

English 60133: Archival Scholarship  
Section 080, Computer # 31303



Above: Manuscript page and photograph from the Library of Congress

**Meeting Times and Classroom:** Tuesday, 9:00 a.m.-11:45; Reed 125

**NOTE:** Several “field trips” may be part of the course schedule. The first of this is the first class meeting, when we’ll assemble in the TCU Library’s Special Collections.

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**Office hours:** after class each week; Tuesdays 1:00-1:45; email daily

Additional office hours happily provided by appointment; email your request

**Department web page:** <http://www.eng.tcu.edu/Faculty/profiles/srobbins.htm>

Professional website: <https://sarahruffingrobbins.com/>

Twitter: @sarahrobbins

**Catalog course description:**

**ENGL 60113 – Archival Scholarship**

Study of theories and promising practices for doing effective archival research; critical reading of influential examples from archival scholarship; use of traditional and digital archives; practice developing archival projects; examination of issues associated with archives and archival research today.

## Mentor Scholar Visits



### Coretta Pittman visit: January 29

Coretta is working on two archival projects, based on research at the Schomburg Library in New York and at Emory University.

Schomburg: primary materials related to the career of jazz singer-songwriter Alberta Hunter

<http://www.redhotjazz.com/spivey.html> and <http://www.redhotjazz.com/hunter.html>

Emory: song lyrics, correspondence, and starter draft for an autobiography by blues artist Victoria Spivey:

[https://en.wikipedia.org/wiki/Victoria\\_Spivey](https://en.wikipedia.org/wiki/Victoria_Spivey)

<http://www.redhotjazz.com/spivey.html>



### Lucinda Damon Bach visit: February 26

Lucinda is working on a cluster or individual projects related to her upcoming biography of Catharine Maria Sedgwick and focused in part of letters.

#### Recent work drawing on that on that larger agenda includes these essays:

Damon-Bach, Lucinda L. “My Readers Will Thank Me’: J. C. L. Simonde De Sismondi, Civil Liberty and Transatlantic Sympathy in Catharine Sedgwick’s Letters from Abroad to Kindred at Home (1841).” In *Transatlantic Conversations*, 2017

Damon-Bach, Lucinda L. “Catharine Maria Sedgwick Tours England: Private Letters, Public Account.” In *Transatlantic Women: Nineteenth-Century American Women Writers and Great Britain*, 2012



### Elizabeth Weiser visit: March 26

Elizabeth recently published *Museum Rhetoric*.

Earlier projects included an essay collection co-edited with Ann George and Janet Zepernick: *Women and Rhetoric between the Wars*

## Learning Outcomes and how assessed:

Outcome	How Assessed
1. Demonstrate advanced research skills for locating and making meaning of archival sources and integrating these sources into support of a workable research question.	Major Project Proposal; Final Project [Individually planned to match student needs and interests]
2. Theorize about how archival sources connect with and reflect the culture that produced them.	Family/Community Artifacts Project
3. Demonstrate an ability to identify and critically interpret digital archives to support research in English Studies.	Report on Scholarly Book Read Independently
4. Demonstrate skill for interpreting and annotating primary material for web-based presentation and interpretation	Web-ready presentation—with interpretive context linked to a larger collaborative project—of material from a missionary diary of a single year

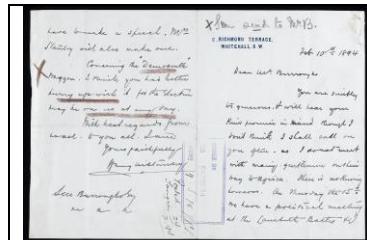
## Breakdown of Course Grade

Element included in the Course Grading	Percentage
Family/Community Artifacts Project—due February 5	10
Proposal for Major Project—due March 5	20
Written report on independent reading of scholarly book—due March 19	20
Presentation of Major Project for Class Symposium—April 9	20
Diary manuscript interpretive presentation project—April 30 draft; May 6 final	10
Attendance and participation—entire semester	20
Total	100

**Note:** See policies on attendance and related topics at end of syllabus.

**Grading Scale:**

**A+ = 98-100; A = 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C- = 70-73; below 70 = failing grade**



### Texts to Purchase:

Diane Glancy, *Designs in the Night Sky*

Book-length archival study selected by each student individually from instructor-provided list

## Preliminary Schedule of Assignments and Activities

### Some notes on using this draft schedule:

For each class meeting date listed, you should have *completed* the writing and/or reading listed for that day before you come to class. Often, included with a designated reading, you'll find some indicators of topics to be discussed during class: think about those before, during and after your reading.

Check eCollege (TCU course website) regularly for any adjustments!

	<b>Assignments (whether writing or reading) are due at the beginning of class.</b> If you don't have an assigned piece of writing ready to turn in at the start of class, you should come ahead to class on time so as not to lose the opportunity to participate in shared learning activities. The late penalty will apply for any written work turned in after start-up of class, whether during class on the assigned due date or at the beginning of the next class meeting.
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## Tentative Course Calendar

### Unit 1: Explorations of Archives and Praxis

<p><b>Project and product:</b> immersion in the field and artifact interpretation</p> <p><i>Explore research resources at TCU.</i></p> <p><i>Learn from model projects and scholars.</i></p> <p><i>Carry out creative engagement with and interpretation of artifacts from family life and/or another community with whom you identify.</i></p>			<p><b>Concepts Explored</b></p> <p><i>Productive practices for working in the archive; connecting scholarship to the personal; alternative modes of presentation of archival materials; creative engagement with multi-faceted archival records</i></p>
<b>Date</b>	<b>Topics</b>	<b>Reading/Preparation to complete before class</b>	<b>Major In-Class Activities</b>
Jan 15	<p><b>Theorizing communities to study via archival work</b></p> <p><b>Identifying promising practices for interpreting community archives</b></p> <p><b>Connecting with personal interests and priorities</b></p>	<p><b>1. Family Archives: Choose one</b></p> <p>Barrett, Michele and Peter Stallybrass. "Printing, Writing and a Family Archive: Recording the First World War." <i>History Workshop Journal</i> 75 (Spring 2013): 1-32.</p> <p>Gloyn, Liz, Vicky Crewe, Laura King and Anna Woodham. "The Ties That Bind: Materiality, Identity, and the Life Course in the 'Things' Families Keep." <i>Journal of Family History</i> 3.2 (2018): 157-176.</p> <p>Rosenberg, Victor. "The Power of a Family Archive." <i>Archival Science</i> 11.1-2 (2011): 77-93.</p> <p>Smith, Helen. "Quaker Women, Family Archives and the Construction of Identity: Analyzing the Memoirs and Personal Papers of Elizabeth Taylor Cadbury (1858-1951)." <i>Quaker Studies</i> 16.1 (2011): 124-134.</p> <p><b>2. Situating Archival Work within Community Contexts (whole-class)</b></p> <p>Ford, Tanisha C. "Finding Olive Morris in the Archive." <i>The Black Scholar: Journal of Black Studies and Research</i> 46.2 (2016): 5-18.</p> <p>Wakimoto, Diana K., Christine Bruce, and Helen Partridge. "Archivist as Activist: Lessons from Three Queer Community Archives in California." <i>Archival Science</i> 13 (2013): 293-316.</p>	<p>Immersion in the TCU Special Collections</p> <p>Meet in the TCU library in this classroom just around the corner from Special Collections so as to work with Mary Saffell, Senior Archivist:</p> <p><a href="https://library.tcu.edu/maps/3rd_Level.png">https://library.tcu.edu/maps/3rd_Level.png</a></p> <p>Note: If you have trouble finding the classroom in the library, just go into Special Collections and staff will direct you to the meeting place.</p> <p>Discussion of assigned articles</p> <p>Brainstorming about individual interests</p> <p>Course overview</p>
<b>Date</b>	<b>Topics</b>	<b>Reading/Preparation to complete before class</b>	<b>Major In-Class Activities</b>
Jan 22	<p><b>Reading against the dominant archival grain</b></p> <p><b>New archives and lenses for Native studies</b></p>	<p>Glancy, Diane. <i>Designs in the Night Sky</i>;</p> <p>Gaul, Theresa. "Locating Women in Male-Authored Archives: Catharine Brown, Cherokee Women, and the ABCFM Papers." <i>Tulsa Studies in Women's Literature</i> 33.2 (Fall 2014): 203-215.</p> <p>Select (and bring) artifacts from your personal/family archives and/or from your engagement with a community that matters to you</p>	<p>Sharing artifacts from your chosen community or from family life: informal, preliminary sharing and discussion as prelude to project presentation</p> <p>Discussion of Glancy's affirmation of and resistance to traditional archival study</p> <p>Considering forms for "creative" archival work</p> <p>Engagement with Theresa Gaul's essay as a model of scholarly practice</p>
<b>Date</b>	<b>Topics</b>	<b>Reading/Preparation to complete before class</b>	<b>Major In-Class Activities</b>

Jan 29	<p><b>Archives of Sound</b></p> <p><b>Tapping into Archives of Black Cultural Practices</b></p> <p><b>Interpreting multi-faceted textual records</b></p> <p><b>Capitalizing on new media for presentation of archives</b></p>	<p><b>I. Readings in connection with Pittman's visit</b></p> <p>Book chapter by Pittman on Alberta Hunter, Blues Singer and Entertainment Columnist</p> <p>Pittman, Coretta. "Bessie Smith's Blues as Rhetorical Advocacy." <i>Women and Rhetoric Between the Wars</i>. Edited by Ann George et. al. Carbondale: Southern Illinois U Press, 2013. 143-158.</p> <p>YouTube recording of Bessie Smith performing Saint Louis Blues, 1929:  <a href="https://www.youtube.com/watch?v=JpVCqXRIx4">https://www.youtube.com/watch?v=JpVCqXRIx4</a></p> <p>Choose ONE other Smith song on YouTube. Save URL and be prepared to discuss why you chose.</p> <p><b>II. Digital and New Media Archiving through Sound:</b> <a href="http://www.kitchensisters.org/">http://www.kitchensisters.org/</a></p> <p>A. Scroll through the website. Listen to "The Keepers" overview.  <a href="http://www.kitchensisters.org/keepers/">http://www.kitchensisters.org/keepers/</a></p> <p>B. Choose ONE story or Podcast to spotlight for its content and/or methods for presenting as part of the larger archive of this ongoing project. Note: you should choose just one 10- to 20-second snippet, at most, to share and talk about OR just provide an overview with a reference to a key image and its connection to the sound archive of the piece.</p>	<p>Mentor Scholar Coretta Pittman will share her current project on recovering black women's blues music and musicians' performances</p> <p>Class members will tap into Pittman's expertise to seek advice on their own potential projects</p> <p>Seminar members will discuss and critique examples of sound-based presentations of archival materials</p>
Date	Topics	Reading/Preparation to complete before class	Major In-Class Activities
Feb 5	Presenting and Interpreting Artifacts	Use the directions packet for Project #1 (family/community archive creation and interpretation) to prepare a presentation for the class	In-class presentations by all members of the seminar

## Unit 2: Methods, Ethics, and Critique of Praxis

Project and Product: Envisioning and Preparing a major project proposal	Concepts explored
<i>Prepare and refine a proposal for an archival research project consistent with your own scholarly agenda.</i>	<i>Productive methods for doing archival research, challenges in addressing archival materials, epistolary and other text-based research objects, ethics issues</i>

Date	Topics	Reading/Preparation to complete before class	Additional In-Class Activities
Feb 12	Ethics and Methods: Interactions	<p><b>Whole-class readings:</b></p> <p>Gaillet, Lynee Lewis. "(Per)forming Archival Research Methodologies." <i>CCC: College Composition and Communication</i> 64.1 (September 2012): 35-58.</p> <p>Hung, Eric. "Lessons from Archives and Public History for the Race-ing of Queer Music Scholarship." <i>Women</i></p>	<p>Discussion and critique of whole-class assigned readings</p> <p>In-class writing and sharing of responses from choice readings</p> <p>Outlining expectations for major project proposal</p>

		<p>&amp; Music 22 (2018): 129-140.</p> <p>Robbins, Sarah Ruffing and Ann Ellis Pullen. "Collaboration in the Archive: Finding, Shaping, and Disseminating Stories from a Missionary Writer's Network." <i>Legacy: A Journal of American Women Writers</i> 30.2 (2013): 287-305.</p> <p><b>Choose one:</b></p> <p>Flinn, Andrew, Mary Stevens, and Elizabeth Shepherd. "Whose memories, whose archives? Independent community archives, autonomy and the mainstream." <i>Archival Science</i> 9.1-2 (2009): 71-86.</p> <p>McKee, Heidi A. and James E. Porter. "The Ethics of Archival Research." <i>CCC: College Composition and Communication</i> 64.1 (September 2012): 59-81.</p> <p>Tesar, Marek. "Ethics and Truth in Archival Research." <i>History of Education</i> 44.1 (2015): 101-114.</p>	
<b>Date</b>	<b>Topics</b>	<b>Reading/Preparation to complete before class</b>	<b>Major In-Class Activities</b>
Feb 19	Archival Practice in Action; Writing about Practices	<p><b>Excerpts from Kirsch, Gesa E. and Liz Rohan, editors. <i>Beyond the Archives: Research as a Lived Process</i>. Carbondale: Southern Illinois University Press, 2008.</b></p> <p>Note: The essays below, from a section entitled "When Personal, Cultural, and Historical Memory Shape the Politics of the Archive," are available in our TCU Box sub-folder for this week. The entire book is available through TCU library's e-book collection. Also included in the same PDF merged file are a copy of the Table of Contents (which you should read) and the introduction by Kirsch and Rohan.</p> <p>Villanueva, Victor. "Colonial Memory, Colonial Research: A Preamble to a Case Study." 83-92.</p> <p>Okawa, Gail Y. "Unbundling: Archival Research and Japanese American Communal Memory of U.S. Justice Department Internment, 1941-45." 93-106.</p> <p>Eubanks, W. Ralph. "Mississippi on My Mind." 107-114.</p> <p>Powell, Malea. "Dreaming Charles Eastman: Cultural Memory, Autobiography, and Geography in Indigenous Rhetorical Histories." 115-127.</p> <p>Davy, Kate. "Cultural Memory and the Lesbian Archive." 128-135.</p>	<p>Identifying take-aways from each essay</p> <p>Carrying out comparative analyses of the stories of practice told by the essays</p> <p>Situating the essays within the larger collection edited by Kirsch and Rohan</p> <p>Examining editing essay collections as a form of archival work</p> <p>Brainstorming plans for major project proposals</p>

<b>Feb 26</b>	<b>Archives of Letters: Then, now and in the future</b>  <b>Interpreting epistolary artifacts</b>	<p><b>I. Readings linked to Lucinda Damon Bach's visit</b></p> <p>Letter manuscripts from Catharine Maria Sedgwick's archive</p> <p>Damon-Bach, Lucinda L. "My Readers Will Thank Me": J. C. L. Simonde De Sismondi, Civil Liberty and Transatlantic Sympathy in Catharine Sedgwick's Letters from Abroad to Kindred at Home (1841)." In <i>Transatlantic Conversations: Nineteenth-Century American Women's Encounters with Italy and the Atlantic World</i>. Edited by Beth Lueck and Sirpa Salenius and Nancy Lusignan Schultz. Lebanon, NH: UPNE, 2017), 3-22.</p> <p>Damon-Bach, Lucinda L. "Catharine Maria Sedgwick Tours England: Private Letters, Public Account." <i>Transatlantic Women: Nineteenth-Century American Women Writers and Great Britain</i>. Edited by Beth L. Lueck, Brigitte Bailey, and Lucinda L. Damon-Bach. Durham: U of New Hampshire Press, 2012. <a href="#">pp</a></p> <p><b>II. Where/How to Engage with Letters: Past, Present and Future</b></p> <p>Cox, Richard J. "Yours ever (well, maybe): studies and signposts in letter writing" <i>Archival Science</i> 10 (2010): 373-388.</p> <p>Henkin, David M. "Introduction." <i>The Postal Age: The Emergence of Modern Communications in Nineteenth-Century America</i>. U of Chicago Press, 2006. 1-12.</p> <p>Robbins, Sarah Ruffing. "Sustaining Gendered Philanthropy through Transatlantic Friendship: Jane Addams, Henrietta Barnett, and Writing for Reciprocal Mentoring." <i>Philanthropic Discourse in Anglo-American Literature, 1850-1920</i>. Edited by Frank Q. Christianson and Leslee Thorne-Murphy. Bloomington: Indiana University Press, 2017. 211-235.</p>	<p>Workshop on letter manuscripts and archival work led by Dr. Damon Bach</p> <p>Discussion of articles about how to engage with letters as archival objects, how to use letters as a source for larger cultural arguments, and how to present arguments associated with letters-based archival research</p>
<b>Date</b>  <b>Mar 5</b>	<b>Topics</b>  <b>Scholarly communities for archival work</b>	<b>Reading/Preparation to complete before class</b>  <b>Prepare your major project proposal</b>	<b>Major In-Class Activities</b>  <b>Visit to the Amon Carter Museum Archive</b>  <b>Discussion of expectations for report on a recent scholarly book on archival research</b>

### March 12 = Spring Break Week

During break, earlier in the semester (i.e., well before you begin taking time away), or (in a "dig-in" intense time period when you return, you'll need to immerse in the book you've chosen for your report project. Be sure to consult expectations for that assignment ahead of time.

## Unit 3: Archive-Building: Curation of Memory

Project and Product: Joining scholarly conversations about archives/archival work		Concepts explored	
<i>Preparing a report on a recent scholarly book about archives, archival praxis, and key developments in the field</i> <i>Connecting “Archive(s)” with studies of cultural memory and sites of memory curation</i> <i>Completing, submitting, and sharing your major project with the seminar community (and beyond?)</i>		<i>Defining, refining, and extending “Archives” as a field of study; cultural memory; curation; archive-building; archival activism; globalizing archival scholarship</i>	
Date	Topics	Reading/Preparation to complete before class	Major In-class Activities
Mar 19	Recent scholarship on archives and archival studies	<p><b>I. Book reports:</b> Choose ONE for your book report presentation; read the introduction and ONE additional chapter/essay</p> <p>Aden, Roger C., editor. <i>Rhetorics Haunting the National Mall: Displaced and Ephemeral Public Memories</i>, 2018.</p> <p>Aden, Roger. <i>Upon the Ruins of Liberty: Slavery, The President's House at Independence National Historical Park, and Public Memory</i>, 2014.</p> <p>Bernard-Donals, Michael. <i>Figures of Memory: The Rhetoric of Displacement at the United States Holocaust Memorial Museum</i>, 2016.</p> <p>De Kosnik, Abigail. <i>Rogue Archives: Digital Cultural Memory and Media Fandom</i>, 2016.</p> <p>Giannachi, Gabriella. <i>Archive Everything: Mapping the Everyday</i>, 2016.</p> <p>Grau, Oliver et. al., eds. <i>Museum and Archive on the Move: Changing Cultural Institutions in the Digital Era</i>, 2017.</p> <p>Greer, Jane and Laurie Grobman, eds. <i>Pedagogies of Public Memory: Teaching Writing and Rhetoric at Museums, Memorials, and archives</i>, 2015.</p> <p>Hurm, Gerd. <i>The Family of Man Revisited: Photography in a Global Age</i>, 2018.</p> <p>Kidd, Jenny. <i>Museums in the New Mediascape</i>, 2017</p> <p>King, Lisa. <i>Legible Sovereignties: Rhetoric, Representations, and Native American Museums</i>, 2017.</p> <p>Kumbier, Alana. <i>Ephemeral Material: Queering the Archive</i>, 2014.</p> <p>Thomas, David, Simon Fowler and Valerie Johnson. <i>The Silence of the Archive</i>, 2017.</p> <p><b>Alternative option:</b> Special ARCHIVE issue of <i>disclosure: A Journal Social Theory</i>: preface, one interview and one article. 27.1 (July 2018).</p> <p><b>II. Print/Digital as Public Format: Archival Interpretations</b></p> <p>A. Whole-class reading—a Texas Story of Personalized Expansion of Print Archives</p> <p>Slauter, Eric. “Three Lessons from the History of a Book.” <i>PMLA</i></p>	Presentation of informal book reports (oral—with written materials to be turned in to the instructor digitally two days AFTER class)  Discussion toward comparative synthesis from presentations (to be addressed in the written book report turned two days after class)  Using assigned <i>PMLA</i> articles in the reading to consider how archival processes of research evolve, how they are evaluated, and what we gain from seeking stories “behind” the process  Addressing questions about the blurring of lines between print and digital media through archival projects (See readings in part II of reading assignment)

		<p>131.3 (2016): 759-764. and Coronado, Raúl. "Communing with the Past." <i>PMLA</i> 131.3 (2016): 765-773.</p> <p><b>B. Choose one:</b></p> <p>McKinney, Cait. "Newsletter networks in the feminist history and archives movement." <i>Feminist Theory</i> 16.3 (2015): 309-328.</p> <p>O'Connor, Noreen. "Consumer Culture and Jazz Age Discontents: Edith Wharton in <i>Pictorial Review</i>." <i>Edith Wharton Review</i> 28.1 (Spring 2012): 1-12.</p> <p>Rusert, Britt. "From Black Lit to Black Print: The Return to the Archive in African American Literary Studies." <i>American Quarterly</i> 68.4 (December 2016): 993-1005.</p> <p>Palmer-Mehta, Valeria. "The Subversive Power of Survivor Rhetoric: An Innovative Archive of Survivor Discourse in <i>New York Magazine</i>." <i>Women's Studies in Communication</i> 41.2 (2018): 159-182.</p>	
Date	Topics	Reading/Preparation to complete before class	Major In-class Activities
Mar 26	Museums as Archives; Internet as Archive	<p><b>I. Mentor Scholar #3: Elizabeth Weiser's writing</b></p> <p>Research linked to her <i>Museum Rhetoric</i> book: Weiser, M. Elizabeth. "National Identity within the National Museum: Subjectification within Socialization." <i>Studies in Philosophy and Education</i> 34.4 (July 2015): 385-402.</p> <p>Weiser, M. Elizabeth. "Past as Future: Narrative Identities in Communal History Museums." <i>International Journal of the Inclusive Museum</i> 4.1 (2012): 73-84.</p> <p><b>II. Digital Archiving Today</b></p> <p>Lepore, Jill. "The Cobweb: Can the Internet be Archived?" <i>The New Yorker</i> (January 26, 2015): <a href="https://www.newyorker.com/magazine/2015/01/26/cobweb">https://www.newyorker.com/magazine/2015/01/26/cobweb</a></p> <p><b>III. Public Domain and an Expanding Archive</b></p> <p>Fleishman, Glenn. "For the First Time in More than 20 Years, Copyrighted Works Will Enter the Public Domain." <i>Smithsonian.com/Smithsonian Magazine</i> (January 2019): <a href="https://www.smithsonianmag.com/arts-culture/first-time-20-years-copyrighted-works-enter-public-domain-180971016/">https://www.smithsonianmag.com/arts-culture/first-time-20-years-copyrighted-works-enter-public-domain-180971016/</a></p> <p>"Public Domain Day 2019." Center for the Study of the Public Domain (Duke Law): <a href="https://law.duke.edu/cspd/publicdomainday/2019/">https://law.duke.edu/cspd/publicdomainday/2019/</a></p>	<p>Presentation by Mentor Scholar #3, Liz Weiser</p> <p>Informal conversation with Dr. Weiser about her recent book and her future projects</p>
Date	Topics	Readings/Preparation to Complete before Class	Major In-class Activities
Apr 2	Politics and Social Power in Presenting	<p><b>I. Strategies of Preservation and Presentation</b></p> <p>Ross, Ivan. "Digital Ghosts in the History Museum: The Haunting of Today's Mediascape." <i>Continuum: Journal of</i></p>	<p>Discussion of assigned readings</p> <p>Making connections across the readings</p>

	<p><b>Archives Publicly</b></p> <p><b>Strategies of Preservation and Presentation</b></p> <p><b>Issues of Content Interacting with Method</b></p>	<p><i>Media &amp; Cultural Studies</i> 27.6 (December 2013): 825-836.</p> <p>Young, Lauren J. and Daniel Peterschmidt. "The Librarians Saving the Internet: The 'File Not Found' Series: Part 2 of 3." <i>Science Friday</i> <a href="https://apps.sciencefriday.com/data/librarians.html">https://apps.sciencefriday.com/data/librarians.html</a></p> <p><b>II. Issues of Content Interacting with Method</b></p> <p><b>A. Archiving Women's History</b></p> <p><b>Skim and find a passage you'd like the class to discuss; be ready to say why:</b></p> <p>"Establishing a Commission to Study the Potential Creation of a National Women's History Museum: Hearing before the Committee on House Administration, House of Representatives, One Hundred Thirteenth Congress, First Session." [in TCU Box]</p> <p><b>Explore; choose one webpage or section to comment upon:</b> <a href="https://www.womenshistory.org/about-us">https://www.womenshistory.org/about-us</a></p> <p><b>Read and connect to the two items above on Women's History as an archive-building project (Congressional testimony and website):</b></p> <p>Fitzmaurice, Megan Irene. "Re(Place)ing Space: Privilege and Public Memory in the National Women's History Cybermuseum." <i>Feminist Media Studies</i> 14.3 (June 2014): 520-523.</p> <p><b>B. Claiming Authority</b></p> <p><b>Choose one of these readings:</b></p> <p>Block, Laurie. "'An Invented Archive': The Disability History Museum." <i>RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage</i> 8.2 (2007): 141-154.</p> <p>Lax, Thomas J., Jeannine Tang, A. Naomi Jackson, Parallel Lines, Ginger Brooks Takahashi, and Marvin Taylor. "Queer Pier: 40 Years." <i>Art Journal</i> 72.2 (June 2013): 106-113.</p> <p>Prescod, Colin. "Archives, race, class and rage." <i>Race and Class</i> 58.4 (April 2017): 76-84.</p> <p><b>Optional Supplemental readings:</b></p> <p>Cazenave, Jennifer. "Claude Lanzmann's Ghosts." <i>Los Angeles Review of Books</i> (September 4, 2018): <a href="https://lareviewofbooks.org/article/clause-lanzmanns-ghosts/">https://lareviewofbooks.org/article/clause-lanzmanns-ghosts/</a></p> <p>Romesburg, Don. "Presenting the Queer Past: A Case for the GLBT History Museum." <i>Radical History Review</i> 120 (Fall 2014): 131-144.</p> <p>Young, Lauren J. and Daniel Peterschmidt. "Data Reawakening: The 'File Not Found' Series: Part 3 of 3." <i>Science Friday</i> <a href="https://apps.sciencefriday.com/data/reawakening.html">https://apps.sciencefriday.com/data/reawakening.html</a></p>	<p>for this week</p> <p>Linking these readings to content associated with Dr. Weiser's visit and other previous topics from the course</p> <p>Brainstorming approaches for resisting various domains of power associated with traditional archives</p>
Apr 9	Research symposium	Prepare your conference-style paper based on your major research project for the course	Student presentations

## Unit 4: Theorizing the Archive

Project and Product:	Concepts explored
<p><i>Become familiar with major influential theories in the field of “Archive” scholarship; make connections across those concepts, authors, and texts.</i></p> <p><i>Contribute to a group project presenting materials from a single author’s diaries in ways that synthesize concepts studies in the seminar and demonstrate skills associated with effective archival scholarship today.</i></p>	<p><i>Archive fever, intimacy and affect in archival work; “dust”; archive and repertoire; integration of methods; transparency of ethics; collaboration in archival work</i></p>

Date	Topics	Reading/Preparation to Complete before Class	Major In-class Activities
Apr 16	Archive Fever: Original talk by Derrida Extensions and Responses to “Archive Fever”	<p><b>Derrida’s Mal/Fever Visited and Re-visited: “Archive Fever” (1995)</b></p> <p>a) Derrida’s Talk (on its way to becoming a book) from 1994</p> <p>Derrida, Jacques. “Archive Fever: A Freudian Impression.” Trans. Eric Prenowitz. <i>Diacritics</i> 25.2 (Summer 1995): 9-63.</p> <p>b) Explications and Responses  “Archive Fever: Henri Langlois and the Cinémathèque Française.” The Kitchen Sisters: The Keepers: Story #3: <a href="http://www.kitchensisters.org/keepers/archive-fever/">http://www.kitchensisters.org/keepers/archive-fever/</a></p> <p>“Jacques Derrida: 20 Years of Archive Fever.” Port (July 11, 2014): <a href="https://www.port-magazine.com/literature/jacques-derrida-20-years-of-archive-fever/">https://www.port-magazine.com/literature/jacques-derrida-20-years-of-archive-fever/</a></p> <p>Maimon, Vered. Review of “Archive Fever: Uses of the Document in Contemporary Art.” <i>CAA.Reviews</i> (April 23, 2008): <a href="http://www.caareviews.org/reviews/1111#.XBvrVxKjct">http://www.caareviews.org/reviews/1111#.XBvrVxKjct</a></p> <p>Mambrol, Nasrullah. “Analysis of Derrida’s Archive Fever.” <i>Literary Theory and Criticism</i>. February 19, 2018. <a href="https://literariness.org/2018/02/19/analysis-of-derridas-archive-fever/">https://literariness.org/2018/02/19/analysis-of-derridas-archive-fever/</a></p> <p>Sampson, Walker. “From My Archives: Derrida’s Archive Fever.” <a href="https://wsampson.blog/2011/04/10/from-my-archives-derridas-archive-fever/">https://wsampson.blog/2011/04/10/from-my-archives-derridas-archive-fever/</a></p> <p>Sorgatz, Rex. “Archive Fever: What is our insane compulsion to collect and hoard?” The Message February 24, 2015. <a href="https://medium.com/message/archive-fever-2a330b627274">https://medium.com/message/archive-fever-2a330b627274</a></p> <p>Steedman, Carolyn. “Something She Called a Fever: Michelet, Derrida, and Dust.” <i>The American Historical Review</i> 106.4 (October 2001): 1159-1180.</p>	
Date	Topics	Reading/Preparation to Complete before Class	Major In-class Activities
Apr 23	Archive and Repertoire; Archival Intimacy	<p><b>Archive &amp; Repertoire (Taylor, 2003) and Archival Intimacy (Steedman, 2008)</b></p> <p>a) Taylor, Diana. “The Archive and the Repertoire” (16-33) from “Acts of Transfer” chapter (1-52) <i>The Archive and the Repertoire: Performing Cultural Memory in the Americas</i>. Durham: Duke U Press, 2003.</p>	Tracing major theoretical contributions since “archive fever”  Considering the implications of these theoretical concepts for our own

		<p><b>b) Applications and extensions of Taylor</b></p> <p>Campa, Marta Fernandez. "The Archive and the Repertoire in Roshini Kempadoo's <i>Ghosting</i>." <i>Small Axe</i> 21.1 (2017): 111-126.</p> <p>Carlin, David. "A Digital Archive in the Circus: Between the Archive and the Repertoire." <i>Media International Australia: Incorporating Culture and Policy</i> 153 (November 2014): 98-106.</p> <p>Choi, Suhi. "The repertoire, not the archive: The 1950 Life and Time coverage of the Korean War." <i>Media, War &amp; Conflict</i> 8.2 (2015): 264-280.</p> <p><b>c) Steedman and response</b></p> <p>Steedman, Carolyn. "Intimacy in research: accounting for it." <i>History of the Human Sciences</i> 21.4 (2008): 17-33.</p> <p>Fluet, Lisa. "Rethinking Dust: On Carolyn Steedman, Archival Studies, and Critique." <i>Politics/Letters</i> (September 17, 2018): <a href="http://politicsslashletters.org/rethinking-dust-on-carolyn-steedman-archival-studies-and-critique/">http://politicsslashletters.org/rethinking-dust-on-carolyn-steedman-archival-studies-and-critique/</a></p>	<p>collaborative project</p> <p>Envisioning possible new theoretical concepts to contribute</p>
Apr 30	<b>Workshopping; Assessing; Synthesizing Take-aways from the Seminar</b>	<p>archive and Archive:</p> <p>Robbins, Sarah Ruffing. "Introduction: Counter-narratives and Cultural Stewardship" from <i>Learning Legacies: Archive to Action through Women's Cross-Cultural Teaching</i>  <a href="https://quod.lib.umich.edu/n/nps/mpub4469010/1:3--learning-legacies-archive-to-action-through-womens-cross?g=dculture;rgn=div1;view=fulltext;xc=1">https://quod.lib.umich.edu/n/nps/mpub4469010/1:3--learning-legacies-archive-to-action-through-womens-cross?g=dculture;rgn=div1;view=fulltext;xc=1</a></p>	<p>Workshopping Presentations of Diary materials and interpretive paratexts</p> <p>Tying theoretical strands from the course together</p>
May 6 EXAM date	<b>Hooray!</b>	Complete your diary materials and interpretive paratext. Attend wrap-up session	Celebrating our project and our learning through collaboration.



Ansel Adams Photographs from Manzanar Internment Camp, LOC

## Additional Bibliography

### I. Articles, book chapters, and books (See, too, listings within syllabus.)

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## **II. Examples of web-based and book-length archival projects of editing**

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