**Oral History and the Veteran Experience**

**UMass Boston | English 380 | Spring 2015 | Tu/Th 12:30-1:45pm | HUL-0300 (Mac Lab A)**

[**about**](http://erinand.com/teaching/oralhistory15.html#about)**|**[**materials**](http://erinand.com/teaching/oralhistory15.html#materials)**|**[**policies**](http://erinand.com/teaching/oralhistory15.html#policies)**|**[**projects**](http://erinand.com/teaching/oralhistory15.html#projects)**|**[**schedule**](http://erinand.com/teaching/oralhistory15.html#schedule)**|**[**resources**](http://erinand.com/teaching/oralhistory15.html#resources)**| [blog](http://blogs.umb.edu/engl380-s15-anderson" \t "_blank) | [syllabus pdf](http://erinand.com/teaching/docs/Syllabus_ENGL380_Spring15.pdf" \t "_blank)**

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Hours: Tu/Th 2:00-3:30pm  
or by appointment

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Final Project: <https://voicemap.me/walk/boston/south-boston-medal-of-honor-walk>, A group of student veterans from the University of Massachusetts Boston take you on a walk of South Boston's war memorials, honoring the courage and sacrifice of New England's military veterans. Walk from the Seaport District, across the Commonwealth Flats, to the tip of Castle Island in the Boston Harbor.\*

**OVERVIEW**

This course invites student veterans to participate in a semester-long exploration of oral history, documentary, and audio storytelling. Students will read, listen to, watch and discuss seminal works in the history of oral history—from Studs Terkel’s *The Good War* to award-winning radio documentaries and transmedia projects—which have sought to document and disseminate the stories of U.S. war veterans. Through discussions and reflective writing, students will take up challenging questions about narrative, representation, and the relationship between personal and public memory.

The course will provide students with an hands-on introduction to oral history methods—including preparing, recording, and transcribing interviews—as well as the craft of editing oral history materials into documentary narratives in textual and audio forms. Students will have the opportunity to share their own stories and to learn from the experiences of prominent local veterans through hands-on interviewing and storytelling projects, culminating in a collaborative public art initiative carried out in conjunction with the Congressional Medal of Honor Convention, to be held in Boston in September 2015.

**Course Goals**

1. To build a basic familiarity with the methods, ethics, and debates of oral history, as a contribution to the historical record and a platform for documentary storytelling.
2. To gain practical experience planning, conducting, transcribing, and editing oral history interviews with your peers and Congressional Medal of Honor recipients.
3. To develop a critical understanding of the complexities of translating personal memories into public documents and narratives.
4. To consider the formal, structural, and stylistic features of audio documentary and to learn to apply them to your own practice in audio storytelling.
5. To contribute to the development of a public-facing audio storytelling project on the CMOH for a mobile storytelling app and/or local radio.

**A note on care**

This is a unique course in that it brings together a diverse group of students who share a common experience, as veterans of the U.S. armed forces, and gives a space for this experience to be discussed, expressed, and explored. Because of the potentially sensitive and emotionally charged nature of the course content, it is important that we work together as a class to foster an atmosphere of mutual respect, understanding, and care—to create a space in which all students feel safe contributing their experiences and perspectives without fear of judgment, silencing, or ridicule. While diverse viewpoints are encouraged, personal attacks on students’ political, religious, or social beliefs will not be tolerated.

Throughout the semester, we will be engaging with difficult texts and topics, which some students may find upsetting. If you ever feel the need to step outside during one of these discussions, either for a short time or for the rest of the class session, you may always do so without academic penalty. (You will, however, be responsible for any material you miss. If you do leave the room for a significant time, please arrange to get notes from another student or see me individually.) If you ever wish to discuss your personal reactions to this material—with the class, with me, or with the course TA—I would welcome such discussion as an appropriate part of our work in the course.

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**MATERIALS**

**Texts**

*[The Good War: An Oral History of World War II](http://www.powells.com/biblio/2-9781565843431-8" \t "_blank)*, by Studs Terkel (New Press, 1997)

All additional reading, listening, and viewing materials will be available online and accessible via links from the course [schedule](http://erinand.com/teaching/oralhistory15.html#schedule). You will be provided with a password to access all works with copyright restrictions. Please bring copies of all readings to class for discussion.

**Hardware**

*Please bring the following with you to every class:*

1. A set of headphones or earbuds to work with on the lab computers during class. (You can borrow a set from the Adaptive Computing Lab ahead of each class if you do not have them).
2. A USB flash drive (16G+) for working on projects, backing up files, etc.

**Software**

We will be using Adobe Audition to edit interviews and produce audio stories for this class. Audition is installed on the computers in Mac Lab A and available for use during class and during open and supported lab hours (see [Resources](http://erinand.com/teaching/oralhistory15.html#resources)). If you would like to work on audio projects on your own computer outside of class, you can install a [free 30-day trial version of Adobe Audition](http://www.adobe.com/downloads.html" \t "_blank) or purchase a [monthly student subscription to Adobe Creative Cloud](http://www.adobe.com/creativecloud/buy/students.html" \t "_blank).

**Web Accounts**

In order to submit and share audio projects and post to the [course blog](http://blogs.umb.edu/engl380-s15-anderson" \t "_blank), you need to sign up for free accounts with [SoundCloud](https://soundcloud.com/" \t "_blank) and WordPress ([through your UMB student account](http://blogs.umb.edu/" \t "_blank)).

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**POLICIES**

**Grading**

Some assignments will be collected and assessed as check-plus, check or check-minus. Others will be scanned quickly in class for checks. The larger interview and storytelling projects will be given letter grades, which will be clearly announced. Whether letter-graded or checked, every assignment counts toward your final grade.

To qualify for an A or B in the course, you must have successfully completed 80% or more of all the homework, including both graded projects and checked assignments. Students who do not successfully complete 60% of the course assignments will not pass, regardless of their grades. (A check-minus does not count as successful completion.)

Final grades for students who have successfully completed at least 80% of all work will be computed in the usual way based on the scale below. Students complete 60-80% of the total work will be eligible for grades no higher than C+, based roughly on the scale below.

* 10%      Participation in discussion and workshops
* 20%      Blog Posts
* 30%      Peer Interview Project (including Audio Short)
* 40%      Collaborative CMOH Storytelling Project

I may choose to raise your final grade by one-third (e.g., B to B+) to recognize a pattern of exemplary improvement.

**Attendance**

Regular attendance in this class is essential. This policy is not all about you. Because this is a discussion- and workshop-based class, your peers’ experience is directly affected by whether or not you show up on time, prepared, and ready to work. You are allowed**a maximum of four absences** during the semester. Any student with more than four absences (the equivalent of two weeks) should not expect to pass the course.

Please note that I take attendance at the beginning of each class session. If you develop a chronic pattern of lateness, I reserve the right to convert tardies to absences (3:1).

If you do miss a class, it is your responsibility to arrange for the day’s assignments to be submitted on time, to get any assignments or class notes from a peer, and to check the online course schedule for changes.

**Participation**

As a collaborative, project-based class, your active participation is vital to every class session—and it represents a significant portion of your final grade for the course. Participation in this course consists of verbal contributions to discussions of assigned texts, as well as participation in small group work, presentations and workshops of student projects, and hands-on technology demos and project work sessions. If you have questions or concerns about your ability to participate in any of these areas, please talk with me.

**Communication**

Please feel free to stop by my office hours to discuss your work in the course. You do not need to schedule an appointment; simply knock on my door. If your schedule conflicts with my office hours, please email me or see me after class to make an appointment for a more convenient time.

[Email](mailto:erin.anderson@umb.edu) is the best way to contact me, and it is the method that I will always use to contact students in the class. In order to keep up with class announcements (changes to the schedule, etc.**) please check your UMB email account at least once a day**. I will do my best to respond to all email inquiries within 24 hours.

**Submitting Assignments**

Because this is a project-based course, each of the assignments is designed to build on the last in a sequential progression, in order to set you up to successfully complete your individual projects and contribute to the collaborative group process. For this reason, it is essential that you keep up with the day-to-day work of the class so you don’t fall behind or miss important steps along the way.

Assignments are due by the start of class on the due date unless otherwise noted. All formal assignments should be typed and proofread. The format for submitting assignments is noted on the schedule on the course website. Assignments submitted on time can be revised within 10 days for a new grade.

**Late Work**

**I will accept two late assignments.** No further late work will be accepted,except in the case of a documented emergency. No assignment will be accepted more than one week after the due date—except in the case of documented emergencies, where I can make exceptions.

It is your responsibility to keep regular back-ups of all work on your USB drive. “The computer ate my files” is not an acceptable excuse for late or incomplete work. **Absence from class *does not* excuse you from submitting your work on time.**

**Course Withdrawal**

If you are falling too far behind or have missed too much in-class work due to tardiness or absence, I will advise you to withdraw from the course before the withdrawal deadline (on Wednesday, April 22nd). Doing so, however, is always at your discretion.

**Incompletes**

Incompletes are rarely offered, as they are reserved for students who are unable to complete a small portion of the course at the end of the term due to an extreme circumstance such as illness.  Incompletes are not allowed to replace a significant amount of coursework or absences.  If you are awarded an Incomplete, you must sign a contract with your instructor outlining the work to be done and work due dates.  Although an INC automatically turns into an F after a year, your Incomplete work will typically be due before the year’s end. You’ll find more information on UMB's incomplete policy [here](http://www.umb.edu/registrar/academic_policies/incomplete_policy/" \t "_blank).

**Techno-Etiquette**

Please keep cell phones turned off and put away during class and refrain from using the lab computers or other devices for activities other than those required for your participation in the work at hand. This is a matter of basic courtesy. Please be respectful. If such distractions become a chronic problem, I reserve the right to mark you as absent from class.

**Academic Honesty**

Plagiarism is unacceptable and will not be tolerated. If you plagiarize, you will fail this course, and a report will be made to the Chair of the English Department. More serious academic sanctions such as suspension may also result. For more information on academic honesty at UMB, please see the [Student Code of Conduct](http://cdn.umb.edu/images/life_on_campus/Code_of_Conduct_5-14-14.pdf" \t "_blank).

**Disability Accommodations**

If you have a disability that may affect your performance in this class, you may obtain adaptation recommendations from the [Ross Center for Disability Services](http://www.umb.edu/academics/vpass/disability/" \t "_blank)   
(Campus Center UL-211 / 617-287-7430).

**Other Services**

If you need additional academic support, including tutoring, services are available through the [Academic Support Program](http://www.umb.edu/academics/vpass/academic_support) (Campus Center 1-1300 / 617-287-6550). For mental health services, contact the [UHS Counseling Center](http://www.umb.edu/healthservices/counseling_center/counseling_services) at 617-287-5690.

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**COURSE PROJECTS**

[Blog Posts](http://erinand.com/teaching/oralhistory15.html#blog) | [Peer Interview Project](http://erinand.com/teaching/oralhistory15.html#essay) | [Collaborative CMOH Storytelling Project](http://erinand.com/teaching/oralhistory15.html#proj1)

**Blog Posts**

Throughout the semester, you will be asked to write a series of **reflective blog posts** on a [collaborative course blog](http://blogs.umb.edu/engl380-s15-anderson" \t "_blank), which respond to the assigned texts and open up questions and ideas for discussion. Each week, I will post a **prompt** on the blog, which invites you to consider the assigned texts through a particular lens and gives you a point of departure and focus for your writing.

In the final few weeks of the semester, the focus of your blog posts will shift toward **your own practice**—charting your progress on the CMOH Storytelling Project, noting questions or challenges that have arisen, and offering insights gained along the way.

Blog posts should be at least **300 words** long, include an original **title**, be **tagged** with relevant keywords, and pose at least **one question** for further discussion. Please include embedded images, media, or links, as needed, and proofread your writing prior to submission. Blog posts are **due by 8am**on the day in which we discuss the assigned texts. You are encouraged to read and comment on other students’ posts before coming to class.

*Please note: We will also be using the blog as a space to share audio files and projects.*

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**Peer Interview Project**

For this project, you will plan, conduct, and record an **oral history interview** with another student in the class, focusing on his or her personal memories and life experiences, including but not limited to his/her experience as a veteran. You will be matched up with a partner for this project, and each of you will interview the other.

In preparation for your interview, you will each be asked to produce a rough **Interview Guide**, or “menu” of potential interview questions and topics that you might like to cover in the interview. Prior to conducting the interview, you will be asked to write a **letter to your interview partner**, describing how you are feeling about being interviewed, what you would like to get out of it, and what topics (if any) you would prefer not to discuss.

The length of your interviews will vary, but you should aim to spend at least **one hour** on your conversation. Because the interview process can be physically and emotionally taxing, both for the interviewer and for the narrator, you may want to schedule your interviews on separate days to give yourselves time to rest and reflect.

Following the interview, you will submit the complete **audio file** of the interview you conducted, along with the relevant administrative **paperwork**, including a biographical data sheet, a consent form, a deed of gift form, and a time-coded log of interview topics. With each student’s permission, these materials will be donated to the Healy Library Archives, where they will be preserved for the historical record and made available for future researchers or members of the public—in accordance with any restrictions that he or she would like to place on access. You will also submit a 2-page (double-spaced) **reflection**evaluating your work as an interviewer and identifying areas you would like to work on in future interviews.

This project will culminate in the production of an**Audio Short**(3 to 4 minutes), in which you take up the recording of the interview you conducted and edit it into a concise “essence narrative” (à la Studs Terkel) in audio form. Responding to the models we discuss in class, your story should hone in on one or two specific elements of your partner’s story, which illuminate some larger theme of his or her experience. Leading up to this project, you will be given basic instruction in Adobe Audition audio editing software, including how to work with multiple tracks to include music or effects in your story.

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**Collaborative Medal of Honor Storytelling Project**

Our major focus in the second half of the course will be on a **collaborative oral history-based audio storytelling project**, in conjunction with Congressional Medal of Honor Convention, to be held in Boston in September.

Working in small groups, you will prepare, conduct, and record an **oral history interview** with one of three Medal of Honor recipients living in New England. To prepare for the interview, you will produce a tailored Interview Guide based on independent research on your narrator’s life and the war in which he took part. As with the peer interview project, you will submit a complete **audio recording** of your interview along with the relevant **paperwork**, for inclusion in the Healy Library Archives collections.

As a class, we will plan and produce a cohesive series of audio stories, which will be compiled into a**mobile audio storytelling app** tied to major war memorials around the city of Boston—as well as a possible**radio story** for WUMB radio. Using the Medal of Honor interview recordings as your materials, you will work together to outline, script, edit, and mix a **multitrack audio story** that illuminates key elements of these veterans’ experience and achievements and situates that experience in a larger social or historical context. At the end of the semester, this collective project will be submitted for inclusion in a**university-wide public art initiative** around the Medal of Honor Convention.

This project is collaborative at its core. As a member of this class, you are expected to be involved at every stage of the process. At the end of the semester, you will fill out a confidential **self- and peer-assessment**, evaluating each group members’ contribution to the collective effort. The results of this assessment will account for 30% of your final grade for the project. You will submit this assessment along with a brief **written reflection**, which considers your experience in relation to the larger questions and topics of the class.

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**SCHEDULE**

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*All dates and assignments are tentative and subject to change with advance notice.*

**WEEK 1**

**27 Jan | CAMPUS CLOSED - SNOWSTORM**

**29 Jan | Course Introduction**

**In Class:** Watch *[The Veterans’ Breakfast Club](http://veteransbreakfastclub.com/new-documentary-the-veterans-breakfast-club/" \t "_blank)*, Dir. Christopher Rolinson (2013, 30 min)

**Read**: Thompson, "The Voice of the Past: Oral History"  
**Due**: Review the course website and come prepared with questions

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**WEEK 2**

**3 Feb | CAMPUS CLOSED - SNOWSTORM**

* **Due**: [First Day](https://docs.google.com/forms/d/14p8E5HGKBznZi0sXv8lp3I7QRGAyOGAx6L05-QKtY6w/viewform" \t "_blank)Questionnaire and [sign up for the UMB Blog Network](http://blogs.umb.edu/" \t "_blank) (if you haven't already!)

**5 Feb | Archive Visit** - Meet in Healy Library Archives (5th Floor)

**Read**: Yow, “Principles and Standards of the Oral History Association”  
**Due**: CITI human subjects training - report of completion

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**WEEK 3**

**10 Feb | CAMPUS CLOSED - SNOWSTORM - Assignment sent by email**

**Read**: Portelli, "A Dialogical Relationship. An Approach to Oral History"  
**Listen**: Listen to an interview from the Healy Archives veteran oral history collection  
**Due**: [Blog Post #1](http://blogs.umb.edu/engl380-s15-anderson/2015/01/26/post1/" \t "_blank)

**12 Feb | Preparing the Interview**

**Read**: Yow, “Preparation for the Interviewing Project”  
**Due**: Brainstorm potential questions for your Peer Interview

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**WEEK 4**

**17 Feb | Representing War**

* **Read**: Terkel, *The Good War*(pp. 3-58)
* **Due**: [Blog Post #2](http://blogs.umb.edu/engl380-s15-anderson/2015/02/13/blog-post-2-representing-war-prompt/" \t "_blank)

**19 Feb | Conducting and Recording Interviews**

* **Read**: Yow, “Interviewing Techniques”; Terkel/Parker, “Interviewing an Interviewer”
* **Due**: Final Interview Guide for Peer Interview
* Letter to Peer Interviewer
* [Biographical Data Sheet](http://erinand.com/teaching/docs/Bio_sheet.pdf" \t "_blank)(fill out and give to your interview partner)

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**WEEK 5**

**24 Feb | Editing and Representation**

**Read**: Gustavson, “From ‘Observer to Activist’: Documentary Memory, Oral History, and Studs Terkel’s ‘Essence Narratives’”  
***Re*-read:** Terkel, *The Good War* (pp. 59-97)  
**Due**: [Blog Post #3](http://blogs.umb.edu/engl380-s15-anderson/2015/02/19/blog-post-3-essence-narratives-prompt/" \t "_blank)

**26 Feb | The Power of Voice**

**Read/Listen**: McHugh, “[The Power of Voice](http://transom.org/2011/the-power-of-voice/" \t "_blank)”  
**Listen**: [Featured Audio Shorts from Veteran Voices of Pittsburgh](http://veteranvoicesofpittsburgh.com/past-featured-stories/" \t "_blank) – “Treat Them Well” (Barbara Duffy), “I’m Much Different Today” (Lewis Cooke), and “No Such Thing” (Rick Witherell), plus one more of your choice.

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**WEEK 6**

**3 Mar | Audio Editing Basics**

* **Watch**: Adobe Audition tutorials - ["Meet 64-bit Adobe Audition](http://tv.adobe.com/watch/learn-audition-cc/meet-64bit-adobe-audition/" \t "_blank)" / "[Comparing audio file & multitrack session workflows](http://tv.adobe.com/watch/learn-audition-cc/comparing-audio-file-and-multitrack-session-workflows/" \t "_blank)" / "[Importing audio files and browsing media](http://tv.adobe.com/watch/learn-audition-cc/importing-audio-files-and-browsing-media/" \t "_blank)" / "[Recording an audio file](http://tv.adobe.com/watch/learn-audition-cc/recording-an-audio-file/" \t "_blank)" / "[Making selections for audio editing](http://tv.adobe.com/watch/learn-audition-cc/making-selections-for-audio-editing/" \t "_blank)" / "[Manually adjusting audio level](http://tv.adobe.com/watch/learn-audition-cc/manually-adjusting-audio-level/" \t "_blank)" / "[Adding fades](http://tv.adobe.com/watch/learn-audition-cc/adding-fades-to-audio/" \t "_blank)"
* **Due**: Interview Recording Peer Interview Project

**5 Mar | Interview Lessons and Reflections**

* **Read**: Yow, "Interpersonal Relations in the Interview”
* **Listen**: Return to your Peer Interview recording - Listen, log, and reflect
* **Due**: [Peer Interview Project](http://erinand.com/teaching/oralhistory15.html#essay): Consent Form, Deed of Gift, Interview Guide, Interview Log and 2-pg. (double-spaced) Reflection

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**WEEK 7**

**10 Mar | Multitrack Mixing**

**Watch**: Adobe Audition tutorials: "[Setting up multitrack sessions](http://tv.adobe.com/watch/learn-audition-cc/setting-up-multitrack-sessions/" \t "_blank)" / "[Overview of effects in Audition](http://tv.adobe.com/watch/learn-audition-cc/an-overview-of-the-effects-in-audition/" \t "_blank)" / "[Applying effects to individual files](http://tv.adobe.com/watch/learn-audition-cc/applying-effects-to-individual-files/" \t "_blank)" / "[Applying effects in a multitrack session](http://tv.adobe.com/watch/learn-audition-cc/applying-effects-in-a-multitrack-session/" \t "_blank)"  
**Due**: Progress on Audio Short: Selected interview clips / possible music selections

**12 Mar | Audio Storytelling**

* **Due**: Make substantial progress on your Audio Short and bring your work / questions to class.

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**SPRING BREAK**

**15 - 22 Mar**| No Class

**WEEK 8**

**24 Mar | CMOH Interview Prep**

* **Due**: Group interview guide for Congressional Medal of Honor interview (5 copies)

**26 Mar | Telling Stories in Sound**

* **Read**: Kitchen Sisters, “[Talking to Strangers](http://erinand.com/secure/KitchenSisters_Talking_to_Strangers.pdf)”
* **Listen**: “[The Vietnam Tapes of Lance Corporal Michael A. Baronowski](https://beta.prx.org/stories/24" \t "_blank),”   
  by Christina Egloff with Jay Allison, *Lost and Found Sound* (2000, 23 min)
* **Due:**[Blog Post #4](http://blogs.umb.edu/engl380-s15-anderson/2015/03/25/blog-post-4-telling-stories-in-sound-prompt/" \t "_blank)
* Audio Short - Upload to [SoundCloud](http://www.soundcloud.com/" \t "_blank) and [embed](http://wordpress.tv/2009/09/29/embedding-soundcloud-tracks/" \t "_blank) in a post on the [course blog](http://blogs.umb.edu/engl380-s15-anderson" \t "_blank) (**by 12pm Friday**)

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**WEEK 9**

**31 Mar | Workshop Audio Shorts**

* **Due:**[Blog Post #5](http://blogs.umb.edu/engl380-s15-anderson/2015/03/12/blog-post-4-audio-shorts-prompt/" \t "_blank)
* Conduct your CMOH interview, as scheduled (26 March - 2 April)

**2 Apr | Place-Based Storytelling**

**Read**: Barber, "Walking-Talking: Soundscapes, Flaneurs, and the Creation of Mobile Media Narratives"  
**Due**: CMOH Interview Recording, Interview Guide, Cosent Form, Bio Sheet, Deed of Gift

**4 Apr | Optional Class Site Visit to South Boston War Memorials - 3:00pm**

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**WEEK 10**

**7 Apr | CMOH Interview Follow-up**

* **Due:** CMOH Interview Log, "Thank You" letter for narrator
* Archive of edited audio clips with titles and Word Doc with short descriptions -- on USB drive

**9 Apr | Story Brainstorming and Planning**

* **Listen**: Selections from the CMOH Clip Archive
* **Due**: [Blog Post #6](http://blogs.umb.edu/engl380-s15-anderson/2015/04/07/blog-post-6-mining-the-archive-prompt/" \t "_blank)

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**WEEK 11**

**14 Apr | Story Structure and Pacing**

* **Watch:**["Ira Glass on Storytelling" (Parts 1 to 4, 20 min)](http://www.openculture.com/2011/01/ira_glass_on_the_art_of_storytelling.html)
* **Listen:** ["God of War" from](http://www.thisamericanlife.org/radio-archives/episode/96/pinned-by-history?act=2" \t "_blank)*[This American Life](http://www.thisamericanlife.org/radio-archives/episode/96/pinned-by-history?act=2" \t "_blank)*[(Carrier, 1998, 15 min)](http://www.thisamericanlife.org/radio-archives/episode/96/pinned-by-history?act=2" \t "_blank)
* and ["Keep in Clean (Guy Prestia)" from Veteran Voices of Pittsburgh (Farkas, 2015, 4:28)](http://veteranvoicesofpittsburgh.com/past-featured-stories/" \t "_blank)
* **Due**: [Blog Post #7](http://blogs.umb.edu/engl380-s15-anderson/2015/04/09/blog-post-7-story-structure-pacing-prompt/" \t "_blank)

**16 Apr | Audio Story Work Day**

**Due**: Potential Story Outline (individual)

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**WEEK 12**

**21 Apr | Scripting and Recording Narration**

* **Read**: Kern, *Sound Reporting* - “Writing for Broadcast” & “Reading on the Air”
* **Due**: Draft of scripted introduction (individual)

**23 Apr | Audio Story Work Day**

* **Due**: Polished draft of scripted introduction (group) - BY EMAIL BEFORE CLASS + 1 hard copy
* Progress on CMOH Audio Story - Final outline and selected clips on USB drive for editing

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**WEEK 13**

**28 Apr | Workshop Audio Story Roughcuts**

**Due**: CMOH Audio Story Roughcut - export mp3 and bring on a USB drive to class

**30 Apr | Audio Story Work Day / Recording Intros**– w/Caleb (Prof. Anderson at a conference)

* **Due**: [Blog Post #8](http://blogs.umb.edu/engl380-s15-anderson/2015/04/28/blog-post-8-roughcut-feedback/" \t "_blank)
* Practice your scripts in preparation for recording!

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**WEEK 14**

**5 May | Workshop Audio Story Drafts**

* **Due**: CMOH Audio Story Drafts - Complete, clean voice track with transitions (in Audition)
* 5 potential music tracks - legal and royalty-free

**7 May | Course Evaluations | Digital Showcase visit (optional) or Audio Story Work Day**

**Due**: Work on your Medal of Honor Audio Stories!!

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**WEEK 15**

**12 May | Audio Story Final Presentations + Workshop**

**Due**: Final draft of CMOH Audio Story - export mp3, upload to SoundCloud, embed in a blog post

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**FINAL**

**18 May | Final Work Submission**

* **Due**: Final Reflection (2 pg, double-spaced) and self-/group-evaluation - by e-mail to Prof. Anderson
* Revised CMOH Audio Story - mp3 export + Audition project folder with .sesx and all audio files
* (submit in person to Caleb, Mac Lab A, 3-5pm Monday 5/18)

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**RESOURCES**

**Lab Hours**

Caleb Nelson, our course TA, will be offering **drop-in Lab Hours** for **tutoring**and**supported work time**on the computers in Mac Lab A (HUL-0030) during the following weekly hours:

* **Mon**: 3:00 - 5:00pm
* **Tues**: 11:45am - 12:30pm
* **Thurs**: 11:45am - 12:30pm
* **Fri:** 3:00 - 5:00pm

In addition, as a member of this class, you will also have access to Mac Lab A during the following open lab hours,\* assuming that another event has not been scheduled in the lab.\*\*

* **Mon**: 8:00am - 12:00pm / 3:00 - 9:45pm
* **Tues**: 11:45am - 12:30pm / 5:30pm - 9:45pm
* **Wed**: 8:30 - 10:00am (art lab) / 10:00am - 9:45pm
* **Thurs**: 11:45am - 12:30pm / 6:45pm - 9:45pm
* **Fri**: 8:30am - 3:00pm (art lab) / 3:00 - 5:45pm
* **Sat**: 9:15am - 2:45pm
* **Sun**: 11:15am - 2:45pm

\* If you arrive at the lab during these hours and it is locked, call 617-287-5244 or ask a staff memeber in the Computer Lab Supervisors' office (Healy UL) to open it for you.

\*\* To ensure that the lab is free, check this [online calendar](https://webviewer.collegenet.com/wv3_servlet/umb/urd/run/wv_space.DayList?spdt=20140613,spfilter=41426,lbdviewmode=grid" \t "_blank) for conflicting events in HUL-0030.

**Online Tutorials**

* WordPress - [Writing Posts](http://codex.wordpress.org/Writing_Posts" \t "_blank) / [Embedding SoundCloud tracks](http://wordpress.tv/2009/09/29/embedding-soundcloud-tracks/" \t "_blank)
* Adobe Audition - [Adobe TV Video tutorials](http://tv.adobe.com/show/learn-audition-cc/;" \t "_blank)
* Zoom H5 Audio Recorder - [Operation Manual](https://www.zoom-na.com/sites/default/files/products/downloads/pdfs/E_H5_0.pdf" \t "_blank)

**Transcription Platforms**

* [oTranscribe](http://otranscribe.com/" \t "_blank) - Free online platform (recommended)
* [ExpressScribe](http://download.cnet.com/Express-Scribe/3000-7239_4-10060252.html" \t "_blank) - Free software download

**Oral History Resources**

* [Oral History Association](http://www.oralhistory.org/" \t "_blank)
* [Sample Interview Guide (Yow)](http://erinand.com/secure/Yow_Recording_Oral_History_AppxA.pdf" \t "_blank)
* [Sample Student Interview Guide](http://erinand.com/teaching/docs/sample_student_interview_guide.pdf" \t "_blank)
* [Veterans' History Project Suggested Questions](http://www.loc.gov/vets/vetquestions.html" \t "_blank)

**Audio Storytelling Resources**

* [Public Radio Exchange (PRX)](http://www.prx.org/" \t "_blank)
* [Radiotopia](http://www.radiotopia.fm/" \t "_blank)
* [Third Coast Festival](http://thirdcoastfestival.org/" \t "_blank)- [ShortDocs Challenge!](http://www.thirdcoastfestival.org/competitions/shortdocs/2015" \t "_blank)
* [Transom](http://transom.org/" \t "_blank)

**Sourcing Music and Effects**

* [Archive.org](http://www.archive.org/" \t "_blank): Non-profit "Internet Library" of archival media for download
* [Freesound](http://www.freesound.org/" \t "_blank): Creative Commons licensed sound database
* [Free Music Archive](http://freemusicarchive.org/" \t "_blank): Curated library of free music for download
* [Jamendo](http://www.jamendo.com/en/" \t "_blank): Royalty-free music (uncurated)

**Veteran Oral Histories Online**

* [The Oral History Project of the Vietnam Archive](http://www.vietnam.ttu.edu/oralhistory/" \t "_blank)
* [In Their Words](http://www.intheirwords.org/" \t "_blank) - Arkansa veterns of WWII
* [Naval Historical Center](http://www.history.navy.mil/faqs/faq87-3.htm" \t "_blank) – WWII
* [VOCES (UT Austin)](http://www.lib.utexas.edu/voces/" \t "_blank) - Latinos in WWII, Korean War, Vietnam War
* [Veterans’ History Project](http://www.loc.gov/vets/vets-portal.html" \t "_blank) - American Folklife Center list of projects
* [The Drop Zone Virtual Museum](http://www.thedropzone.org/index_back.html" \t "_blank) - WWII
* [Georgia WWII Oral History Project](http://www.gpb.org/wwii" \t "_blank)  
  [The Vietnam War](http://fcit.usf.edu/vietnam/) – Oral Histories  
  [Go For Broke](http://www.goforbroke.org/" \t "_blank) - Japanese Americans, WWII
* [Regarding War](http://www.pbs.org/pov/regardingwar/" \t "_blank) (PBS POV – Afghanistan, Iraq, etc)  
  [Ohio History Connection](http://www.ohiomemory.org/cdm/landingpage/collection/p15005coll4" \t "_blank) – WWII Oral Histories  
  [War Veterans’ Oral History Project](http://www.fresnostate.edu/artshum/mcj/news-events/oral-history-project.html" \t "_blank) – Fresno State University  
  [Coast Guard Oral History Program](http://www.uscg.mil/history/oralhistoryindex.asp" \t "_blank) – US Coast Guard  
  [Vietnam Oral History Project](http://www.kentuckyoralhistory.org/series/18980/vietnam-war-oral-history-project" \t "_blank) – Kentucky Oral History  
  [Korean War Veteran Oral Histories](http://koreanwar60.com/korean-war-veteran-oral-histories" \t "_blank) – Korean War 60th Anniversary  
  [What Did You Do In the War, Grandma?](http://cds.library.brown.edu/projects/WWII_Women/tocCS.html" \t "_blank) – Rhode Island Women in WWII (high school project)  
  [Iraq and Afghanistan Veterans Oral History Project](http://patrickthompson.me/awc/" \t "_blank) – American West Center, University of Utah
* [Veteran Voices of Pittsburgh](http://veteranvoicesofpittsburgh.com/" \t "_blank)

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