LIBR 588 - SPECIALIZED LITERATURES: THEORY AND PRACTICE OF ORAL HISTORY

We acknowledge that we are on the traditional, ancestral and unceded territory of the həṅ̓q̓əmiṅ̓əm̓ speaking Musqueam people.

iSchool Mission: Through innovative research, education and design, our mission is to enhance humanity's capacity to engage information in effective, creative and diverse ways.

Program:	Master of Library and Information Studies
Year:	Winter Session 2020/21, Term 2
Course Schedule:	Mondays, 9:00 AM – 11:50 PM PST
Location:	Zoom, Via Canvas
Instructors:	Dr. Hannah Turner
Office location:	Zoom, Via Canvas
Office phone:	604.827.3927
Office hours:	Wednesdays, 10:00 AM – 12:00 PM PST
E-mail address:	hannah.turner@ubc.ca
Learning Management Site:	https://canvas.ubc.ca

Course Goal: The goal of this course is to introduce you to the history, theory, and practical implementation of oral history projects in memory institutions. It will build a foundation in the theoretical issues surrounding the use of oral history as historical evidence and as a research methodology, understanding of project management and planning issues and strategies, experience conducting and transcribing oral history interviews, comprehension of preservation and access issues for oral history collections, and the ability to articulate the value of oral history collections to archives and libraries.

FNCC specialization: The assignments in this course can serve the requirements of the First Nations Curriculum Concentration (FNCC). If students would like to take this course for FNCC credit, they are invited to contact the instructor to discuss this option.

COVID-19 Changes
We are all aware that the impact of COVID-19 has been devastating on all of our lives and communities. As we move towards the cooler months, indoor activities will increase and it is likely that the Province of British Columbia will continue to adjust its guidance with regards to schools, work, and recreation activities. Therefore, it is important that I plan for contingencies, should circumstances change and I am unable to hold live meetings and or activities as outlined below. Rest assured, details on changes will be posted on Canvas if this happens and I will be as transparent and clear as possible in my expectations if these changes are required to occur.

Course Objectives:

Upon completion of this course students will be able to:

1. Analyze the theoretical issues related to oral history and its use as historical evidence in a variety of contexts, including in archival and library settings. (1.4)
2. Assess the problems of validity and bias surrounding all forms of historical evidence, including oral history. (1.1; 1.3)

3. Understand project planning issues, processes and strategies in the context of oral history projects. (1.4; 3.2)
4. Conduct oral history interviews, including completing background research, recruiting narrator, formulating questions, and interviewing narrator (4.1, 5.1, 5.3).
5. Apply current best practice standards for audio and visual recording of oral history interviews (4.2, 5.1, 5.3)
6. Apply current best practice ethical standards and legal standards to planning and conducting oral history interviews. (4.2, 5.1, 5.3).
7. Discuss the legal and ethical issues surrounding the sharing and dissemination of oral history materials in a variety of contexts, including as legal evidence. (2.1)
8. Apply current best practice standards for transcribing and indexing recorded oral history interviews. (2.2)
9. Describe issues surrounding preservation of materials created during oral history interviews, including audio recordings, photographs, video recordings, and other associated materials. (1.3, 3.2)
10. Explain issues surrounding access to oral history materials in a library or archival setting. (3.2)
11. Identify issues surrounding outreach using oral history materials in a library or archival setting. (2.3)
12. Consider the impact of cultural, social and economic difference on planning and implementing oral history projects, as well as processing and using oral history collections. (4.1, 4.2)

Course Topics:
This course will be divided into three sections: theory and methodology, planning and implementing oral history projects, and curating oral history. The course will cover:
- Theory and Methodology
- Theory
- Methodology: oral history and related methods
- Ethical and legal issues
- Background research, identifying potential interviewees, and formulating questions
- Recording equipment and standards
- Conducting interviews
- Transcription and Indexing
- Preservation Issues
- Access Issues
- Outreach using oral history materials
- Conclusions: writing history and culture using oral history materials

* Course objectives are stated in terms of student learning outcomes and reference the iSchool Statement on Graduate Competencies: http://slais.ubc.ca/programs/about-department/graduate-competencies/

Co-requisite: MLIS and Dual students: LIBR 509. Core courses in the MLIS program can only be taken by students registered in the MLIS program.

Format of the course: The course will be a synchronous online course. Students are expected to join the Group Virtual Classroom via Zoom on Canvas every Monday, at 9 AM PST. The course will be a mix of lectures, smaller reading groups, course discussion, and asynchronous technical studios. Participation in class discussions online and engagement with assigned readings is required.

All materials will be posted on the course Canvas site; and all virtual meetings and office hours will take place via the Virtual Classroom (Zoom on Canvas).

Throughout the term, students will attend lectures and studios. Students will be planning and implementing their own oral history projects in small groups. There will be seven studio sessions, that will either take place in the virtual classroom room or asynchronously on the student's own time (see the detailed schedule on canvas). In studio time, students may be asked to complete an exercise or to actively conduct work on their final oral history project.

Required and Recommended Reading:
These will be listed in Canvas and will be available directly through links or through UBC Library (e.g., electronic and/or print formats). Students will also be required, during and outside of class time, to familiarize themselves with the tools required for oral history recording.

We will also be relying on two course text books, both available in full online at the UBC library:

Thomson, Alistair, and Robert Perks. 2015. *The Oral History Reader*. Routledge Readers in History. Taylor and Francis. (Online UBC Library).

MacKay, Nancy. 2015. *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge. (Online UBC Library).

COURSE ASSIGNMENTS

Assignment Name	Due Date	Weight	Graduate Competencies
Field Notes Blog	Throughout Term	15%	1.4, 1.3, 2.1
In Class Interviews and Peer Reviews	January 25	15%	1.1, 2.1, 2.2, 5.1
Project Proposal and Timeline	February 8	25%	3.1, 3.2, 1.3, 1.4
Final Project	April 5	45%	5.1, 5.3, 2.1, 2.2, 1.4

Field Notes: (individual)
"Field notes" are written commentary on the readings and your experience conducting interviews, recording audio, and editing your interviews. This must be less than 1000 words each. You must submit them to the weeks marked with an 'FN' on the schedule, for a total of 5 with 15% of the final grade. Field notes are due on Canvas the week that the reading is assigned, before the start of class. Field notes will be marked out of 10.

In Class Interview and Peer Review: (individual)
Students will conduct one in class virtual interview with a partner; you will both be interviewing each other. During virtual class time, you will design the questions, and provide timestamped notes. You will also peer review your interviewer (partner) and submit the peer review the following week.

Oral History Project
In small groups, you will work together throughout the semester with the instructor to develop an Oral History project, as if you were tasked with this working in an institution. You will work together to collect Oral Histories grouped around a theme of your choosing. You will submit a project proposal early in the semester, which will include a set of goals for your project. At the end of term, you will **assign yourself a grade** based on your progress individually within the group. There will be scheduled check-ins with the instructor to answer questions

and discuss your progress through the course and within the project. There will be extant class time to discuss and work on the group projects throughout the semester. All specific deliverables will be posted on Canvas.

Project Proposal and Timeline: Instructor Graded, Group
In small groups, you will submit the project proposal for your oral history project including the a) proposed topic for the group project b) the confirmed name(s) of interviewees d) draft introductory emails and consent forms and e) a proposed timeline of the project using the Timeline Template.

Final Project: Self Assigned Grade, Individual
For the final project, you will produce Oral History interviews on a common theme decided upon in groups. Each group member is expected to conduct one interview with a full transcript and a professional quality audio recording. As a group, you will submit: full interviews; full transcripts; catalogue records; all project management documentation; a final group presentation. Detailed assignment instructions are available in Canvas.

Week	Topic	Date
1	**Introduction**	January 11
2	**Oral History Foundations** Readings: Thomson, Alistair, and Robert Perks. Introduction: Critical Developments. 2015. *The Oral History Reader*. Routledge Readers in History. Taylor and Francis. (Online UBC Library). Pp. 1-21 Tonkin, Elizabeth. 1995. Introduction. In *Narrating Our Pasts: The Social Construction of Oral History*. Cambridge university press. Pp. 1-17. MacKay, Nancy. 2016. Chapters 1 -3, Curating Oral Histories in the 21st Century, Getting Started & Collecting Oral Histories. In *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge. (Online UBC Library). Pp 17-47. Shopes, Linda. 2014. "'Insights and Oversights': Reflections on the Documentary Tradition and the Theoretical Turn in Oral History." *The Oral History Review* 41 (2): 257–68.	January 18
3	**Listening and Believing** Readings: Anderson, Kathryn, and Dana C. Jack. "Learning to Listen: Interview Techniques and Analyses." Pp 179-192. In Thomson, Alistair and Robert Perks. 2015. *The Oral History Reader*. Routledge Readers in History: Taylor and Francis. Janesick, Valerie J. 2020. "Chapter 16. Oral History Interviewing with Purpose and Critical Awareness." In Patricia Leavy, Ed. The Oxford Handbook of Qualitative Research. Second Edition. 2020. Oxford, UK: Oxford University Press. Robinson, Dylan. 2020. "Chapter 1: Hungry Listening." In Dylan Robinson, Hungry Listening: Resonant Theory for Indigenous Sound Studies. Minnesota: U Minnesota Press. Yow, Valerie. "Interviewing Techniques and Strategies." Pp. 153-178. In Thomson, Alistair and Robert Perks. 2015. *The Oral History Reader*. Routledge Readers in History: Taylor and Francis.	January 25 FN

	STUDIO 1 – In Class Interviews	
4	**Oral History for Uncertain Times** Readings: Cruikshank, Julie. 2001. "Glaciers and Climate Change: Perspectives from Oral Tradition." *Arctic* 54 (4): 377–93. Whaanga, Hēmi, Priscilla Wehi, Murray Cox, Tom Roa, and Ian Kusabs. 2018. "Māori Oral Traditions Record and Convey Indigenous Knowledge of Marine and Freshwater Resources." *New Zealand Journal of Marine and Freshwater Research* 52 (4): 487–96. Kelly, Jason M. 2020. "The COVID-19 Oral History Project: Some Preliminary Notes from the Field." In The Oral History Review. Volume 47, Issue 2. Pg 240-252. Skinner, Jonathan. April 23, 2012. "Animal Renderings: The Library of Natural Sounds." Sound Studies Blog, Sounding Out. https://soundstudiesblog.com/2012/04/23/animal-renderings-the-library-of-natural-sounds/ STUDIO 2 – Interview Analysis	February 1 FN
5	**Oral History and Testimony** Readings: Miller, Bruce Granville. 2011. Introduction. IN *Oral History on Trial: Recognizing Aboriginal Narratives in the Courts*. Vancouver, CANADA: UBC Press. Pp. 1-22. Logan, Tricia. 2018. "Questions of Privacy and Confidentiality after Atrocity: Collecting and Retaining Records of the Residential School System in Canada." *Genocide Studies International* 12 (1): 92–102. MacKay, Nancy. 2015. "Chapter 6: Oral History and the Law." In *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge. (Online UBC Library). Pp: 73-90. Browse the Archives at NCTR; https://nctr.ca/archives.php	February 8 Project Proposal and Timeline
	Reading Week - No Class	February 15-19

6	**Recording Interviews**	February 22
	Readings:	FN
	Shopes, Linda. 2012. Making Sense of Oral History. Oral History in the Digital Age. Online: http://ohda.matrix.msu.edu/2012/08/making-sense-of-oral-history/	
	Choosing a Digital Audio Recorder: Ask Doug: http://ohda.matrix.msu.edu/askdoug/	
	Zoom Recording Webinar, UC Berkeley Oral History Centre. July 24, 2020. https://www.youtube.com/watch?v=_JcG5YO6Azw	
	Oral History at a Distance: Remote Interviewing Webinar. https://www.youtube.com/watch?fbclid=IwAR0uVB-HXZEL5klzLY-0eEUus_xgnmZpl4bR41hXqAp916I0gGWpRi-QGgg&v=WsSTWkVTit0	
	Online Learning Course: Video Gear: Audio. Available through UBC Linkd in learning: https://www.linkedin.com/learning/video-gear-audio/welcome?u=67552850	
	How to use the Zoom H4N portable audio recorder. Youtube Video: https://www.youtube.com/watch?v=xP9AKt5JBcI.	
	STUDIO 3 - Sound Scavenger Hunt	
7	**Oral Histories for Advocacy in Libraries, Archives and Museums**	March 1 FN
	Readings:	
	Sean Field, Imagining Communities: Memory, Loss and Resilience in Post-Apartheid Cape Town, In the *Oral History Reader.* Pp. 581-594.	
	MacKay, Nancy. 2016. "Chapter 4, Archives Management: Chapter 5, Ethical Considerations." In *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge. (Online UBC Library). Pp: 49-72; 111-127.	
	Seifi, Leili, Raziye Kazemi, and Shahnaz Khademizadeh. 2019. "The Role of Academic Libraries in Creating Oral History Collection." *Library Philosophy and Practice (e-Journal)*, January.	
	Williams, Charmaine C. 2019. "Critical Oral History: Reflections on Method and Medium." *Qualitative Social Work* 18 (5): 787–99.	
8	**Making Oral Histories Accessible**	March 8 FN
	Readings:	

	MacKay, Nancy. 2016. "Chapter 8, Transcribing and More; Chapter 12 Curating for the User"; Appendix B. In *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge*.* Pp. 99-111; Pp. 147-154. Bergen, Teresa. 2019. *Transcribing Oral History*. Routledge. See Chapters: Transcription Vs. The Alternatives; Transcription Step by Step; Editing and Polishing the Transcript. STUDIO 4 – Transcribing Audio	
9	**Editing Audio** Readings: Learning Audacity. UBC LinkedIn Learning. https://www.linkedin.com/learning/learning-audacity/using-the-exercise-files?u=67552850 How to use Audacity for Beginners. Youtube. https://www.youtube.com/watch?v=DJhIlsLH32I STUDIO 5 – Editing Audio	March 15
10	**Preserving and Stewarding Oral Histories** Readings: Rinehart, Richard and Jon Ippolito. 2014. "Chapter 1: The Lost and the Saved and Chapter 4: Variability Machines." In Richard Rinehart and Jon Ippolito, Re-Collection: Art, New Media and Social Memory." Cambridge, MA: MIT Press. Wemigwans, Jennifer. 2018. "Chapter 6: Aanjigone: ('Non-Interference'). In Jennifer Wemigwans, A Digital Bundle: Protecting and Promoting Indigenous Knowledge Online. Regina, SK: University of Regina Press. Pp. 159 – 178. STUDIO 6 – In Class Crit Session	March 22
11	STUDIO 7 – Project Work	March 29
12	**Cataloguing Oral Histories** Mackay, Nancy. "Chapter 9: Cataloguing, Chapter 11, Preservation and Appendix A: Designing a Cataloguing Template using Dublin Core." In *Curating Oral Histories: From Interview to Archive*. Vol. Second edition. Practicing Oral History Series. Walnut Creek, CA: Routledge*.*Pp. 137-147. Wynne, Susan C. "Cataloging Oral Histories: Creating MARC Records for Individual Oral History Interviews." *Cataloging & Classification Quarterly* 47, no. 6 (July 7, 2009): 561–82.	April 5 Full Project Due

13	Project Screening / Presentations	April 12

Course Schedule [week-by-week]:

Students Studying Abroad
During this pandemic, the shift to online learning has greatly altered teaching and studying at UBC, including changes to health and safety considerations. Keep in mind that some UBC courses might cover topics that are censored or considered illegal by non-Canadian governments. This may include, but is not limited to, human rights, representative government, defamation, obscenity, gender or sexuality, and historical or current geopolitical controversies. If you are a student living abroad, you will be subject to the laws of your local jurisdiction, and your local authorities might limit your access to course material or take punitive action against you.

UBC is strongly committed to academic freedom, but has no control over foreign authorities (please visit http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,33,86,0 for an articulation of the values of the University conveyed in the Senate Statement on Academic Freedom). Thus, we recognize that students will have legitimate reason to exercise caution in studying certain subjects. If you have concerns regarding your personal situation, consider postponing taking a course with manifest risks, until you are back on campus or reach out to your academic advisor to find substitute courses. For further information and support, please visit:http://academic.ubc.ca/support- resources/freedom-expression.

Attendance: The UBC calendar states: "Regular attendance is expected of students in all their classes (including lectures, laboratories, tutorials, seminars, etc.). Students who neglect their academic work and assignments may be excluded from final examinations. Students who are unavoidably absent because of illness or disability should report to their instructors on return to classes. Any request for academic concession must be clearly expressed." Up to two excused absences are allowed with prior notification to both instructors in this class. Additional absences will require a note from a health professional or Access and Diversity. Failure to provide this documentation could result in a lower course mark.

Evaluation: All assignments will be marked using the evaluative criteria given on the iSchool web site. Assignments will not be accepted late. Consideration will be given to legitimate emergencies. If an extension is granted, a late penalty may be imposed; this will be discussed with both of your instructors when you request an extension.

Required Materials: All required materials are available on Canvas. Students are not required to buy any textbooks or reading material for this course.

Policies and Resources to Support Student Success: UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here (https://senate.ubc.ca/policies-resources-support-student-success)

Centre for Accessibility: Centre for Accessibility works with the University to create an inclusive living and learning environment in which all students can thrive. The University accommodates students with disabilities who have registered with the Centre for Accessibility unit: [https://students.ubc.ca/about-student-services/centre-for-accessibility]. You must register with the Disability Resource Centre to be granted special accommodations for any on-going conditions.

Religious Accommodation: The University accommodates students whose religious obligations conflict with attendance, submitting assignments, or completing scheduled tests and examinations. Please let your instructor know in advance, preferably in the first week of class, if you will require any accommodation on these grounds. Students who plan to be absent for family obligations, or other similar commitments, cannot assume they will be accommodated, and should discuss with the instructor before the course drop date. UBC policy on Religious Holidays: http://equity.ubc.ca/days-of-significance-calendar/

Academic Integrity

Plagiarism

The Faculty of Arts considers plagiarism to be the most serious academic offence that a student can commit. Regardless of whether or not it was committed intentionally, plagiarism has serious academic consequences and can result in expulsion from the university. Plagiarism involves the improper use of somebody else's words or ideas in one's work. The UBC policy on Academic Misconduct is available here: http://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,54,111,959.

It is your responsibility to make sure you fully understand what plagiarism is. Many students who think they understand plagiarism do in fact commit what UBC calls "reckless plagiarism." The UBC Learning Commons has a resource page on how to avoid plagiarism, with policies on academic integrity and misconduct found here: [http://learningcommons.ubc.ca/resource-guides/avoid-plagiarism/]

If after reading these materials you still are unsure about how to use sources in your work properly, please ask your instructor for clarification.

Canvas: UBC's e-learning system https://canvas.ubc.ca will be used to organize class resources, slides, and additional material. It will also be used to manage assignments, grades, and in-class exercises. Make sure that you check the course space in Canvas constantly for announcements, resources, assignments, feedback and grades.