

University of California Santa Cruz
History Department

Summer 2022 Oral History Course Syllabus

“History in Action: Oral History in Practice”

Part 1: Course Information

Instructor Information

- **Instructor:** David Duncan
- **Office Hours:** TBD
- **E-mail:** dtduncan@ucsc.edu

GE Category

- PE-H

Textbook & Course Materials

- **Required Text(s):**
 - *Doing Oral History: A Practical Guide* by Doland A. Ritchie Available through McHenry
 - *Working* by Robert Caro, not at McHenry
 - *Unheard Voices of the Pandemic*, edited by Dao X. Tran
 - *How We Go Home: Voices From Indigenous North America*, Edited by Sara Sinclair
 - *High Rise Stories: Voices From Chicago Public Housing*, edited by Audrey Petty
 - *Something That's Happening: A Portrait of the Sausalito School District* by John F. O'Brien
 - *Ravenswood* by Greg Gavin
 - *Say it Forward: A Guide to Social Justice Storytelling* edited by Cliff Mayotte and Claire Kiefer
 - *Seeds of Something Different: An Oral History of the University of California Santa Cruz* edited by Irene Reti Cameron Vanderscoff and Sarah Rabkin
- **Online Readings**
 - “Making Sense of Oral History” by Linda Shopes
 - <http://ohda.matrix.msu.edu/2012/08/making-sense-of-oral-history/>
 - “Oral History Primer”
 - <https://library.ucsc.edu/reg-hist/oral-history-primer>
 - *The Empty Year: An Oral History of the Pandemic(s) of 2020 at UC Santa Cruz*
- **Required Listening**
 - *School Desegregation Oral History Chorus* By David Duncan
 - *The Daily* by The New York Times

- *NPR Presents; The Kitchen Sisters* by Nikki Silva
- *Slugcast* by UC Santa Cruz
- *Making Gay History* by Eric Marcus
- *East Bay Yesterday* by Liam O'Donoghue

Course Structure and Objectives

This course is centered on the creation of a concise and engaging oral history project within the 5 week summer quarter period. Students will learn about the varying definitions of oral history and will be exposed to a wide range of creative projects that implement oral history. Students will also learn how to design an oral history project step by step, including in-depth interview instructions and the ethical considerations necessary for oral history work. There will be opportunities to workshop and peer review the projects before the conclusion of the course.

Important Note: This syllabus, along with course assignments and due dates, are subject to change. It is the student's responsibility to check our course Canvas site for corrections or updates to the syllabus. Any changes will be clearly noted in course announcements.

Canvas Access & Technical Assistance

Visit the UCSC ITS [website](#) for assistance with any school-related software including Canvas and Google. UCSC's Digital Scholarship Commons or [DSC](#), is a great resource for technical audio help and equipment rental.

Part 2: Student Learning Outcomes & Objectives

Student Learning Outcomes

- Learn about the broad scope of different oral history projects and how they provide insights into individual and group behaviors in the past.
- Learn about the behavioral dynamics that emerge in research settings as researchers and their subjects negotiate the terms by which knowledge is being produced.
- Gain an understanding of a range of methods used to design, execute, and record oral histories as well as theories behind these approaches.
- Explore various mediums for presenting and editing oral history interviews.
- Learn about the ethical and legal considerations of oral history work, including how the collection of presentation of oral histories has been used to promote social justice, redress historical wrongs, and related matters.
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- Conduct weekly assignments examining and analyzing different oral history projects
- Engage with weekly listening assignments and consider how their approach could apply to your project

- Collaborate with peers to practice interviewing techniques
- Practice peer reviewing of different steps of the oral history process
- By the end of the course, fully structure and initiate an oral history project

Part 3: Schedule

Important Note: Refer to the course calendar for specific meeting dates and times. Activity and assignment details will be explained in detail within each week's corresponding learning module. If you have any questions, please contact your instructor.

Week	Topic	Readings/Listening s	Activities	Due Date
1	What is Oral History?	<p>“Making Sense of Oral History” by Linda Shopes</p> <p>“Oral History Primer”</p> <p><i>Working</i> by Robert Caro</p> <p><i>Unheard Voices of the Pandemic</i>, edited by Dao X. Tran</p> <p><i>Say it Forward: A Guide to Social Justice Storytelling</i> edited by Cliff Mayotte and Claire Kiefer</p> <p><i>School Desegregation Oral History Chorus</i> By David Duncan</p> <p><i>The Daily</i> by The</p>	<p>Syllabus Overview</p> <p>Brainstorm potential project ideas</p> <p>Identify potential narrators</p> <p>Brainstorm interview Questions</p> <p>Weekly Wrap-up Assignment: Select one of the readings/listenings from the week, write a 1-2 page analysis of how the work is utilizing oral history, how it falls outside of oral history, where it exceeds and</p>	Friday

		New York Times	where it falls short, and what you would emulate in your own project.	
2	The Interview	<p><i>Doing Oral History: A Practical Guide</i> by Doland A. Ritchie</p> <p><i>Working</i> by Robert Caro</p> <p><i>Ravenswood</i> by Greg Gavin</p> <p><i>Say it Forward: A Guide to Social Justice Storytelling</i> edited by Cliff Mayotte and Claire Kiefer</p> <p><i>NPR Presents; The Kitchen Sisters</i> by Nikki Silva</p>	<p>Teaching each step of the interview</p> <p>Interview Scenarios</p> <p>Recording equipment best practices</p> <p>Narrator ethics and considerations</p> <p>Review interview questions from brainstorm</p> <p>Weekly Wrap-up Assignment: Select one of the readings/listenings from the week, write a 1-2 page analysis of how the work is utilizing oral history, how it falls outside of oral history, where it exceeds and where it falls short, and what you would emulate in your own project</p> <p>Finalize topics and</p>	Friday

			narrators	
3	Putting it all Together	<p><i>Doing Oral History: A Practical Guide</i> by Doland A. Ritchie</p> <p><i>Working</i> by Robert Caro</p> <p><i>High Rise Stories: Voices From Chicago Public Housing</i>, edited by Audrey Petty</p> <p><i>Say it Forward: A Guide to Social Justice Storytelling</i> edited by Cliff Mayotte and Claire Kiefer</p> <p><i>Slugcast</i> by UC Santa Cruz</p>	<p>Conducting interviews, first with practicing with a class peer</p> <p>Give a summary of how interviews went</p> <p>Select one standout moment to share</p> <p>Select one learning moment to share</p> <p>Weekly Wrap-up Assignment: Select one of the readings/listenings from the week, write a 1-2 page analysis of how the work is utilizing oral history, how it falls outside of oral history, where it exceeds and where it falls short, and what you would emulate in your own project</p>	Friday
4	Editing	<i>The Empty Year: An Oral History of the Pandemic(s) of 2020 at UC Santa Cruz</i>	<p>Audio Editing Workshop</p> <p>-Cut down audio to manageable size</p>	Friday

		<p><i>Something That's Happening: A Portrait of the Sausalito School District</i> by John F, O'Brien</p> <p><i>Seeds of Something Different: An Oral History of the University of California Santa Cruz</i> edited by Irene Reti Cameron Vanderscoff and Sarah Rabkin</p> <p><i>Making Gay History</i> by Eric Marcus</p>	<p>E-dit for clarity</p> <p>-</p> <p>Clean up quality Audio Draft Due</p> <p>Weekly Wrap-up Assignment: Select one of the readings/listenings from the week, write a 1-2 page analysis of how the work is utilizing oral history, how it falls outside of oral history, where it exceeds and where it falls short, and what you would emulate in your own project</p>	
5	Final Presentations	<p><i>Working</i> by Robert Caro</p> <p><i>How We Go Home: Voices From Indigenous North America</i>, Edited by Sara Sinclair</p> <p><i>East Bay Yesterday</i> by Liam O'Donoghue</p>	<p>Clean up final</p> <p>Students will provide their project for listening</p> <p>Students will write feedback for at least three of their peer's projects</p> <p>Weekly Wrap-up Assignment: Select one of the readings/listenings from the week, write a 1-2 page</p>	Friday

			analysis of how the work is utilizing oral history, how it falls outside of oral history, where it exceeds and where it falls short, and what you would emulate in your own project	
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Part 4: Grading Policy

Graded Course Activities

Visit the **Assignments** link in Canvas for details about each assignment listed below.

Late Work Policy: Be sure to pay close attention to deadlines—there will be no make up assignments or quizzes, or late work accepted without a serious and compelling reason and instructor approval.

Viewing Grades in Canvas

Points you receive for graded activities will be posted to the Canvas Grade Book. Select Grades from the Course Administration menu at the top of the screen to view your points.

You will see a visual indication of new grades posted on your Canvas home page under the link to this course.

Letter Grade Assignment

Final grades assigned for this course will be based on the percentage of total points earned and are assigned as follows:

Letter Grade	Percentage	Performance
A	90-100%	Excellent Work
B	80-89%	Good Work
C	70-79%	Average Work

D	60-69%	Poor Work
F	0-59%	Failing Work

Participation- 10 Points

Students are expected to participate in all online activities as listed on the course calendar.

If you find that you have any trouble keeping up with assignments or other aspects of the course, make sure you let your instructor know as early as possible. As you will find, building rapport and effective relationships are key to becoming an effective professional. Make sure that you are proactive in informing your instructor when difficulties arise during the semester so that we can help you find a solution.

Assignments- 90 Points

Weekly Reading/Listenings- 5 Assignments, 8 points each (40 Points)

-Weekly 1-2 page analysis reflecting on the reading or audio assignments and what components can be applied to your own project

Practice Interview- 15 Points

-Conduct a mock interview with a classmate

-2-3 paragraph summary of the interview detailing a learning moment and standout moment

Audio Editing Workshop-15 Points

-Demonstrate awareness of proper audio structure (Introduction, context, conclusion) 3 Points

-Demonstrate ability to clean up audio artifact 3 points

-Demonstrate ability to edit “fillers” and combine sentences 3 points

-Demonstrate ability to add sound effects, music, and narration 3 points

-Provide plan for promoting project on multiple platforms 3 points

Final Project 20 Points

-Final project demonstrates clear thesis 5 points

-Final project demonstrates proficient editing skills 5 points

-Final project demonstrates careful consideration in interview, sound effect, and narrative sound- 5 points

- Provide written feedback on 3 classmate’s projects 5 points

All assignments for this course will be submitted electronically through Canvas unless otherwise instructed. Assignments must be submitted by the given deadline or special permission must be requested from the instructor *before the due date*. Extensions will not be given beyond the next assignment except under extreme circumstances.

All discussion assignments must be completed by the assignment’s due date and time. Late or missing

discussion assignments will lower your grade.

Incomplete Policy

Under emergency/special circumstances, students may petition for an incomplete grade. Inform Your Instructor of Any Accommodations Needed If you have a disability and would like to request accommodations, please contact the instructor during the first week of the semester so that your accommodations may be provided in a timely manner.

Academic Honesty

Plagiarism

It is important for students to acknowledge sources that are used for completing classroom assignments. Plagiarism is a form of academic dishonesty.

Plagiarism may be any one of the following:

1. Verbatim copying without proper documentation of the source(s).
2. Paraphrasing without proper documentation of the source(s).
3. Unacknowledged appropriation of information or ideas from someone else.

If students have any questions about these forms of plagiarism or about an assignment they are preparing, they should ask their instructor for clarification rather than risk unintentional plagiarism.

Cheating

It is important for students to act in an honest and trustworthy manner. Work performed on examinations or other forms of evaluation must represent an individual's own work, knowledge and experience of the subject matter. Students are expected to follow the classroom rules established by the instructor.

Cheating may be any one of the following:

1. Unauthorized looking at or procuring information from any unauthorized sources or from another student's work during an examination or from any work that will be graded or given points.
2. Unauthorized acquiring, reading or learning of test questions prior to the testing date and time.
3. Changing any portion of a returned graded test or report and resubmitting it as an original work to be regraded.
4. Presenting the work of another as one's own for a grade or points.
5. Knowingly assisting another student in cheating.

This list is not all-inclusive and the list itself is not meant to limit the definition of cheating to just these items mentioned.

Consequences of Academic Dishonesty

The disciplinary action for cheating or plagiarism is up to the discretion of the instructor. The instructor

may select one or more of the following options:

1. Issue an oral or written notification and warn the student that further acts of this sort will result in additional disciplinary action.
2. Issue an “NP” or a failing grade (“F”) or “0” for the assignment in question.

Disability Resource Center (DRC)

If you qualify for classroom accommodations because of a disability, please submit your Accommodations Authorization Letter from the Disability Resource Center (DRC) with me as soon as possible, preferably within the first week of the quarter. Contact DRC by phone at (831) 459-2089 or by email at drc@ucsc.edu for more information. The professor is ready and willing to work with students with disabilities to provide an equitable and just learning environment.

Academic Misconduct Policy

Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at:

https://www.ue.ucsc.edu/academic_misconduct

Information on subject-specific research guidelines is available at: <http://guides.library.ucsc.edu/>

Title IX Disclosure

Any violations of Title IX, such as sexual harassment and/or assault, will be reported to the campus' Title IX Officer. Academic freedom exceptions exist for disclosures made within a class discussion or assignment related to course content; under those conditions only, a report to the Title IX Officer is not required.

Outside of this exemption, the professor is a mandated reporter; that is, if any such allegations come to the professor's attention, the professor is required to report them to the Title IX Office.

The Campus Advocacy Resources and Education (CARE) Office (831) 502-2273, care@ucsc.edu can provide confidential support, resources, and assist with academic accommodations. To make a Title IX report, please contact Kelly Gallagher, Title IX Officer, (831) 459-2462, titleix@ucsc.edu.

[Counseling and Psychological Services](#)

Many students at UCSC face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis

intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation.

Workload: Following university policy, students should expect to dedicate about 30 hours per week to work for every 5-credit summer course. While workload necessarily fluctuates from week to week, students can expect about:

- You should plan about 2 hours each week to plan for the week.
- Each week, you will spend approximately 3 hours in class.
- You should plan about 14 hours per week to complete reading/listening assignments.
- You should plan about 3 hours to finish the weekly analyses assignment
- You should plan about 10 hours per week for writing and working on your final project
- 1 hour per week for administrative tasks (reading announcements, email, reviewing feedback, attending office hours, etc.)

Plan to Take Care of Yourself: (adapted from Prof. Amanda Smith)

- **Do you have a planner or a planner system?** If not, it's important to get one ASAP. It might be electronic (like Google calendar) or paper. Either one is good—just choose what works best for you.
- **Start by using the planner to schedule all obligations that require your attendance:** class meetings, work commitments, family commitments, etc.
- **Schedule other important things that keep you healthy.** (e.g., sleep, meals, time with friends, leisure, using your body, etc.) These are essential to being a functioning person and to being a student.
- **Weekly planning:** At the start of each week, look at the syllabus and plan when you're going to complete course assignments including reading, quizzes, annotation assignments, and writing assignments. Take a peek at the readings and see how long they are; estimate how long it will take and when you can do it.
- **At the end of the week, assess how you did.** Were you able to complete your goals? If not, why not? Sometimes you will and sometimes you won't; life throws us all kinds of curve balls, good and bad. Think about what you learned over the week—what made you feel good, what helped you accomplish your goals, what you might want to do differently. If you feel like you need help getting where you want to

go, reach out to friends and/or your teachers.

- **Avoiding paralysis and the shame spiral:** Things happen. College life, and life in general, can be really challenging. If you start to get behind or confused or overwhelmed, come talk with me as soon as you can. We can look at your options and find solutions together. Your [college advisor](#) is another great resource when you're struggling. They can advise you about your options and help you communicate with instructors.

HOW TO READ: We all know how to read, but it's gotten harder and harder to do it effectively for almost all of us. This isn't because we've gotten less intelligent, but it does seem to have a lot to do with being immersed in an attention economy that profits from our increasingly divided attention. Social media use cultivates scrolling as a way of moving through the world. Reading as part of the study of history is different in important ways.

When you read:

- **Turn off your cell phone!** I mean it! Turn it off. If you only turn off your notifications, you know you will still pick it up and look at it. Put it somewhere far away. There is nothing so important that it can't wait an hour.
- **Set yourself up for success:** If you have a physical copy of what you'll read, shut your computer. If you're reading on your computer, download the readings if possible (e.g., if in pdf) and mark up your copy as you read. You can do this with Adobe, or Hypothesis. Close other windows and turn off notifications (or disconnect from the internet if you've downloaded your readings) to help you focus. Focusing can be really hard, so if you're struggling, try setting a timer for say [25 minutes](#)
- [Links to an external site.](#)
- and then take a break.
- **Get oriented to the task:** Scan what you are about to read. What kind of a document is it? What is it about? Who wrote it? Why?
- **Read slowly and take breaks!** Try marking up your readings as you go or taking notes to remind yourself where you see key information, where you have questions, etc.
- **For excellent guidance specifically on how to read for history, check out [Links to an external site.](#)**

- **For tips on how to listen to podcasts for class, check out Abby Mullen's advice [here](#)**
- [Links to an external site.](#)

