

Approval Chart for Curriculum Changes

A = Approve I = Information Item¹ R = Advise & Respond²

Course Number HIST 301 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

New course.

Circle the number that corresponds to the requested change. Degree plan changes are on the second page.

		COUNCIL ³						
		Dept./School	College Academic	Deans	TEC	UGEC	UVAC	GRAD
Change to a Course								Provost
								President
1.	Title (description unchanged)	A	A	A		I		I
2.	Description (not affecting content)	A	A	A		I		I
3.	Course term(s)	A	I	A		I		I
4.	Content (substantive change)	A	A	A		I		A
5.	Number of hours (lecture, lab, contact)	A	A	A		A		A
6.	Course number within the hundred	A	A	I		I		I
7.	Course number beyond the hundred	A	A	A		A		A
8.	Prerequisites	A	A	A		I		I
9.	Course fee(s)	A	--	A		--		A
10.	From U to G or G to U	A	A	A		A		A
11.	Cross list with another department; U or G level	A	A	A		A		A
12.	Department of record	A	A	A		A		A
13.	Open or close a course	A	A	A		A		A
14.	New course — See website for application and process. This change includes combining or splitting a course(s).	A	A	A		A		A

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Note: When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

	Change to a Degree Plan	Dept./School	College Academic	Deans	COUNCIL ¹			Provost	Faculty	President	Board of Trustees	
					Undergraduate	Undergraduate	Graduate					
1.	University Requirements — Change in approved course content ⁶	A	A	A	A			A	--	A	--	
2.	University Requirements — Add or drop a required course from the University Requirements chart ⁶	A	A	A	A			A	A	A	--	
3.	University Requirements — Add or drop a course from a menu within the University Requirements ⁶	A	--	--	A			A	--	A	--	
4.	University Requirements — Change hours within a menu on the University Requirements chart ⁶	A	A	A	A			A	A	A	--	
5.	Major — Revision of major ^{4,5}	A	A	A	A			A	--	A	--	
6.	Major — Adopt or change admission requirements	A	A	A	A			A	--	A	--	
7.	Major — Add ^{4,5}	A	A	A	A			A	A	A	I	
8.	Major — Discontinue (proposed by the department or college)	A	A	A	A			A	A	A	I	
9.	Major — Discontinue (proposed by the Provost)	See below.										
10.	GPA — Revise major or cumulative requirement	A	A	A	A			A	A	A	--	
11.	Minor — Revise course selection	A	A	A	I			I	--	I	--	
12.	Minor — Add	A	A	A	A			A	--	A	--	
13.	Minor — Discontinue (proposed by the department or college)	A	A	A	A			A	--	A	--	
14.	Minor — Discontinue (proposed by the Provost)	See below.										
15.	Degree — Add	A	A	A	A			A	A	A	I	
16.	Degree — Discontinue (proposed by the department or college)	A	A	A	A			A	A	A	I	
17.	Degree — Discontinue (proposed by the Provost)	See below.										
18.	Any change to a graduate degree program	A	A	A	A			A	--	A	--	

	Provost-Proposed Change	Provost	Department	Dean	COUNCIL ¹			Faculty	President	Board of Trustees
					Undergraduate	Undergraduate	Graduate			
1.	Major/Graduate Program — Discontinue (proposed by the Provost)	A	R	R	A			A	A	I
2.	Minor — Discontinue (proposed by the Provost)	A	R	R	A	A		--	A	--
3.	Degree — Discontinue (proposed by the Provost)	A	R	R	A	A		A	A	I

A

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COUNCIL ³										
	Change to the Catalog Information	Dept./School	College Academic	Deans	UGEC	UUAC	GRAD	Provost	Faculty	President
1.	General requirements for graduation including course requirements that are common to all majors for all degrees ⁷	--	--	--	A			A	A	A
2.	Admission requirements	--	--	--	A			A	A	A
3.	Policies governing academic probation and suspension	--	--	--	A			A	A	A
4.	Requirements for graduating with honors	--	--	--	A			A	A	A
5.	Other academic policy changes	--	--	--	A			A	--	A

¹ Councils may request additional information about "Information" items. These items are approved as "Consent Agenda."

² The Dean and Department should respond to the Provost's recommendation to close a program in writing. Advise & Respond (R) requires that the voting body should receive the written responses at least one week prior to the vote.

³ All courses that meet University Requirements for general education must go through UGEC. Courses or degrees offered only to students seeking teacher certification must go through the Teacher Education Council. All undergraduate changes must go before the UUAC. All graduate degree plan changes must go through the Graduate Council.

⁴ A minimum of 30 hours is required for a major. A maximum is specified for each degree (e.g., BA, BS). The university minimum for elective hours is 6, unless the requirements of external accrediting bodies make it impossible.

⁵ Program or course changes that apply to any major that includes Teacher Certification will be reviewed by the college, the Teacher Education Council (TEC), and then the UUAC.

⁶ Courses that satisfy ACU's University Requirements (General Education) will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

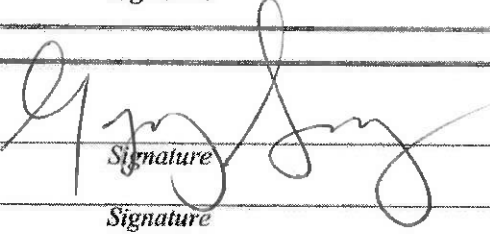
⁷ The UUAC approved the clarification that "general requirements for graduation" means the enumerated items in the "General Requirements for Bachelor's Degrees" section of the catalog.

Revised 3-8-17

Curriculum/Catalog Changes Signature Page

Department/School Chair(s)	
 Signature	<u>7 January 2020</u> Approval date
_____ Signature	_____ Approval date

College Academic Council(s)	
 Signature	<u>2-21-2020</u> Approval date
_____ Signature	_____ Approval date

Dean(s)	
 Signature	<u>2/26/2020</u> Approval date
_____ Signature	_____ Approval date

Teacher Education Council	
_____ Chair's signature	_____ Approval date

General Education Council	
_____ Chair's signature	_____ Approval date

Undergraduate Academic Council	
_____ Chair's signature	_____ Approval date

Graduate Council	
_____ Chair's signature	_____ Approval date

Provost	
_____ Signature	_____ Approval date

Faculty	
_____ Chair of faculty senate	_____ Approval date

President	
_____ Signature	_____ Approval date

Application for a New Course HIST 301 Public History Internship

Course ID (<i>Subject and Number</i>)	HIST 301
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I. Systems and Catalog Information Complete each item.

1	Course Developer	Kelly Elliott, Beth Purcell
2	Course Instructor	Kelly Elliott, Tracy Shilcutt, Ron Morgan
3	Course Title	Public History Internship
4	Course Abbreviation for Banner if title is more than 30 characters	
5	College	College of Arts and Sciences
6	Department or School	History and Global Studies
7	Number of Credit Hours	3
8a.	Number of contact hours – lecture	Online course, no face to face contact
8b.	Number of contact hours – lab/activity	50 hours required for internship
9	Is the course for a fixed or variable number of credit hours?	fixed
10	Explanation for variable credit	
11	Is the course repeatable for additional credit?	no
12	Maximum total number of credit hours a student can earn for this course	3
13	What type of course is this? (Select one option. Please see Schedule Type definitions on Page C.)	☐ Traditional lecture ☐ Traditional lab ☐ Traditional lecture/lab ☒ Experiential Learning ☐ Seminar ☐ Studio ☐ Thesis ☐ Dissertation

14	Number of faculty workload hours	1
15	Grade Mode	☒ Standard ☐ Credit/No Credit (undergrad only)
16	Maximum Enrollment	12
17	Catalog Description (50 words or less)	A practicum course designed to provide a real-world experience of partnering with an institution of public history or the arts such as a museum, archives, a historic site or library, with emphasis on preparing students for careers in public and professional history.
18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Instructor Approval
19	List any corequisites (these <i>must</i> be taken at the same time; note that a single requirement cannot be both a prerequisite <i>and</i> a corequisite)	
20	If the course is cross-listed, specify the Course ID(s)	
21	Does this course require any additional student course fees?	☒ No ☐ Yes If yes, attach a completed "Request to Add or Change Course Fees" form. Describe in section IV-8.
22a	Will the course be offered in fall terms?	☐ No ☒ Yes If yes: all, even, or odd years? All
22b	Will the course be offered in spring terms?	☐ No ☒ Yes If yes: all, even, or odd years? All

22c	Will the course be offered in summer terms?	☐ No ☒ Yes If yes: all, even, or odd years? All
23	First semester this course will be offered under new Course ID. <i>May not be earlier than the coming fall semester.</i>	We had planned to offer this in Summer 2020; if this is not possible, we will have to sub for a couple of specific students in the summer and then begin the course in Fall 2020.
24	Is this course required for a degree/s?	☐ No ☒ Yes Please note that History and Global Studies will be submitting revised degree plans in Fall 2020, to take effect in catalog year 2020-21. We would like to get the course on the catalog now so that a couple of specific students can take it this summer.
25	Should the addition of this course be retroactively applied to the degree plan it supports? <i>This is rare, and rationale should explain compelling extenuating circumstances.</i>	☒ No ☐ Yes If yes, provide rationale:
26	Has this course been offered as a Special Topics course? <i>New courses are not required to be taught as Special Topics courses prior to approval.</i>	☒ No ☐ Yes If yes, provide course ID, term, and enrollment:
27	List any courses in which the content overlaps the proposed course. (Course ID and Name) <i>Attach a statement from the instructor/dept chair of the existing course justifying the new offering in Section IV-D.</i>	

II. Curriculum

- A. Explain effect on degree plans. If the addition of the course alters degree requirements, submit a separate Approval Chart for Curriculum Change to update the degree plan.

Degree plan changes will be submitted in Fall 2020.

- B. Justify the addition of this course to the current curriculum, explaining the gap it meets.

Previously, our history capstone HIST 459 listed an internship as a pre/co-requisite to the course. We have become aware of the fact that, first of all, we are not allowed to list a pre/co-requisite, and, secondly, this requirement has been both impractical and unenforceable. We believe that the only way to ensure students complete an appropriate internship with comparable professional levels of experience and comparable numbers of hours worked is to create an Internship course. Further, the readings, field notes, and responses required by this course will promote more intentional reflection and consideration of future career paths than an internship would supply alone.

III. Course Design

A. Audience and Course Goal

1. Describe the intended audience, including prerequisite skills. And 2. State the overarching course goals in performance terms.

HIST 301 is intended for History and Public History majors, and is an option for History and Social Studies Teaching majors. We've created the course partly in response to the overwhelming interest incoming students continue to express in career paths in public history: museums, archives, national parks, presidential libraries, and the like. This course will equip all of our history students, whether they do go on to museum/archival careers, or focus instead on teaching at secondary or higher education levels, or do something else that utilizes the critical thinking, research, and writing/speaking skills they gain in this degree, to bring hands-on experience in public history with them as they graduate. This firsthand experience will give practical expression to their coursework, and make them stronger candidates for jobs and grad programs. It will bring the students into engagement with the "stuff" of history—they'll have their hands in the primary sources, preserving and conserving them, thinking about how to make them accessible to the public, and considering how and why narratives are created. This experience will round out their history education and ensure they receive instruction and perspectives from public history professionals beyond our department. The inclusion of this course also should help to assuage concerns students (and especially, sometimes, their parents) have about the employability of our humanities degree. Its concrete nature and clear career path outcome will be reassuring to those with such concerns.

B. Student Learning Outcomes and Measurements

Describe, personally engage in, and critique the basic processes of public history work, including at least three of the following: conservation/preservation, exhibit design, education design, public relations/ad campaign work, and fundraising/leadership structure in museums, archives, and/or historical libraries	Internship hours (minimum 50) and reflections on this work in field notes
Research and reflect on possible career paths in the field of public history	Oral history interview with public history professional and reflection on interview
Examine and explain the role that digital humanities and issues of digital access play in public history and memory	Reading responses

Recognize and critique the process of historical narrative creation in public memory settings (i.e. in museums, public memorials, canons, and historiography).	Reading responses
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3. Text and Resources

Give the full publication information of the textbook/s and other required resources and outside readings. *Museum Basics* by Timothy Ambrose and Crispin Paine (2013) (students should purchase a copy of this text)

Articles/chapters available on Canvas:

“The Critical Museum Visitor” by Margaret Lindauer in *New Museum Theory and Practice* (2008)

“Digital Storytelling in Museums: Observations and Best Practices” by Bruce Wyman in *Curator* (2011)

“Five Ways Museums Can Increase Empathy in the World” Elif M. Gokcigdem 2017

“Between Memory and Oblivion: Concentration Camps in German Memory” Claudia Koontz in *Commemorations: The Politics of National Identity* (ed. John Gillis, Princeton: Princeton University Press, 1994): 258-280

“Using the Local to Tell a Global Story: How the Peabody Essex Museum Became a World Class Museum” Peggy Levitt *Museum and Society* 2016

“‘To Kill a King?’ Interpreting the Execution of a Monarch” Amanda Shamoon in *Challenging History in the Museum: International Perspectives* 2014

“The Ethics of Doing Nothing” Jonathan Ashley-Smith, *Journal of the Institute of Conservation* Feb 2018

“Curiosity, Wonder, and Museum Education” Suninn Yun, *Journal of the Philosophy of Education* 2018

“Practice Makes ‘Museum People’” Inkeri Hakamies, *Museum and Society* July 2017

IV. Supporting Documentation

Required of all applications	
1	Approval Chart for Curriculum Changes. Degree plan changes to be proposed Fall 2020. We have a couple of individual students who have requested this course for summer 2020.
2	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
3	Instructional Design — The syllabus must be reviewed by the Adams Center. Attach

	a copy of the Adams Center letter.
4	Library — Submit new course application and syllabus to the Library dean's office. Attach the Library's memo.
Attach if applicable	
5	Content Overlap — Include one document for each course you listed in Section I-27. Attach statement from instructor/dept chair of existing course justifying the new offering.
6	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
7	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
8	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
9	Justification — Attach any documents to which you refer in Section II-B.

HIST 301: Public History Internship

Dr. Kelly R. Elliott
Office: Hardin Admin 324C
Email: kelly.elliott@acu.edu
Cell phone: 501.593.0611
Office Hours: TR 8-9, 11-1 and by appointment

Summer 2020
Online course
3 credit hours

Course Description: Public History Internship is a practicum course designed to provide General History and Public History students with a real-world experience of partnering as an intern with an institution of public history or arts such as a museum, an archives, a historic site or library, or a historical association. The centerpiece of the course is the internship itself, which requires students to work a minimum of 50 hours under the supervision of the partner institution in order to complete an agreed-upon project or set of tasks. By prior agreement, each internship will expose the student to practical skills, decisions, and hands-on experiences reflecting the culture and values of the partner institution, and give the student the opportunity to work closely with an archival or museum professional, thus providing insight into future career pathways and opportunities and equipping the student with additional skills and experience. Such internships will help students compete for jobs and graduate programs in museum studies, archives and archival management, library science, and/or further graduate education in academic history. Throughout the internship, students will keep a field notes journal and build a portfolio of work, allowing for self-conscious reflection on the internship experience and preparing students to apply to future jobs or degree programs.

The course is offered online in Fall, Spring, and Summer semesters, with the intent that students will enroll in the course concurrently with their time in the internship. The online format allows students to choose internship opportunities outside of Abilene if they desire.

Beyond the internship itself, assigned course readings and reading responses, with feedback from the professor, will guide the student to think through the philosophy and practice of public history and memory, considering the role that institutions such as museums, archives, historical libraries, monuments, memorials, public art, and commemorative holidays play in shaping public perception of the past and in crafting narratives of identity, belonging, and inclusion in communities of the present.

Additionally, students will conduct and transcribe an oral history interview with a museum or archival professional, and then reflect on what they have learned from the interview with regards to career path, future education, and vocation.

Purpose of this course: To buttress students' academic coursework with pragmatic, firsthand experience of working within the world of public history, with an eye to strengthening the resumes of graduates, broadening students' exposure to multiple views and institutional cultures, and preparing history graduates to successfully pursue further education or employment in the discipline of history as archivists, museum curators and educators, preservationists, and related professions.

Academic Goals/Student Competencies: This is a required course for all HIST BA students, including General History and Public History track students.

Learning Outcomes & Competencies

Competency	Measurement
<i>Students will successfully</i>	<i>... through the following exercises.</i>
Describe, personally engage in, and critique the basic processes of public history work, including at least three of the following: conservation/preservation, exhibit design, education design, public relations/ad campaign work, and fundraising/leadership structure in museums, archives, and/or historical libraries	Internship hours (minimum 50) and reflections on this work in field notes
Research and reflect on possible career paths in the field of public history	Oral history interview with public history professional and reflection on interview
Examine and explain the role that digital humanities and issues of digital access play in public history and memory	Reading responses
Recognize and critique the process of historical narrative creation in public memory settings (i.e. in museums, public memorials, canons, and historiography).	Reading responses

Prerequisites and expectations: HIST 301 is REQUIRED for HIST majors, and it is an option for History teaching and Social Studies Teaching majors. Students from outside the History and Global Studies department may only take the course with the permission of the instructor and department chair. Prerequisites are the completion of *at least* nine hours of 100-299 history, including HIST 201, and with none of the nine hours being transfer or AP credit hours. It is further recommended, but not required, that students should already have completed HIST 353 Historical Methods before doing the internship.

Student interns are responsible for securing an internship with an institution that meets the basic requirements outlined by the Department of History and Global Studies. See these guidelines, together with a list of possible institutions, on Canvas. First and foremost, students should represent ACU and the Department of History and Global Studies well by the way that they conduct themselves as interns at partnering institutions. Our program's continued partnership with many of these museums and archives is dependent upon the perceived professionalism and competence of our students. The Internship Letter of Agreement protects all parties involved: the student intern, the partnering institution, and the Department of History and Global Studies. Be timely and conscientious in completing this agreement and carrying it out, and if problems arise, the Department will provide support and aid in resolving them, or, in extreme cases, in

terminating the internship. Student interns should complete tasks agreed upon in the Letter of Agreement, and work a minimum of 50 hours for the partnering institution.

Read all assigned texts and submit thoughtful, thorough responses on time. Conduct and transcribe your interview with a public history professional in a timely and professional manner.

Mission Statements: The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world. ACU's College of Arts and Sciences mission is to educate students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education. The ACU Department of History and Global Studies seeks to examine the experiences of humankind, stimulate thought concerning historic ideas, movements, and institutions, and promote ethical standards in keeping with the Christian faith.

Christian Perspective: This course is taught from a perspective of Christian faith. Student interns should bear in mind that most professional public history institutions do not adopt an explicit faith perspective. Students are responsible for securing their own positions and should select institutions that they feel comfortable with representing, while conducting themselves with grace and respect in any environment.

Required texts:

Museum Basics by Timothy Ambrose and Crispin Paine (2013) (students should purchase a copy of this text)

Articles/chapters available on Canvas:

"The Critical Museum Visitor" by Margaret Lindauer in *New Museum Theory and Practice* (2008)

"Digital Storytelling in Museums: Observations and Best Practices" by Bruce Wyman in *Curator* (2011)

"Five Ways Museums Can Increase Empathy in the World" Elif M. Gokcigdem 2017

"Between Memory and Oblivion: Concentration Camps in German Memory" Claudia Koontz in *Commemorations: The Politics of National Identity* (ed. John Gillis, Princeton: Princeton University Press, 1994): 258-280

"Using the Local to Tell a Global Story: How the Peabody Essex Museum Became a World Class Museum" Peggy Levitt

Museum and Society 2016

"'To Kill a King?' Interpreting the Execution of a Monarch" Amanda Shamoon in *Challenging History in the Museum: International Perspectives* 2014

"The Ethics of Doing Nothing" Jonathan Ashley-Smith, *Journal of the Institute of Conservation* Feb 2018

"Curiosity, Wonder, and Museum Education" Suninn Yun, *Journal of the Philosophy of Education* 2018

"Practice Makes 'Museum People'" Inkeri Hakamies, *Museum and Society* July 2017

Additionally, students will explore several museum and commemorative site websites, which will also be linked on Canvas, and will include:

The International Slavery Museum, Liverpool, UK
The Apartheid Museum, Johannesburg, South Africa
The National Memorial for Peace and Justice, Montgomery, Alabama
The Museum of the American Revolution, Philadelphia, PA

The syllabus schedule and/or assignments may be altered at any time, according to the professor's discretion, and with due notice to students.

Assignments and Pass/Fail Assessment:

Internship Letter of Agreement. A basic mockup of this document will be provided in Canvas; the student intern and the partnering institution supervisor will work together to modify the job description, tasks/activities to be completed, and hours to be worked (50 minimum required) to reflect the specific internship context. The Letter of Agreement must be completed and submitted to the professor by the end of Week Two.

Internship hours. Each intern will complete at least 50 hours of work, and will complete the assigned tasks and activities agreed to in the Letter of Agreement. Interns may not cease work in the middle of a project, but should negotiate appropriate tasks with the supervisor to meet the 50 hours requirement. **Note that students who do not complete the Letter of Agreement and/or do not complete the 50 hours work requirement cannot receive a Pass for the course.**

Field notes journal. In the field notes journal (specific entries described in the Course Schedule, below) student interns will describe the work that they are doing at the host institution, explain how that work supports the broader mission and goals of the host institution, and reflect upon the experience, considering how the institution functions to serve or educate the public, the challenges the institution faces, and the information the intern is receiving about possible future career options. Entries will consider questions like:

What tasks did I complete today? What skills did those tasks require? Have I learned anything new? What am I learning about my own preferences and abilities? What have I learned about my own calling and vocation?

What kind of curatorial or narrative choices did I/the institution make? Do I agree with the story being told here? Whose voices are being amplified? Why is it important that this story be told/preserved/recorded?

How do visitors experience this institution? What kinds of conversations does this institution take part in, in the public forum?

How does this institution function from a business perspective? Where does funding come from? Who are the leaders and what roles do they play? What differences can I discern between publicly funded and private institutions based on my internship?

What does this institution do really well? How could this institution improve?

Compare the internship institution to a different museum or archives we've examined in the class. How are they similar and different? What do you like about each? What unique challenges does each face?

Readings and Reading Responses. Students will write reflective responses to 5 assigned readings. Prompts will be provided on Canvas.

Oral History Interview/Interview Transcription. Each student will conduct an oral history interview with a professional in the field of public history. This person may be the student's supervisor or another co-worker at the internship institution, but may also be a different professional (particularly if the internship supervisor's role/job doesn't align well with the student's career interests.) This interview should be recorded and transcribed, and the student should obtain a signed release form (form provided on Canvas) to establish the interviewee's willing participation in the oral history. Detailed instructions about the process and procedures of oral history will be provided on Canvas.

The oral history exercise aims to give the student the opportunity to think through a possible career pathway with a professional in the field, providing space to consider vocation, future education or training, work-life balance, and related questions. A list of suggested questions will be available on Canvas, but you should tailor these to the specific individual you are interviewing.

No extra credit is offered in this course. If you have a problem with completing the work, please contact the professor immediately!

Course Policies:

The most important policy of this course is that the student intern must fulfill the requirements of the internship as outlined in the Internship Letter of Agreement. **Any student who does not submit a signed Letter of Agreement, or who does not complete the minimum 50 hours of work, or leaves agreed-upon tasks incomplete, will not receive a passing grade.**

Academic Integrity: Presenting someone else's work as your own, whether intentionally or not, is plagiarism. Plagiarism includes, but is not limited to, the following:

- Intentional or unintentional failure to give credit to sources used in a work in an attempt to present the work as one's own.

- Submitting for credit in whole or in part the work of others.

- Submission of paper(s) or project(s) obtained from any source, such as a research service or a club paper file, as one's own.

Plagiarism will result in a zero on the assignment and/or an F in the course. See the full university policy on plagiarism at <http://www.acu.edu/campusoffices/provost>).

Students with disabilities should provide proper documentation through Student Disability Services. SDS assists students with disabilities in obtaining appropriate academic accommodations.

As a professor, one of my responsibilities is to help create a safe learning environment on our campus. I also have a mandatory reporting responsibility related to my role as a professor. It is my goal that you feel able to share information related to your life experiences in classroom discussions, in your written work, and in our one-on-one meetings. I will seek to keep the information you share private to the greatest extent possible. When I am not able to keep your information confidential, I will only share it with responsible administrators on campus who can provide you with services and resources. I am required to share with the Title IX Coordinator information regarding sexual misconduct or harassment, dating or domestic violence or stalking that you report to me. If you would prefer to share information in a confidential setting, I encourage you to speak with someone in the [ACU Counseling Center](#). All of your options are available for review by clicking on the link to ACU's [policy](#).

Course schedule:

Remember that this course is offered in Fall, Spring, and Summer semesters and is designed to run roughly concurrently with the student's internship. As such, this schedule provides a basic guideline to how the class will proceed, but students should assume some flexibility/movement in these dates depending on the requirements of the internship.

Week One

If you have not already secured an internship, spend your time this week nailing that down! A list of suggested institutions, and general guidelines for what types of institutions are appropriate, is available on Canvas.

Due by Friday, 5pm, to Canvas: Field notes journal entry 1: What careers are you interested in? What goals and hopes do you have for your internship? What do you hope to learn and achieve as you complete the internship and internship course?

Week Two

Read: *Museum Basics*, 1-22; "The Critical Museum Visitor" by Margaret Lindauer in *New Museum Theory and Practice* (2008)

Due by Friday, 5pm, signed and scanned to Canvas or submitted in person to professor:
Internship Letter of Agreement; **Reading Response 1**

Week Three

Read: *Museum Basics*, 23-54; "Five Ways Museums Can Increase Empathy in the World" Elif M. Gokcigdem 2017

Note – *internship working hours should begin this week at the latest!*

Due by Friday, 5pm, to Canvas: Field notes journal entry 2: First impressions of the institutional culture and practices of internship institution, tasks undertaken this week

Week Four

Read: *Museum Basics*, 55-71; "'To Kill a King?' Interpreting the Execution of a Monarch" Amanda Shamoon in *Challenging History in the Museum: International Perspectives* 2014

Due by Friday to Canvas: Field notes journal entry 3: description of and reflection on tasks for the week; Reading Response 2

Week Five

Read: *Museum Basics*, 72-98; "Curiosity, Wonder, and Museum Education" Suninn Yun, *Journal of the Philosophy of Education* 2018

Due by Friday to Canvas: Field notes journal entry 4: education work and policies at the internship institution. Ask questions and do research at your institution about how the institution seeks to educate the public. Which staff members are dedicated to this? What programs are in place? What kinds of audiences do they serve? What are they doing in this area that is effective? What could be improved? Could you see yourself working in an Education Director role at this institution or a similar one?

Week Six

Read: *Museum Basics*, 99-116; "Digital Storytelling in Museums: Observations and Best Practices" by Bruce Wyman in *Curator* (2011)

Due by Friday to Canvas: Field notes journal entry 5: description/reflection on tasks this week; Reading Response 3

Week Seven

Read: *Museum Basics*, 117-135; "Between Memory and Oblivion: Concentration Camps in German Memory" Claudia Koontz in *Commemorations: The Politics of National Identity* (ed. John Gillis, Princeton: Princeton University Press, 1994): 258-280

Due by Friday to Canvas: Field notes journal entry 6: Business. How does your internship institution function in terms of leadership, staffing structures, and funding? What keeps this institution afloat? Are they government funded, or do they have to do fund-raising? Are leaders appointed, or hired by a Board? What is the institution doing in terms of structure and leadership that is effective? What could be improved? Can you see yourself working in a Director or Board member role?

Week Eight

Read: *Museum Basics*, 136-170; *OHA* guidelines to guide your preparation to conduct your oral history interview

Due by Friday to Canvas: Field notes journal entry 7: description/reflection on tasks this week; Reading Response 4

Week Nine

Read: "Using the Local to Tell a Global Story: How the Peabody Essex Museum Became a World Class Museum" Peggy Levitt, *Museum and Society* 2016

If you have not already done so, you should locate and secure assent this week to conduct your oral history with the person you would like to interview. Prepare your list of questions and submit them to Canvas for feedback from the professor. Obtain and practice with your recording equipment. And give or email the release form to your interviewee for their signature in advance of the interview.

Due by Friday to Canvas: Oral history interview questions list

Week Ten

Read: *Museum Basics*, 171-210; “The Ethics of Doing Nothing” Jonathan Ashley-Smith, *Journal of the Institute of Conservation* Feb 2018

Due by Friday to Canvas: Field notes journal entry 8: Public Relations and advertising. How does your internship institution keep their name in front of the public? What staff/people work on ad campaigns, PR, and communications? How does the institution secure the awareness and support of the public? What does your institution do well in terms of PR/advertising? What could be improved?

Week Eleven

Read: *Museum Basics*, 211-248; “Practice Makes ‘Museum People’” Inkeri Hakamies, *Museum and Society* July 2017

Due by Friday to Canvas: Field notes journal entry 9: description/reflection on tasks this week

Week Twelve

Read: *Museum Basics*, 249-288; museum websites for ISM, Apartheid Museum, and the National Memorial for Peace and Justice

Due by Friday to Canvas: **Reading Response 5**

Week Thirteen

No reading this week.

Due by Friday to google doc (linked in Canvas): Completed oral history, including audio file recording, transcription, and signed release form.

Week Fourteen

Read: *Museum Basics*, 289-336

Due by Friday to Canvas: Field notes journal entry 10: Reflection on oral history interview.

What did you learn from your oral history interview? What surprised you? What aligned with your expectations? What new information did you glean about this person’s career and education path? How has this conversation shaped your own sense of vocation—would you like to be in a job similar to this? Why or why not? Given your present career plans, what next steps do you think you need to take?

Week Fifteen

Read: *Museum Basics* 337-440

Due by Friday to Canvas: Internship assessment form. This form should be completed by the intern and the internship institution supervisor together. The form is available on Canvas.

Note that, because of its practicum nature, there is no formal final exam for this course.

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: January 9, 2020
TO: Dr. Kelly Elliott
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for HIST 301 – Public History Internship

After reviewing the course application and syllabus, the library can adequately support the proposed course. Please contact Melinda Isbell at mgil2a@acu.edu if there are other resources required in the future in support of the course. Thank you for letting us review the course application.

Dr. Kelly R. Elliott
Hardin Admin 324C
Kelly.elliott@acu.edu
(501)593.0611

Jan 6, 2020

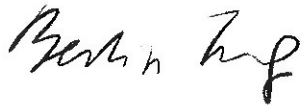
Re: Review of 301

Dear Dr. Elliott,

Thank you for submitting application for the course *HIST301: Public History Internship*. I have reviewed it based on the ACU New Course Application Guidelines. I find the syllabus to be meeting all requirements, except you may need to add the Title IX policy which the university now requires. Please check here for sample text: <https://tinyurl.com/acusyllabus>

There is no need to submit the syllabus to the Adams Center for further review. Please note that this letter is not meant to be a final approval in the course application process. Your department chair and members of the council may have questions or comments of their own.

If you have any questions, please feel free to let me know. Please also let me know if we can be of any help in the design and facilitation of this course.

A handwritten signature in black ink, appearing to read "Bernice Huff". The signature is fluid and cursive, with the first name "Bernice" and the last name "Huff" clearly distinguishable.

Director of Instructional Design, Adams Center