

*TFs need to revise this syllabus to match their specific academic calendars.*

# History Dialogues Project Syllabus - Spring/Summer 2021

**Instructor:**

[Name]

[Email]

[Phone/WhatsApp, if needed]

## Introduction

Most history courses expect students to learn pre-existing historical narratives. Many students, however, do not see themselves or their communities reflected in these narratives, or in the historians that tell them. The History Dialogues Project (HDP), a 2-part research methods course, aims to equip you with the tools and support you need to carry out your own historical research projects and share the narratives that you create with the wider world, thereby initiating dialogues within the global classroom and beyond. This learning happens within a network of partner institutions around the globe, meaning you are constantly exchanging ideas, insights, and new knowledge with colleagues near and far.

To lend some coherence to the diverse set of questions and projects that emerge from the HDP, you are expected to connect your research questions to the overarching theme of border-crossing and (im)mobilities. This shared research theme provides common ground for exchanges, collaborations, and constructive feedback among learners working in very different local contexts.

By the end of the program, you will have designed and implemented your own research project from start to finish. You will share this work on the HD website in a format of your choice (research paper, blog post, podcast...) and in an oral presentation at the culminating HD conference, before an audience of peers, course staff, and interested members of the public.

## Requirements

- Access to a print or e-book copy of *Catching Stories: A Practical Guide to Oral History and What is History Now?* (E-book access provided by Princeton University via Canvas.) All other readings are open-access.
- Regular internet access at bandwidths capable of streaming video lectures.
- Access to a computer with word processing software, webcam, microphone, and speakers/headphones.
- Smartphone with recording capabilities, or a dedicated audio recorder.
- An email account that you check regularly.
- A Canvas account (to be provided by Princeton University).

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## Schedule

HD takes place over 2 semesters: spring and summer. The spring is devoted to a lecture-based course on oral history and research methods. The summer is a research seminar that will support you as you carry out fieldwork and create your research projects.

### Spring semester: Oral History & Research Methods

#### Learner Tasks:

- **Lectures:** Lectures (1 per week) should be viewed before your Discussion Group meets.
  - [Handout for learning from lectures](#)
- **History Dialogues with Professors Schenck and Adelman:** These brief (10-15 minute) conversations between Professors Adelman and Schenck offer additional reflections and perspectives on the work of historians and should also be viewed before Discussion Groups meet.
- **Readings:** Short readings (20-40 pages/week) should be completed before your Discussion Group meets.
- **Weekly Assignments:** Each week, you will complete a short assignment that you submit for feedback.
  - Response papers are the most common form of weekly assignment. They are 200-300 word reflections responding to each week's guiding questions. You should include three inputs in each response: the assigned readings, the weekly lecture, and the weekly History Dialogue with Prof. Adelman. These responses are a chance to develop good historical writing practices such as integrating quotes and citing sources.
    - [Handout for writing effective response papers](#)
    - [Response paper rubric](#)
- **Discussion Group:** Discussion Groups meet (online or in-person) once per week to address some of the big questions posed by the course. These groups may meet via Zoom with groups from other institutions that are participating synchronously in the course.

Week	Topic	Assignments
1 (Feb. 1-7)	Introduction, orientation	<ul style="list-style-type: none"><li>● Watch: "Introduction to History Dialogues"</li><li>● Share: 100-150 word post in the discussion forum; 50-100 word response to at least 1 other post</li><li>● Submit: Consent and release forms</li><li>● Attend discussion session</li></ul>
2 (Feb. 8-14)	What is history? What is the work of an historian? What is the relationship between the past and the present?	<ul style="list-style-type: none"><li>● Watch: "What is History?" and "History Dialogue with Prof. Adelman: Session 1."</li><li>● Read: Evans, "Prologue: What Is History--Now?," and Fernández-Armesto, "Epilogue: What is History Now?" in <i>What Is History Now?</i>, ed. David Cannadine (Houndmills, New York: Palgrave MacMillan, 2002).</li><li>● Write: Reading response</li></ul>

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		<ul style="list-style-type: none"> <li>● Attend discussion session</li> </ul>
3 (Feb. 15-21)	<p>What are the different global historical methods? What are global history's challenges? What is social history?</p>	<ul style="list-style-type: none"> <li>● Watch: "Global History and Social History" and "History Dialogue with Prof. Adelman: Session 2."</li> <li>● Read: Adelman, "<a href="#">What is Global History Now?</a>" and Serge Gruzinski, "<a href="#">How to be a Global Historian.</a>"</li> <li>● Write: Reading response</li> <li>● Attend discussion session</li> </ul>
4 (Feb. 22-28)	<p>What is oral history? Why engage in oral history projects? What do we need to consider during the interview process? Are oral and written sources different? If so, how?</p>	<ul style="list-style-type: none"> <li>● Watch: "Oral History" and "History Dialogue with Prof. Adelman: Session 3."</li> <li>● Read: Sacks, "Why Do Oral History?" and Mould, "Interviewing" in <i>Catching Stories: A Practical Guide to Oral History</i>, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009).</li> <li>● Write: Reading response</li> <li>● Attend discussion session</li> </ul>
5 (March 1-7)	<p>What is an archive? What is "archival thinking," as described by Weld? Do historians analyze oral sources differently? If so, how?</p>	<ul style="list-style-type: none"> <li>● Watch: "Archival History" and "History Dialogue with Prof. Adelman: Session 4."</li> <li>● Read: "<a href="#">Using Archives: A Guide to Effective Research</a>" and "<a href="#">Q&amp;A with Kirsten Weld</a>"</li> <li>● Assignment: Explore the HD Coronavirus Archive. Select 4 categories, and upload a source to each one. Label and annotate your uploads following the Archive Guide.</li> <li>● Attend discussion session</li> </ul>
6 March 8-14  March 8th	<p>Guest lecture (using digital archival collections)</p> <p>Fernando Acosta-Rodriguez, Librarian for Latin American, Iberian and Latino Studies, Princeton University Library</p>	<ul style="list-style-type: none"> <li>● Prepare: Before the guest lecture, do the readings the guest lecturer will send out before. Brainstorm at least 3 questions or ideas you'd like to discuss with the lecturer.</li> <li>● Attend discussion session on Zoom at 9.00am EST</li> </ul>
WEEK 7: SPRING BREAK		
8 (March 22-28)	<p>What must one consider before starting an oral history project? What are important research steps to keep in mind?</p>	<ul style="list-style-type: none"> <li>● Watch: "How to Structure the Research Process" and "History Dialogue with Prof. Adelman: Session 5."</li> <li>● Read: Paschen, "Planning an Oral History Project" in <i>Catching Stories: A Practical Guide to Oral History</i>, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009).</li> <li>● Write: Reading response</li> <li>● Attend discussion session</li> </ul>
9 (March 29-April 4)	<p>What are the ethical concerns in connection with oral history research? How do we keep interviewee and interviewer safe? What is plagiarism? How does it concern our projects?</p>	<ul style="list-style-type: none"> <li>● Watch: "Oral History, Research Consent, Do No Harm, Plagiarism, and Copyright" and "History Dialogue with Prof. Adelman: Session 6"</li> <li>● Read: Sacks, "Ethics and Politics in Oral History Research," Mould, "Legal Issues," and DeBlasio, "Transcribing Oral History" in <i>Catching Stories: A Practical Guide to Oral History</i>,</li> </ul>

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	<p>What is copyright? How does it concern our projects? What decisions have to be made prior to transcribing oral histories?</p>	<p>ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009).</p> <ul style="list-style-type: none"> <li>● Assignment: Conduct a short (15-20 minute) oral history interview about the pandemic with someone in your community. This could be a family member, friend, colleague, or stranger. You can find some sample questions here. Record the interview, transcribe it, and archive it in the HD Coronavirus Archive, following the Archive Guide.</li> <li>● Attend discussion session</li> </ul>
<p>10 (April 5-11)</p>	<p>What is the difference between a primary and secondary source? Can you think of a source that could be both primary and secondary? Where can we go to look for sources?</p>	<ul style="list-style-type: none"> <li>● Watch: "Getting Started: Where and How to Look for Sources" and "History Dialogue with Prof. Adelman: Session 8"</li> <li>● Read: "<a href="#">Primary Sources</a>" and "<a href="#">Secondary Sources</a>"</li> <li>● Assignment: Find at least one secondary source that interests you, such as a book chapter or journal article (the source should be short enough that you can read it in a reasonable amount of time). You might choose something related to your ideas for a research project, or to the themes raised by the course (oral history, research ethics, archives, global history, border-crossing, etc.). Write a short summary and reflection about your chosen source (300 words). What parts do you find compelling or less compelling? What questions does it raise for you? Post your response to the shared annotated bibliography.</li> <li>● Attend discussion session</li> </ul>
<p>11 (April 12-18)</p>	<p>How does Paschen suggest we archive oral history sources? What are the benefits and challenges of writing a research diary? Why is it important to back up data in several locations and how can we do so safely?</p>	<ul style="list-style-type: none"> <li>● Watch: "Keeping Organized"</li> <li>● Read: Paschen, "Archiving Oral History," in <i>Catching Stories: A Practical Guide to Oral History</i>, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009) and <a href="#">Pat Thomson, "What did I do?"</a></li> <li>● Write: Reading response</li> <li>● Attend discussion session</li> </ul>
<p>12 (April 19-25)</p>	<p>What is storytelling and why is it political? How can storytelling be powerful? What are some of the ways in which stories can impact on our lives? What does the concept of the 'empathy wall' mean and how can we use that in relating to others through stories?</p>	<ul style="list-style-type: none"> <li>● Watch: "The Politics of Storytelling," "History Dialogue with Prof. Adelman: AP 1, Session 10.1," and "History Dialogue with Prof. Adelman, Session 10.2"</li> <li>● Read: "<a href="#">Hannah Arendt: Section 4.3 Action, Narrative, and Remembrance</a>," in <i>Stanford Encyclopedia of Philosophy</i>, DeBlasio, "Sharing Oral History," in <i>Catching Stories: A Practical Guide to Oral History</i>, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009), and Saponara, "<a href="#">Scaling the Empathy Wall</a>"</li> <li>● Write: Reading response</li> <li>● Attend discussion session</li> </ul>
<p>13 (April 26-May 2)</p>	<p>Guest lecture (Digital Ethnography)</p> <p>Jeffrey Himpele, <i>Director</i>, VizE Lab for Ethnographic Data</p>	<ul style="list-style-type: none"> <li>● Prepare: Before the guest lecture, do the readings the guest lecturer will send out before. Brainstorm at least 3 questions or ideas you'd like to discuss with the lecturer.</li> <li>● discussion session on Zoom at 9.00am EST</li> </ul>

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April 26th	Visualization, Princeton University	
14 (May 3-9)	Research workshop part I	<ul style="list-style-type: none"><li>● Research workshop part I:<ul style="list-style-type: none"><li>○ Defining a research theme</li><li>○ Formulating a research question</li><li>○ Research journal</li><li>○ Planning the collection of sources and creating a filing system</li></ul></li></ul>
15 (May 10-16)	Research workshop part II	<ul style="list-style-type: none"><li>● Assignment: Record a 2-3 minute presentation about your research topic and share to the class discussion board. Watch/listen to and comment on at least 1 other presentation.</li><li>● Research workshop part II:<ul style="list-style-type: none"><li>○ Mapping out the research project</li><li>○ Mock interview</li><li>○ Discussion of mini research presentations</li></ul></li></ul>

## Summer/long vacation: Independent Research Seminar

### Learner Tasks:

- **Progress Reports or Check-Ins:** Every other week: update on research progress. You can choose whether to write up your progress reports (some find this is a helpful part of their own research and reflection) or meet with your Teaching Fellow to check-in via “office hours.” The below resources will be helpful.
  - [Handout on writing progress reports](#)
  - [Handout on transcribing oral history interviews](#)
  - [Transcription template](#)
- **Checkpoints:** To help keep on track and ensure you receive ample feedback, you are required to submit the following checkpoint assignments over the course of the Independent Research Seminar.
  - **Prospectus:** The prospectus should be a 1-2 page description of the final project. It should outline the expected outcome (research paper, website, graphic, etc.); the question(s) the learner will address in the project; and a tentative thesis statement. The prospectus should integrate concrete pieces of evidence from interviews, other primary sources (if applicable), and secondary sources. As with the progress reports, you and your Teaching Fellow can decide if the prospectus will be a written document or a conversation.
  - **Draft of final project:** You must submit a draft of their final projects.
- **Final Projects:** You will produce 2 final outcomes for the course.
  - **Final Project for HD Website:** The scope and form of the project is determined in conversation with the Teaching Fellow. Final projects might be traditional research papers, websites, podcasts, creative projects, etc. You should expect to publish their work on the HD website unless their research is too sensitive for this to be safe, or you do not wish to publish your work. In those cases, you can submit your project to the course staff only.

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- [Final project roadmap](#) (includes template for the website)
- [Handout on crafting thesis statements](#)
- [Handout on citing sources and avoiding plagiarism](#)
- o **Final Oral Presentation:** You will give a 10-minute oral presentation of your work to an audience of peers and others, as determined by course staff. This will take place during a conference at the end of the course, with learners from all of the partner institutions presenting together.
  - [Handout on preparing an oral presentation](#)

Week	Topic	Assignments
1	Fieldwork	No assignments due; independent research
2	Fieldwork	<ul style="list-style-type: none"> <li>● Progress report or office hours check-in</li> </ul>
3	Fieldwork	No assignments due; independent research
4	Fieldwork	<ul style="list-style-type: none"> <li>● Progress report or office hours check-in</li> </ul>
5	Fieldwork	No assignments due; independent research
6	Fieldwork	<ul style="list-style-type: none"> <li>● Progress report or office hours check-in</li> </ul>
WEEK 7: BREAK		
8	Writing Up	<ul style="list-style-type: none"> <li>● Prospectus for final project or office hours check-in</li> </ul>
9	Writing Up	No assignments due; writing up final projects
10	Writing Up	No assignments due; writing up final projects
11	Writing Up	<ul style="list-style-type: none"> <li>● Draft of final project</li> </ul>
12	Writing Up	No assignments due; revising final project
13	Writing Up	No assignments due; revising final project [Optional] Practice oral presentations
14	History Dialogues	<ul style="list-style-type: none"> <li>● Submit final project to website (or following alternative individual arrangements)</li> <li>● Comment on 3 other projects on the website</li> </ul>
15	History Dialogues	<ul style="list-style-type: none"> <li>● Final conference</li> <li>● Deliver oral presentation at conference</li> <li>● Attend at least 1 additional conference session</li> </ul>

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### **Academic Integrity**

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section 14.3 (Academic Misconduct) in the Student Handbook.

### **Attendance**

Attendance at all classes is a crucial part of the education offered by Bard College Berlin. To account for minor circumstances, two absences from twice-per-week courses or the equivalent (e.g. one absence from a once-per-week course) should not affect the participation grade or require documentation. Missing more than two classes without providing appropriate documentation will reduce the course grade. Similar considerations apply for late arrivals.

Bard College Berlin does not offer credit for any course in which a student has missed more than 30% of classes, regardless of the reasons for the absences, whether excused or unexcused.

The full Bard College Berlin attendance policy can be found in the Student Handbook, Section 2.8.

SPECIAL CONSIDERATIONS FOR SPRING 2021: Some students might need to begin the semester remotely due to travel restrictions caused by the pandemic. In addition, all students and instructors must refrain from in-person attendance if they are feeling ill. Instructors should make efforts to offer alternatives to in-person attendance where needed, including remote participation or asynchronous options.

### **Policy on Late Submission of Papers**

Essays that are up to 24 hours late can be downgraded up to one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline. Thereafter, the student will receive a failing grade for the assignment. Grades and comments will be returned to students in a timely fashion. Students are also entitled to make an appointment to discuss essay assignments and feedback during instructors' office hours.

Students receive mid- and end-of-semester grades for their seminar work. Students are entitled to make an appointment with an instructor to discuss seminar participation, or may be asked to meet with the instructor at any stage in the semester regarding class progress.