



HIS 4360: Historians and Archives in the Digital Era
Winter 2020

Course Description – HIS 4360: Origins to the Digital Era: Historians and Archives in Canada

This course will explore the history of archives in Canada from the earliest collections to the digital era. What roles have historians had with archives and how have their roles changed? Students will explore the challenges and opportunities digitally born sources, digital archives and cloud computing offer historians in the 21st century.

Students will be introduced to a range of works on archives in Canada, the professionalization of archivists and the growth of professional associations within the landscape of galleries, libraries, archives and museums in Canada. Beyond course readings, we will also critically engage a range of digital tools and resources as students will also learn how to construct, post, maintain and implement new media in their course work. This course will explore the current and potential impact of the use of digital media on historical analysis, practice, research and presentation.

Course Information

Professor: Dr. J. M. McCutcheon (Jo)
Office: Room 9113, Desmarais (DMS), 55 Laurier Avenue East
Student Hours: Wednesdays, 5:00 pm to 6:30 pm, by appointment or Zoom Teleconference
Phone: 613.853.1867 **Twitter:** @jomac_613
Email: jomac@uottawa.ca/jo.mccutcheon@archivists.ca
Class Time: Wednesdays, 7:00 pm to 9:50 pm
Location: 55 Laurier (DMS) 11161

Summary of Student Evaluation = 100%*

Evaluation/Assignments	Date Due	%
Primary sources, archivists, and archival collections from analogue and digital perspectives	February 12	20
Participation and Attendance: Activities - Collaboration Mid-term February 5 and March 22 nd	ongoing	20
Project Approach and Method: leveraging technology	March 4	10
Lightning or Pecha Kucha Presentations	March 25 th and April 1	10
Final Summative Research Project *may be submitted earlier	April 24	40

Introduction and Class Expectations

This seminar course will focus on both in-class discussions of assigned readings and hands on learning with a diversity of digital tools available to us online and on campus. Attendance is mandatory and students will be expected to actively participate in group and class discussions and to demonstrate progress with selected course material and digital tools. Students will also be encouraged to interact among colleagues and a wider public using social media and/or shared spaces. Zotero will be used to share news articles of interest and we will use these sources to enrich our discussions.

For your final research project, you will be encouraged to explore a topic, primary source or approach that you are passionate about or keen to learn more about during this term. You will be expected to use an archival collection that may be analogue (University of Ottawa/City of Ottawa/LAC, etc) or online collections and you will be given the opportunity to explore digital history tools and methods to complete your work. Students will be expected to present their research projects, engaging colleagues and supporting colleagues when they present their work. You may also consider group projects/exhibitions.

BrightSpace and other digital tools will be important resources for students. Please check for announcements and updates regularly on the class BrightSpace site. Communicating interests, challenges, and successes is also an important part of this class. For this course, students do not need to have an expertise in programming or database design. Some students will bring an expertise in gaming, basic programming and social media. This class may give you the opportunity to expand your comfort zone with regard to the practice of history and using diverse tools and new technologies to *enhance* and *facilitate* your work. You may submit traditional essays, but you will see, I hope, that the nature of what we are doing in this class will allow us to leverage technology to enhance historical research and analysis. Please touch base with any questions you may have regarding course material.

Learning Objectives: By the end of this course you should be able to:

1. Effectively communicate ideas, debates and findings in your submitted writing and digital tools and resources;
2. Articulate clear definitions of the digital era considering time and place;
3. Identify key archival collections, databases, key digital tools and a systematic method for critically evaluating primary sources;
4. Present your research ideas in an coherent, engaged and thoughtful manner;
5. Generate a history project relevant to Canada's archives and archival past using appropriate archival material and digital tools, using primary sources and applying tools and skills learned in this course.



Learning Outcomes

A key component to evaluating learning will be to provide timely feedback for all of your course work. Students will be expected to submit assignments electronically and feedback will be provided electronically as well. Assignment expectations and grading rubrics are available via and are linked to the appropriate learning activities.

General Learning Outcomes	Teaching and Learning Activities
1. Effectively communicate ideas, debates and findings in your submitted writing and digital tools and resources.	Reflective writing submissions, blogging or social media content including images. Observation of the digital world around us as it relates to archives in Canada.
2. Articulation of definitions, ideas regarding digital era and the tools used to explore Canada’s archives and archival past.	Weekly readings, secondary and primary sources.
3. Research and Analytical Skills – databases and digital tools	Identifying relevant online databases and digital tools to create historical content in an engaging and coherent way that considers your audience and respects copyright. Systematic cataloging of data for your final research project.
4. Effective presentations skills.	Use presentation tools effectively (PowerPoint/KeyNote). Professionalism, respect, and engaging in debates that provide opportunities to bridge the distances among scholars will be important to this class. Demonstrating organization with presentations.
5. Generating history:	Final research projects are intended to provide students with the opportunity to generate history for an internal (me) or external audience (social media users). Primary sources and artifacts will be key to your final projects and what format you select will demonstrate a consideration of the objects or topic you have selected.

Ye may draw up my waters,
And ye may drink them free;
But keepers of this ancient well
Ye never more can be.

New Archivist to Historian¹

Key Resources and Readings (See also the BrightSpace LMS/ Zotero)

Your final projects will focus on a topic and tool related to Canadian history. Borders are fluid and they are both political and social constructions. Depending on your topic, time and place, you may benefit from resources hosted by American and British organizations but your focus should be on Canada.

Resources and Tools

[Library and Archives Canada](#)
[Association of Canadian Archivists](#)
[Directory of Canadian Archives](#) (Database)

[Society of Australian Archivists](#)

[Society of American Archivists](#)
[National Archives USA](#)
[Digital Public Library of America](#)

[The Internet Archive](#)

[National Archives UK](#)
[Archives and Records Association](#)

[University of Ottawa – Digital Humanities Research Guide](#)

¹ George Bolotenko, "Archivists and Historians: Keepers of the Well." *Archivaria* 16, no. 0 (January 1, 1983): 5–25.



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Course Outline, Readings and Schedule

Blog posts from historians and archivists, heritage institutions and from a diversity of archivists, record managers and history practitioners will be linked to course material throughout this term. Students will be encouraged to share readings, discussions and debates from a diversity of media platforms as they related to archives, archivists and primary source collections. For each topic we will look at who collected material, how, where, and when material was acquired, preserved, microfilmed, and/or digitized. We will consider fields of history (working class/social/women's etc) and archives as well. Readings below are a point of departure and mandatory readings will be posted in BrightSpace weekly. Students are encouraged to contribute to [Zotero](#) to share sources of interest and suggest readings for discussion.

January 8, 2020: Historians and Archives from Origins to the Digital Era

Introductions: Defining Archives, archivists and the digital era. Considering key questions about this relationship in Canada.

Course assignments, tools, resources and social media will be discussed. Students will take time to bookmark links, organize digital course material and become familiar with navigating tools and resources for this class. We will discuss whether or not to have a wiki spaces site, use Zotero, BrightSpace and/or social media to enhance participations and discussions beyond the classroom.

Grover, Ray. "The National Archives of New Zealand." *Archivaria* 18, no. 0 (January 1, 1984): 232–40.

Active History. "What Makes for an Archives? A Look at the Core Archival Functions," June 27, 2017. <http://activehistory.ca/2017/06/what-makes-for-an-archives-a-look-at-the-core-archival-functions/>.

Active History. "Ten Resources to Contextualize Archives and Archival Labour," June 30, 2017. <http://activehistory.ca/2017/06/ten-resources-to-contextualize-archives-and-archival-labour/>.

Active History. "Top Tips for Research Trips: Making the Most of Your Visit to the Archives," July 13, 2018. <http://activehistory.ca/2018/07/top-tips-for-research-trips-making-the-most-of-your-visit-to-the-archives/>.

"Interrogating the Archive | Perspectives on History | AHA." Accessed January 8, 2020. <https://www.historians.org/publications-and-directories/perspectives-on-history/december-2019/interrogating-the-archive-campus-controversy-becomes-part-of-international-graduate-seminar>.

Pearce-Moses, Richard. *A Glossary of Archival and Records Terminology Archival Fundamentals Series II*. Chicago (Il. US): Society of American Archivists, 2005.

Part 1: Collecting and Managing Canada's Heritage and Cultural Resources

January 15, 2020: Pre-Confederation Perspectives

The earliest primary sources for the history of Canada. Who, what, where, when and how? Religious records, maps and colonial records.

Ray, Arthur J. "The Early Hudson's Bay Company Account Books as Sources for Historical Research: An Analysis and Assessment." *Archivaria* 1, no. 0 (January 1, 1975): 3–38.

Marion Beyea, "Archives and Religious Records." *Archivaria* 4, no. 0 (January 1, 1977): 208–13.

Kidd, Betty H. "A Brief History of the National Map Collection at the Public Archives of Canada." *Archivaria* 13, no. 0 (January 1, 1981): 3–22.

January 22, 2020: 19th century – establishing the Public Records Office

Corbett, Bryan, and Eldon Frost. "The Acquisition of Federal Government Records: A Report on Records Management and Archival Practice." *Archivaria* 17, no. 0 (January 1, 1983): 201–32.

Shaw, Gareth. "Nineteenth Century Directories as Sources in Canadian Social History." *Archivaria* 14, no. 0 (January 1, 1982): 107–21.

Shepard, Catherine. "Court Records as Archival Records." *Archivaria* 18, no. 0 (January 1, 1984): 124–34.

Government Records
Photographs

January 29, 2020: 1897-1920 – early technology and archives

Wilson, Ian E. "'A Noble Dream': The Origins of the Public Archives of Canada." *Archivaria* 15, no. 0 (January 1, 1982): 16–35.

Atherton, Jay. "The Origins of the Public Archives Records Centre, 1897–1956." *Archivaria* 8, no. 0 (January 1, 1979): 35–59.

Smith, Wilfred I. "The Dominion Archivist on Archivaria 15." *Archivaria* 17, no. 0 (January 1, 1983): 4–5.

Leland, Waldo. "Historians and Archivists in The First World War." *The American Archivist* 5, no. 1 (January 1942): 1–17. <https://doi.org/10.17723/aarc.5.1.p6602v7n565m334x>.



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Aldred, Tania, Gordon Burr, and Eun Park. "Crossing a Librarian with a Historian: The Image of Reel Archivists." *Archivaria* 66, no. 0 (2008): 57–93.

Film and Sound

February 5, 2020: 1920 to 1948

Regehr, T. D. "Mennonite Archives in Canada." *Archivaria* 5, no. 0 (January 1, 1977): 164–65.

Macleod, Donald. "Our Man in the Maritimes: 'Down East' with the Public Archives of Canada, 1872–1932." *Archivaria* 17, no. 0 (January 1, 1983): 86–105.

"G. W. Brown, 'Provincial Archives in Canada,' *Canadian Historical Review*, XVI (March 1935), p. 3.," n.d.

Radio

Mid-term self evaluation (attendance and participation)
10 %

February 12, 2020 – 1948 to 1967

Craig, Barbara Lazenby. "Records Management and the Ontario Archives, 1950–1976." *Archivaria* 8, no. 0 (January 1, 1979): 3–33.

Ormsby, William George. "The Public Archives of Canada, 1948–1968." *Archivaria* 15, no. 0 (January 1, 1982): 36–46.

Duff, Wendy, Barbara Lazenby Craig, and Joan M. Cherry. "Finding and Using Archival Resources: A Cross-Canada Survey of Historians Studying Canadian History." *Archivaria* 58, no. 0 (August 1, 2004): 51–80.

*Assignment: Identifying Primary Sources, Archivists and Archives in Context
20 % due end of day

TV

READING WEEK

Part 2: Professionalization, Education and the Digital Era

February 26, 2020 – The ACA and professionalization of Archives: Archives and Historians

Bolotenko, George. "Archivists and Historians: Keepers of the Well." *Archivaria* 16, no. 0 (January 1, 1983): 5–25.

Spencer, Thomas T. "The Archivist as Historian: Towards a Broader Definition." *Archivaria* 17, no. 0 (January 1, 1983): 296–300.

Nesmith, Tom. "What's History Got to Do With It?: Reconsidering the Place of Historical Knowledge in Archival Work." *Archivaria* 57, no. 0 (January 1, 2004): 1–27.

Anderson, Ian G. "Are You Being Served? Historians and the Search for Primary Sources." *Archivaria* 58, no. 0 (August 1, 2004): 81–129.

July 31, Bennett McCardle, and 2019 at 10:42 Am. "Collaboration between Archivists and Historians: Finding a Middle Ground." *Active History* (blog), June 29, 2017.
<http://activehistory.ca/2017/06/collaboration-between-archivists-and-historians-finding-a-middle-ground%e2%9c%9d/>.

Eastwood, Terry. "The Origins and Aims of the Master of Archival Studies Programme at the University of British Columbia." *Archivaria* 16, no. 0 (January 1, 1983): 35–52.

Maier, Charles R. "PAC Archives Course 1981." *Archivaria* 13, no. 0 (January 1, 1981): 135–36.

Norris, Darrell A. "Archivists Should Not Be Tailor-Made for Specialized Historical Research." *Archivaria* 18, no. 0 (January 1, 1984): 9–10.

Active History. "Archives Theme Week: Creating Dialogue Between Archivists and Historians," June 26, 2017. <http://activehistory.ca/2017/06/introduction-to-the-archives-theme-week/>.

March 4, 2020 – 1970s and 1980s: Early Computer Records

*Baldwin, Betsey. "Confronting Computers: Debates about Computers at the Public Archives of Canada during the 1960s." *Archivaria* 62, no. 0 (2006): 159–78.

*Swift, Michael D. "The Canadian Archival Scene in the 1970s: Current Developments and Trends." *Archivaria* 15, no. 0 (January 1, 1982): 47–57.

Ingles, Ernest B. "For History's Sake: The Work of the Canadian Institute for Historical Microreproductions." *Archivaria* 17, no. 0 (January 1, 1983): 233–47.

Mezaks, John. "Archives of Ontario Computerized Land Records Index." *Archivaria* 5, no. 0 (January 1, 1977): 173–75.

Naugler, Harold. "FOCUS: The Machine Readable Archives Division of the Public Archives of Canada." *Archivaria* 6, no. 0 (January 1, 1978): 176–80.

Schnarr, R. L. "Data Base Management Systems to Access Archives." *Archivaria* 17, no. 0 (January 1, 1983): 11–12.

*Project Approach due end of day via BrightSpace

March 11, 2020 – CD ROMS, Online Databases and the Cloud

Winchester, Ian, and Jan Sundin. "Towards Intelligent Databases: Or the Database as Historical Archivist." *Archivaria* 14, no. 0 (January 1, 1982): 137–58.

Baskerville, Peter A., and Chad M. Gaffield. "Provenance and the Vancouver Island Project." *Archivaria* 19, no. 0 (January 1, 1984): 7–8.

———. "Provenance and the Vancouver Island Project." *Archivaria* 19, no. 0 (January 1, 1984): 7–8.

———. "The Vancouver Island Project: Historical Research and Archival Practice." *Archivaria* 17, no. 0 (January 1, 1983): 173–87.

Berner, Richard C. "Vancouver Island Project Fails to Grasp the Significance of Provenance." *Archivaria* 18, no. 0 (January 1, 1984): 7–8.

Cook, Terry. "Archives, Automation and Access: The Vancouver Island Project Revisited." *Archivaria* 20, no. 0 (January 1, 1985): 231–37.

Crymble, Adam. "An Analysis of Twitter and Facebook Use by the Archival Community." *Archivaria* 70, no. 0 (October 20, 2010): 125–51.

Duff, Wendy, Catherine A. Johnson, and Joan M. Cherry. "Reaching Out, Reaching In: A Preliminary Investigation into Archives' Use of Social Media in Canada." *Archivaria* 75, no. 0 (2013): 77–96.

Sheffield, Rebecka Taves. "Facebook Live as a Recordmaking Technology." *Archivaria* 85 (May 19, 2018): 96–121.

March 18, 2020 – Community Archives and Archives and the TRC

Active History. "Black History Education through the Archives of Ontario," February 25, 2016.

<http://activehistory.ca/2016/02/black-history-education-through-the-archives-of-ontario/>.

Active History. "The Canadian Lesbian and Gay Archives, Research, and the Public," November 14, 2012.

<http://activehistory.ca/2012/11/the-canadian-lesbian-and-gay-archives-research-and-the-public/>.

Chenier, Elise. "Hidden from Historians: Preserving Lesbian Oral History in Canada." *Archivaria* 68, no. 0 (January 7, 2010): 247–69.

Rawson, K. J. "Accessing Transgender // Desiring Queer(Er?) Archival Logics." *Archivaria* 68, no. 0 (January 7, 2010): 123–40.

March 25, 2020 – Conclusions and Pecha Kucha and Lightning Presentations

April 1, 2020 – Pecha Kucha and Lightning Presentations

Evaluation of Learning

Please see BrightSpace LMS for details assignment guidelines and directions.

HIS 4360: Assignment # 1 - Weight: 20 %

Primary Sources, Archivists, and Archival Collections: Analogue and Digital Perspectives

Due: End of Day February 12th, 2020 via BrightSpace

Accepted formats: attached word or pages document

Naming Convention: lastfirstname_Assignment Topic_Course_Date (yyyymmdd)

You will select a type of primary source, a noted archivist or archival collection and provide the context, significance of your subject/person/source/collection. You will identify the significance and value of your topic. The objective of this assignment is to introduce you to how we do history from a different lens - looking at those who teach and write about record keeping and archives - decades ago and more recently. Those who specialize is specific primary sources and share their expertise and knowledge regarding the care of photographs and film as an example. Finally, it provides you with an opportunity to consider history and the collections we have



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available in specialized institutions, art galleries, museums and universities. How did these archivists or institutions acquire the collections? Are there particular features of collections that focus on political figures, authors, businesses or organizations?

Mandatory Requirements for all Assignments

For each assignment, you will clearly describe your topic, placing it in its time and place and supporting your work with a robust bibliography that includes peer reviewed articles from *Archivaria*, relevant publications, noted blog posts and evidence from online sources like institutional databases, websites, and where possible – monographs.

You may also look at conference programs from the ACA that date back to 2006.

- If you have undertaken online searches with keywords, keep track of those searches with specific analogue and digital collections to demonstrate the breadth and scope of the collection or records you are examining.
- Your work should be at least 2000 words but not more than 2500 words. While you may lose marks for not meeting the work count, you will not lose marks for being moderately over the word count if your work adds to your analysis and exceeds expectations.
- Your work should include hyperlinks when possible to images, online sources or specific examples to support your work.
- Your analysis for this work considers the contributions, significance and value of the your topic.
- Support your work with footnotes and your bibliography and discuss and describe your research approach, online searches and sources.
- What challenges, surprises, new experiences and new information did this assignment encompass? Be as descriptive and as specific as possible.



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Option 1: Archivists

Students can review indexes to *Archivaria* – please note this list is not exhaustive.

Melissa Adams	Anela Lopez
Guy Berthiaume	Jesse Loyer
Michelle Caswell	W. Kay Lamb
Marika Cifor	Mark Matienzo
Terry Cook	Allison Mills
Gordon Dodds	Tara Robertson
Arthur G. Doughty	Nick Ruest
Jarett M. Drake	Rebecka Sheffield
Luciana Duranti	Ariel Schudson
Raymond Frogner	Ed Summers
Anne Gilliland	Eira Tansey
Rebecca Goldman	Hugh Taylor
Myron Groover	Kate Theimer
Verne Harris	Samantha Thompson
Stan Hanson	Stacie Williams
Bergis Jules	Sam Winn

For this option, students should look explore *Archivaria*, undertake online searches and check social media like Twitter to find out more information about these individuals. Some lived the 19th and early 20th centuries while others are relative newcomers to archival studies. You might consider their thesis work, publications, social media activity, conference presentations and public debates. Some individuals will have a lengthy career to consider while others may be grouped together as a cohort – or individuals specifically interested in specific elements the archival and record keeping profession.



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Questions to consider if your topic is an archivist (who):

- What
- Where
- When
- How
- Why
- Education and work history – specific training?
- Publication record – significance and value of their work?
- Contributions to debates and public discussions?

Support your work with footnotes and your bibliography and discuss and describe your research approach, online searches and sources. What challenges, surprises, new experiences and new information did this assignment encompass? Be as descriptive and as specific as possible.

Consider how this information that you have gathered and learned contributes to your understanding of history and how it is written.

Option 2: Type of Primary Source

Throughout the syllabus, a number of types of primary sources have been identified:

Census Records
City Directories
Diaries
Maps and plans
Government Records
Religious Records
Personal Correspondence
Photographs
Film
Oral History
Radio
Diaries
Songs/ musical recordings

For this option, students should look explore *Archivaria* and undertake online searches using well regarded and noted institutions like federal and provincial archives.



Select a type of primary source and analyze who has collected these sources, when they became available, where they are available, why they are available and how they have been collected and used over time – and by whom?

- How has access, use, and preservation changed over time?
- What are challenges to access, use and preservation?
- Do you need specialized knowledge to access, use and preserve these sources?
- Has technology changed our access, use and preservation of these sources?
- Are there noted institutions or collections that have been used or should be used? •
- What projects, research questions or exhibitions might be appropriate for the primary source you have selected?
- What kind of information can we learn from the primary sources?
- Are there supplementary sources you need to understand the primary sources?
- Volume and breadth of resources: hundreds of pages, thousands of pages, million? Images? Computer language – terabyte vs. Zettabyte (zettabyte is equal to a billion terabytes).

Support your work with footnotes and your bibliography and discuss and describe your research approach, online searches and sources. What challenges, surprises, new experiences and new information did this assignment encompass? Be as descriptive and as specific as possible.

Consider how this information that you have gathered and learned contributes to your understanding of history and how it is written.

Option 3: Archival Collections

For this option, you will select a specific collection of records that may be analogue or digital or a mixture of both. You must describe:

- the types of material located in the collection (scope and content);
- the size of the collection (pages, storage, memory, containers);
- when this material was collected and if there have been additions of note over time;
- where the collection is located and if online access is possible to any of the collection;
- who has been responsible for this collection and has this changed over time;
- any databases or finding aid associated with this collection;
- any archivists or publications related to this collection;
- any gaps or missing records you or the record custodians have identified;
- how this collection can be accessed;
- the significance and importance of these records;
- who, what, where, when, why, and how?



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Are there government or private entities responsible for the collection? For example, the GoC – Heritage Canada – is responsible for the Library and Archives. How might this affect the Library and Archives Canada collections? Are/will there be transparency issues?

You might like to compare collections to further support your work.

Has the collection been featured in an Exhibition – online or one to visit in person? Are there interactive elements of the collection?

Sample Collections

[HBC Collection](#)

Library and Archives Canada – explore

[Military Records](#)

[Databases A-Z](#)

[Vancouver Holocaust Education Centre](#)

National Film Board of Canada

[CBC Archives](#)

University Collections

Collections of: political figures, authors, musicians, non-government organizations, community organizations etc.,

Support your work with footnotes and your bibliography and discuss and describe your research approach, online searches and sources. What challenges, surprises, new experiences and new information did this assignment encompass? Be as descriptive and as specific as possible.

Consider how this information that you have gathered and learned contributes to your understanding of history and how it is written.

Tools and Resources

Depending on the primary source or collection you use, you must cite from the relevance resource bellow:

[Making Sense of Oral History](#)

[Making Sense of Films](#)

[Making Sense of Maps](#)

[Making Sense of letters and diaries](#)

[Making Sense of documentary photos](#)

[Making Sense of American Popular Song](#)

[Making Sense of Numbers](#)



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Grading Requirements: Submissions should not be shorter than 2000 words or longer than 2500 words. You will not be penalized for going over the word limit but must meet the required minimum word count.

1. Introduction, thesis statement, outline and structure (10%): Ensure that you have fully described your topic and considered the significance and value of your topic. You may provide an assessment of the importance to a specific field of Canadian history (military, women's) or a specific topic in Canadian history. Or that your assignment helps you to better understand the discipline of history, archives, record keeping and the past. Your assignment should follow an organization and structure that evaluates the content, form, and usability.

2. Content and Analysis (70%): Clearly demonstrate that you have reviewed and evaluated a diversity of readings websites, exhibitions, archives, collections and primary sources. Be as specific and descriptive as possible. Take time to answer as many questions as possible and then organize your work for this assignment. Review class readings and consider presentations thus far to add to your bibliography. Provide as many links to your research and searches as may be appropriate. Take screen shots and integrate them into your work. As much as possible, submit one document.

DO NOT WRITE:

This collection is massive/credible/amazing.

INSTEAD:

This collection is an important and significant collection that provides key primary sources for history students working on the Great War and commemoration in Canada.

A calculator can be a useful tool to quantify material you locate in databases. Take notes on the number of items displayed/exhibited.

3. Mechanics (20%): Ensure you have a clear title, your name and student number are clearly indicated at the outset of this assignment. Paginate your assignment and include footnote citations. You should have a bibliography that includes all of the resources you **consulted** and **cited**. The cited sources should also appear in your footnotes. Please use of the *Chicago Manual of Style* or be consistent with the style you select. Include your word count, not including footnotes and bibliography.

**Participation & Attendance = 20 %
February 5th, 2020 and March 22nd 2020**

Students are expected to attend all classes, your participation will be pro-rated and you will be graded 10 classes (each worth 5 marks). You will be able to demonstrate your work for this class, inside and outside the classroom in a number of ways. You will submit a mid-evaluation worth 10 % on February 5th and a final evaluation on March 22nd, 2020 also worth 10 %

If you miss a class or classes you can discuss options to demonstrate your engagement with class material outside the class.

You can add material to the Zotero group that we have as well for participation marks. You will be able to reflect on what you learned or undertake a social media project that may include twitter and Instagram or other similar tools.

Assignment # 2: Project Architecture, Bibliography, Outline & Plan

Due Date: 13th of March end of day *or earlier* via Brightspace LMS

Formats accepted: .docx or pages

Naming Convention: lastnamefirstname(or initial)_ProjectPlan_HIS4360_DDMMYYYY

Students will be required to submit their final project topic for approval and feedback. This work requires an annotated bibliography that describes your topic, primary sources and approach. If you are using technology (data mining, Omeka, podcast) you will include a description of these tools and why they are appropriate for your final project. Late submissions will have less feedback. You are welcomed and encouraged to submit this work earlier.

This work can have subtitles, and sections identified to meet the mandatory requirements. It is meant to be a working document that will support your presentation and final paper. I will work to provide immediate feedback for all of your work being mindful that you will be presenting the last two weeks of class.

Mandatory requirements:

1. Word count: 1000 to 1250 words (your annotations are included in your word count)
2. A clear description of your topic and context: who, what, where, when, how and why. Make sure that you identify time and place. Describe the archival sources, archivists, type of collection that you are using to explore archives and historians from a comparative or Canadian perspective.

3. Annotated bibliography
 - a. At least five to eight peer reviewed journal articles from *Archivaria* or *Canadian Historical Review* or another appropriate journal. Your sources may also include monographs or collections of essays. Quality is key – your final paper should have a robust bibliography. You are encouraged to consider the syllabus as a point of departure and *Archivaria* indexes
 - b. Examples of primary sources that you will be using and secondary sources that use these primary sources. Please describe these primary sources building on or linking back to your primary source assignment or to our class discussions.
 - c. If appropriate, examples of your planned output – that is links to online exhibitions, Omeka sites or timelines (ClioVis), podcasts.
 - d. Your bibliography can include websites and key databases.
4. Describe how you are leveraging or using technology for your work. If you are focusing on databases to write a traditional paper, provide a bibliography of these databases as they should be part of your final paper and bibliography. Describe all of the digital tools you are using and again provide a link to organizations that have created or support them, especially if they are open source.

Project Presentations (10 %)

You will sign-up for either the 25th of March or the 1st of April presentation dates.

This year we will try a format that many conferences are using to be more engaging.

The environment for these presentations is meant to be collaborative and engaging. You will need to prepare your slides in advance. Pecha Kucha calls for many slides (up to 20 and 20 seconds per slide) while a lightning talk is up to 5 slides and 45 seconds to 1 minute per slide). We will explore these options – each class will have opportunities for questions and comments.

1. Effective articulation of your project topic, clearly articulating primary sources you will be using, key authors and historiographic considerations and representations that may be useful for your colleagues. You will be evaluated on how well you described your primary sources and how well you outlined your approach and rationale for your topic and the any technology you may have selected. You will be evaluated on your ability to respect the timelines for your presentation i.e. not more than 6 minutes. (up to 60 marks)
2. Effective engagement of your colleagues – asking questions, seeking feedback, providing students an opportunity to engage/contribute/test your project outline. Your selected material (podcast, blog, sample primary source) is engaging. (20 marks)

3. **During the presentations of your colleagues**, you demonstrate that you are attentive. You carefully construct questions and provide constructive feedback to your colleagues during their presentations. You demonstrate you have read the assigned material they have submitted to the class. If you do not attend your colleague's presentations, you will have marks deducted (20 marks)

Final Research Project – 40 %

There are multiple streams for this assignment but all have mandatory elements. Depending on the approach you take with this project, the work that you put into your final project will similar to the work you undertake for all written assignments. Given your interest in your project and the newness of some of this work, you may find that the final project takes more time than you anticipated, so please plan accordingly.

1. **All work** submitted, regardless of the final format must have a bibliography of your secondary sources and it should include primary sources as well. If you have used Zotero, your work will be easier as you will be able to export your bibliography. For your primary sources, it is expected you will either cite them or integrate them into your final project so your bibliography does not need to have every document identified but should identify how you collected them. You will indicate the collections you consulted and your footnotes and references will indicate the documents you used or your Omeka collection will have your primary sources.
2. **All work** submitted must have a short reflective element on the experience of using primary sources and considering them in analogue and digital form as well as the impact of technology on primary sources.
3. **All work** submitted must have a short introduction to your work and why you selected the approach and method for your final project – traditional paper, curating Omeka, creating a game / site, podcast, video, or other format you select. Discuss and describe how you leveraged technology to undertake this work – websites, online searches, databases, text mining and other ways to manage large data sets.
4. **All work** submitted must use primary sources. If you are studying professionalization or education, you will use reports from *Archivaria*, as an example. Ideally you will become an 'expert' on a type of primary source or collection. You will supplement your work and analysis with appropriate secondary sources, historiographic and biographical information.
5. Regardless of your final format, your word count should reflect the tabs, posts, script or descriptions you write for your final project.
6. Group projects should clearly identify the contributions each team member made to the final

project and you should submit your reflections separately. Your work should reflect the work of the number of project members being undertaken collaboratively.

Stream 1: 'Traditional' Research Paper

You will complete a historical research project that is based on primary research and supported by secondary sources. You will clearly identify the topic you have selected. Your research should include an understanding of how your selected primary sources and collections have been studied and used by historians or heritage professionals. You will need to clearly articulate the methodology you used to study and analyse your sources. You may have this information appear as an appendix to your work. That means, how did you identify relevant sources? What kind of searches did you undertake?

Depending on your topic, you will have to demonstrate that you examined a diversity of sources and that you completed extensive research. For example, you may examine and study multiple examples of primary sources but for your final analysis, you may focus on a few key examples. Examine other texts from your history courses, articles from journals and evaluate how historians use primary sources and cite their work. You will also be evaluated on your mechanics. That you have cited work correctly and that you have a properly formatted bibliography will be evaluated.

Stream 2: Digital Curation – Omeka – Applications – Collecting and Exhibiting Online

For this stream, you will undertake primary and secondary research and you will include an assessment of why the technology you Omeka, and other tools are good examples of how to leverage technology to 'do' 'write' 'present' history. Technology is never meant to replace the analytical work that is undertaken in history – it is always meant to enhance research and analysis. Sometimes this means we want a broader audience, we want to consider how technology can engage audiences and we are considering alternative learning styles of users.

For example, Omeka is a complex and power digital tool that permits users to use mapping, blogging and website features building on a collection that you research and curate. Be specific about the plugins you used and how you experienced inputting your primary sources into the database. You will want to outline your success, failures and consider whether or not you met your own expectations. How do you want your research communicated to a wider public?

You will submit the text for any simple pages, captions or contextual information you provide on your exhibition page. Be clear about the number of artifacts and sources you have included in your collection – the criteria you used to select those objects. Your work should also include a reflection that describes your experience using Omeka or another digital tool. You will also need to include a bibliography of secondary sources. Your primary sources should all be located in your Omeka collection.

You will be evaluated on your written work, your primary and secondary sources and your use of the



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technology. If you had significant problems, barriers or challenges to this work, ensure that you describe this experience. You want to ensure that I am able to review your work, understand why you selected the primary sources you did for your final work and I should be able to understand how you selected documents. You might need to establish criteria or protocol for how you undertake this work.

Other Options: Group Projects, YouTube Video, podcast, poster or another creative endeavor

This approach will require a bibliography of primary and secondary sources and you must articulate and describe the methodology you used in your analysis of material artifacts. Once your topic has been approved, I will update the class on the expectations you will be completing. For example, a YouTube video should be four to six minutes in length, while a podcast may be about 30 minutes – but this can be discussed.

Assignment Submission Protocol

All assignments must be submitted electronically via Virtual Campus. All assignments are due by 11:59PM on the date due. You are responsible for keeping draft copies of your work as well as your research notes until your paper is marked and returned to you. Late assignments **may be** penalized 5% for each **business** day, including business hours (9:00 am to 5:00 pm EST) up to a 15 % maximum. Students who submit late work should not expect as much or timely feedback.

Final submission of assignments is governed by the deadlines imposed by the University. All in-class assignments are due no later than the deadlines set by the University Senate for each semester. Instructors are not allowed to grant extensions beyond these dates. Students who cannot meet these deadlines must request a deferral from the Registrar's Office.





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Plagiarism

Beware of academic fraud!

Academic fraud is an act by a student that may result in a false evaluation (including papers, tests, examinations, etc.). It is not tolerated by the University. Any person found guilty of academic fraud will be subject to severe sanctions.

Here are some examples of academic fraud:

- Plagiarism or cheating of any kind;
- Present research data that has been falsified;
- Submit a work for which you are not the author, in whole or part;
- Submit the same piece of work for more than one course without the written consent of the professors concerned.

Please consult [this website](https://www.uottawa.ca/vice-president-academic/academic-integrity/resources-students): it contains regulations and tool to help you avoid plagiarism (Website URL: <https://www.uottawa.ca/vice-president-academic/academic-integrity/resources-students>). An individual who commits or attempts to commit academic fraud, or who is an accomplice, will be penalized. Here are some examples of possible sanctions:

- Receive an “F” for the work or in the course in question;
- Imposition of additional requirements (from 3 to 30 credits) to the program of study;
- Suspension or expulsion from the Faculty.

You can refer to the regulations on [this webpage](http://www.uottawa.ca/academic-regulations/academic-fraud.html). (Website URL: <http://www.uottawa.ca/academic-regulations/academic-fraud.html>)

Student Services

[Academic Writing Help Centre](http://sass.uottawa.ca/en/writing)

(Website: <http://sass.uottawa.ca/en/writing>)

At the AWHC you will learn how to identify, correct and ultimately avoid errors in your writing and become an autonomous writer. In working with our Writing Advisors, you will be able to acquire the abilities, strategies and writing tools that will enable you to:

- Master the written language of your choice
- Expand your critical thinking abilities
- Develop your argumentation skills



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- Learn what the expectations are for academic writing

[Career Services](#)

(Website: <http://www.uottawa.ca/career-development-centre/>)

Career Services offers various services and a career development program to enable you to recognize and enhance the employability skills you need in today's world of work.

[Counselling Service](#)

(Website: <http://sass.uottawa.ca/en/personal>)

There are many reasons to take advantage of the Counselling Service. We offer:

- Personal counselling
- Career counselling
- Study skills counselling

[Access Service](#)

(Website: <http://sass.uottawa.ca/en/access>)

The Access Service acts as intermediary between students, their faculty and other University offices to ensure that the special needs of these students are addressed and that the best possible learning conditions are being offered.

Note that the University of Ottawa is affiliated with Alternate Education Resource Ontario ([AERO](#)) and the Accessible Content E-Portal ([ACE](#)) services for the adaptation of accessible academic materials for students with perceptual disabilities. If you have any questions, please contact the [Accessibility Librarian](#) (email: libadapt@uottawa.ca) or the [Access service](#) for textbooks.

[Aboriginal Resource Centre](#)

(Website: <https://sass.uottawa.ca/en/aboriginal>)

The Aboriginal Resource Centre (ARC) works closely with all university faculties and services to develop initiatives that support and benefit First Nations, Inuit and Métis students. We provide services that support your classroom, career and personal needs in a manner consistent with Aboriginal culture and values. We also promote strong working relationships with government agencies, as well as with Aboriginal communities and organizations to enrich your student experience.

[Financial Aid and Awards](#)

(Website: <https://www.uottawa.ca/financial-aid-awards/>)

The Financial Aid and Awards Service encourages University of Ottawa students to fulfill their dream of pursuing postsecondary education. The Service accomplishes this by providing students with access to a variety of financial resources, tools and information; by rewarding academic excellence with awards; offering valuable expertise on government loans and creating job opportunities for students through the Work-Study program.

Decoding Letter Grades and Percentages

A+ = 90 – 100: You have clearly read the assignment guidelines and understood the requirements for writing your submission. While there may be a few suggestions regarding the assignment, the feedback is overwhelmingly positive. *Your level of research and analysis exceeds expectations* for an undergraduate course at the second year level.

A = 85 – 89: You have clearly read the assignment guidelines and understood the requirements for writing a critical submission. There may be a few suggestions regarding the assignment and one area that may need to be addressed specifically, the feedback is overwhelmingly positive.

A- = 80 – 84: You have clearly read the assignment guidelines and understood the requirements for writing a critical submission. Another draft would significantly improve your paper. There may a few suggestions regarding the assignment and at least two key components that need to be addressed specifically. The feedback is positive with constructive suggestions to build on in future work.

B+ = 75 – 79: Your work demonstrates that you understand the framework of writing analytical research assignments. Another draft or two and more analysis would significantly improve your work. Each evaluated component needs more work. The feedback is constructive and outlines key steps to improve your work. A B+ is a solid grade in an undergraduate course.

B = 70 – 74: Your work demonstrates that you understand the framework for writing and critically evaluating for assignments. Significant revisions and more analysis are required to improve your work. Each evaluated component needs more work. The feedback is constructive and outlines key steps to improve your work. In particular, there may be an area of significant weakness.

C+ = 65 – 69: You did not demonstrate that you understood the basic requirements for the assignment. Your bibliography, if included, is weak, lacks the minimum number of sources and key elements were weakly presented. You may need to focus on improving your writing specifically, framing your research question and defining a thesis statement, undertaking Internet research or analyzing primary documents.

Below C+ and above F= Your completed submitted work does not provide evidence that you understood the basic requirements for the assignment. Your bibliography, if included, is poor, lacks the minimum number of sources and key elements were weakly presented. There are significant problems with your assignment. You may need to focus on improving your writing specifically, framing your research question and defining a thesis statement, undertaking Internet research or analyzing primary documents. You are meeting the requirements of the undergraduate level but with varying degrees of significant difficulty.

Below 50: Your assignment failed to demonstrate that you read the guidelines for the assignment. You are not meeting undergraduate requirements.