

HIST 30060

Making History

School of Historical and Philosophical Studies
University of Melbourne
Semester 2 / 2020

SUBJECT GUIDE



Welcome to the History capstone for 2020. The subject has two main components—one is a historical research project, involving the use of primary sources of some kind, on a topic of your choice but relating to the themes of your chosen research workshop (see below). Lectures and tutorials, meanwhile, are concerned with the past, present and future of the discipline of History.

For many of you this will be your last academic unit of History. It is thus appropriate that it gives you an opportunity to focus on History in the world as well as History in the academy. For that reason, we encourage you to think about the *form* and *medium* of your research project – how it will communicate and to whom.

For those of you going on to further study of History (honours, masters, etc.) the subject provides a good basis for progression—including some explicit consideration of the current state of the discipline, of questions of theory and method, the chance of hands on experience of archival research, and an introduction to digital history. Within this broad framework you will find topics and spaces to develop your own interests and skills.

The architecture of the subject and its timetabling is a little different from most subjects you will have done to date. You will note for example that in some weeks (10 and 11) you have no classes! The whole subject is more self-directed than a regular undergraduate subject and will require you to chart a direction and follow a project through to completion – embrace that freedom.

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SUBJECT STRUCTURE

SCHEDULE

<i>Week 1</i>	Friday 7 August 10:00AM–4:00PM Opening Conference	
<i>Week 2</i>	Thursday 13 August	Research Workshop (either 2:15-4:15 or 4:15-6:15)
<i>Week 3</i>	Thursday 20 August	Lecture: 12pm Tutorial: as per your timetable
<i>Week 4</i>	Thursday 27 August	Lecture: 12pm Tutorial: as per timetable
<i>Week 5</i>	Thursday 3 September	Research Workshop (either 2:15-4:15 or 4:15-6:15)
<i>Week 6</i>	Thursday 10 September	Lecture: 12pm Tutorial: as per timetable
<i>Week 7</i>	Thursday 17 September	Research Workshop (either 2:15-4:15 or 4:15-6:15)
<i>Week 8</i>	Thursday 24 September	Lecture: 12pm Tutorial: as per timetable
<i>Week 9</i>	Thursday 1 October	Research Workshop (either 2:15-4:15 or 4:15-6:15)
<i>Non-teaching week</i>	No classes	
<i>Week 10</i>	No classes	Wednesday 14 October: <i>Research Project due</i>
<i>Week 11</i>	No classes	
<i>Week 12</i>	Friday 30 October 10:00AM–3:00PM Closing Conference	
<i>Exam period</i>		Tuesday 10 November: <i>Journal assessment due</i>

These are the component parts of the subject:

WEEK 1 OPENING CONFERENCE

This exciting launch into our subject will take place on **FRIDAY 7 AUGUST** from 10am to 4pm. It will introduce you to some of themes of the subject and the journey ahead. It takes the form of an academic conference with a range of speakers and time for questions and discussion.

Due to the exigencies of the COVID-19 pandemic, we will not be running the conference on Campus, but instead have put together a combination of live and pre-recorded online presentations, supplemented with a suite of other options that you can engage with through the afternoon.

PROGRAM FOR THE OPENING CONFERENCE

SYNCHRONOUS VIA ZOOM

10:00am-10:30am	SESSION 1: Welcome and Introduction
10:30am-11:00am	SESSION 2: Students and projects from Making History 2019 <i>Students to access these presentations via Canvas, and then re-join the Zoom meeting at 11 a.m. There are 6 short videos as well as some links to online projects. You will have time to look at 4 of them, and then can look at the others later.</i>
11:00am-11:15am	SESSION 3: Devising a topic for historical research <i>Dr Anh Nguyen (Live)</i>
11:15am-11:30am	Short Break
11.30am-12:15pm	SESSION 4: Introduction to the Four Research Workshop Streams
12:15pm-12:30pm	Questions
12.30pm-1:00pm	Lunch Break
1.00pm-2:00pm	SESSION 5: Archives Orientation Public Record Office Victoria <i>Sebastian Gurciullo & Jack Martin</i> <i>Katie Wood from UMA will also be available to take questions</i>

IN YOUR OWN TIME: SUGGESTED TIMETABLE FOR WATCHING THE
PRE-RECORDED SEGMENTS IN THE AFTERNOON

2:00pm-2:20pm	<p><u>Communicating History</u> Academic historians communicate the results of their research through peer reviewed journals and scholarly books. But they also increasingly want to use other means to communicate historical insights and stories and to try to engage a public vastly larger than that which reads most academic studies. Speakers discuss different presentation media.</p> <p>Dr Una McIlvenna (writing for the public) Prof. Andy May (podcasts)</p>
2:20-4:00	<p>Library & Archival Orientations</p> <ul style="list-style-type: none">• University Library (Ashley Sutherland)• University of Melbourne Archives (Katie Wood)• Melbourne Museum (Deb Tout-Smith)• Find & Connect Project (Dr Cate O'Neill)

RESEARCH WORKSHOPS

Every student will take part in **ONE** two-hour *Research Workshop* (these are listed on the university timetable as *Seminars*) every two or three weeks (so just four meetings for the semester, in **WEEKS 2, 5, 7, 9**—the Thursdays of 13 August, 3 September, 17 September, 1 October).

There are four research workshop streams to choose from. At the end of the Opening Conference you will be invited to submit your ranked preferences (1 to 4) for the workshops via a Qualtrics web link, and will be assigned a Workshop by Monday 10 August.

Workshop 1	Storytelling (Thursday 2:15)
Workshop 2	Who Do You Think You Are? (Thursday 4:15)
Workshop 3	Gender, Sexuality & Age (Thursday 2:15)
Workshop 4	People, Place and Community (Thursday 4:15)

1) STORYTELLING—COORDINATED BY DR JULIA HURST

2:15-4:15 Thursday

What do we hear when we listen to a story? What tools do we need to listen carefully?

Indigenous Storytelling is connected to memory and oral history. For Indigenous people in Australia, Storytelling has become a site of decolonisation and a process of speaking back to settler-colonial history-making since the emergence of Aboriginal history in the 1970s. Indigenous Storytelling is, therefore, more than just about telling a story.

Clashing with narratives of ‘truth’ and discovery of Australia, Indigenous Storytelling links the deep past to life experience and family history of Aboriginal people whose sovereignty has never been ceded. Storytelling can connect Aboriginal Elders to young people, place, language, history and spirituality, and connects the past to the present.

Aboriginal Storytelling is complex, dynamic and political. In Australia it rests on a legacy of silence and is often negotiated, partial, and incomplete. As such, contemporary Storytelling practices have become a tool of Aboriginal survival and resurgence that is deeply entangled with settler and colonial history.

Historian Richard Broome has written that writing history is an on-going conversation.¹ To talk and to listen might assume an informal or less rigorous historical methodology and undertaking of knowledge transfer that is closely connected to criticism of Aboriginal history making and Storytelling. As Sto:lo woman Joanne Archibald of the Lower Fraser River of British Columbia asserts, however, the seriousness and importance of ‘work’ involved

¹ Broome, R., 2014. Doing aboriginal history. *Agora*, 49(2), p 48.

in Storytelling should not be entered into lightly. Following her seven principles of ‘storywork’ including respect, responsibility, reverence, reciprocity, holism, interrelatedness and synergy,² students in this workshop will be invited to enter into the entanglement of Indigenous Storytelling. Accessing histories from diverse platforms including digitised collections of newspapers, oral histories, arts and media platforms, you will interrogate how Aboriginal histories can begin to be known. An example of a research project might include analysing previously recorded digitised oral histories, biographies, film or performance or perhaps the ongoing ethical implications of Storytelling. It might include a self-reflexive research project on your own historical knowing or standpoint or developing your own Storytelling methodology for a project in the future (post-Covid-19).

2) WHO DO YOU THINK YOU ARE?—COORDINATED BY DR CATHERINE KOVESI

4:15-6:15 Thursday

This workshop takes the premise of the popular television series and asks you to interrogate and produce a project in the genre of Life-Writing; an umbrella term which includes biography, autobiography, autofiction, diaries and letters, memoirs, digital life-writing, ego- and social media, blogs, portraiture, photography, and many more. You will be introduced to some its techniques, sources, and pitfalls, in order to produce your own personal or family life-writing project. The workshop interrogates the differences between the disciplines of genealogy, biography, memoir, oral history and memory, and the uses of the archive in uncovering the familial and the personal. If History might be considered ‘social memory’, what might our own personal memories and familial stories contribute to our understanding of self? How does one tease apart critically family folklore and oral accounts from the archival and contextual historical sources? How might treasured or even incidental objects, images, oral fragments, memoirs, and digital records be utilised in crafting a Life story? Throughout you will be challenged to interrogate how we know ‘who we are’.

3) GENDER, SEXUALITY & AGE—COORDINATED BY DR CARLA PASCOE LEAHY

2:15-4:15 Thursday

All human societies have contained sizeable proportions of women, children and people with diverse sexualities and fluid gender identities, but their histories were neglected until relatively recently. From the 1970s feminist historians began rewriting history to foreground women’s contributions and experiences. The LGBTQI+ rights movement encouraged historians to consider diverse expressions of gender and sexuality across time. In more recent decades, historians of children and youth have highlighted the

² Archibald, J.A., 2008. *Indigenous storywork: Educating the heart, mind, body, and spirit*. UBC press. xi.

perspectives of young people in the past. But special challenges attend these subfields of history. What does it mean to use gender, sexuality and/or age as a category of historical analysis, and how does this change the way we view the past? How can we uncover the opinions, emotions and experiences of women, children and LGBTQI+ people when they may have left scant traces on the historical record? How can we understand the agency of such groups living in societies in which they were often structurally oppressed or disadvantaged?

This workshop will provide you with the tools to work on a topic relating to histories of women, children or LGBTQI+ groups. We will discuss key theoretical debates as to how we can analyse gender, sexuality and age in the past. We will engage with secondary literature on how we can understand ‘voice’ and ‘agency’ when researching historical women, children and LGBTQI+ groups. And we will explore the methodological challenges of uncovering historical sources that illuminate the experiences of marginalised groups. With an emphasis on primary sources available online, we will work particularly with personal sources – such as oral histories, letters and life writing – and with cultural collections – including objects, photos and intangible cultural heritage.

Students will work in conversation with the workshop convenor and their peers to refine their research topic, identify and analyse relevant secondary literature, discover and interpret primary sources, and plan and draft their assessment piece. Assessment options are varied, and may take the form of a research essay, an exhibition, or an audio or video format (combined with a scholarly exegesis). This workshop will offer a solid grounding in researching historical topics that focus upon gender, sexuality and/or age, providing a foundation for further research in these areas.

4) PEOPLE, PLACE & COMMUNITY: DISCOVERING NEIGHBOURHOOD (WITHOUT LEAVING HOME) – COORDINATED BY PROFESSOR ANDY MAY 4:15-6:15 Thursday

‘I am convinced’, asserted Thomas Hardy, ‘that it is better for a writer to know a little bit of the world remarkably well than to know a great part of the world remarkably little’.³

Inspired most recently by Ariel Aberg-Riger’s COVID19-era ‘How to discover the history of your neighbourhood, without leaving home’,⁴ and drawing on classic primers and exemplars from the UK (John Beckett, *Writing Local History*), USA (Joseph A. Amato, *Rethinking Home*) and Australia (Geoff Bolton, *Daphne Street*; Graeme Davison et al, *A Heritage Handbook*), this practical workshop will invite students to research the history of a house,

³ Richard H. Taylor (ed), *The personal notebooks of Thomas Hardy* (London and Basingstoke: The Macmillan Press, 1979), p. 60.

⁴ Ariel Aberg-Riger, ‘How to discover the history of your neighbourhood, without leaving home’, 28 April 2020, <https://www.citylab.com/life/2020/04/neighborhood-history-research-city-archive-library-property/610741/>

street, neighbourhood or suburb and present their work in their preferred format, which may be an essay, podcast, walking tour, online exhibition, dataset with commentary, or other appropriate storytelling medium.

In the throes of the pandemic, and working within the likely constraints of archival access, this workshop will encourage students in local observation of place as an entry point into the past. Students will take the study of locality as a micro-historical framework to explore any number of broader historical themes that might include: class and occupational status; environmental impact and change; immigration, mobility and ethnicity; family networks; rural urban migration; the dynamics of work and home; functional spatial zones; architecture and planning; gender and lifecycle; generational change; technological diffusion and development. The social history of a particular place can thus be read against the macro contours of social change, charting the relationship between social processes and politics, culture, government and the economy.

The workshop will encourage access to key historical resources including maps, city directories, digitised newspapers, social survey and census data, genealogical and other vital records, probate and inquest archives, community Facebook groups, local heritage studies, photographs and other images, as well as collections in archives and local historical society collections.

With an emphasis on localities in Melbourne where students live or have lived, the workshop will model a methodology that will also be amenable to students wishing to work on the connection between the present and the past of any place locally, nationally or overseas.

LECTURES

There are four lectures, in **WEEKS 3, 4, 6, 8**, the Thursdays of 20 August, 27 August, 10 September, 24 September, at 12pm.

TOPICS

- LECTURE 1 (20 AUGUST): The history of History
- LECTURE 2 (27 AUGUST): Whose history? For whom?
- LECTURE 3 (10 SEPTEMBER): History and the digital revolution
- LECTURE 4 (24 SEPTEMBER): History and scale: macro, micro, in-between?

TUTORIALS

There are four tutorials in the same weeks as the lectures—**WEEKS 3, 4, 6, 8**, that is Thursdays 20 August, 27 August, 10 September and 24 September. There are readings for these tutorials, which relate to the week's lecture.

CLOSING CONFERENCE

Friday 30 October, 10:00am to 3:00pm.

SUBJECT COORDINATOR

PROF. ANDY MAY

OFFICE: Room 515, Arts West, West Wing.

PHONE: 8344 7562

EMAIL: a.may@unimelb.edu.au

TUTORIAL READINGS

WEEK 3 (THURSDAY 20TH AUGUST): THE HISTORY OF HISTORY

1.1 Daniel Woolf, *A Global History of History* (Cambridge: Cambridge University Press, 2011), pp. 457-508. **Everyone to read.**

1.2 Axel Schneider and Daniel Woolf (eds.), *The Oxford History of Historical Writing: Volume 5: Historical Writing Since 1945* (Oxford: Oxford University Press, 2011) <http://cat.lib.unimelb.edu.au/record=b6510895~S30> **Choose any chapter and come to class able to tell us two interesting things you learned from reading it.**

WEEK 4 (WED 27TH AUGUST): WHOSE HISTORY? FOR WHOM?

2.1 David Thelen, 'Afterthoughts: A Participatory Historical Culture', in Roy Rosenzweig and David Thelen, *The Presence of the Past: Popular Uses of History in American life* (New York: Columbia University Press, 1998), pp. 190ff. Also online at: <http://chnm.gmu.edu/survey/afterdave.html>

2.2 Read the Introduction and **any other chapter** in: Anna Clark and Carla L. Peck (eds.), *Contemplating Historical Consciousness : Notes From the Field* (New York: Berghahn, 2019). You can read online or download the book through the library at: <https://ezp.lib.unimelb.edu.au/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=1813007&site=eds-live&scope=site>

2.3 Helene Dounaevsky, 'Building Wiki-history: between Consensus and Edit-warring', in Ellen Rutten, Julie Fedor and Vera Zvereva (eds), *Memory, Conflict and New Media: Web Wars in Post-socialist States* (Abingdon: Routledge, 2013), pp. 130-42.

Further reading:

Ashton, Paul and Paula Hamilton, *History at the Crossroads: Australians and the Past* (Sydney: Halstead Press, 2010).

Griffiths, Billy and Lynette Russell. 'What We Were Told: Responses to 65,000 Years of Aboriginal History' *Aboriginal History* 42 (2018), 31–54.

WEEK 6 (THURS 10TH SEPTEMBER): HISTORY AND THE DIGITAL REVOLUTION

3.1 Lara Putnam, 'The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast', *American Historical Review* 121 (2016), pp. 377-402.

3.2 Tim Sherratt, 'It's All About the Stuff: Collections, Interfaces, Power, and People', *Journal of Digital Humanities* 1, no. 1 (March 9, 2012),

<http://journalofdigitalhumanities.org/1-1/its-all-about-the-stuff-by-tim-sherratt/>

3.3 David Armitage and Jo Guldi, *The History Manifesto* (Cambridge: Cambridge University Press, 2014), pp. 88-116.

Further reading:

Robertson, Stephen. 'Searching for Anglo-American Digital Legal History'. *Law and History Review* 34 (2016): 1047–69.

Schneider, Florian. 'Mediated Massacre: Digital Nationalism and History Discourse on China's Web', *Journal of Asian Studies* 77 (2018), 429–52.

WEEK 8 (THURS 24TH SEPTEMBER): HISTORY AND SCALE: MACRO, MICRO, IN-BETWEEN?

4.1 Thomas V. Cohen, 'The Macrohistory of Microhistory'. *Journal of Medieval and Early Modern Studies* 47 (2017), 53–73.

4.2 Richard B. Simon, 'What Is Big History?', in Richard B. Simon, Mojgan Behmand, and Thomas Burke (eds.), *Teaching Big History* (Berkeley: University of California Press, 2015), 11–20.

4.3 Donna Merwick, *Death of a Notary: Conquest and Change in Colonial New York* (Ithaca, N.Y.: Cornell University Press, 1999), xv-xvi, 1-11.

Further reading:

Aslanian, Sebouh David, Joyce E. Chaplin, Ann McGrath, and Kristin Mann. 'AHR Conversation How Size Matters: The Question of Scale in History', *The American Historical Review* 118 (2013), 1430-1472.

Magnússon, Sigurður Gylfi. 'Far-reaching microhistory: the use of microhistorical perspective in a globalized world', *Rethinking History* 21 (2017), 312-341.

Sahlins, Marshal. 'Structural work: How microhistories become macrohistories and vice versa', *Anthropological Theory* 5 (2005), 5-30.

LMS (CANVAS)

The Canvas LMS is an important source of information for this subject. Useful resources such as lecture slides, lecture recordings, required readings, assessment guidelines and subject announcements will be available through the website. **It is your responsibility to regularly check in with Canvas for subject announcements and updates.**

Every student should complete the assigned reading for each tutorial and research workshop session and come prepared to participate in the discussion.

ALL PIECES OF FORMALLY ASSESSED WORK MUST BE COMPLETED FOR A PASS IN THE SUBJECT.

EXTENSIONS

Requests for extensions must be sought from the Subject Co-ordinator, David Goodman, *before* the due-date for the assignment.

Students are granted extensions only for illness and personal difficulties and only with supporting documentation. The extensions policy can be accessed through the Assessment page on the subject LMS.

PENALTY FOR LATE SUBMISSION OF WORK

The following penalty will apply to all work submitted after the due date without an approved extension:

- 10% per day for up to 5 days (electronic submission means work may be submitted on any day);
- after 5 working days from the due date, late assessment will not be marked;
- in-class tasks missed without approval will not be marked.

If you are experiencing problems meeting submission deadlines, please contact the Subject Co-ordinator.

HISTORY WORD COUNT AND PENALTIES POLICY

FOOTNOTES AND BIBLIOGRAPHY ARE NOT INCLUDED IN THE WORD COUNT.

Footnotes are for essential references, not for extended commentary or discussion. You may on occasion add very brief contextualising comments, such as ‘for an alternative explanation see x or y’, or ‘x holds an opposing view’, but long discursive footnotes are not allowed. Footnotes judged to be overly discursive by the subject co-ordinator will be added to the word count (see below for penalties for over length essays).

The word length of the essay must be stated at the conclusion of the essay.

Penalties for over length essays:

- Up to +/- 10% from the required length: no penalty'
- More than 10 percent over the required length: 1 mark deducted for every further 1% above.

SUBMISSION INSTRUCTIONS

Essays should be submitted through the link provided on the Assessment Submission page of the subject LMS site. This both provides proof of submission and subjects essays to an originality check. Please submit your work as a Word document.

If you run into difficulties with LMS submissions, contact LMS help (see <https://lms.unimelb.edu.au/support/helpdesk>).

PLEASE BE SURE THAT WHAT YOU ARE UPLOADING IS THE FINAL VERSION, AS RESUBMISSIONS ARE NOT ALLOWED. WHAT YOU UPLOAD IS WHAT WILL BE MARKED.

Assignments will not be accepted by fax, mail or email. Note that you are expected to retain a copy of all work submitted for assessment. There is no hardcopy submission.

SPECIAL CONSIDERATION

Special Consideration is available when your work has been hampered by illness or other cause beyond your control for a substantial degree for more than 10 days, affecting your ability to complete the coursework in time for it to be marked by the marking deadlines at the end of semester. Generally, during semester you should contact the instructor for requests for extensions (see above). For long extension requests at or near the end of semester, you should apply for Special Consideration. Requests for Special Consideration are lodged online via the Student Portal.

Applications must be lodged within 3 days of the due date of the assessment.

Applications lodged outside of the specified timelines will not be considered. Supporting documentation must be provided.

For more information see <http://students.unimelb.edu.au/admin/special>

PLAGIARISM AND ACADEMIC INTEGRITY

Plagiarism is the use of another person's work (or a re-submitted version of a substantial part of one's own work) without due acknowledgement.

Plagiarism includes:

- direct copying from a book, article, website or another student's assignment;
- paraphrasing another person's work with minor changes, but keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- submitting an assignment or a significant portion of an assignment that has already been submitted for assessment in another subject; and/or
- presenting an assignment as independent work when it has been produced in whole or in part in collusion with other people – for example, with another student.

The most common (and the most serious) kind of academic dishonesty is using the work of others for your own gain. This includes purchasing essays you have not written in whole or in part.

Academic dishonesty includes citing sources you have not seen, such as citing a book referenced on a website when you have only looked at the website.

Plagiarism and academic dishonesty constitute academic misconduct, which is taken very seriously by the University. Any acts of suspected plagiarism or academic dishonesty detected by your assessor will be followed up, and any students involved will be required to respond via Faculty and/or University procedures for handling suspected plagiarism.

For more information and advice about how to avoid plagiarism, see the University's [Academic Integrity](https://academicintegrity.unimelb.edu.au/home) page at: <https://academicintegrity.unimelb.edu.au/home>

Ensure that you are aware of how to acknowledge sources appropriately in your assignments. **PLEASE NOTE THAT YOU MUST USE FOOTNOTES.** Social-science citations will not be accepted.

See also the [History essay writing guide](http://arts.unimelb.edu.au/shaps/students/undergraduate/history-essay-writing-guide): <http://arts.unimelb.edu.au/shaps/students/undergraduate/history-essay-writing-guide>

The Academic Skills Unit (ACU) has a number of free online resources on referencing at: http://services.unimelb.edu.au/academicsskills/all_resources/research-and-referencing-resources

The Baillieu Library's online guide to referencing, citation and acknowledgement will also be useful: <http://www.lib.unimelb.edu.au/recite/>

The Library has prepared a guide for this subject specifically: <https://unimelb.libguides.com/HIST30060>

ASSESSMENT

ASSESSMENT TASK 1: A 3,200 word (or equivalent*) researched historical project using primary source material. Worth 70% of final assessment.

Due: 11.59PM, WEDNESDAY 14 OCTOBER 2020.

ASSESSMENT CRITERIA

- Skill in location and interpretation of primary source material relevant to proposed project: 20%
- Success in explaining, exploring and communicating the historical significance of the topic: 60%
- Presenting your findings in an engaging, coherent, imaginative and thoughtful way: 20%

* **ASSESSMENT TASK 1** can be a traditional academic essay *or* a project in a non-traditional format—a video documentary, a podcast, online exhibition, and discussion of the process of making the entry.

If you choose to use a non-traditional format for your assignment, *you must also submit:*

- a written summary (one page) of your argument & outline of your project;
- some brief reflections (one page maximum) on the challenges posed by the genre/medium in which you chose to work;
- a script (if relevant/appropriate)
- a bibliography;
- a set of footnotes citing your sources.

An example will be posted on the Canvas site.

Non-traditional formats could include:

- a web presentation
- a digital history essay
- an audio or video documentary
- an annotated photo essay
- a virtual exhibition (using a tool such as Omeka)
- a newspaper op-ed article
- a project deploying new digital tools for textual analysis and visualisation via the generation of word clouds reflecting the frequency of particular keywords and preoccupations in your documents.

You may have bright ideas of your own about using social media or other online platforms and tools to present and communicate your findings; if so, we would

be very keen to hear your ideas. **DO NOT** think of the non-traditional formats as an easy option. We imagine—depending of course on your existing skills and knowledge—that in almost every case the non-traditional project will involve more not less work than an academic essay. We include the option here because we want you to think about the possible audiences for your historical research and to create a project that will communicate to that audience. The capstone looks on to further academic study in History (honours, even postgraduate work) but also out to the world—you may want to think about your project in relation to your intended career trajectory from here.

ADVICE AND SUGGESTIONS ON USING OTHER MEDIA

ON PODCASTING:

Tamson Pietsch (2018), *Why Podcasting Matters for Historians*:
<https://historylab.net/about/why-podcasting-matters-for-historians/>

Anja Kanngieser (2018), *Introduction to Podcasting Manual*:
<https://archive.org/details/IntroToPodcastingManual>

Justin Hicks, Laura Winnick and Michael Gonchar, ‘Project Audio: Teaching Students How to Produce their Own Podcasts’, *New York Times* Apr. 19, 2018: <https://www.nytimes.com/2018/04/19/learning/lesson-plans/project-audio-teaching-students-how-to-produce-their-own-podcasts.html>

ON WIKIPEDIA:

Louis Matsakis, ‘The Most-Cited Authors on Wikipedia had no Idea’:
<https://www.wired.com/story/wikipedia-most-cited-authors-no-idea/>

Charles West, ‘Wikipedia in the History Classroom’:
<https://blog.wikimedia.org.uk/2018/05/wikipedia-in-the-history-classroom/>

Roy Rosenzweig, ‘Can History be Open Source?: Wikipedia and the Future of the Past’, *Journal of American History* 93 (2006), pp. 117-146.

AUDIO AND VIDEO:

There are two audioboosts in Old Arts, located in (C113) just behind Theatre D in which students can record audio. There is no booking system and access is via a code available from David Goodman.

The Faculty’s Digital Studio <https://arts.unimelb.edu.au/research/digital-studio/home> can host display of short video material produced for this subject and this will be a part of our display at the final capstone conference Friday 25 October.

EQUIPMENT:

Audio-visual equipment (including video and audio recorders, digital SLR cameras, tripods, laptops, high quality microphones, Mac Pro Media Workstations) may be able to be borrowed for two to three days at a time from the Arts Faculty Audio-Visual Equipment loan service in the Digital Studio: <https://arts.unimelb.edu.au/students/audiovisual-loan-equipment> Note that the loan service gives priority to graduate students, so you may need to have some flexibility about when you can borrow.

ASSESSMENT TASK 2: 800-word exercise, worth 30% of final assessment.

Due: 11.59PM, TUESDAY 10 NOVEMBER 2020.

Either:

- A. Journal assessment reflecting on the learning journey undertaken in the subject.

OR

- B. Contribution to and evaluation of 'A Journal of the Plague Year' website [this second option is in addition to the assessment listed in the Handbook]

OPTION A: LEARNING JOURNAL

ASSESSMENT CRITERIA

- success in communicating understanding of content and reflecting upon learning experiences from across the semester: 80%
- Presenting these findings in an engaging, coherent, imaginative and thoughtful way: 20%

Additional gloss on requirements for Assessment 2A

- *Learning journey:* In this subject; from X to Y. It may be the case that for you, X = no knowledge of a given subject; you then demonstrate that you learned something about it during the semester. Or you may have begun with substantial knowledge, in which case tell us what you learned that was new. X and Y should have *something* to do with what

the handbook entry for this subject describes as one of our core concerns: ‘the different forms and functions of historical knowledge in the modern and contemporary world’

- *from across the semester*: so you need to discuss some tutorial readings, and some different components of the subject – including the opening conference, tutorials, lectures, workshops and your independent work on your project. The balance is up to you. The more you can show engagement across the semester, the better. Demonstrating range in an 800-word text will be challenging, of course; you should approach this in part as an exercise in writing concisely. You may wish to reflect on what you learned doing the research project, but obviously not repeat material from that project.
- *engaging, coherent, imaginative and thoughtful*: Interpreting this is up to you. It is a journal not an essay, so you don’t need to follow the conventional essay structure, or to present an argument as such. The text should be organised into paragraphs, but apart from that you are free to judge what structure/form will work best for what you want to say. You can find some ideas about how you might approach writing a learning journal here:
 - https://www.worc.ac.uk/studyskills/documents/Learning_Journals_2016.pdf
 - <https://sls.navitas-professional.edu.au/reflective-or-learning-journal>
- *Footnotes and references?* – yes if you refer to a reading, footnote it in the normal way.
- *Minimum number of sources?* — no — but we expect you to refer to what you have *read*; we are looking not for off the top of the head opinions, but for reflections on learning, including by reading and thinking about readings. The readings you cite can be from the tutorial readings and from reading that you have done for your project – but you need to refer (at least briefly) to **at least three of the assigned tutorial readings**.

OPTION B: A JOURNAL OF THE PLAGUE YEAR (JOTPY)

<https://covid-19archive.org/>

Evaluate and contribute to the Journal of the Plague Year COVID-19 Digital Archive

You are required to contribute 5 items, and write an evaluation of the JOTPY archive which may respond to one or other of the following set of questions.

- How does the digital realm change the nature of archives? How are privacy and access concerns balanced by digital archivists? How is metadata active interpretation?
- How does record-keeping matter in the context of a democratic government? Is archival practice neutral? Who controls the records kept in archives, and who controls access to these archives? What 21st century events may pose a challenge to future historians because of the way records of these events have been collected?
- Whose voices are absent from traditional and digital archives? How does an archive's collecting policy influence what is understood to be the historical record?
- How has oral history brought to light the stories of groups whose history might otherwise have been hidden? How has the practice empowered individuals and been employed for advocacy? What are the advantages and disadvantages to using oral histories?

In the section “An account of the resource”, please include the subject code HIST30060.

ASSESSMENT CRITERIA

- success in contributing relevant content (5 items) to JOTPY website as a historical record of the pandemic: 20%
- reflecting on these contributions and/or the archive as a whole in an engaging, coherent, imaginative and thoughtful way: 80%

Professor May is a collaborator on the JOTPY project, run out of Arizona State University. The site title was inspired by Daniel Defoe's novel of that name. First published in March 1722, *A Journal of the Plague Year* tells story of one man's experiences of the year 1665, in which the bubonic plague shook London.

The JOTPY project has emerged as a curatorial consortium that includes academics, graduate and Honours students from around the United States and now the world, including Melbourne. Join the Melbourne History Workshop in the School of Historical and Philosophical Studies, University of Melbourne (melbournehistoryworkshop.com) in documenting these challenging times. We are working with Professor Mark Tebeau from Arizona State University and others by acting not just as historians, but as chroniclers, recorders, memoirists, as image collectors. We invite you to share your experience and impressions of how CoVid19 has affected our lives, from the mundane to the extraordinary, including the ways things haven't changed at all. Share your story in text, images, video, tweets, texts, Facebook posts, Instagram or Snapchat memes, and screenshots of the news and emails — anything that speaks to paradoxes of the moment. Imagine what future historian might need to write about and understand this historical moment.

These might include:

- Images: photographs, screen captures (including from your phone or laptop) of social media, media, communications, memes, and other expressions of the moment
- Audio histories
- Video clips taken of the world, including yourself
- Files: emails, announcements, text messages, scientific documents, and flyers

Your contributions can and should come from the landscapes of your daily life and also also through the social media and interwebs that increasingly connect us. Stories can be deeply personal, political, or mundane. Help your communities to understand the extraordinary, as well as the ordinary of this moment. In the future, historians will be able to use this record of daily life to better understand the changing nature of our lives.