THE UNIVERSITY OF BRITISH COLUMBIA
iSchool (Library, Archival & Information Studies)
Faculty of Arts

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

We acknowledge that we are on the traditional, ancestral and unceded territory of the hən̓q̓əmin̓əm̓ 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.

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| **Program**: | Master of Library and Information Studies |
| **Year**: | Winter Session 2021/22, Term 2 |
| **Course Schedule**: | Mondays, 9:00 AM – 11:50 PM PST |
| **Location**: | IKBLC 461 |
| **Instructors**: | Dr. Hannah Turner |
| **Office location**: | IKBLC 483 |
| **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. I will do my best to 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: |
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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)

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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 mix of lectures, smaller reading groups, course discussion, and technical studios. Participation in class discussions and engagement with assigned readings is required. All materials will be posted on the course Canvas site.

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 classroom room or 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**:

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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 |
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| Field Notes Blog | Throughout Term | 15% | 1.4, 1.3, 2.1 |
| In Class Interviews and Peer Reviews | January 31 | 15% | 1.1, 2.1, 2.2, 5.1 |
| Project Proposal and Timeline | February 7 | 25% | 3.1, 3.2, 1.3, 1.4 |
| Final Project | April 12 | 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.

**Final Project: (Group)**
In small groups, you will work together throughout the semester with the instructor to develop an Oral History documentation project. You will work together to collect Oral Histories or plan an Oral History Project. 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.

This project will mean students need to complete the TCPS CORE course, which I will allot time for in class.

**1. Project Proposal and Timeline (Group)**
In small groups, you will submit the project proposal for your oral history project including the:

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1. A description for the group project and research on subject specific information (500 - 1000 words)
2. The name(s) of interviewees
3. Draft introductory emails and consent forms
4. Proposed timeline of the project using the Timeline Template.
5. A Group Rubric based on the Rubric template (this will be discussed in class).
6. Proposed Questions for Interview

**2. Final Project: Self Assigned Grade, Individual and Group**
For the final project, you will decide as a group and with the instructor on the exact deliverables you will submit which should contain at least: full interviews; consent forms; full transcripts; catalogue records; all project management documentation; a final group presentation. Detailed assignment instructions are available in Canvas.

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| Week | Topic | Date |
|---|---|---|
| 1 | **No Class – iSchool Orientation** | January 10 |
| 2 | **Introduction & Oral History Foundations**<br><br>Readings:<br>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<br><br>Tonkin, Elizabeth. 1995. Introduction. In *Narrating Our Pasts: The Social Construction of Oral History*. Cambridge university press. Pp. 1-17.<br><br>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.<br><br>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 17 |
| 3 | **Listening and Believing**<br><br>Visit from Alan Cho and Tomoko Kitayama Yen<br><br>Readings:<br>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.<br><br>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.<br><br>Robinson, Dylan. 2020. "Chapter 1: Hungry Listening." In Dylan Robinson, Hungry Listening: Resonant Theory for Indigenous Sound Studies. Minnesota: U Minnesota Press.<br><br>Yow, Valerie. "Interviewing Techniques and Strategies." Pp. 153-178. In Thomson, Alistair and Robert Perks. 2015. *The Oral History Reader*. | January 24<br>FN |

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| | Routledge Readers in History: Taylor and Francis.  STUDIO 1 – In Class Interviews | |
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| 4 | **Oral History and Archival Documents**  Readings: Visit to Nikkei National Museum & Cultural Centre (Covid pending)  STUDIO 2 – Interview Analysis | January 31 FN |
| 5 | **Oral History and Testimony**  Visit To IRSDC  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 7  Project Proposal and Timeline |
| 6 | **Recording Interviews**  Readings:  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- | February 14  FN |

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| | 0eEUus_xgnmZpl4bR41hXqAp916I0gGWpRi-QGgg&v=WsSTWkVTit0<br><br>Online Learning Course: Video Gear: Audio. Available through UBC Linkd in learning: https://www.linkedin.com/learning/video-gear-audio/welcome?u=67552850<br><br>How to use the Zoom H4N portable audio recorder. Youtube Video: https://www.youtube.com/watch?v=xP9AKt5JBcI.<br><br>STUDIO 3  - Sound Scavenger Hunt | |
| | **READING WEEK – No Class** | Feb 21 |
| 7 | **Oral Histories for Advocacy in Libraries, Archives and Museums**<br><br>Visit: Mya Ballin and Sasha Gaylie<br><br>Readings:<br>Sean Field, Imagining Communities: Memory, Loss and Resilience in Post-Apartheid Cape Town, In the *Oral History Reader.* Pp. 581-594.<br><br>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.<br><br>Williams, Charmaine C. 2019. "Critical Oral History: Reflections on Method and Medium." *Qualitative Social Work* 18 (5): 787–99. | February 28<br>FN |
| 8 | **Making Oral Histories Accessible**<br><br>Readings:<br>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.<br><br>Bergen, Teresa. 2019. *Transcribing Oral History*. Routledge.<br>See Chapters: Transcription Vs. The Alternatives; Transcription Step by Step; Editing and Polishing the Transcript.<br><br>STUDIO 4 – Transcribing Audio | March 7<br>FN |
| 9 | **Editing Audio**<br><br>Readings: | March 14 |

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| | Learning Audacity. UBC LinkedIn Learning. https://www.linkedin.com/learning/learning-audacity/using-the-exercise-files?u=67552850<br><br>How to use Audacity for Beginners. Youtube. https://www.youtube.com/watch?v=DJhIlsLH32I<br><br>STUDIO 5 – Editing Audio | |
| 10 | **Preserving and Stewarding Oral Histories**<br><br>Readings:<br>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.<br><br>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.<br><br>STUDIO 6 – In Class Crit Session | March 21 |
| 11 | STUDIO 7 – Project Work | March 28 |
| 12 | **Cataloguing Oral Histories**<br><br>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.<br><br>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 4<br>Full Project Review |

**COVID-19 Safety:** You are required to wear a non-medical mask during our class meetings, for your own protection and the safety and comfort of everyone else in the class. For our in-person meetings in this class, it is important that all of us feel as comfortable as possible engaging in class activities while sharing an indoor space. Non-medical masks that cover our noses and mouths are a primary tool for combating the spread of COVID-19. Further, according to the provincial mandate, masks are required in all indoor public spaces including lobbies, hallways, stairwells, elevators, classrooms and labs. There may be students who have medical accommodations for not wearing a mask. Please maintain a respectful environment. UBC Respectful Environment Statement.

**If you are sick, stay home**. Complete a self-assessment for COVID-19 symptoms here: https://bc.thrive.health/covid19/en. In this class, the marking scheme is intended to provide flexibility so that you can prioritize your health and still succeed.

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If you are concerned that you will miss a key activity due to illness, contact me to discuss.

**If I am unwell,** I will follow the BC Health Guidelines and not come to class. I will make every reasonable attempt to communicate plans for class as soon as possible (on Canvas). If I am well enough to teach, but am taking precautions to avoid infecting others, we may hold the class online. If this happens, you will receive an announcement in Canvas informing you how to join the class.

**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**

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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.