



**Faculty of Arts  
Department of History  
Course Outline  
Winter 2023**

**HTST 493.10  
Intermediate Topics In History  
Public History in Practice**

**Instructor:** Christine Leppard, PhD she/her

**Email:** celeppar@ucalgary.ca

**Office Hours and Location/Method:** R 12:00-1:00p.m. from January 11 - March 2 or by appointment. Zoom: <https://ucalgary.zoom.us/j/6622787903>

**Class Room Location, Days and Times:** SB 105 TWRFS (Block Week) 3 – 7 January. 9:00-17:00.

**Course Delivery:** In person

**Description**

This BLOCK WEEK course provides an overview of the theory and practice of public history in such spaces as museums, historic sites, national parks, heritage events, and also digitally. In-depth examination will be paid to projects happening in the Calgary community, and students will hear from numerous practicing public historians about their mediums and methods. Topics will include participatory practices and audience engagement, curatorial authority & co-creation, decolonization, preservation and material culture, digital history, heritage events, and naming, re-naming, and commemoration. Students will also be acquainted with the professional opportunities for historians available outside of academia.

**Learning Outcomes**

- Understand what public history is, its origins and growth
- Understand some of the avenues for practicing public history
- Critically assess public history practices and projects
- Think critically about the issues and challenges facing public historians
- Gain first-hand experience practicing public history methods
- Gain experience communicating ideas with and giving feedback to peers in small-group settings

## Reading Material

Outlined below in the Schedules. Links and articles will be posted to D2L.

## Assessment

Method	Due Date	Weight
Social Media Show & Tell (Group Project)	3 Jan	10%
Participation	3-7 Jan.	20%
Interpretive Program (Group (Project)	7 Jan	35%
Historic Site Interpretation Project	26 Feb.	35%

## Grading Policies

All grades are awarded as letter grades. Letter grades will be calculated as percentages. For calculation purposes, assume your letter grade to sit at the midpoint of the departmental grading range, listed on page 7, below. Students are expected to complete all assignments. Deadlines are firm. A half-letter will be deducted from your grade for every day your assignment is late. Requests for extensions should be submitted to the course instructor before the assignment due date. Grading grievances should be discussed directly with the instructor at least **no sooner than** 24-hours after the grade has been received.

## Course Policies

- Students must complete all assignments to receive a passing grade in the course.
- Deadlines are firm. A half grade will be deducted for un-excused late submissions.
- Projects will be submitted electronically on D2L.

## Details on Methods of Assessment

On the first day of class, students will be divided into small groups with whom they will work for two assignments due and presented during Block Week: Social Media Show & Tell, and Interpretive Program:

### *Social Media Show & Tell (Presented in Class on 3 Jan)*

Each group will work collaboratively to find a public history social media post that resonates with them. Groups will show their selection to the class, and then orally present their analysis. Grades will be assessed on how the following questions are answered:

- (i) Who is the primary audience for this post?
- (ii) What is the message?

- (iii) What makes it effective?

Written analysis to be submitted after presentation.

### ***Interpretive Program (Presented and submitted in class on 7 Jan)***

Your group will design a public history interpretive program and present it to the class on 7 Jan. The assignment will be assessed on the group's ability to design a creative program that meets the needs of your selected audience. Groups will select from either a corporate or K-12 school audience, and then develop a program that answers the following questions:

- (i) What are the learning and experience outcomes of the program?
- (ii) What are the main elements of the program?
- (iii) How would it be delivered?
- (iv) What resources would you need?
- (v) How does it meet the needs of your audience?
- (vi) How does it meet the mission and mandate of your organization?

Outputs will vary based on the program idea (for example: a scavenger hunt output might include a script; a museum kit might include an artifact list with information on the artifacts.)

### ***Participation***

Grading will be assessed on your overall preparation for and participation in class, including your engagement with guest speakers. Contributions to class discussion will be assessed based on quality and quantity of the contributions.

### ***Historic Site Interpretation Project (Due 26 Feb)***

In this project, you will select one historic site and re-interpret it in two mediums – as a walking tour stop and as an interpretive plaque. The deliverable for this assignment includes three parts:

- (i) **Annotated Bibliography:** this is where you showcase your use of the historical method. Where did you find the information that informed your analysis? A Minimum of 6 sources must be included.
- (ii) **Walking Tour Stop:** imagine that your historic site is one stop on a walking tour. Your job is to interpret the site in a way that is meaningful for the audience taking your tour. To prepare an effective script, you must know who your core audience is, what their interests are, and what the overall theme of your tour is, in addition to knowing the history of your site including critical and controversial components of the story. Script length should be tantamount to no more than 5 minutes of oral presentation, or roughly 2 double spaced pages.
- (iii) **Interpretive Plaque:** Write a 200 word interpretive panel about the historic site. This assignment will be assessed based on the clarity of your themes, analysis, and writing style.

This assignment will be assessed on your ability to tailor your content to your selected audience, as well as on the clarity of your themes, clarity of communication, and the quality of your

argument and research.

### **Academic Integrity Statement**

Two of the assignments for this class are group-based projects that are due during Block Week. Class time will be provided for groups to collaborate. Groups may determine if additional work needs to be done together or alone to meet the parameters and due date of the assignment.

### **Learning Technologies Requirements**

There is a D2L site for this course that contains relevant class resources and materials. In order to successfully engage in learning experiences in this class, students will need reliable access to the following technology: internet access and a computer, tablet, or other device to access D2L. Office hours will be conducted online, and students will need a microphone (built into device or separate).

### **Inclusiveness, Accommodation, Privacy, and Conduct**

I am committed to creating an inclusive learning environment for all registered students. If you have conditions or circumstances that require a formal accommodation, be sure to register with Student Accessibility Services as soon as possible. Such circumstances may include disability or illness whether temporary or permanent, visible or invisible. If you face circumstances that require an informal accommodation or adjustment, such as the need to occasionally bring a child to class or the preference to be referred to by a different name or pronoun than the Registrar uses, please contact the instructor by email or during office hours.

To protect the privacy of others, students may not record in any format any activity that occurs within the classroom or online. As outlined in the University Calendar, permission to sound-record lectures will only be given to students registered with Student Accessibility Services.

Part of creating an inclusive learning environment involves respecting your classmates. In meeting any university's mandate of encouraging free and open inquiry, we will occasionally discuss topics about which you might be uncomfortable or have a set viewpoint. In such situations, it is essential that we understand that others have different experiences and perspectives, and that listening respectfully to and showing tolerance toward opposing viewpoints is part of the process of emerging as active, engaged citizens.

### **Schedule**

Date	Time	Topic	Reading	Guest Lecturer
3 Jan.	a.m.	i. Course Introduction	Bethanee Bemis, "Mirror, Mirror for Us All: Disney Theme Parks and the Collective Memory of the American National	N/A

		ii. What is public history and why should we care? Audience Engagement & the Experience Economy iii. Group formation; Social Media Show & Tell Work time.	Narrative,” The Public Historian 42:1 (February 2020), 54-79.  Colleen Dilenschneider, “In Museums We Trust. Here’s How Much,” 6 March 2019 <a href="https://www.colleendilen.com/2019/03/06/in-museums-we-trust-heres-how-much-data-update/">https://www.colleendilen.com/2019/03/06/in-museums-we-trust-heres-how-much-data-update/</a>	
	p.m.	i. Designing programs for Education and Community Groups. ii. Design Thinking iii. Social Media Show & Tell Presentations		Austin Lang, Manager, Youth Education Programs & Chrissy Begus, Community Program Specialist,
4. Jan	a.m.	iv. National histories and Collective Memory v. Parks Canada i. Writing Interpretive Panels	<a href="#">Parks Canada, Framework for History and Commemoration: National Historic Sites System Plan 2019</a>	Will Pratt, PhD Historian, Parks Canada
	p.m.	i. Built Heritage ii. Naming, Renaming & Commemoration iii. Group Work	<a href="#">Inventory of Evaluated Historic Resources</a>	Josh Traptow, CEO, Heritage Calgary
5 Jan.	a.m.	ii. Decolonization & Shared Authority iii. Calgary Stampede Elbow River Camp	Amy Lonetree, “Missed Opportunities: Reflections on the NMAI,” The American Indian Quarterly (30:3&4): 2006, 632-645.  <a href="#">Stephanie Joe, “The Story Behind Elbow River Camp,” Avenue Magazine (14 June 2019).</a>  <a href="#">Active History, “History Slam Podcast Episode 70: First Nations, Calgary Stampede, and the 1923 Raid on City Hall.”</a>	Matt Hiltermann, Historian, Métis Nation of Alberta – Region 3
	p.m.	i. Collecting History: Artifacts & Archives	<a href="#">Cailynn Klingbeil, “The Forgotten Calgary, Now Mapped,” The Sprawl (Jan 11, 2020)</a>	Kevin Allen, Calgary Gay History Project

6 Jan.	a.m.	i. Museums in Service of Society i. Exhibit Development & Community Co-Creation	Nina Simon, <i>The Art of Relevance, Part I</i> . Read online at: <a href="http://www.artofrelevance.org/read-online/">http://www.artofrelevance.org/read-online/</a>  <a href="#">Erin B. Cole, "I have to Write the Labels."</a>	
	p.m.	i. SAM Centre ii. Stampede & Public History	Max Foran, <i>Icon, Brand, Myth</i> , (Edmonton: AU Press, 2008), ch. 1 <a href="https://www.aupress.ca/books/120142-icon-brand-myth/">https://www.aupress.ca/books/120142-icon-brand-myth/</a>	Cassandra Cummings, Historical Specialist, Calgary Stampede
7 Jan	p.m.	ii. History and Pop Culture iii. Group work	Ayesha Clough, <a href="#">Howdy, I'm John Ware Animated Storybook</a>	Rob Thompson, PhD, Historian, Army University Press
	p.m.	iii. Digital History iv. Project Presentations	<a href="#">Shaun Hunter, "A Literary Map of Calgary"</a>	

There is no Registrar-scheduled final exam.

## THE FOLLOWING INFORMATION APPEARS ON ALL DEPARTMENT OF HISTORY COURSE OUTLINES

### Departmental Grading System

The following percentage-to-letter grade conversion scheme is used in all Canadian Studies, History, and Latin American Studies courses, except for HTST 200. See the university grading system in the calendar: <https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html>.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding performance
85-89	A	4.00	Excellent performance
80-84	A-	3.70	Approaching excellent performance
77-79	B+	3.30	Exceeding good performance
73-76	B	3.00	Good performance
70-72	B-	2.70	Approaching good performance
67-69	C+	2.30	Exceeding satisfactory performance
63-66	C	2.00	Satisfactory performance
60-62	C-	1.70	Approaching satisfactory performance.
56-59	D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
50-55	D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
0-49	F	0	Failure. Did not meet course requirements.

**Please Note:** Students are expected to reach the grade range to receive that letter grade (ie. to receive an A- a student will have earned an 80 or 3.7 in the course). Assume that there will be no rounding up unless a faculty member announces otherwise.

### Writing

All written assignments and written exam responses are assessed partly on writing skills. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. Research papers must be properly documented according to the format described in [The History Student's Handbook](#).

### Academic Misconduct

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For more information, please see the University of Calgary [Student Academic Misconduct Policy](#) documents, and visit the [Academic Integrity Website](#).

## **Plagiarism**

Plagiarism occurs when students submit or present the ideas and/or writing of others as if they were their own or when they submit their own work to two different classes. Please see [The History Student's Handbook](#) for more details, but to summarize, plagiarism may take several forms:

- Failing to cite sources properly
- Submitting borrowed, purchased, and/or ghostwritten papers
- Submitting one's own work for more than one course without the permission of the instructor(s) involved
- Extensive paraphrasing of one or a few sources, even when referenced properly, unless the essay is a critical analysis of those works

Plagiarism is a serious academic offence, and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Art's associate deans of students who will apply the penalties specified in [the university calendar](#).

## **Academic Accommodation**

It is the student's responsibility to request academic accommodations according to the [Student Accommodations policy](#). Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students who require an accommodation in relation to their coursework based on a protected ground other than Disability should communicate this need in writing to their Instructor.

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [Student Accessibility Services](#).

## **Research Ethics**

Students are advised that any research with human participants – including any interviewing (even with friends and family), opinion polling, or unobtrusive observation – must have the approval of the [Conjoint Faculties Research Ethics Board](#) or the [Conjoint Health Research Ethics Board](#). In completing course requirements, students must not undertake any human subjects research without discussing their plans with the instructor, to determine if ethics approval is required. Some courses will include assignments that involve conducting research with human participants; in these cases, the instructor will have applied for and received ethics approval for the course assignment. The instructor will discuss the ethical requirements for the assignment with the students.

## **Instructor Intellectual Property**

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **Copyright Legislation**

All students are required to read the University of Calgary policy on [Acceptable Use of Material Protected by Copyright](#) and requirements of [the Copyright Act](#) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under [the Non-Academic Misconduct Policy](#).

### **Copyright of Educational Materials**

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. Therefore, instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. No copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print course pack from the University of Calgary bookstore or consult books on reserve at the library. Please see the [University of Calgary copyright page](#).

### **Freedom of Information and Protection of Privacy**

Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard.

## **MEDIA RECORDING IN LEARNING ENVIRONMENTS**

### **Media Recording for Study Purposes (Students)**

Students who wish to audio record lectures for personal study purposes need to follow the guidelines outlined in [Section E.6 of the University Calendar](#). Unless the audio recording of lectures is part of a student accessibility requirement, permission must be sought by the course instructor to audio record lectures.

### **Media recording for lesson capture**

The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Recordings will be posted on D2L for student use and will normally be deleted at the end of term. Students are responsible for turning off their camera and/or microphone if they do not wish to be recorded.

### **Media recording for assessment of student learning**

The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and

will not be shared or used for any other purpose. The recording will be destroyed as specified by [retention rule 2000.01](#) “Examinations and Student Assignments.”

### **Media recording for self-assessment of teaching practices**

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. The recording will be destroyed as specified by [retention rule 98.0011](#) “Draft Documents & Working Materials.”

### **Sexual Violence Policy**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary’s sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see [the sexual and gender-based violence policy](#).

### **Other Useful Information**

Please see the Registrar’s [Course Outline Student Support and Resources](#) page for information on:

- Wellness and Mental Health
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students’ Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk
- Campus Security 220-5333

**Department of History Twitter [@ucalgaryhist](#)**

*Updated November 2022*