

University of Wisconsin-Madison
HISTORY 401: Public History Workshop
3 Credits (Intermediate, Humanities)

Wednesdays, 3:30 – 5:25PM, Room: 1221 Humanities

Instructional Mode: Hybrid; Face-to-Face & Online

****We will meet face-to-face the first week (September 2nd) and then we will collectively decide if we would like to continue meeting F2F weekly or switch to a hybrid model.**

Credit Policy Statement: This 3-credit course meets as a group for 3 hours per week (according to UW-Madison's credit hour policy, each class meeting counts as 3 hours). The course also carries the expectation that you will spend an average of at least 2 hours outside of class for every hour in the classroom. In other words, in addition to class time, plan to allot an average of at least 6 hours per week for reading, writing, preparing for discussions and course activities.

Instructor: Kacie Lucchini Butcher, Public History Project Director

Office Hours: Tuesdays, 9-11AM

Email: klbutcher@wisc.edu

Course Description: This course will introduce students to the practice of public history. Public historians ground their work in rigorous, academic research with the goal of presenting history in a collaborative and publicly focused manner. These projects come in many forms including exhibits, walking tours, podcasts, documentaries, web projects, and place-based interpretation, to name a few. Students will learn how academic history gets translated to the public, not only by reading about public history, but by doing it.

Course Learning Outcomes

Students will leave this course with the ability to:

- Identify and summarize the theoretical and methodological underpinnings of public history
- Analyze how research gets translated to the public
- Evaluate public history tools including research, writing for the public, oral history, public speaking, podcasts, videos, websites, etc.
- Produce public history projects
- Recognize the significance of race, ethnicity, class, gender, sex, and religion, as factors in history and in its presentation to the public
- Recognize the importance of collaboration and shared authority to the practice of public history
- Identify different specialties of public history and recognize the wide array of employment opportunities and roles in the field

Course Background

In the past decade universities across the United States have begun to wrestle with their histories of racism and exclusion. A century ago, UW-Madison was home to two student organizations named “Ku Klux Klan.” The UW administration’s recognition of this fact prompted a year-long investigation by a committee of faculty, staff, students, and community members in 2017-18. That committee’s [report](#) (see week 5 readings) recommended, among other things, a public history project that would tell a more complete story about how exclusion and resistance have shaped the life of the university.

For the past year, many students, faculty, and community members have helped research the histories of racism and exclusion on this campus. This seminar aims to take that history from the research phase out into the campus community. You will have the opportunity to create a public history project that will help UW-Madison reckon with this history. This seminar will give you the opportunity to explore and practice public history, while simultaneously providing you with a tangible final project you can add to your resume or CV. Your research will help shape how future generations of students understand the place they live, work, and study. With your permission, your work may also be displayed on campus.

This semester course will be divided into two sections: 1) Theory and 2) Practice. To begin the semester, we will learn about the theories that undergird the practice of public history. We will read the critical public history texts that have shaped the field. We will explore the many changes that have accompanied the practice of public history over the course of the past 40+ years and begin to discuss where the field is headed.

The second half of the semester you will put the theories of public history into practice. Public history is something that is learned by doing, experimenting, and often, fumbling. By looking at other successful and less successful public history projects, you will develop your own public history project as the final assignment of the course. You will be given the freedom to explore various public history tools over the semester before deciding which one you would like to pursue for a final project.

Assignments & Grading

Class Participation (20%) & Twitter Threads (10%)

In the beginning half of the semester, a large portion of class time will be allotted to discussing the weeks assigned readings. For discussion to run smoothly, you are expected to come to class prepared, having read the readings thoroughly and considered questions or concerns.

In weeks 2 and 4, you will prepare for discussion by creating a Twitter thread consisting of 4-6 tweets. The goal of this assignment is to allow you to think through the readings in a way that is accessible to the public. A key part of a public historian’s job is to translate complex, academic theories into understandable concepts for people with varied educational experiences. This

assignment gives you the opportunity to begin to wrestle with this difficult work. Just as in an exhibit, you will have limited word count to get your ideas across to the public. Just as in an exhibit, you may want to experiment with including images that demonstrate a complex theory.

These Twitter threads do not need to be overly serious or burdensome. These are a way for you to experiment with synthesizing your ideas for the public. I welcome and encourage creativity. Feel free to use any of the tools Twitter offers including GIFs, memes, and emojis. As long as you are working towards making your ideas understood by your audience, your imagination is your only limitation.

Twitter is a public platform and it is free to create an account. Some of you may already have Twitter accounts, some may not. Tweets can be composed using the Twitter application however, I understand that some of you may feel uncomfortable expressing your ideas on a public platform. While I would encourage you to try doing this work publicly, I understand if do not wish to do so. Instead, you may submit your Tweet threads as a Word-compatible document (.doc, .docx, or .txt, .pdf **not** .pages).

I will provide a quick how-to guide on Twitter threads. I would also encourage you to follow academic historians and public historians on Twitter to see how they are using the app. I would recommend perusing the #twitterstorians #NCPH #AASLH #OAH. These hashtags allow historians on Twitter to connect to one another and to promote their work.

Public History Project Review/Monument Review (30% total; 15% each)

A key part of becoming a public historian is looking critically at works of public history that are currently out in the world. Public history can take many forms including exhibits, walking tours, podcasts, documentaries, web projects, and place-based interpretations, just to name a few. Over the course of the semester, you will **review two** public history projects; one physical monument and one digital public history project. I will provide a list of digital public history projects that you may want to review although, you can also propose options outside that list.

For the monument review due in Week 5 (September 30th), you will visit one monument. I will include a list of possible monuments in the Madison area however; you can also propose options outside that list including monuments in your hometown. While visiting the monument you will complete a list of questions and reflections based off of [Monument Lab's Field Trip guide](#) that will help you to consider the monument's purpose, educational outputs, and historical context.

For the digital public history review, you will assess a digital project doing the work of public history and analyze the site's historical interpretation in 2-3 pages. You may want to consider the following questions:

- What did you enjoy about the project/website/map? What did you not enjoy? Why?
- What concepts are explained well? Which ones are not?
- Who is the history focused on? Who is left out from the narrative?
- Is there something you feel is missing from the story? Why do you think that may have been left out?

Polished Storyboard of Final Project (10%)

In the 9th week of the semester, you will submit a polished final storyboard of the project. This storyboard must include a timeline of the history that will be covered. You will be asked to cover the following questions:

- Where is this story going? What are your touch points in this history?
- What events/buildings/persons will this story focus on?
- How will this story move the visitor through this history?
- What are some conclusions you hope your viewers will draw?

You should expect to answer the questions above as well as provide images you plan to use and a short bibliography of your contextual sources.

You will submit your storyboard on the 9th week, but will have opportunities to make final changes based on my notes (Week 10), as well as your classmate's feedback (Week 11). This is all part of the process of public history.

Final Project including presentation (25%)

A key feature that distinguishes public history from other history practices is its focus on the public. Presenting and defending your final product is a part of public history practice, as is, modifying that product based on feedback from the public. In this case, your peers will stand in as the public. You will present your public history projects to your classmates in the final weeks of the semester. A portion of the presentations will be given to peer feedback. You may want to consider modifying your final project based on peer feedback you receive (though it is not required).

This is a chance for you to present your work, get feedback from your peers, and defend your curatorial choices. This also gives us the opportunity to collaborate with one another, to think creatively, and to push our practice forward. Additionally, presenting to the public is useful in a variety of settings outside of the field of history. Creating a presentation that adheres to time restrictions, that is thorough and cohesive, and that expresses your ideas clearly is a vital skill that can be used in meetings, conferences, and in public history settings.

In an effort to support one another, I ask that you all read the articles before our Week 11 Workshop and continue to keep them in mind during the presentations. Peer review is a critical component of academic work but it should not be mean spirited, callous, or cruel. These presentations are NOT a competition. There is room for everyone to get a good grade as well as showcases their creative, thoughtful, and engaged ideas. Together we can create an environment where feedback pushes us all to do our best work.

For the final project of the course, you will create a small public history project based on research that has been uncovered for the UW-Madison Public History Project. You will be provided with raw research material such as primary and secondary sources, images, oral histories, etc. You will then have to synthesize this information into a presentable public history project. You may wish to dig deeper in the archives which is highly encouraged. You will most certainly need to do some research that contextualizes the history and places it in its political, social, and cultural landscape.

You will have the option to select from three final project formats; miniature exhibit, short-form video, or a walking tour.

- Miniature Exhibit – Using primary and secondary source material, you will create a compelling miniature exhibit of 3-4 panels that aims to engage the campus audience with campus history. You will need to consider how to best tell this story, what images you will use to represent this history, and where the exhibit could be placed on campus.
- Short-Form Video – Using primary and secondary source material, you will create compelling short-form video (3-5 minutes) that aims to engage the campus audience with campus history. You will need to consider how to best tell this story and what images best represent this history.
- Walking Tour - Using primary and secondary source material, you will create a walking tour that includes 4-6 physical locations on campus. You will need to consider how to best tell these histories using the existing campus buildings and sites.

****If you have another project format you would like to explore, please reach out. I want this project to be meaningful and useful to you.**

Grades for the course will be calculated as follows:

Class Participation 20%
Discussion Prep (Twitter Threads) 10%
Public History Project Reviews (2) 30%
Project Topic Selection 5%
Polished Storyboard of Final Project 10%
Final Project including presentation 25%

Grading Scale

A = 93-100
AB = 88-92
B = 82-87
BC = 77-81
C = 72-76
D = 67-71
F = 66 or below.

Class Participation Rubric

Excellent (90-100)	Good (80-90)	Competent (70-80)	Inadequate (60-70)	Fail (0-60)
<ul style="list-style-type: none"> -Mastery over readings and previous discussion -Explores questions rigorously -Comes to class with interpretations and questions -Engages others 	<ul style="list-style-type: none"> -Knows readings well -Consistent preparation and involvement -Offers analysis of texts in class 	<ul style="list-style-type: none"> -Basic grasp of reading -Mostly offers facts or surface-level interpretations -Contributes when called upon but not actively engaged 	<ul style="list-style-type: none"> -Insufficient command of reading -Attempts to contribute facts or interpretations when called but unable to offer substance 	<ul style="list-style-type: none"> -Uninvolved -Unexcused -Disruptive

Learning during a Pandemic

These are unusual times, to say the least. For that reason, we don't have to pretend this course will go exactly as it would've 6 months or even a year ago.

You most likely know people who have lost their jobs, people who have tested positive for COVID-19, have been hospitalized, or perhaps have even died. You all have increased (or possibly decreased) work responsibilities and increased family care responsibilities – you might be caring for extra people (young and/or old!) right now, and you are likely facing uncertain job prospects (or have been laid off).

I'm fully committed to making sure that you learn everything you were hoping to learn from this class! I will make whatever accommodations I can to help you finish your assignments, do well on your projects, and learn and understand the class material. Under ordinary conditions, I am flexible and lenient with grading and course expectations when students face difficult challenges. Under pandemic conditions, that leniency is intensified.

If you tell me you are having trouble, I will not judge you or think less of you. You **never** owe me personal information about your health (mental or physical). You are **always** welcome to talk to me about things that you are going through, though. If I can't help you, I can find someone who can. If you need extra help, or if you need more time with something, or if you feel like you're behind or not understanding the course material, **do not suffer in silence!** Talk to me. I will work with you. **I promise.**

I hope that you will learn lots of things from this course and that you will enjoy your time in my classroom. But primarily, I want you to stay healthy, balanced, and grounded during this crisis.

One-on-one Meetings

I am happy to meet with you one-on-one at any point during the semester, inside and outside of schedule office hours, dependent upon my schedule. However, in week 4 and 5, I would like to meet one-on-one with each one of you to discuss your final project and what you hope to get out of the course. We can use this as a brainstorming session for your final project and discuss how

you may use your final product for future employment opportunities. You will not need to prepare extensively of this meeting, just bring yourself and your ideas. **Please note: these meetings will all take place digitally.**

The Week by Week: Readings, Assignments, and Discussions

Please note: I reserve the right to alter the assignments as we go due to shifting student interest, new materials being released, or societal upheaval. I will always give you plenty of advanced notice. A topic you want to cover? Something public history related catch your eye in the news? Let me know and we can consider adding a reading or making space for discussion in class.

Week 1 – September 2: What is Public History?

Introduction to syllabus; discussion of learning outcomes; learning during a pandemic.

Week 2 – September 9: Defining Public History

Lyon, Cherstin M.; Nix, Elizabeth M.; Shrum, Rebecca K., *Introduction to Public History: Interpreting the Past, Engaging Audiences* (2017), chapters 1-2 (p. 1-32).

Robert Weible, [“Defining Public History: Is it Possible? Is it Necessary?”](#) Perspectives on History, March 1, 2008.

Ronald J. Grele, —[Whose History? Whose Public? What is the Goal of a Public Historian?](#) Public Historian 3 (Winter 1981): 40-48.

National Council on Public History [“About the Field”](#) page

Assignment: Twitter Thread 1 due!

Discussion: What is public history? Where can we find public history? Who does public history? Why do we do public history? When is public history necessary? What are some of the challenges to doing public history?

Week 3 – September 16: Defining Public History

****This week Aaron Fai, Assistant Director UW-Madison Center for the Humanities, will speak to the class about publicly engaged humanities, community engagement, and internship opportunities**

Lyon, et. al, *Introduction to Public History*, chapters 4 (p. 57-75).

W. Caleb McDaniel, "[How to Read for History.](#)" 2008.

Listen or read; [Debbie Elliott, "'Why Don't Y'all Let That Die?' Telling the Emmett Till Story in Mississippi," *All Things Considered*, August 28, 2019](#)

Select two article to read from the [New York Times 1619 Project](#). (Articles average a length of 3-6 pages) The 1619 Project marks the 400-year anniversary of the first slave shipping arriving in what is now the United States. Articles focus on the legacy of slavery and race in relation to modern issues in education, medicine, urban planning, finance, and many others. ****Please be ready to give a 2-3 sentence synopsis of the articles you chose.**

Assignment: schedule one-on-one meeting with Kacie (meetings should happen in weeks 4-5)

Discussion: Are this week's readings doing public history? Or something else entirely? How do we spot public history? Is there a clear line on what is public history and what isn't? How do these projects compare with last weeks projects?

Week 4 – September 23: Defining Public History – Museums

****This week we will have a visitor from the Wisconsin Historical Society exhibition development team come speak**

Quickly Google the definition of museum from two different sources. (Or if you want to go old school, crack open a dictionary.) By definition, what is a museum?

Patty Limerick, "[Prodding a Historic Friend to Do Better,](#)" The Denver Post. July 13, 2018.

Bob Beatty, "[What Should a History Organization's Main Goal Be?'](#)" Medium (blog). July 27, 2018.

Elizabeth Merritt, "[Leading Forward: Engaging with Complex and Controversial Topics'](#)" Associate Alliance of Museums (AAM). March 15, 2018.

["Museums Have Never Been Neutral, But They Should Be"](#) Brenham Heritage Museum website.

[Museums as A Site for Social Action \(MASS Action\) Toolkit](#). Chapters 1-2 (p.11-32)

Assignment: Twitter Thread 2 due; schedule one-on-one meeting with Kacie (meetings should happen in weeks 3-4)

Discussion: This weeks' discussion will focus on museums. What is a museum? What is the purpose of a museum? Who is museum education geared towards? How is a public historian's work in museums present? We will also begin a discussion about how museums approach "difficult histories."

Week 5 – September 30: Defining Public History – Place Based Interpretation (Monuments, Plaques, and Historical Markers, Oh My!)

[Mitch Landrieu, "Address on Removal of Four Confederate Statues," May 19, 2017](#) (OR read transcript of this speech from [The New York Times](#))

[AHA Statement on Confederate Monuments, American Historical Association, August 2017](#)

[David Lowenthal, "Response to the 'AHA Statement on Confederate Monuments,'" *Perspectives*, November 1, 2017](#)

Pat Schneider, ["Controversy over 'Porter Butts' and 'Frederic March' at UW-Madison's Memorial Union explained"](#) The Cap Times. May 12, 2018.

Read Chancellor Rebecca Blank's statement on ["Our Shared Future,"](#) June 24, 2019.

Optional but recommended:

Review the [Report to the Chancellor of the Ad-Hoc Study Group on the Ku Klux Klan at the University of Wisconsin-Madison](#). April 4, 2018. (p. 1-20)

Assignment: Monument Review due today! Please submit via Canvas.

Discussion: How do monuments, plaques, and historical markers do public history work? What are their strengths? What are their weaknesses? Why have monuments become a contested issue in the public sphere? What is the public historian's role in these conversations? We will also discuss your Monument Reviews.

Week 6 – October 7: Defining Public History – Digital Projects

Lyon, et. al, *Introduction to Public History*, chapters 3 (p. 33-50)
Explore the [Baltimore '68: Riots & Rebirth Overview](#).

Andrew Hurley, ["Chasing the Frontiers of Digital Technology: Public History Meets the Digital Divide,"](#) *The Public Historian* 38, no. 1 (February 2016): 69-88

Sharon Leon, ["Access for All,"](#) History@Work (blog), March 2, 2016

Jason A. Heppler and Gabriel K. Wolfenstein, ["Crowdsourcing Public History Projects"](#) The American Historian.

Explore [13 Demands: The Black Student Strike of 1969](#), UW News.

Explore at least two of the following digital public history projects; the [Mapping Prejudice Project](#); [A People's Archive of Police Violence in Cleveland](#); the [Nevada History Test Site Oral History Project](#).

Assignment: Final decision on your project topic will be due today. Please submit via Canvas.

Discussion: This weeks' discussion will focus on various digital history projects. What projects do you think are most successful? Why? What are some of the projects' weaknesses? What benefits do you get from doing public history digitally? What are some considerations or concerns? What various tools do web-based public history projects deploy? What tools do you feel are successful? Which ones, less so? What are the limitations to web-based projects?

Week 7 – October 14: Public History Tools – Exhibits and Exhibit Text

****This week Micaela Sullivan-Fowler will visit class to discuss exhibits**

Lyon, et al, *Introduction to Public History*, Chapter 5 (p. 83-107). PDF on Canvas.

B Erin Cole, ["I Have to Write the Labels,"](#) Medium (Blog), December 2, 2018

Beverly Serrell, ["Exhibit Labels: An Interpretive Approach"](#) Introduction, Chapter 2 (16 pages). PDF on Canvas.

Larry Borowsky, ["Telling a Story in 100 Words: Effective Label Copy."](#) American Association for State and Local History. Technical Leaflet #240, included in *History News*, volume 62, number 4, Autumn 2007. PDF on Canvas.

Assignment: Begin researching your project, consider how you will use tools discussed in class in your final product. Decide on the form (exhibit, video, tour) of your final project must be decided by today.

Discussion: What are exhibit labels? Why are they important? What makes them good?

Week 8 – October 21: Public History Tools - Oral History

****This week Troy Reeves, the University's Oral Historian, will speak to the class.**

["Understanding Oral History: Why Do It?"](#) Baylor University Institute for Oral History, 2012. (1 page) [PDF on Canvas]

Seth Fairchild, ["Native American Oral Storytelling & History,"](#) TEDxSMU, 2015. (12:43)

Oral History Association [Statement on Ethics](#)

David A. Reichard, "Animating Ephemera through Oral History: Interpreting Visual Traces of California Gay College Student Organizing from the 1970s," *The Oral History Review*, Winter, Spring 2012, Vol. 39, No. 1. (p. 37-60) [PDF on Canvas]

Anne Cardenas, "[Lessons from the Belfast Project](#)," Columbia University Oral History Masters of Arts Blog, May 24, 2019.

Listen to [Interview with Cesar Chavez, Part 1 -OR- 2](#) (each interview is around 12 minutes)

Assignment: Continue researching your project, consider how you will use tools discussed in class in your final product.

Discussion: What are the best practices of doing oral history? Oral history is very process oriented - which parts of the process surprised you? Is oral history reliable, and how should it be used? Are there ethical concerns to doing oral history? What did you learn from listening to Cesar Chavez's oral history interview? Consider how you may use oral history interviews in an exhibit, website, or walking tour.

Week 9 – October 28: Public History Tools - Walking Tours/Audio Tours & Podcasts

Toby Butler, "Memoryscape: How Audio Walks Can Deepen Our Sense of Place by Integrating Art, Oral History and Cultural Geography," *Geography Compass*, 2007 (p. 1-21) [PDF on Canvas]

Andrew Shaffer, "[Putting Oral History on the Map](#)", 2016.

Explore at least two of the three sites mentioned by Shaffer: 1) [Westside Stories: Gentrification in West Oakland](#), 2) [Anti-Eviction Mapping Project](#), 3) [Fiji Oral History Map](#)

Listen to Matika Wilbur & Adrienne Keene, Episode 1, "[All My Relations & Indigenous Feminism](#)," All My Relations podcast, 2019

Assignment: Final Project Storyboard due; Continue researching your project, consider how you will use tools discussed in class in your final product.

Discussion: How does listening to history change how you as the viewer perceive history? What are some advantages of podcasts as a tool for public history? What are some challenges?

Week 10 – November 4: Public History Tools – Videos

Molly Rose Kaufman, Havanna Fisher, Aubrey Murdock, "[The Domino Effect](#)," 2015. (8:04)

Azie Dungey, "[Ask A Slave](#)" Season 1: Episode 1 (4:03); [Ask a Slave: Season 2, Episode 3 "What about the Indians?"](#) (5:37)

Ken Burns, [“The National Parks: America’s Best Idea; The Gehrkes”](#) 2009. (4:45)

Optional but recommended:

Noah Barth, [“FREE You: Minnesota’s Fight for Gay Liberation.”](#) 2019. (23:38)

Assignment: Digital Public History Project Review due; Continue researching your project, consider how you will use tools discussed in class in your final product.

Discussion: How are these videos doing the work of public history? What tools are being used? Which tools do you feel are successful? Which are less so? Do you see any limitations to using video? Any advantages?

Note: You will receive feedback on your storyboards this week.

Week 11 – November 11: Collaboration & Shared Authority

Kathleen McLean, [“Whose Questions, Whose Conversations?,”](#) in Letting Go?: Sharing Historical Authority in a User-Generated World, edited by Bill Adair, et al, (The Pew Center for Arts & Humanities, 2011), 70-79. [PDF on Canvas]

Bill Bryans, [“Collaborative Practice,”](#) The Inclusive Historians Handbook, 2019.

Assignment: Come to class prepared to workshop your challenges and ideas with your classmates. Also, be prepared to give constructive feedback to classmates.

Week 12 - November 18: Public History Workshop Week – Collaboration & Shared Authority

An important component to public history is collaboration and shared authority. This week I ask that you come to class to work on your projects together. We will discuss any issues you are having with your projects and collectively we will brainstorm solutions. Bring any materials you may want to share with the class, any roadblocks or issues, and any pressing questions.

Below are some very brief readings that show why it’s important to collaborate and how to give constructive feedback. Please review these readings before coming to Workshop Week... but also keep them in mind as we go into Student Presentation Weeks 12-14.

Benjamin F. Jones, [“The Science Behind the Growing Importance of Collaboration.”](#) Kellogg Insight published by the Kellogg School of Management, Northwestern University. September 6, 2017.

Heidi Olson, [“10 Ways to Help Students Give Constructive Feedback.”](#) University of Alaska Fairbanks. February 3, 2015.

Assignment: Come to class prepared to workshop your challenges and ideas with your classmates. Also, be prepared to give constructive feedback to classmates.

Week 13 - November 25: Thanksgiving Break! No class this week

Week 14 - December 2: Student Presentations

Week 15 – December 9: Student Presentations

Final Projects Due by Wednesday, December 16th

Additional Tools

In a semester long course, it is impossible to cover everything about the field of public history. Spanning more than 40+ years, hundreds of institutions, and thousands of working professionals, you may still be asking yourself – what is public history *really*? This question will always be contested. And most likely, the definition will continue to change as new tools and methods are introduced and explored. But as a United States Supreme Court Justice once famously stated while talking about pornography and obscenity in 1964 – “you know it when you see it.” I hope this course has helped you to identify public history when you see it. However, if you find yourself with an abundance of free time and a longing to learn more about the field, below are some additional tools and projects you may find helpful.

[The Inclusive Historian’s Handbook](#)

This handbook, co-sponsored by the American Association of State and Local History (AASLH) and the National Council on Public History (NCPH), provides easy, accessible information to historians working in a variety of contexts. The writings focus on making history accessible, inclusive, and equitable.

[The National Council on Public History](#)

NCPH is a membership association dedicated to making the past useful to the present and putting history to work in the world. They have various publications including a peer-reviewed journal, *The Public Historian*, and a blog, *History@Work*. They also have a complete list of public history programs (should you wish to continue your studies in the field) and a job board, updated weekly with jobs across the field in all experience levels.

[The American Association of State and Local History](#)

AASLH is a professional association of “history-doers.” They aim to create a community for people working across the historical field in various roles. Their website has a resource center with events calendars, educational webinars, and history curriculum. They also have a job board that is updated weekly with jobs across the field in all experience levels.

PRIVACY OF STUDENT RECORDS and the USAGE of AUDIO RECORDED LECTURES

See information about [privacy of student records and the usage of audio-recorded lectures](#).

Usage of Audio Recorded Lectures Statement

Lecture materials and recordings for [insert class name] are protected intellectual property at UW-Madison. Students in this course may use the materials and recordings for their personal use related to participation in this class. Students may also take notes solely for their personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy or have lecture materials and recordings outside of class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor’s express written permission. Unauthorized use of these copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university’s policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

RULES, RIGHTS & RESPONSIBILITIES

- See: <https://guide.wisc.edu/undergraduate/#rulesrightsandresponsibilitiestext>

During the global COVID-10 pandemic, we must prioritize our collective health and safety to keep ourselves, our campus, and our community safe. As a university community, we must work together to prevent the spread of the virus and to promote the collective health and welfare of our campus and surrounding community.

UW-Madison [Badger Pledge](#)

UW-Madison [Face Covering Guidelines](#)

While on campus all employees and students are required to [wear appropriate and properly fitting](#) face coverings while present in any campus building unless working alone in a laboratory or office space.

Face Coverings During In-person Instruction Statement (COVID-19)

Individuals are expected to wear a face covering while inside any university building. Face coverings must be [worn correctly](#) (i.e., covering both your mouth and nose) in the building if you are attending class in person. If any student is unable to wear a face-covering, an accommodation may be provided due to disability, medical condition, or other legitimate reason.

Students with disabilities or medical conditions who are unable to wear a face covering should contact the [McBurney Disability Resource Center](#) or their Access Consultant if they are already affiliated. Students requesting an accommodation unrelated to disability or medical condition, should contact the Dean of Students Office.

Students who choose not to wear a face covering may not attend in-person classes, unless they are approved for an accommodation or exemption. All other students not wearing a face covering will be asked to put one on or leave the classroom. Students who refuse to wear face coverings appropriately or adhere to other stated requirements will be reported to the [Office of Student Conduct and Community Standards](#) and will not be allowed to return to the classroom until they agree to comply with the face covering policy. An instructor may cancel or suspend a course in-person meeting if a person is in the classroom without an approved face covering in position over their nose and mouth and refuses to immediately comply.

Quarantine or Isolation Due to COVID-19

Student should continually monitor themselves for COVID-19 [symptoms](#) and get [tested](#) for the virus if they have symptoms or have been in close contact with someone with COVID-19. Student should reach out to instructors as soon as possible if they become ill or need to isolate or quarantine, in order to make alternate plans for how to proceed with the course. Students are strongly encouraged to communicate with their instructor concerning their illness and the anticipated extent of their absence from the course (either in-person or remote). The instructor will work with the student to provide alternative ways to complete the course work.

ACADEMIC CALENDAR & RELIGIOUS OBSERVANCES

- See: <https://secfac.wisc.edu/academic-calendar/#religious-observances>

ACADEMIC INTEGRITY

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary action include, but is not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion. <https://conduct.students.wisc.edu/syllabus-statement/>

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a

student's educational record, is confidential and protected under FERPA.

<https://mcburney.wisc.edu/instructor/>

DIVERSITY & INCLUSION

Diversity is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals.

The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world. <https://diversity.wisc.edu/>