections of another’s paper, or it can be subtle, such as failing to properly cite another’s ideas. Either way, plagiarism constitutes a break in the Contract for B. If you are unsure about citations, wording, or similarity of structure, please discuss this during one of our writing conferences, and I can help you make sure that you are citing and paraphrasing appropriately. If I have any reason to suspect your integrity in this class, I will contact you. After that meeting, I will determine what further steps are appropriate. I may refer you to the Director of Academic Programs, who will determine the consequences. If you have questions, please contact me or visit [Macalester’s Academic Integrity Website](http://www.macalester.edu/academicprograms/academicpolicies/academicintegrity/).

ACCOMMODATIONS FOR DISABILITIES:

I are committed to providing an inclusive environment in which all students can reach their academic potential and have equal access to academic opportunities. I will provide appropriate accommodations for students with disabilities. If you have not already done so, please contact the Office of Student Affairs (119 Weyerhaeuser Administration Building; x6220) within the first two weeks of the semester to ensure that accommodations are made. Also in the first two weeks of the semester, please meet with me so we can discuss how we will work together to meet your needs. For more information, visit [Macalester’s Disability Services Website](http://www.macalester.edu/studentaffairs/disabilityservices/).

INCOMPLETES:

Macalester College strongly discourages assigning incomplete grades. Unless the majority of assigned work for the course has already been done, an incomplete will not be given. If extenuating circumstances arise, I will direct you to the Dean of Students, and will take into account the Dean’s advice when making a decision about an incomplete request.

TECHNOLOGY ETIQUETTE:

I encourage and often require laptops. Checking email or Facebook during class is disrespectful, can impede your learning, and can be a distraction to those around you. Please set your cell phones to *silent* before class, and do not text during class.

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| **Monday, January 23** |  |  |
| Introduction to Rondo  Introduction to Course  Object Interpretation | **GUEST SPEAKER:**  Rondo Avenue, Inc. | **DUE:**  Mark Auslander, “[Slavery’s Traces: In Search of Ashley’s Sack](https://southernspaces.org/2016/slaverys-traces-search-ashleys-sack),” *Southern Spaces* (November 29, 2016) |

**Student Instructions:**

Read the Auslander piece on Ashley’s sack. Jot down short notes to the following questions. We will discuss them in class:

* What is the main point of the article?
* What is the significance of Ashley’s sack?
* What archival sources did Auslander use?
* What kind of questions or feelings did the artifact raise for you?

**Instructor Notes:**

* Intro to the Course and Rondo’s history
* Intro to the National Museum of African American History and Culture
  + Mission, location, questions of power and privilege
* Start talking about the Auslander article
  + Tease out the meaning, significance, why do we care, etc.
* Start looking at the Auslander piece from a digital history perspective
  + What does hyperlinking do? Why is it important to be able to blow up the pictures? What is the value of reading this digitally?
* Talk about reading *Reinventing Knowledge* for next week: how to read, what kinds of things to note, etc.

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| **Monday, January 30** |  |
| History of Blacks in MN, pt. 1  Systems of Knowledge  Archive Show-and-Tell | **DUE:**  *Reinventing Knowledge,* xi-117  Reading Response #1  BYO Archive Story |

**Student Instruction:**

For Reading Response #1 on *Reinventing Knowledge*, answer the following questions for each chapter:

* What is the authors’ main point?
* What do you see has the top three factors that led to the knowledge revolution discussed?
* What questions did this chapter raise?

BYO Archive Story:

* Bring your own archive story! What is the coolest thing you found digging around in primary sources? Why was this important to you? What were your biggest challenges/successes? Was this archive digital or analog? What were some of the benefits/drawbacks? Is there anything else you’d like to share?

**Instructor Notes:**

Part 1 of the History of Blacks in Minnesota lecture

Lead discussion of *Reinventing Knowledge*. Focus also on how the students *read*. Start getting them to think about the digital alongside the talk of knowledge revolutions.

Lead the Archive Show-and-Tell – perhaps talk about the Shoemaker paper you found at NARA

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| **Saturday, February 4** | **FIELD TRIP:** Rondo Neighborhood Tour |

Meeting details TBD

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| **Monday, February 6** |  |  |
| Rondo Tour Follow-Up  History of Blacks in MN, pt. 2  Systems of Knowledge | **DUE:**  *Reinventing Knowledge*, 121-274  Reading Response #2 | |

**Student Instruction:**

Bring your maps to class!

For the remainder of *Reinventing Knowledge*, repeat the process from last week for Reading Response #2.

Think also about the following (no writing necessary): How are we reinventing knowledge with the internet and digital tools today?

**Instructor Notes:**

Bring thank you notes to follow up with the Rondo Tour. Have students bring their maps to retrace where we went on the tour. Start getting a feel for the place we are discussing.

Point out that they are reading the whole *Days of Rondo* book for the class next week. Clue them in to the Earl Spangler piece.

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| **Sunday, February 12**  **(2:00pm – 5:30pm)** | **FIELD TRIP:** Viewing of *The Highwaymen* at the History Theatre, followed by a panel discussion. |

Meeting details TBD

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| **Monday, February 13** |  |  |
| Local Narratives of Rondo  Exploration of “Voices of Rondo” | **GUEST SPEAKER:**  Ann Regan | **DUE:**  *Days of Rondo*, all  Earl Spangler, [*The Negro in Minnesota*](https://catalog.hathitrust.org/Record/000339503), 171-185  Reading Response #3 |

**Student Instructions:**

\*\*NOTE\*\* Bring your headphones to class!

For Reading Response #3: Respond to Evelyn Fairbanks’ story by placing it within the context of the history of Blacks in Minnesota discussed over the previous weeks. What surprised you about her story? What makes her story unique? How does her story fit or complicate the accepted narrative of the African American experience nationally? What did you get out of reading her book?

“Voices of Rondo” Project: You will listen to one full oral history. Then you will analyze the archive for its accessibility, etc.

**Instructor Notes:**

Bring thank you card for students to sign for Ann.

Make sure that you bring your headphones too!

Link the in-class assignment of “Voices of Rondo” to the play from Sunday.

Discuss the brief section of Spangler they read—how is Spangler positioning himself in relation to the rest of the historiography?

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| **Monday, February 20** |  |  |
| Local Narratives of Rondo | **GUEST SPEAKER:**  Deborah Montgomery | **DUE:**  Earl Spangler, [*The Negro in Minnesota*](https://catalog.hathitrust.org/Record/000339503), Chapters 5-8  Reading Response #4 |

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| **Monday, February 27** |  |  |
| Tour of the Archives  Tutorial on Microfilm Scanner  Digitization Game Plan, pt. 1 | **DUE:**  “[Archives](https://en.wikipedia.org/wiki/Archive)” Wikipedia Entry  National Archives, “[Milestones of the U.S. Archival Profession and the National Archives](https://www.archives.gov/about/history/milestones.html)”  Terry Cook, “[What is Past is Prologue: A History of Archival Ideas since 1898, and the Future Paradigm Shift](http://www.mybestdocs.com/cook-t-pastprologue-ar43fnl.htm)” *Archivaria* 43 (Spring 1997)  Reading Response #5 | |

**Student Instructions:**

**Instructor Notes:**

When preparing the digitization game plan, consider the following:

* Division of labor—time yourselves!
  + Spreadsheet?
* How will you name the documents?
* Give them access to the HH gmail account

Before you finish class, give them a rundown of what you expect from the work log.

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| **Monday, March 6** |  |
| Digitization Game Plan, pt. 2 | **DUE:**  Digitize all of the business ads *St. Paul Echo*, 1925-1927  Work log  Mid-semester evaluations |

**Student Instructions:**

Digitize all of the *St. Paul Echo*. As you do this, think about streamlining the process, document troubles.

You do not have any readings due this week since you are actually “reading” years upon years of Rondo-related news.

You will need to schedule a mid-semester evaluation meeting with me before Spring Break. Prepare your portfolio to date, including your reading responses and your work log. Prepare 2-3 paragraphs on your personal reflection of your mastery of information in the field of public history and archives, as well as your growth in the course so far.

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| **Monday, March 13** | **SPRING BREAK** |

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| **Monday, March 20** |  |  |
| The Rondo Neighborhood  Community Engagement  Digitization Game Plan, pt. 3 | **GUEST SPEAKER:**  Jim Gerlich | **DUE:**  [History Harvest Interview with Jim Gerlich](https://www.youtube.com/watch?v=cHWlEe-lGSo)  Andrew Hurley, “Chasing the Frontiers of Digital Technology: Public History Meets the Digital Divide,” *The Public Historian* 38, no. 1 (February 2016): 69-88.  Jennifer R. O’Neal, “‘The Right to Know’: Decolonizing Native American Archives,” *Journal of Western Archives* 6, no. 1 (2015).  Northern Arizona University, “[Protocols for Native American Archival Materials](http://www2.nau.edu/libnap-p/index.html)”  Reading Response #6 |

**Student Instructions:**

Bring your maps to class! And bring questions for the map-maker, Jim Gerlich. He has been through all the microfilm you’re using, so he can certainly help answer some of your questions about the process.

For Reading Response #6: Consider how academics typically interact with communities of color. How can digital liberal arts help or hinder the strength of institutional and community partnerships? How do these readings change the way you think about our project?

**Instructor Notes:**

You should have a complete list of the microfilm so far, so you can break this down for a review of the digitization

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| **Monday, March 27** |  |  |
|  | **DUE:**  Digitize *St. Paul Recorder* | |

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| **Saturday, April 1** | **HISTORY HARVEST (8am-4pm)** |

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| **Monday, April 3** |  |  |
|  | **DUE:**  Digitize *St. Paul Recorder* | |

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| **Monday, April 10** |  |  |
| Learn TimelineJS | **DUE:**  Digitize *St. Paul Recorder* | |

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| **Monday, April 17** |  |  |
| Learn ESRI Storymaps | **GUEST SPEAKER:**  Kong Pha, Hmong Community Settlement and Development | **DUE:**  Digitize *St. Paul Recorder*  Work on creating timelines |

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| **Monday, April 24** |  |  |
|  | **DUE:**  Continue work on TimelineJS  Draft of Storymaps due | |

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| **Monday, May 1** |  |  |
|  | **GUEST SPEAKER:**  You! And the History Harvest Class | **DUE:**  Walk around Rondo and take pictures?  Semi-Final Storymaps |

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| **Saturday, May 6** | **EXAMS:** Final Portfolios Due |