

GUIDE FOR PUBLIC HUMANITIES
GRADUATE STUDENTS
2011-2012



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CONTENTS

1	Mission Statement	3
2	Requirements for the Degree	3
3	Logistics and Stipulations	4
4	Public Humanities Administration	6
5	Practicums, Projects and Programming	7

1 MISSION STATEMENT

Public Humanities at Yale seeks to augment graduate student training by expanding intellectual discourse beyond the confines of the classroom, the rarified arenas of academic publishing and the academic conference circuit. By cultivating a dialogue with public intellectuals and with specialists in non-academic areas, students earning a Master of Arts with a concentration in Public Humanities (en route to an American Studies or related doctorate degree) are prepared for public intellectual work such as museum and gallery installation, documentary film and photography, and oral/community history. Our mission is to expand the concept of “audience” by building bridges to a wide range of local and regional institutions and their respective publics. Our specific aims are four-fold:

1. To offer graduate students an expanded curriculum in the methods, practices, and skill sets associated with the Public Humanities
2. To create new venues for intellectual work, both within Yale and in New Haven and the region
3. To create new venues for non-academic expertise within Yale, and thus,
4. To create new conversations and to cultivate new relationships with contiguous institutions throughout the region (museums, libraries, archives, galleries, media outlets, historical societies, public schools, performance troupes, etc.) and with non-academic individuals with much to offer in an academic setting (artists, photographers, museum curators, broadcast journalists, film makers, writers, etc.)

2 REQUIREMENTS FOR THE DEGREE

Students wishing to pursue a concentration in Public Humanities must fulfill four requirements: take the Introduction to Public Humanities course, take a course that develops knowledge of a particular Public Humanities method, complete a practicum, and undertake a master’s project.

2.1 Introduction to Public Humanities

This course, offered every Fall semester, introduces students to the theories of and contemporary issues in Public Humanities. Students complete readings in a wide array of fields within the Public Humanities; are connected with a range of practitioners; and work together to plan and implement a group project. During this semester, students who plan to pursue the Public Humanities concentration will consult with the seminar leader and the DGS to lay out a blueprint for completing the requirements, articulating a field or fields of concentration (eg: documentary work, museum studies, public history, etc.), identifying potential methods courses and mentors, and generating preliminary ideas about potential internships and projects. This blueprint is neither final nor binding, but is undertaken so early on in order to make the concentration as cohesive as possible for the student.

2.2 *Methods Courses*

The acting director of Public Humanities maintains a list of approved courses offered across departments at Yale that include a specialization in topics or methodologies directly related to Public Humanities, including memory, documentary film studies, ethnography, oral history, material culture, architecture, performance, art history, public history and so forth. Students must enroll in one class that has such a focus, or arrange for an independent study in a field or area approved by the DGS. A full list of participating faculty and their fields of expertise follows in Section IV.

2.3 *Practicum*

Students are required to complete an internship to gain practical experience in the field and methodology of their choice. Note that in some cases, the practicum will follow the methods course, and in others the methods course may be designed to follow up on the practicum—this will vary according to the specifics of the student’s interests and plans, and will be worked out in consultation with the DGS and appropriate advisors. The Public Humanities program has a list of partnered affiliates where students can seek internships, or students may pursue internships at other organizations or institutions not included in the list of partnered affiliates. The DGS must approve the practicum placement; evaluation of the student’s performance will be the responsibility of the supervisor at the internship site, to be submitted to the DGS in the form of a letter upon completion of the internship. Section V of this Guide contains examples of Practicums undertaken by previous students in Public Humanities; the list of current affiliates and partners follows in the Appendix.

2.4 *Master’s Project*

This is the final requirement for the Public Humanities concentration. Students undertake a terminal project that incorporates theories and/or methods of Public Humanities. The project may be an extension of the practicum, of the Intro or Methods courses, or may be a new undertaking. Projects vary widely, but have included exhibitions, documentaries, research papers or other writing, and websites. For examples of projects completed by previous Public Humanities students, see section V of this Guide.

3 LOGISTICS AND STIPULATIONS

3.1 *Administrative Logistics*

Given the current developmental stage of the Public Humanities program as well as expressed student desire that its curricular constitution remain flexible and amenable to student work, the completion of coursework and projects will require close communication with your DGS and the acting director of the faculty committee (Matthew Jacobson). You should remain in communication with the following faculty regarding any Public Humanities coursework and/or projects for which you seek course credit:

1. Your DGS: This individual should be your primary point of contact regarding all Public Humanities coursework and for projects you intend to complete for the Master's concentration.
2. Matthew Jacobson (matthew.jacobson@yale.edu): As acting director of the Public Humanities program, Prof. Jacobson is the final authority on all curricular, administrative, and financial matters (i.e., if your DGS is unable to approve a particular Master's project, Prof. Jacobson should be consulted). Prof. Jacobson is also one of the (rotating) instructors for Introduction to Public Humanities.
3. Laura Wexler (laura.wexler@yale.edu): As an active participant of the faculty committee and one of the (rotating) instructors of the Public Humanities introductory course, Prof. Wexler is an excellent resource for practicum and project planning.

3.2 Departmental Stipulations

Students in American Studies

Students pursuing a Ph.D. degree in American Studies may choose to add a concentration in Public Humanities to their Master's en route. As soon as you decide to pursue the concentration, you should meet with the DGS in American Studies, so that you may begin to design a course schedule that fulfills the requirements and meets your needs. After you meet with your DGS, you should also notify Vicki Shepard (victorine.shepard@yale.edu) of your intent.

Students Outside of American Studies

Students outside of the American Studies program may petition both their DGS and the acting director of Public Humanities to pursue the Public Humanities concentration as part of the degree requirements for their home department. It is up to the student's home DGS to approve this course of study and to assure that all degree requirements as well as the four Public Humanities requirements can be fulfilled. It is up to the acting director of Public Humanities to affirm that the student's overall course of study is suitable for the PH concentration. Please contact the acting director early on for advice on how to manage these requirements.

Graduate students enrolled in departments other than American Studies are welcome to take the Intro to Public Humanities course whether or not they pursue the Public Humanities concentration. **All interested students should take note that the required Introduction to Public Humanities seminar falls in the first term of coursework. Students who take that course need not be pursuing the concentration, but students interested in pursuing the concentration do need to take the course.**

4 PUBLIC HUMANITIES ADMINISTRATION

4.1 *Public Humanities Steering Committee*

The Public Humanities Steering Committee is drawn from the interdepartmental faculty affiliated with and interested in the public humanities. This is a discretionary body, responsible for the program's curricular structure, annual events, and distribution of funds. Up to four members of the Student Committee also sit on the Steering Committee (and other interested students may attend meetings).

Affiliated Faculty

Elizabeth Alexander: performance, public pedagogy

David Blight: public history, museum studies

Alicia Schmidt Camacho: oral history

George Chauncey: oral history

Ned Cooke: curating/exhibition/museum studies

Michael Denning: public pedagogy, social movement research

Wai Cee Dimock: digital humanities

Kathryn Dudley: ethnography, oral history

Crystal Feimster: oral history, public/community history, public pedagogy

Glenda Gilmore: oral history, public/community history

Zareena Grewal: documentary film, ethnography

Dolores Hayden: public/community history, historic preservation

Matthew Jacobson: documentary photography, oral history, digital humanities

Kathryn Lofton: performance, digital humanities

Mary Lui: public/community history, museum studies

Paige McGinley: performance

Joanne Meyerowitz: oral history, public history

Alyssa Mt. Pleasant: public/community history

Charlie Musser: documentary film

Sally Promey: museum studies, digital humanities

Joseph Roach: performance

Marc Robinson: performance

Robert Stepto: documentary photography, museum studies, performance, self-narrative

Laura Wexler: documentary photography, digital humanities, memory studies

4.2 *Student Committee*

The Public Humanities Student Committee is a body voluntarily formed by interested program participants. The student committee meets regularly throughout the academic term. Participants discuss perspectives regarding Public Humanities curriculum, group projects, and possible campus-wide events. While remaining in constant communication with the program's faculty administration, the committee's central objective is to preserve an active student voice in the development of Public Humanities at Yale. If you are interested in joining the Public Humanities Student Committee, please contact one of the administrative members:

Lauren Tilton: lauren.tilton@yale.edu

Najwa Mayer: najwa.mayer@yale.edu

4.3 *Student Working Group*

The Public Humanities Student Working Group is currently planned for the 2011-2012 academic term. Its meetings will alternate with those of the Student Committee, though participants in the former need not be members of the latter. The intended objective of this working group is to create a space for Public Humanities students to share and workshop their planned/in-progress/completed practicum or project work. With regular meetings throughout the academic term, students will have the opportunity to learn from and contribute to the Public Humanities ventures of their peers. Additionally, the group will regularly invite practitioners of the public humanities from Yale and beyond in order to discuss the field's diverse manifestations and applications. If you are interested in joining the Public Humanities Student Working Group, please contact one of the administrative members:

Lauren Tilton: lauren.tilton@yale.edu

Najwa Mayer: najwa.mayer@yale.edu

5 PRACTICUMS, PROJECTS AND PROGRAMMING

This section is meant to provide illustration of, but not boundaries for, the range of activities that we define as the public humanities in our program. Your own interests and ideas will shape this evolving definition.

The following lists include all of the practicums and master's projects pursued since the official establishment of the Public Humanities concentration. For more information, you can email the student in parentheses (firstname.lastname@yale.edu).

Practicums: Students have:

- interned at the National Endowment for the Humanities in the Office of Digital Humanities and Division of Preservation and Access (Tyler Griffith)

- interned at the Anacostia Community Museum of the Smithsonian Institution, collecting data for the establishment of the museum’s Community Documentation Project (Claudia Calhoun)
- conducted interviews with interment survivors for Densho, the Japanese American oral history archive (Megan Asaka)
- interned in New York City to build digital film editing skills (Heidi Knoblauch)
- interned at Yale’s Instructional Technology Group, building and maintaining a media-rich website for Matthew Jacobson’s Historian’s Eye project (www.historianseye.org) (Alison Kanosky)
- worked for the Education Department at the National World War II Museum in New Orleans, developing materials for their Louisiana History Day Program (Lauren Tilton)
- conducted interviews for a documentary project with the New York City Department of Transportation’s division of education and outreach (Rebecca Jacobs)
- assisted the Columbia Oral History Office with the 9/11 Oral History and Narrative Project, reading and analyzing, and cataloguing sections of the archive (Najwa Mayer)

Master’s Projects: Students have:

- curated an exhibition in the Sterling Memorial Library entitled “Yale and New Haven, Yale and the World: Postcards from the University Library Collections” (Tyler Griffith)
- written long essays on media history for the website of the Paley Center for Media, published online as Perspectives in Media (Claudia Calhoun)
- assisted in the production of a documentary project by Densho (Megan Asaka)
- created a video archive of interviews conducted with graduate students, professors, and public intellectuals about why the humanities matter (Heidi Knoblauch)
- built a website for the Ethnography and Oral History working group using the digital humanities technology skills acquired through the practicum (Alison Kanosky)

Projects: The Public Humanities program supports projects outside of the Master’s Project including:

The Photogrammar Project: The Office of Digital Humanities at the National Endowment for the Humanities (NEH) has awarded a Level II Digital Humanities Start-Up Grant to the Photogrammar Project, for 2011-2013. This prestigious award is one of only 32 such awards in the country and the first of its kind for Yale. The Photogrammar Project intends to design new ways to make the Farm Security Administration-Office of War Information photographs accessible to a new generation of scholars who are reimagining the relationship between digital humanities and the archive. The project

will offer an interactive web-based open source visualization platform for the one hundred and sixty thousand photographs created by the federal government from 1935 to 1943. The Photogrammar Project was the inspiration of graduate students Lauren Tilton (American Studies) and Taylor Arnold (Statistics). The Project Director is Professor Laura Wexler of American Studies and Women's, Gender & Sexuality Studies. The team also includes Ken Panko of Instructional Technology & Research Services Group and Stacey Maples of Sterling Memorial Library Map Collection. The Photogrammar Project is an initiative of the Public Humanities Program and the Photographic Memory Workshop.

Programming: The Public Humanities program has supported a wide range of lectures, workshops, conferences, and other programming at Yale and elsewhere. This list represents a selection of these:

Conferences: All Our Kin: A Conference in Honor of Carol Stack (2009), Urban Cat Walk: Fashion and Street Culture (2011), Injured Cities; Urban Afterlives (2011), Yale Conference On Television (2012)

Public events: Panel discussion on immigrants' rights (2008); Panel discussion and photography installation devoted to the Obama Inauguration (2009); Photography: New Haven 100 Years and 100 Years of Books exhibition for the Centennial of the Donald Grant Mitchell Public Library, and now on permanent exhibition at the New Haven Free Public Library (2010-), Research and writing for Freedom's Journey Poetic Reflections with the International Festival of Arts and Ideas (2011); Encounters in the Aftermath: Works by Lorie Novak photography exhibition (2011), Sound Hall, a series for collective listening and discussion (2010-)

Film screenings and discussion: Come on Down (2010), a community-based independent film; *Unsung Heroes*, a documentary on jazz in New Haven (2009); Spike Lee's documentary on post-Katrina New Orleans, *If God Is Willing and da Creek Don't Rise* (2010)

Visits, workshops, and public talks by: Renee Athay, Amy Bass, Gregory Belanger, Jorge Bustamante, Katy Chevigny, Carlotta Duarte, Deepa Fernandez, Gaspar Gonzalez, Bill Hosley, Josh Kun, Ferentz LaFargue, Minjin Lee, Jill Lepore, Steve Lubar, Tim McCarthy, John Malpede, Kica Matos, Katherine Newman, Richard Rabinowitz., Nikhil Singh, Jack Tchen, Eric Ting, Robert Viscusi, and Sandy Zipp.

Individuals have:

- interned at the Anacostia Community Museum of the Smithsonian Institution, collecting data for the establishment of the museum's Community Documentation Project (Claudia Calhoun)
- conducted interviews with interment survivors for Densho, the Japanese American oral history archive (Megan Asaka)
- interned in New York City to build digital film editing skills (Heidi Knoblauch)

- interned at Yale’s Instructional Technology Group, building and maintaining a media-rich website for Matthew Jacobson’s Historian’s Eye project (www.historianseye.org) (Alison Kanosky)
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APPENDIX- PUBLIC HUMANITIES PARTNERSHIP DIRECTORY

Institution/ Department	Contact Person(s)	Email/Phone	Notes
American History Workshop, NYC	Richard Rabinowitz, Director	rr@americanhistoryworkshop.com	
Amistad Elm City High School	MaryAnn Holland	MaryAnnHolland@achievementfirst.org	Per Najwa Mayer: This Amistad campus specifically requested public humanities graduate students to participate in future programming. They have several underway themselves. If your weekends are free, ask me for details!
Artspace, New Haven	Helen Kauder, Executive Director	Helen@artspacenh.org	
ArtStart, New York	James Rohrbach, Founder	james.rohrback@gmail.com	
Azoth Gallery	Johnes Ruta, Curator/Art Theorist	azothgallery@comcast.net	
Beinecke Rare Book and Manuscript Library	Louise Bernard, Curator, Collection of American Literature	louise.bernard@yale.edu	
	Nancy Kuhl, Curator, Collection of American Literature	nancy.kuhl@yale.edu	
	George Miles, Curator, Western Americana	george.miles@yale.edu	
Benjamin Franklin Papers Project	Ellen Cohn, Editor	ellen.cohn@yale.edu	
	Kate Ohno, Associate Editor	kate.ohno@yale.edu	
Documentary Filmmaking Project	Charles Musser, Director	charles.musser@yale.edu	
Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition	David Blight, Director	david.blight@yale.edu	
	Dana Schaffer, Assistant Director	dana.schaffer@yale.edu	
	Thomas Thurston, Educational Director	thomas.thurston@yale.edu	
Historian's Eye, NY-New Haven	Matthew Jacobson, Director	historianseye@gmail.com Matthew.jacobson@yale.edu	
Imagining America, Artists and Scholars in Public Life	Jan Cohen-Cruz, Director	jcohencr@syr.edu	Dependent upon subscription status. Contact Matthew Jacobson in advance of any direct contact with IA
Information and Technology Services/ Digital Humanities	Ken Panko, Manager, Instructional Technology and Research	ken.panko@yale.edu	
	Pamela Patterson, Instructional Technologist	pamela.patterson@yale.edu	
John Nicholas Brown Center for the Public Humanities, Providence, RI	Steven Lubar, Director	lubar@brown.edu	
Johnathan Edwards Center	Kenneth Minkeman	kenneth.minkema@yale.edu	
Manuscripts and Archives	Christine Weideman, Director	christine.weideman@yale.edu	

Mark Twain House, Hartford	Jeffrey Nichols, Executive Director	jeffrey.nichols@marktwainhouse.org	Per Laura Wexler: They would like some of our Public Humanities students to assist with their upcoming centennial.
Massachusetts Historical Society, Boston, MA	C. James Taylor, Editor, Adams Papers	jtaylor@masshist.org	
	Sara Sikes, Assistant Editor, Adams Papers	ssikes@masshist.org	
	Jayne Gordon, Director of Education and Public Programs	jgordon@masshist.org	
Metropolitan Museum of Art, Costume Institute, NY	Nancy Aronson Chilton, Senior Press Officer	communications@metmuseum.org	
Mitchell Library, New Haven	Sharon Lovett-Graff, Branch Manager	sharon.lovett-graff@nhfpl.org	
National Council for the Traditional Arts, Silver Spring, MD	Julia Olin, Executive Director	Julia@ncta.net	
New Haven Free Public Library	Carol Brown, Adult Programming Supervisor	cbrown@nhfpl.org	
New Haven Museum	Jason Bischoff-Wurstle, Director of Photo Archives	203.562.4183 ext. 18	
	James Campbell, Librarian and Curator of Manuscripts	203.562.4183 ext. 15	
	Michelle Cheng, Director of Education	203.562.4183 ext. 11	
	Rosemary Sulzbach, Operations Officer	203.562.4183 ext. 16	
New York Historical Society, NY	Sharon Dunn, Director of Education	sdunn@nyhistory.org	
	Stephen Edidin, Chief Curator of the Museum Division	sedidin@nyhistory.org	
Oral History Working Group	Kathryn Dudley, Director	kathryn.dudley@yale.edu	
People's Production House, NY	Deepa Fernandez, Executive Director	deepa@peoplesproductionhouse.org	
Photographic Memory Workshop	Laura Wexler, Director	laura.wexler@yale.edu	
Project Storefronts, New Haven	Margaret Bodell	mmbodell@gmail.com	
Radio Diaries, NY	Samara Freemark, Associate Producer	samara.freemark@gmail.com ; info@radiodiaries.org	
Southside Project, Lehigh University, Bethlehem, PA	Seth Moglen, Director	sema@lehigh.edu	
St. Thomas Moore Arts Programming	Judith Dupre	jdupre11@optonline.net	
Terra Firma Associates, Cultural Resource Development, CT	William Hosley, Museum and Preservation Consultant	860.627.5508	
World Performance Project	Joseph Roach, Principal Investigator	joseph.roach@yale.edu	
	Emily Coates, Artistic Director	Emily.coates@yale.edu	
Yale Center for British Art	Amy Meyers, Director	amy.meyers@yale.edu	
	Linda Friedlaender Curator of Education	linda.friedlaender@yale.edu	
Yale Indian Papers Project	Paul Grant-Costa, Executive Editor	paul.grant-costa@yale.edu	

Yale University Art Gallery	Kate Ezra, Nolen Curator of Education and Academic Affairs	kate.ezra@yale.edu	Per Laura Wexler: Ms. Ezra is working on a special exhibition on American History and eagerly invites Public Humanities students to participate as a practicum, during the Spring, Summer, and/or Fall of 2011.
Yale University Office of New Haven and State Affairs	Claudia Merson, Director of Public School Partnerships	claudia.merson@yale.edu	
Yale University Visual Resources	Carolyn Caizzi, Librarian	Carolyn.caizzi@yale.edu	