SYLLABUS

George Mason University
Spring 2021
Hist 390-DL4: The Digital Past: Doing Oral History in the Digital Age
Website: http://hist390-kh.org
Instructor: Katharina Hering, PhD, MLIS
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Slack workspace: hist390dl4-spring2021.slack.com

Meetings: Our course is asynchronous, but we'll have weekly opportunities to meet during my and Corinne's office hours in real time, online:
Virtual office hours: Virtual office hours on Zoom: Weekly Monday, 6:00 pm-7:00 pm (KH), Tuesday from 11-12:00 (CW), and by appointment.

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Course description

In this course, you will learn how to do history using a wide variety of digital tools. This course — which fulfills the university's Core IT requirement — will teach you the fundamentals of information technology through creative and critical engagement with historical methods and sources. You will engage with legal, ethical, and methodological questions about practicing history in the digital age. Oral history (as a practice and genre) has been particularly impacted by and transformed through digital technologies, and the specific focus of this course will be on using digital tools to analyze, prepare, present and preserve oral history online. Through learning by doing, you will gain and apply analytical and technical skills that will be useful for your university education and professional career.

The course will be taught virtually and asynchronously, meaning that we will follow a weekly schedule, and you may complete the coursework throughout the week at your own pace and time. This includes completing assignments and posting to our discussion board on Slack.

I and our TA, Corinne Wilkerson, will be accessible to you throughout the semester. We have scheduled twice weekly office hours via zoom and I will also schedule an individual conversation with every one of you later in the semester, either via zoom or on the phone. While I also have a day job, this course and all of you are very important for me, and I will always make time to talk with every one of you.

In this course, you will:

* Learn about the history of field recording and the evolution of recording technologies, and about the dramatic impact the development of digital technologies continues to have on oral history.

* Learn how to discover and analyze primary and secondary sources online by reading metadata efficiently and understanding how search engines work.

* Produce an analytical historical presentation incorporating primary as well as secondary sources. The presentation can be a podcast, video-stories, or a multi-media exhibition.

* Learn the basics of audio editing and podcasting.

* Learn the basics of personal digital archiving, while developing a digital preservation plan for your digital coursework and personal files.

* Engage with legal and ethical questions relevant for the digital environment and apply them to your own work.

* Do digital history in and for the public.

Because it is an IT course, this course will also meet the following learning outcomes (general education IT requirement):
1. Students will understand the principles of information storage, exchange, security, and privacy and be aware of related ethical issues.
2. Students will become critical consumers of digital information; they will be capable of selecting and evaluating appropriate, relevant, and trustworthy sources of information.
3. Students can use appropriate information and computing technologies to organize and analyze information and use it to guide decision-making.
4. Students will be able to choose and apply appropriate algorithmic methods to solve a problem.

Course requirements

Technical requirements:

1. Computer and internet access. This is an online technology course, and we will use and reflect about the use of technology. You will need to have regular, reliable access to a computer and a stable broadband Internet connection with a consistent 1.5 Mbps [megabits per second] download speed or higher. You can check your speed settings using the Google or another speed test. If you don't have regular computer access or a stable Internet connection, please let me know so that I can accommodate your needs.

We'll use a variety of platforms: In addition to Blackboard, we'll use Zoom for my office hours and small group meetings and Slack as a discussion board. I will distribute further instructions in our virtual classroom.

2. As part of our course, you will set up a blog. If you don't already own your own web domain, you will need to create one for our course. You'll have two options, one of which is free and the other one costs $45 per year.

Free: **Wordpress.com.** You can install a free blog on WordPress.com. There are some limitations to the free version and you won't be able to install the podcasting plug-in. However, if you'll install the free version and plan to produce a podcast as your final project, I'll make sure to accommodate you and will work with you to publish it online on a different platform.

Reclaim hosting: You can also use Reclaim Hosting, a hosting service developed originally at the University of Mary Washington especially for students and faculty: https://reclaimhosting.com/

The total cost for the student/personal plan is $45. Reclaim Hosting is popular among Mason Hist 390 faculty (and beyond) because of its pricing, services, and customer support. You'll use Reclaim to install Word Press and will have the option to install a podcasting plug-in if you plan to produce a podcast. If you already have a domain and Word Press blog, please talk with me to make sure that it meets the functionality we will need for class. Since you might want to use your domain name down the road as well I recommend choosing a timeless name.

I will distribute a step-by-step guide on how to set up your domain and blog – this won't be due until mid February.

Assignments

Setting up your domain and blog: You will establish your on blog either on Reclaim hosting or on Wordpress.com (5 %).

Blog posts: You will write two blog posts. In one blog post, you will feature an oral history interview, and in another blog post, you will write a podcast review. I will provide you with detailed instructions via email. (10% each, 20% total).

Quizzes: There will be four quizzes, which you can complete in the course of one week. I will only grade three out of these four quizzes (15%).

Small exercises (tools & skills): I will offer you several optional small tools & skills exercises throughout the semester. I will grade a total of three of these small tools & skills exercises (pass/fail). You may tailor these exercises to your own interests and needs – in addition to the options provided by me, you may also propose your own small tools & skill exercise(s). So, if there is a specific application that you want or need to learn in the course of this semester, you'll have the option to do this after consulting with me (15%).

Final project, including proposal: You will plan, produce and present an analytical historical presentation incorporating primary as well as secondary sources, including oral histories. The presentation can be a podcast, a video-story, or a multi-media exhibition. While you may also plan, produce and present your own oral history interview, this is not a requirement for the course. Instead, you may work with existing interviews that are available online (25%).

Participation and peer review: This will be an important part of your grade, and I expect you to engage in our asynchronous online discussions on Slack throughout the semester. I will break you up into smaller groups where you will discuss specific questions and discuss working drafts of your final project proposals. (20%)

Grading

Your grade for the semester will be based upon the following criteria:

* Setting up your domain on Reclaim/setting your blog on Wordpress: 5%

* Blogs 1 and 2: 20% (10% each)
* Quizzes: I will grade three of four quizzes (5% each, 15% total)
* Exercises: I will grade three of the optional exercises offered throughout the semester (5% each, 15% total)
* Final project: 25 % (5% proposal including bibliography, 20% final)
* Participation: 20% (including project peer review, and participation in virtual classroom)

Grading scale:

- A: 90-100%
- B: 80-90%
- C: 70-80%
- D: 60-70%
- F: <60%

Course policies

* Enjoying the course: My first priority for you is to enjoy the coursework despite the challenging circumstances during the extended pandemic, learn a set of skills that you can apply in your academic and professional careers, develop a final project that you can be proud of, and succeed in class.

* Online engagement: Please keep up with our online discussions and engage in the weekly activities that I'll assign. Since the skills and knowledge that you'll develop in our class will advance progressively toward the final project, it is important that you keep up with our coursework and work strategically toward your final project.

* Collaboration: While this is a virtual class, you will be assigned to smaller discussion groups, and I strongly encourage you to help and learn from each other throughout the semester. I encourage and support individual as well as collaborative work, including collaborative final projects.

* Communication: Our main channels of communication will be Blackboard, Slack, and Email, as well as Zoom. We will use Slack for our discussions (I will send you an invitation on January 25, 2021), because it is more flexible and accessible than Blackboard. I will send out weekly emails with an updated summary of the coursework and will also post these email messages on Blackboard and in Slack. Along with the syllabus, I've saved the weekly readings in Blackboard organized by week, but I will also email you the readings in my weekly plan. We'll use zoom for my office hours, and as an optional platform for your small group meetings.

* Instructor presence: I'll be accessible to you throughout the semester. I will schedule twice weekly office hours via zoom and will also schedule an individual conversation with every one of you later in the semester, either via zoom or on the phone. While I also have a day job, this course and all of you are very important for me, and I will always make time to talk with every one of you.

* Help me to learn from you: Please don't hesitate to call or email me and let me know if anything we do is unclear, and if any assignments could be improved.

* Ethics: We will discuss ethical guidelines for the digital environment throughout our course and will follow these guidelines in our virtual classroom and in all components of our work.

* Discussion board netiquette: As we move our conversations from the physical classroom to online discussion boards, you will have to interact with each other in new ways. I believe that opens up new opportunities and encourage all of us to communicate, at our own pace. Since our conversation will be asynchronous, we will have more time to think about and compose what you want to share with your classmates.

While each week's discussion topics vary, I expect that our contributions should always be respectful, encouraging, and informed. We'll respect each other's privacy and integrity, and what we say in our discussion board remains in our class. We will not take screenshots or otherwise share what people say without explicit consent. We understand that everything posted on Slack is provisional and that people can change their opinions as they learn more. We are patient with each other as we try to find the words that best reflect our thinking. Slack offers the option to revise posts, and such revisions are always encouraged.

University-wide policies

Accommodations: If you are a student with a disability and you need academic accommodations, please contact the Office of Disability Services at 703-993-2474 or http://ods.gmu.edu. Please particularly consult the updated policies and FAQ in response to COVID-19: https://ds.gmu.edu/response-to-covid-19/

Communication: The best way of reaching me quickly is via email and on the phone. I will respond to you promptly within 24 hours and will also hold twice weekly office hours via zoom. You can also always schedule additional appointments.

COVID 19 Response: For medical emergencies and questions, please consult your medical provider and the Student Health Services site: https://shs.gmu.edu/ .

Please also consult the Frequently Asked Questions for a Safe Return to Campus: https://www2.gmu.edu/safe-return-campus/faqs-for-safe-return

Please let me know if there are any medical issues that I need to know about.

Diversity Statement: "George Mason University promotes a living and learning environment for outstanding growth and productivity among its students, faculty, and staff. Through its curriculum, programs, policies, procedures, services, and resources, Mason strives to maintain a quality environment for work, study and personal growth.

An emphasis upon diversity and inclusion throughout the campus community is essential to achieve these goals. Diversity is broadly defined to include such characteristics as, but not limited to, race, ethnicity, gender, religion, age, disability, and sexual orientation. Diversity also entails different viewpoints, philosophies, and perspectives. Attention to these aspects of diversity will help promote a culture of inclusion and belonging, and an environment where diverse opinions, backgrounds, and practices have the opportunity to be voiced, heard and respected.

The reflection of Mason's commitment to diversity and inclusion goes beyond policies and procedures to focus on behavior at the individual, group and organizational level. The implementation of this commitment to diversity and inclusion is found in all settings, including individual work units and groups, student organizations and groups, and classroom settings; it is also found with the delivery of services and activities, including, but not limited to, curriculum, teaching, events, advising, research, service, and community outreach.

Acknowledging that the attainment of diversity and inclusion are dynamic and continuous processes and that the larger societal setting has an evolving socio-cultural understanding of diversity and inclusion, Mason seeks to continuously improve its environment. To this end, the University promotes continuous monitoring and self-assessment regarding diversity. The aim is to incorporate diversity and inclusion within the philosophies and actions of the individual, group and organization, and to make improvements as needed."

Medical issues: Please consult Student Health Services or another physician if you need medical attention: https://shs.gmu.edu/
Please let me know if there are any medical issues that I need to know about.

Counseling and Psychological Services: https://caps.gmu.edu/

Enrollment Status: You are responsible for verifying your enrollment status in this (and every) course. Any change in that status is your responsibility and must be made by the dates listed in the Schedule of Classes. After the last day to drop a course, withdrawal from the course must be approved by the Dean and will be approved only for nonacademic reasons. Attempting to add a class after the last day to add is not possible. Undergraduate students wishing to drop a class after the drop date may choose to exercise a selective withdrawal. See the Schedule of Classes for selective withdrawal procedures.

Honor Code and Academic Integrity: Please consult the resources from the Office of Academic Integrity, including the GMU Honor Code, here: https://oai.gmu.edu/
If you aren't familiar with it, please also consult the "Understanding Plagiarism" tutorial created by GMU Libraries: https://library.gmu.edu/tutorials/plagiarism

Important dates

Last day to add classes: Monday, February 1, 2021
Last day to drop classes with 100% refund: February 12, 2021
Last day to drop with 50% refund: February 16, 2021
Unrestricted withdrawal period: February 17 - March 1, 2021
Selective withdrawal period (100 % penalty): March 2 – April 1
Midterm: Feb 21 – March 24
Last day of class: April 30, 2021
Final projects due: May 10, 2021 by midnight.

Schedule & Readings

Week 1: January 25-31

WELCOME!

Syllabus & Course Sneak Preview

* Review: Please watch the short welcome presentation and course sneak preview, link provided via email and on Blackboard.

Introductions (on Slack, by Feb 1)
* Please accept my invitation to our Slack space.
* Please introduce yourself on Slack and share a photo that tells us a little bit about yourself!

DUE (by Feb 1)
* Please respond to the short survey about technology and your specific interests that I will email you.

Week 2: February 1-7

Oral History & Public History

How did oral history evolve as a historical practice and genre? How does it fit in the context of academic history on the one hand, and public history on the other? What does it mean to "share historical authority"? How is it relevant for our course focusing on the digital past?

Please review (by February 8)
* My short presentation on oral history and public history (link distributed via email, Slack, and Blackboard) ~ 10 minutes

1. Linda Shopes, "What is Oral History?" From: History Matters: The U.S. Survey Course on the Web (2002), http://historymatters.gmu.edu/mse/oral/oral.pdf, pages 1-5.

2. Steve Zeitlin, "Where Are the Best Stories? Where Is My Story? Participation and Curation in a New Media Age," in: Letting Go? Sharing Historical Authority in a User-Generated World, ed. by: Bill Adair, Benjamin Filene, Laura Koloski (Philadelphia, PA: Pew Center for Arts & Heritage; Walnut Creek, PA: Distributed by Left Coast Press, 2011): 34-43. **(I will distribute this article via email and on Blackboard)**

3. "'Working' Then and Now: Studs Terkel's Book Interviews Resurface as Audio," NPR Weekend edition, September 25, 2016 (5 minute listen, includes transcript), https://www.npr.org/2016/09/25/494740720/working-then-and-now-studs-terkels-book-interviews-resurface-as-audio

4. "Teenage Telephone Operator Reveals Loneliness In Terkel's 'Working'," NPR, All Things Considered, September 27, 2016 (5 minute listen, includes transcript), https://www.npr.org/2016/09/27/495671371/teenage-telephone-operator-reveals-loneliness-in-terkels-working

5. Interview about dust storms in Oklahoma, Shafter FSA Camp, August 5, 1940, Charles L. Todd and Robert Sonkin Migrant Workers Collection (AFC 1985/001), Library of Congress (4:31 minutes) http://hdl.loc.gov/loc.afc/afcts.4120a1

Discussions on Slack (by February 8)

* Virtual field trip: This week, we'll take a trip to an online historical resource and discuss our experiences on Slack. I will distribute a list of optional websites for your review and will also provide you with discussion questions. You may also choose your own site or resource for your field trip.

* Discussion of readings/audio recordings on Slack.

Week 3: February 8-14

Oral History and Technology, part 1: The development of field recording and oral history from phonograph cylinders to digital audio and video recorders

How has technology shaped the development of field recording and oral history? What has been the impact of digital media technology on the practice and genre of oral history? How has digital technology affected the preservation and accessibility of analog recordings?

Please review (by February 15)
* My short presentation on oral history and technology, part 1 (link distributed via email, Slack, and Blackboard) ~ 10 minutes

1. Listen to: "Story Corps and Stetson Kennedy," *NPR Talk of the Nation*, May 23, 2005 (9 minutes, includes transcript), https://www.npr.org/transcripts/4663544

2. "Shove It Over" (vocals) performed by Zora Neale Hurston at Federal Music Project Office, Jacksonville, Florida, on June 18, 1939. Herbert Halpert 1939 Southern States Recording Expedition (AFC 1939/005) (2:47 minutes), https://www.loc.gov/item/flwpa000006/

3. "Throwback on a Comeback: The Last Cassette Tape Factory," Great Big Story Podcast (2016), You Tube (3:13 minutes): https://www.youtube.com/watch?v=IJ81-TMP4pI

4. Gerald Zahavi, "Notes from the Field: Digital History and Oral History," *Oral History and Digital Humanities*, ed. by Douglas Boyd and Mary Larson (New York: Palgrave Macmillan, 2014), pp. 119-132. **(I will distribute this article via email and on Blackboard)**

Please also take a look at:

5. Timeline of the recorded sound industry, National Recording Preservation Plan, Library of Congress, https://www.loc.gov/programs/national-recording-preservation-plan/tools-and-resources/history/timeline/

6. History of sound recording, Wikipedia, https://en.wikipedia.org/wiki/History_of_sound_recording

Discussions on Slack (small groups, by February 15)

* Stories and reflections about analog media

* Discussion of readings/audio and video recordings on Slack.

DUE (by February 15)
📝 **QUIZ 1**

DUE (by February 15)

* Please install your blog, write an "about" paragraph, and share a photo. I will provide you with detailed step-by-step guidelines for the installation of your blogs.

Week 4: February 15-21

Oral History and Technology, part 2: The development of field recording and oral history from phonograph cylinders to digital audio and video recorders

How has technology shaped the development of field recording and oral history? What has been the impact of digital media technology on the practice and genre of oral history? How has digital technology affected the preservation and accessibility of analog recordings?

Please review (by February 22)
* My short presentation on oral history and technology, part 2 (link distributed via email, Slack, and Blackboard) – ~ 10 minutes

1. How are vinyl records made? A look inside Oregon's first record pressing facility, The Oregonian, April 12, 2019, https://www.youtube.com/watch?v=Dbqzx0tUnPM

2. Doug Boyd, "Achieving the Promise of Oral History in a Digital Age," Oxford Handbook of Oral History, ed. by Donald Ritchie (Oxford: Oxford University Press: 2010), pp. 285-302. (Distributed in class.)

3. Passamaquoddy song of the Snake Dance, Jesse Walter Fewkes collection of Passamaquoddy cylinder recordings, recorded in Calais, Maine on March 15, 1890 by Jesse Walter Fewkes, Library of Congress, https://www.loc.gov/item/2015655575/

4. Personal Digital Archiving: An Introduction (New City Library, Aug 8, 2014), https://guides.rcls.org/personaldigitalarchiving

5. We'll also discuss a few personal digital archiving guidelines and toolkits, including:

* Digital Archiving Research Guide: https://guides.lib.umich.edu/c.php?g=992751
(This is one of the best and most recent guides on digital personal archiving from the University of Michigan Libraries based on the principles: Select; Gather; Organize; Backup; Maintain)

Discussions on Slack (by February 22)
* Personal digital archiving – how can we ensure that we don't lose our most valued and important files?

* Student-led discussion of readings/audio and video recordings on Slack.

* Blog post 1: Primary source analysis and discussion (I will provide you with a list of optional sources you can analyze and guidelines)

Week 5: February 22-28

Navigating the Internet & Discovering and Evaluating Online Sources

How do we find reliable primary and secondary sources online, including for our final project? How do you evaluate the reliability of online sources? What is metadata and how can we use it effectively for the discovery of materials? How do search engines work and how do they control our lives?

Please review (by March 1)
* My short presentation on navigating the Internet and discovering and evaluating online sources (link distributed via email, Slack, and Blackboard) – ~ 10 minutes

1. Evaluating Internet Resources, Georgetown University Library, https://www.library.georgetown.edu/tutorials/research-guides/evaluating-internet-content

2. How Google search works: https://www.google.com/search/howsearchworks/

3. Interview with Siva Vaidhyanathan (The Googlization of Everything), University of California Press Podcast, Feb. 17, 2011, available on Soundcloud (16:08 min), https://soundcloud.com/uc-press/podcast-interview-of-siva-vaidhyanathan-author-of-the-googlization-of-everything-available-now

4. Jason Steinhauer, Can an Oral History be Fake News? *Hindsights*, November 3, 2017, https://medium.com/hindsights/can-an-oral-history-be-fake-news-70864d5a10cf

5. "Technologies To Create Fake Audio And Video Are Quickly Evolving," NPR, April 2, 2018 (3 minute listen), https://www.npr.org/2018/04/02/598916380/technologies-to-create-fake-audio-and-video-are-quickly-evolving

DUE (by March 1)
📝 **QUIZ 2**

Discussions on Slack (by March 1)
* Student-led discussion of readings/audio and video recordings on Slack.

Week 6: March 1-7

Copyrights & Fair Use
Evaluating copyrights and fair use, locating online sources and artwork, including music and photographs, licensed under Creative Commons.

Please review (by March 8)

Presentation by guest speaker:

1. Aaron McCullough, Copyright Basics, George Mason University Publishing Group, March 7, 2018, https://publishing.gmu.edu/communication/copyright/copyright-basics/

2. "A brief history of why artists are no longer making a living making music," Ian Tamblyn, Roots Music Canada, March 14, 2019, https://www.rootsmusic.ca/2019/03/14/a-brief-history-of-why-artists-are-no-longer-making-a-living-making-music/

3. "Pioneering punk label Dischord Records put entire catalogue online free," Far Out, May 3, 2020, https://faroutmagazine.co.uk/dischord-records-punk-bandcamp-free/

DUE (by March 8)
📝 **QUIZ 3**

Discussions on Slack (by March 8)
* Exploring Creative Commons, the Internet Archive, Bandcamp and the Free Music Archive
* Student-led discussion of readings/audio and video recordings on Slack.

Week 7: March 8-14

Online Ethics: Privacy, informational self-determination, and the protection of culturally sensitive materials

What are the major ethical implications of doing oral history online, and how do the principles of informational self-determination and informed consent play out in an online environment? What are the major privacy issues in an online environment and how can we protect our own privacy? How can ethical stewardship of culturally sensitive materials be implemented in a digital environment? What are some guidelines for "documenting the now" and how are different projects implementing these guidelines?

Please review (by March 15)
* My short presentation on online ethics, privacy and the protection of culturally sensitive materials (link distributed via email, Slack, and Blackboard) – ~ 10 minutes

1. Troy Reeves, "What Do You Think You Own, or Legal/Ethical Concerns," in Oral History in the Digital Age, edited by Doug Boyd, Steve Cohen, Brad Rakerd, and Dean Rehberger. Washington, D.C.: Institute of Museum and Library Services, 2012, http://ohda.matrix.msu.edu/2012/06/what-do-you-think-you-own/

2. "How to Protect Your Digital Privacy," The New York Times, The Privacy Project, https://www.nytimes.com/guides/privacy-project/how-to-protect-your-digital-privacy

3. "Leaked Documents Reveal What TikTok Shares with Authorities — in the U.S.," The Intercept, August 10, 2020, https://theintercept.com/2020/08/10/blueleaks-tiktok-law-enforcement-privacy/

4. Ry Moran, "Indigenous people should decide on matters of access to archival information," International Journal of Circumpolar Health, 2016, https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4926096/

4. Mukurtu Archive, "About" page: http://www.mukurtuarchive.org/about

5. Documenting the Now, https://www.docnow.io/

6. Preserve the Baltimore Uprising Project, https://www.baltimoreuprising2015.org/

DUE (by March 15)
📝 **QUIZ 4**

Discussions on Slack (by March 15)
* Online privacy exercise and discussion
* Student-led discussion of readings/audio and video recordings on Slack.

Week 8: March 15-21

Online Access and Ethics: Accessibility and Digital Inequalities

During the ongoing COVID 19 crisis, as millions of people in the United States and around the world have stayed home to help with containing the virus, access to the internet has become an even more important lifeline to access work, education, groceries, health care, and social activities. At the same time, digital divides left millions of other people, often from marginalized and low-income communities, behind. This week, we will discuss inequalities of access to the internet on several levels, including digital divides exposed by the COVID 19 health and economic crisis. How do these divides impact access to education and knowledge, including in our own communities in Virginia, Maryland and Washington, DC? What strategies exist to address these divides and what can we do to increase accessibility to digital resources? We'll also discuss the long-standing struggle to increase accessibility for people with disabilities and special needs, many of whom were particularly impacted by the COVID 19 crisis.

Please review (by March 22)
* My short presentation on online access and ethics (link distributed via email, Slack, and Blackboard) – ~ 10 minutes

1. "A 'Covid Slide' Could Widen the Digital Divide for Students," Wired, August 7, 2020, https://www.wired.com/story/schools-digital-divide-remote-learning/

2. 'We're in another world': Coronavirus lays bare digital divide in rural Virginia," June 13, 2020, https://roanoke.com/news/local/were-in-another-world-coronavirus-lays-bare-digital-divide-in-rural-virginia/article_953a3621-5411-56b7-94c0-9c79b480252f.html

3. "Schools are some families' best hope for Internet access, but Virginia laws are getting in the way," Washington Post, May 26, 2020, https://www.washingtonpost.com/local/education/schools-are-some-families-best-hope-for-internet-access-but-virginia-laws-are-getting-in-the-way/2020/05/22/520cc46c-95f3-11ea-82b4-c8db161ff6e5_story.html

4. Stories of Web Users, W3C, Web Accessibility Initiative, https://www.w3.org/WAI/people-use-web/user-stories/

DUE (by March 22)
* Project proposal initial draft, including bibliography

Discussions on Slack (by March 22)
* Student-led discussion of readings/audio and video recordings on Slack.

🧰 Skills & tools exercise, option 1 (March 22)
* Install Zotero and export your draft bibliography
(Step-by-step instructions provided)

Week 9: March 22-28

Reading and recap week.

Week 10: March 29-April 4

Interviewing remotely and podcast production

While you may not do your own remote oral history interview as part of the coursework, there will be – most likely – situations where you will have to facilitate or participate in other types of remote interviews in in the near future, including in job interviews. So, this week, we'll go over a few general guidelines on remote interviewing, and you will have the opportunity to practice remote interviewing with your peers. We'll also discuss writing for podcasts and podcast production.

Please review (by April 5)
* My short presentation on remote interviewing (link distributed via email, Slack, and Blackboard) – ~ 10 minutes

*Interview with Roger Mellen, writing for podcasts: http://hist390-kh.org/podcast/writing-for-podcasts-interview-with-roger-mellen-part-1/

* Take a look at: StoryCorps Connect: https://storycorps.org/introducing-storycorps-connect-a-new-way-to-come-together-through-remote-conversations/

* 2-page summary: Oral History at a Distance: Conducting Remote Interviews Webinar, pdf downloadable from: https://www.oralhistory.org/2020/03/26/webinar-oral-history-at-a-distance-conducting-remote-interviews/

*Starting your Podcast: A Guide for Students, NPR, 2018:
https://www.npr.org/2018/11/15/662070097/starting-your-podcast-a-guide-for-students

* How to hook your podcast audience, NPR Training, March 27, 2017,
https://training.npr.org/2017/03/27/how-to-hook-your-podcast-audience/

* Radio audiences: More vocal than ever before, UNESCO Courier, January 2020,
https://en.unesco.org/courier/2020-1/radio-audiences-more-vocal-ever

📝 **DUE (by April 5)**
* Blog post 2: Podcast or online exhibition review and discussion (I will provide you with a list of optional podcasts or exhibitions you can analyze and guidelines)

DUE (by April 5)
* Project proposal peer review

Discussions on Slack (by April 5)
* Student-led discussion of readings and exercise experiences on Slack.

Week 11: April 5-11

Doing digital history in public, connecting with communities, part 1

What are the opportunities and challenges of doing public history in a digital environment? How can oral history be used most effectively in community engagement and collaborative projects?

Please review:

1. Hurricane Digital Memory Bank, http://hurricanearchive.org/

2. Sheila A. Brennan and T. Mills Kelly, Why Collecting History Online is Web 1.5, Center for History and New Media Case Study, March 2009, https://rrchnm.org/essay/why-collecting-history-online-is-web-1-5/

DUE (by April 12)
* Project proposal revision

Discussions on Slack (by April 12)
* Student-led discussion of readings/audio and video recordings on Slack.

Discussions on Slack (by April 12)
* Student-led discussion of readings/audio and video recordings on Slack.
*Small group discussions of project proposals

💼 **Skills & tools exercise, option 2**
* Embedding timed audio and video in your blogs

💼 **Skills & tools exercise, option 3**
* Doing and recording a remote interview in Zoom or StoryCorps Connect.

🧰 **Skills & tools exercise, option 4**
* Creating and adding closed captions and transcripts to audio and video recordings

🧰 **Skills & tools exercise, option 5**
* Audio editing in Audacity or Hindenburg exercise

🧰 **Skills & tools exercise, option 6**
* Video editing exercise

🧰 **Skills & tools exercise, option 7**
* Creating powerpoint slides with audio or video narration exercise

Week 12: April 12-18

Doing digital history in public, connecting with communities, part 2

What are the opportunities and challenges of doing public history in a digital environment? How can oral history be used most effectively in community engagement and collaborative projects?

Please review:

1. Jeff Manuel, Public history and public libraries: A natural affinity, National Council on Public History, April 28, 2015, https://ncph.org/history-at-work/public-history-and-public-libraries/

2. DIG DC: District of Columbia Public Library, https://www.dclibrary.org/digdc

3. Sharon Leon, "Complexity and Collaboration: Doing Public History in a Digital Environment," in The Oxford Handbook of Public History, edited by Paula Hamilton and James B. Gardner (Oxford University Press, 2017). (Distributed via email and on Blackboard)

Discussions on Slack (by April 19)
* Student-led discussion of readings/audio and video recordings on Slack.
* Progress reports (small group discussions)

Week 13: April 19-25

* Final project draft presentations

🧑‍🍳 🎈 **Virtual social gathering** 🎈 🧑‍🍳

Week 14: April 26-May 2

Last week of classes
Final project draft presentations & wrap-up

Final projects due: May 10, 2021, by midnight

Syllabus credits

This course's structure and assignments are inspired by and based on syllabi from other HIST 390 instructors, especially from Professors Mills Kelly, Abby Mullen, Mike O'Malley and Stephen Robertson, as well as from oral history courses taught by Linda Shopes, Rachel Gelfand, Dan Whitman, among others. Roy Rosenzweig's pioneering Clio Wired courses continue to be an inspiration for doing digital history, inside and outside the classroom. I thank my History 390 colleagues Abby Mullen, Mills Kelly & Stephen Robertson and Nate Sleeter as well as my Teaching Square colleagues Jennifer Ashley, Robin Ericson, Sanja Avramovic and the Stearns Center staff for inspiration and support for online teaching, and am grateful to Sharon Leon for generously sharing reading materials with me. Netiquette adapted from Rebecca Barrett-Fox.

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