

American Social History Project/  
Center for Media and Learning  
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2004

Annual Report



Panoramic View of Lower Manhattan from *The Lost Museum* Website

The Graduate Center  
The City University of New York  
365 Fifth Avenue  
New York City, NY 10016

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## I. INTRODUCTION

As the American Social History Project/Center for Media and Learning completes its twenty-third year, we can look back with some pride, as well as a good measure of relief, at old projects completed and new projects begun. The feeling of achievement is perhaps even more acute this year with the fiscal and budgetary challenges that we, along with other nonprofit education and public history organizations, have had to face. It has been, to say the least, a challenging year and, while all too aware of historians' demonstrated incapacity to predict the future, we can look forward to the next twelve months with optimism thanks to the outstanding efforts of our talented and resourceful staff and the generous support of colleagues and friends.

This year marked the completion of two of our most ambitious and groundbreaking digital projects, *The Lost Museum: Exploring Antebellum American Life and Culture* and *The September 11 Digital Archive*. Developed in collaboration with our longtime colleagues at the Center for History and New Media at George Mason University, these two Web projects have helped redefine the presentation of the past online and devised new ways to collect and preserve historical evidence. They each also have received recognition for their contribution to public knowledge and history education. Most recently, *The September 11 Digital Archive* was the focus of a day-long symposium in Washington, D.C., on September 10, 2003, which marked the donation of the *Archive* to The Library of Congress, the first major digital acquisition in that institution's history.

Our professional development programs continue to promote democratic education and serve high school and college faculty in New York City and around the country. Locally, despite budget crises and a seismic administrative reorganization at the Board (now Department) of Education, in 2003-04 our *Making Connections* program worked with teachers in eleven public high schools (involving more than 2,000 students). In addition, through targeted workshops the program reached another 300 teachers and thousands of students city-wide. Nationally, we moved into the second year of our new faculty development initiative, *Learning to Look: Visual Resources and the U.S. Past in the New Media Classroom*. During the summers of 2003 and 2004, fourteen of our affiliated regional centers around the country hosted week-long summer institutes introducing scholars and educators to the visual resources available on the Web, and to the historical knowledge, interpretive approaches, and pedagogical strategies necessary for using them in humanities classrooms.

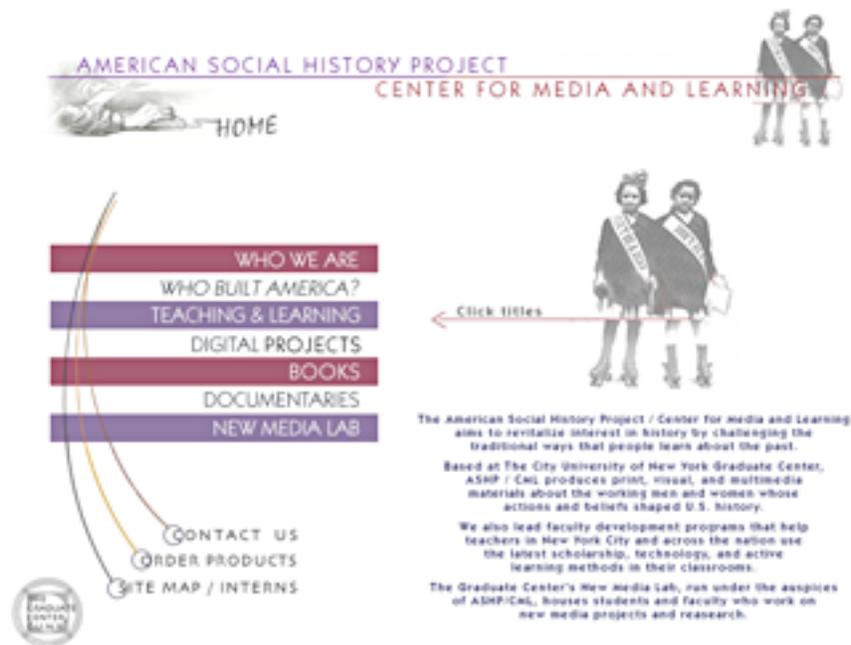
While completing and continuing these projects, we also embarked on several new ventures that further extend the scope of our efforts in both media production and faculty development. With a \$200,000 grant from the National Endowment for the Humanities, we began work on *Young America: Experiences of Youth in U.S. History*, an online teaching resource that will use the perspectives and experiences of children and youth to enhance the U.S. history survey taught in high school and college classrooms. In 2003-04, we began a major, three-year professional development initiative through the nationwide *Teaching American History* program funded by the U.S. Department of Education, partnering with Regions 7, 4, and 6 of New York's public school system, and assisting the Greencastle / Antrim school district in Lancaster County, Pennsylvania, to improve the knowledge and teaching practices of middle- and high-school U.S. history teachers. And we closed 2004 with plans for a new Web project called *Picturing United States History: An Online Resource for Teaching with Visual Evidence*, a digital teaching resource based on the belief that visual materials are vital to understanding the American past.

The past year also saw changes in our staff. As *Making Connections* director Eliza Fabillar and *September 11 Digital Archive* director Fritz Umbach moved on to new professional opportunities, we welcome Abigail Lewis as our new *Making Connections* coordinator, and, beginning in 2005, Leah Potter as coordinator of our *Teaching American History* programs. And, happily, the year also saw more citations added to our long list of awards: the New Jersey Historical Society's

*What Exit? New Jersey and Its Turnpike*, a Web-based exhibition produced by ASHP/CML, was awarded the Special Web Art Bronze Award from UNESCO's International Committee of Museums for Audiovisual, Image, and Sound New Technologies, and also received an Honorable Mention in the 2003 American Association of Museums Media and Technology MUSE Awards. And one of our most acclaimed and visited Web sites, *History Matters*, received the prestigious biennial James Harvey Robinson Prize for an Outstanding Teaching Aid from the American Historical Association.

Finally, 2004 marked a significant logistical landmark in our organization's long history. After four years of geographical separation in two offices located some three miles apart, ASHP/CML's staff is once again united in one place—on the 7<sup>th</sup> floor of the City University of New York's Graduate Center in midtown Manhattan!

## II. HISTORY AND MISSION



For twenty-three years, the American Social History Project/Center for Media and Learning (ASHP/CML) has revived interest in history by challenging the traditional ways that people learn about the past. Founded in 1981 by the distinguished labor historian Herbert Gutman and Stephen Brier and directed since 1998 by Joshua Brown, ASHP/CML has gained an international reputation in the fields of public history and history education. Synthesizing the most sophisticated and up-to-date political and social history scholarship, ASHP/CML's books, documentaries, multimedia programming, and faculty development seminars combine rigorous humanities content with innovative methods of presentation. As the only history organization that brings together full-time scholars, artists, media producers, and educators to form a single staff, ASHP/CML fully integrates humanities scholars into all phases of its work. A model of public humanities programming and the recipient of numerous awards for its books, videos, CD-ROMs, and Web projects, in 1998 ASHP/CML received the National Council on Public History's Robert Kelley Memorial Award for "outstanding achievements in the use of new media to reach diverse public audiences."

ASHP/CML's work is grounded in a three-fold focus on humanities, technology, and urban education. In its first decade, with support from the Ford Foundation, ASHP/CML produced the first edition of its acclaimed two-volume textbook, *Who Built America? Working People and the*

*Nation's Economy, Politics, Culture, and Society*, as well as a series of innovative video documentaries on U.S. history from the American Revolution to the Gilded Age. It also established, with funding from the Aaron Diamond Foundation, *Making Connections*, its first faculty development program, which worked with humanities teachers at the City University of New York (CUNY) and in New York City public high schools. During the 1990s ASHP/CML began incorporating emerging digital technologies into its media productions and faculty development programs, producing numerous projects in Web and CD-ROM formats and establishing the *New Media Classroom*, a nationwide humanities faculty training initiative. Since 1992, ASHP/CML has also regularly organized and presented public programs that address topics in the research and presentation of current historical scholarship. In 1990 ASHP became an official research center at the City University of New York (CUNY). Known as the *Center for Media and Learning (CML)*, it has been affiliated with The Graduate Center (GC), CUNY's doctorate-granting institution, since 1996. The organization is now most commonly known as ASHP/CML, combining our public and university identities. In 1998, ASHP/CML assumed stewardship of the *New Media Lab (NML)*, The GC's state-of-the-art facility where faculty and graduate students develop digital media projects.

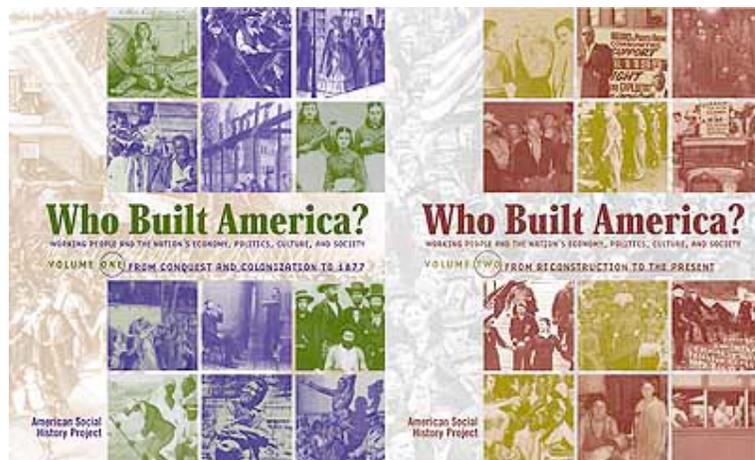
### III. ASHP/CML ACTIVITIES AND NEW PROJECTS

#### *Who Built America? Multimedia Curriculum*

The *Who Built America?* multimedia curriculum is the foundation of ASHP/CML's work. Designed to reshape the way U.S. history is taught and learned, and intended for both classroom use and general audiences, the award-winning curriculum now includes a two-volume college-level textbook; a series of ten half-hour video documentaries; two CD-ROMs; and accompanying viewer and teacher guides.

#### *Who Built America? Textbook*

The first two volumes of *Who Built America? Working People and the Nation's Economy, Politics, Culture, and Society*, published in 1989 and 1992 by Pantheon Books, represented a decade's work of research, conceptualization, writing, illustrating, and editing by ASHP/CML staff and consulting writers and editors. The two-volume text offers a unique synthesis of U.S. history that draws upon the best recent scholarship on "ordinary"



Americans—artisans, slaves, farmers, women working in the home, factory and white-collar workers—and integrates their stories into a full picture of the nation's historical development. *Who Built America?* represents the realization of one of ASHP/CML's original and most important goals: the creation of an accessibly written new synthesis of U.S. history that could be widely used by students, teachers, and general readers. The two volumes have been adopted over the past ten years in hundreds of college courses, including at Harvard, the University of London, and the University of Pennsylvania; various campuses of the City University and State University of New York; and dozens of community colleges around the country. The second

edition of *Who Built America?* was published in October 2000 by Worth Publishers, a mid-sized college textbook publisher based in New York City. The second edition, still in two volumes, updated the book's original historical synthesis, incorporating new scholarship on social and cultural life, foreign policy, and national and international politics, while adding graphs, maps, and new primary documents and illustrations.

We are now beginning work on a third edition of *Who Built America?*, due from Bedford/St. Martin's Books in 2006. This edition will include updating the book to include events through 2004 and making editorial changes that will increase the book's accessibility and utility for teaching. The authors for the first volume of this edition will be Christopher Clark and Nancy Hewitt; Roy Rosenzweig and Nelson Lichtenstein will write the second volume. Steve Brier and Josh Brown will be the third edition's Executive Editors, Pennee Bender and Ellen Noonan will serve as Supervising Editors, and Josh Brown and David Jaffee will be Visual Editors. We are pleased with the decision to move *Who Built America?* from Worth to Bedford/St. Martin's: while both imprints are in the same publishing group, Bedford's strength as a history publisher will greatly help the continued course adoption and dissemination of the book.

### ***Who Built America?* CD-ROM Series**

Since 1990, ASHP/CML has been engaged in a major initiative to develop interactive multimedia programs that use the extraordinary power of computer-based technology to enhance the process of learning. Our first multimedia project was *Who Built America? From the Centennial Celebration of 1876 to the Great War of 1914* (Voyager, 1993), a CD-ROM based on the first four chapters of the second volume of ASHP/CML's textbook. The CD-ROM supplements chapters in the original *WBA?* text with more than 700 illustrations; twenty documentary and dramatic film clips from the period; over four hours of archival sound, songs, and oral history interviews; nearly one hundred graphs, maps, and charts; and more than 5,000 additional pages of primary and secondary text sources. Since its publication, the disk has received outstanding notices and reviews in computer magazines as well as mainstream newspapers; has been the focus of computer, educational, and academic conferences; and has become one of the first CD-ROMs to be widely used in high school and college classrooms (winning the 1994 American Historical Association James Harvey Robinson Prize for "outstanding contribution to teaching"). In Fall 2000 the first *Who Built America?* disk was joined by a technically and aesthetically advanced "sequel," based on the chapters in the second volume of the textbook covering 1914 to 1946. *Who Built America? From the Great War of 1914 to the Dawn of the Atomic Age in 1946*, unlike its predecessor, has been released in a format that is compatible with both Macintosh and Windows computers. Developed in collaboration with the Center for History and New Media and supported by funds from the Rockefeller Foundation and the National Endowment for the Humanities, the second disk provides users with more direct access to resources, more multimedia features, and additional functions facilitating its use in the classroom and lecture hall. Both CDs are can be purchased online at <http://www.whobuiltamerica.org>.

### ***Who Built America?* Documentary Series**

Working in close collaboration with teams of historical advisors and classroom teachers, between 1983 and 1996 the ASHP/CML media staff produced ten video documentaries that use detailed narratives to complement and enhance the *Who Built America?* textbooks. Funded by the Ford Foundation, state humanities councils, and private foundations, these documentaries, designed primarily for classroom use, provide teachers and students with an accessible and sophisticated overview of American life from the colonial era to the 1920s. In 1987 we completed the first *Who Built America?* series of video documentaries (*The Big H; Tea Party Etiquette: A Boston Shoemaker and the American Revolution; Daughters of Free Men: Life and Labor in the Textile Mills of Lowell; Doing As They Can: Slave Life in the American South; Five Points: New*



*York's Irish Working Class in the 1850s*; and *Dr. Toer's Amazing Magic Lantern Show: A Different View of Emancipation*). In 1996 we completed work on the second *Who Built America?* video series (*1877: The Grand Army of Starvation*; *Savage Acts: Wars, Fairs, and Empire*; *Heaven Will Protect the Working Girl: Immigrant Women in the Turn-of-the-Century City*; and *Up South: African-American Migration in the Era of the Great War*). The newer programs combine archival images with computer-generated visual techniques to present detailed, dramatic accounts of working peoples' experiences. Each video has a Viewer's Guide and Teacher's Handbook (available online or in print) with historical overviews, documents, and lessons to promote viewers' understanding and facilitate classroom use. The *WBA?* documentaries have won fifteen awards at major film festivals around the country and overseas including the Chicago, Houston, and Leipzig International film festivals, and the National Educational Media Network. Video sales continue to be strong, and more than one thousand colleges, high schools, and adult and labor

education programs around the country currently use *WBA?* videos and accompanying print materials.

### ***Who Built America?* Documentary Web Resources**

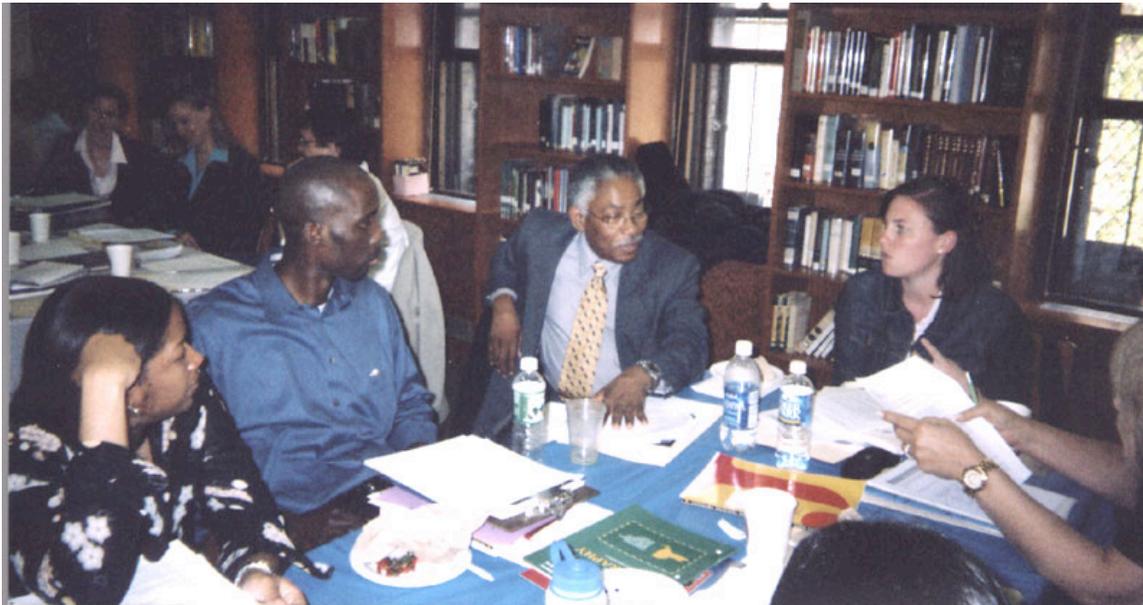
In 1999 ASHP/CML began to expand and adapt its video documentaries onto the World Wide Web. Since then, all of the program Viewer's Guides have been made available online. These Web features enhance the videos by providing a host of resources for classroom use. The resources represent a wide breadth of perspectives and interpretations of the history in question, including primary text documents, oral history interviews, photographs, illustrations, scholarly essays, links to related Web sites, and suggestions for classroom assignments. Teachers participating in ASHP/CML's teaching-with-technology *New Media Classroom* and local high school *Making Connections* programs have been working with the videos and Web pages over the past two years. Teachers lauded the multimedia approach for its depth, ease of use, and contemporary relevance. Over the next year, we plan to expand Web resources available online to include more classroom activities and materials from our teachers' handbooks.

### **Education and Professional Development Programs**

The ASHP/CML professional development programs link us directly to the classroom, encouraging exchange between scholars, media producers, teachers, and students. With support from ASHP/CML staff, educators use our print and multimedia materials to strengthen and diversify middle school, high school, and college curricula and improve student learning. New insight into teaching and learning developed in classroom laboratories and teacher seminars enriches our educational products and helps ASHP/CML play a meaningful role in the broader effort to improve American education.

With financial support from the CUNY Office of Academic Affairs, J. P. Morgan /Chase Foundation, the New York Community Trust, and the U.S. Department of Education, ASHP/CML carried out its work in a series of parallel but distinct programs and curriculum development activities. The largest of these include the New York City based *Making Connections* program (serving 20 teachers in 11 schools citywide); programs funded by the U.S. Department of Education's *Teaching American History* initiative (serving more than 120 teachers

in 55 schools in New York and Pennsylvania); and the *New Media Classroom* and *Learning to Look* programs, which served more than 150 teachers at 10 Regional Centers around the country. These programs emphasize interdisciplinary content, active learning strategies, high school-college partnerships, sustained and reflective faculty engagement, technology-based instruction, and leadership training as they help teachers and students develop their understanding of American history and culture and advance their skills as learners, writers, and thinkers.



New York city middle and high school teachers attend a *Making Connections* workshop

### ***Making Connections: Interdisciplinary American History Program***

Since 1989, ASHP/CML's *Making Connections* program has brought together CUNY faculty and New York City secondary school humanities teachers to explore social history scholarship, strengthen curricula, and rethink teaching and learning.

Citywide monthly seminars, school-site collaborations, and curriculum development support enable teacher participants to bridge staff development with classroom application. Seminars held at The Graduate Center during the school year give teachers a chance to explore ASHP/CML curriculum resources through hands-on workshops, share ideas and classroom experiences with colleagues from other schools, and examine inquiry-based lessons that emphasize the use of primary documents. Highlights in the past year have included a culture and foreign policy workshop focusing on the analysis of visual art and literature, a session on interdisciplinary unit planning using essential questions, and document-based activities on the Civil War and Reconstruction Era. At school sites, CUNY and ASHP/CML mentors work with social studies and English teachers, planning student-centered, interdisciplinary classroom strategies and implementing multicultural content to foster literacy skills in reading, writing, and critical thinking. *Making Connections'* sustained yearlong activities stimulate collaboration and professional growth as high school teachers benefit from academically rich resources, college faculty gain insight into the backgrounds of CUNY students, and ASHP/CML learns ways to improve its resources and programs.

The 2003-2004 *Making Connections* program provided intensive professional development services to twenty history and English faculty. The teachers work directly with more than 2,000 students in eleven public schools. Moreover, through targeted workshops the program reached another 300 humanities faculty and thousands of students city-wide. Donna Thompson Ray,

Program Director, Abigail Lewis, Program Coordinator, and Frank Poje, Education Consultant, work closely with college and high school faculty in an ongoing effort to strengthen the program to meet the needs of public schools.

Since 2002, ASHP/CML has worked at cultivating a supportive collaboration with new small schools in the Bronx. The results have been well received and the consortium of Bronx small schools is working with ASHP/CML to explore ways of deepening and expanding the collaboration. In 2003-04, ASHP/CML recruited teachers from six Bronx schools to participate in *Making Connections* using grant funds generated from corporate and public organizations. These funds enabled us to conduct a two-day intensive teacher institute showcasing ASHP/CML methods, new historical scholarship, and curriculum resources. During the school year, Bronx small school teachers participated in all facets of *Making Connections* program activities including monthly seminars, school-based or region-wide workshops, and mentoring services.

### *Teaching American History*



Historian Karen Kupperman presenting to Region 7 *Teaching American History* teachers and administrators in October 2004.

In 2004, ASHP/CML embarked on a major new professional development initiative through the nationwide *Teaching American History* program. Funded by the U.S. Department of Education, *Teaching American History* (TAH) grants require school districts to partner with local academic and/or cultural organizations to improve the knowledge and teaching practices of U.S. history teachers in grades K-12. During the 2003 academic year, ASHP/CML began the first year of three-year programs with Region 7 of the New York City public schools and the Greencastle/Antrim school district in Lancaster County, Pennsylvania. In 2004, ASHP/CML will continue to work with Region 7 and Greencastle/Antrim while also beginning new three-year programs with NYC Regions 4 and 6. The efforts of Ellen Noonan, Frank Poje, Donna Thompson Ray, Abigail Lewis, and Isa Vasquez help us to serve over 120 teachers through these *Teaching American History* programs.

ASHP/CML is the lead partner in our *TAH* programs with Regions 7 and 4. The program consists of five day-long retreats, led by local historians and ASHP/CML staff, held during the school year. Each retreat focuses on a key historical topic and models pedagogical strategies for using documents with seventh, eighth, and eleventh grade students. Many are hosted at *TAH* partner organizations, including the Brooklyn Museum of Art, Brooklyn Historical Society, and Museum of Television and Radio; these museum experiences introduce teachers to new materials and approaches for teaching U.S. history. At the end of the school year, teachers participate in a week-long institute, led by ASHP/CML staff, where they develop lessons on the historical topics covered during the retreats. Bill Tally of the Education Development Center is the program evaluator, using methods that both evaluate the program's effectiveness and model assessment tools that teachers can use in their own classrooms.

During our first year working with Region 7, teachers responded enthusiastically to the retreats and Summer Institute activities. At the retreat focused on the Civil War, participants read in advance a chapter from *Apostles of Disunion*, Charles Dew's study of the arguments made by southern "secession commissioners," and historian Jeanie Attie lectured and led a spirited discussion on the role of slavery in secession and the causes of the Civil War. Also during that retreat, teachers discussed the meanings

and possible pedagogical uses of such historical documents as a column of advertisements for runaway slaves, a letter from a Confederate soldier protesting the terms of the Confederate military draft, a letter about the New York City draft riots, and Eastman Johnson's painting "A Ride for Liberty: The Fugitive Slaves."

At the week-long Summer Institute, the program continues the process of helping teachers apply new content knowledge to their classroom instruction. ASHP/CML staff facilitate small groups of participants, each assigned to one of the topics covered during the retreats, that work together to develop two lessons per group. This process of applying new historical knowledge to classroom practice continues during the following year, when participants undertake classroom instruction of the lessons they developed during the first summer institute and work collaboratively to make final changes to the lessons. At the end of the three-year grant cycle, each Region will have a set of teacher-created, classroom-tested lessons and other resources for district-wide distribution.

ASHP/CML also provides services to two other *TAH* programs. During the 2004 school year, we will host four day-long workshops for Assistant Principals from 25 schools in New York City's Region 6. We will also work intensively with six of those 25 schools, providing biweekly mentoring support, workshops, and materials. In its *TAH* partnership with the Greencastle/Antrim (Pennsylvania) school district, ASHP/CML helps a dozen teachers to integrate technology into their history instruction through classroom visits, workshops, and a week-long summer institute. The visits, workshops, and institute address such issues as curriculum planning, identification of resources, and discussion of new scholarship.

### ***Learning to Look: Visual Evidence and the U.S. Past in the New Media Classroom***

***Learning to Look regional centers leaders from Dillard University and Spelman College with Donna Thompson Ray (front right) and Gloria Harper Dickinson (rear center).***



In 2002, the National Endowment for the Humanities supported the development of the American Social History Project/Center for Media and Learning's faculty development program, *Learning to Look: Visual Evidence and the U.S. Past*

*in the New Media Classroom*. *Learning to Look (LtL)* is premised on the belief that archival visual materials are a vital resource for understanding the American past. *LtL* seeks to improve teaching U.S. history and culture with visual evidence at the high school and college levels. Informed by the latest scholarship, *LtL* engages a broad range of participants—teachers of U.S. history and culture, art historians, museum educators, and archivists—in an interdisciplinary dialogue and provides participating faculty with: 1) a sense of the scope and nature of visual evidence available on the World Wide Web, including illustration, painting, public art, photography, advertising, and film; 2) an understanding of the interpretive questions scholars ask of visual evidence; and 3) models for how to use visual sources to enhance students' understanding of American history and culture.

Building on the successful model of ASHP/CML's *New Media Classroom: Narrative, Inquiry, and Technology in the U.S. History Survey* faculty development program, *LtL* is implemented by ten Regional Centers including two found on the campuses of our nation's historically black colleges and universities. *LtL*'s structure involves intensive summer institutes and workshops, curriculum development projects, and online communication during the academic year. In 2003-2004, *LtL* Centers hosted fourteen yearlong intensive programs. Each Regional Center is a forum combining *LtL*'s broad goals with its own particular regional and/or thematic focus. Curriculum and professional development workshops developed as part of *LtL* are disseminated nationwide on the program Web site as well as in the scholarship of teaching initiatives of Georgetown University's *Visible Knowledge Project*.

### ***Visible Knowledge Project***

The *Visible Knowledge Project (VKP)* is a five-year project aimed at improving the quality of college and university teaching through a focus on both student learning and faculty development in technology-enhanced environments. With more than 50 faculty on 25 campuses engaged in the scholarship of teaching, *VKP* is among the most significant research projects in the country on technology and learning, and the largest in the humanities, social sciences, and interdisciplinary culture fields. *VKP* is a collaborative endeavor led by the Center for New Designs in Learning and Scholarship (CNDLS) at Georgetown University, with the American Studies Association and American Studies Crossroads Project, ASHP/CML, Center for History and New Media, Carnegie Foundation for the Advancement of Teaching, and TLT Group with the American Association for Higher Education as partners.

In association with *VKP*, ASHP/CML and George Mason University's Center for History and New Media produced a series of online interactive Learner Guides that assist "novice learners" in understanding how to work with primary sources located on the Web. These guides, grouped under the title, "Making Sense of Evidence," cover the use of oral history, film, maps, quantitative evidence, photographs, letters and diaries, music, and advertising and include introductory essays, interactive examples of "questions to ask" of evidence, and a range of resources for finding and using the evidence. We also produced a series of audio and written transcripts of "Scholars in Action," where scholars, or "expert learners," model the questions they bring to, and conclusions they draw from, different kinds of evidence. "Making Sense of Evidence" and "Scholars in Action" are both featured on the *History Matters* Web site.

### ***Race and American Identity: Multicultural Education Initiative***

*Race and American Identity* is a curriculum development project featuring course material for middle and high school teachers. The newly developed resource guide explores the changing concept of race in American history and culture and comprises a series of instructional strategies for humanities, social studies, English, and ESL classrooms. Building on ASHP/CML resources, activities include an examination of the multiple definitions of multiculturalism and race, a visual literacy exercise that explores how different groups of people have been depicted in American history, and an exploration of the struggles and contributions of ordinary Americans in addressing issues of race. Funded by J.P. Morgan /Chase, the resource guide and staff development seminar will be offered to public school teachers in 2004-05.

## **Interactive Media Projects**

ASHP/CML continues to develop projects that are in the forefront of educational media production. Support from the National Endowment for the Humanities, the Rockefeller Foundation, the Old York Foundation, and CUNY has enabled us to explore advances in database and imaging software that make the innovative presentation of history possible. In 2004 work was completed—except for necessary testing—on the *September 11 Digital Archive*,

*Chinatown Documentation Project*, and *The Lost Museum: Exploring Antebellum American Life and Culture*. Other projects, such as the NEH-funded *Young America: Experiences of Youth in U.S. History* and our contract work for *The Lessons of History* are just getting underway. ASHP/CML's projects continue to be recognized as outstanding examples of the presentation of history in digital media. In January 2005, *History Matters: The U.S. Survey on the Web* received the American Historical Association's biennial James Harvey Robinson Prize for Outstanding Teaching Aid. The completed *What Exit? New Jersey and Its Turnpike* site continued to garner awards, from both the American Association of Museums and UNESCO's International Committee of Museums for Audiovisual, Image, and Sound New Technologies.

### *The Lost Museum: Exploring Antebellum American Life and Culture*

<http://www.lostmuseum.cuny.edu/>



Barnum's office.  
One of the 3D rooms re-created in  
*The Lost Museum*.

ASHP/CML's most ambitious and innovative Web project to date, *The Lost Museum: Exploring Antebellum American Life and Culture* is an interactive re-creation of P. T. Barnum's American Museum, circa 1865. Barnum's American Museum, mid-nineteenth century America's pre-eminent popular cultural

institution, was a uniquely influential site that both reflected and refracted the compromises, accommodations, and conflicts of the antebellum and Civil War periods. *The Lost Museum* combines narrative, spatial investigation, documentation, and pedagogical strategies to convey the social, cultural, and political history of its era. Initially supported by a planning grant from the Public Programs Division of the National Endowment for the Humanities, *The Lost Museum* then received a major production grant from the Division of Education of the National Endowment for the Humanities in September 2001, and additional support from the Old York Foundation.

*The Lost Museum* uses the existing historical record of descriptions and illustrations as the basis for its virtual three-dimensional reconstruction of the American Museum. Specific rooms in the re-created museum broadly embody the site's major humanities themes (including slavery and the anti-slavery movement, immigration and the creation of white working-class identities, temperance and industrial morality movements, urbanization and middle-class formation, sectional tensions, gender and the rise of commercial popular entertainment). The site provides multiple ways to examine and learn from the American Museum. The interactive exploration engages users in a journey through the Museum's rooms, exhibits, and attractions. Users may choose to solve a mystery by searching for evidence about possible causes of the fire that destroyed the building in July, 1865. Moving through the re-created Museum's rooms and investigating its varied attractions, visitors make use of a notebook to record information on the possible arsonists who represent the political organizations and social groups that contended

for power, representation, and rights in the mid-nineteenth century. The site also contains a searchable Archive of primary source documents and images that expand on the themes raised by the exploration. The classroom section, comprised of activities, essays, and reference resources, facilitates the site's use in college and advanced-level high school classrooms. Fall 2002 saw the virtual unveiling of a new Waxworks Room, focusing on the Civil War and featuring re-created Museum exhibits such as wax figures of Confederate "incendiary" Robert Cobb Kennedy and conjoined twins Chang and Eng Bunker, and artifacts from John Brown's raid on Harpers Ferry. A year later, the construction of the Museum's Lecture Room, where visitors view two lantern slide shows and explore the back stage, was completed. And in 2004, the final reconstructed room, Barnum's office, was completed. This beautifully drawn space, in which hidden documents reveal secrets of the proprietor's past and a hidden primate exposes the mid-nineteenth century's burgeoning movement against cruelty to animals, brings the visitor into the private domain of the proprietor. The site's Archive material has grown exponentially with new material on sectional conflict, the Frontier West, and the Civil War in New York City. Additionally, we have recently developed material on labor, and technology, and added an interactive map of lower Manhattan in 1865. Now that production is completed, our efforts have moved on to testing the site in high school and college classrooms and on garnering publicity for the site. The Web site, which won the 2000 New York Metropolitan Archivists Roundtable Prize for "the most innovative application of archives to the Internet," and was the subject of a three-page illustrated spread in *Automobile Association of America* magazine, has continued to receive significant online attention.

### ***The September 11 Digital Archive/The Chinatown Documentation Project***

<http://911ditigalarchive.org>



Digital animation contribution.

In order to extend the mission of *The September 11 Digital Archive* and enrich its collection, ASHP/CML—in collaboration with the Museum of Chinese in the Americas, the Columbia University Oral History Research Office, and NYU's Asian/Pacific/American Studies Program and

Institute—received a \$150,000 grant from the Rockefeller Foundation to create *The Chinatown Documentation Project (CDP)*. The *CDP* aims, through oral and videotaped interviews, to foster thoughtful community conversations and reflections on the consequences of the September 11, 2001 attacks on New York City's Chinatown and its residents. Having now completed the interview stage of the project, under ASHP/CML's auspices in 2005 the *CDP* will present these recorded and videotaped histories over the Internet so that they might serve as a resource for the community's articulation of its identity and defining of its future.

### ***Young America: Experiences of Youth in U.S. History***

In April 2004, ASHP/CML received a grant from the National Endowment for the Humanities to fund full production of *Young America: Experiences of Youth in U.S. History*, an online teaching resource that will use the perspectives and experiences of children and youth to enhance the U.S. history survey taught in high school and college classrooms. *Young America* will present a wide range of evidence that highlights young people's role in history as family members, students, workers, immigrants, consumers, pioneers, and activists. Using both database and narrative elements, the site will also help students to understand the choices and methods that

historians use when interpreting historical evidence and fashioning coherent and compelling historical narratives.

While *Young America* will not provide comprehensive coverage, it will offer a way to understand U.S. history that is engaging and immediately relevant to young people in high school and college classrooms. Reflecting the chronological structure of most U.S. history survey courses, the site's seven main topics will include: Apprenticeship (American Revolution and Early Republic), Growing up in Bondage (Slavery and Civil War), Settled and Unsettled Childhoods (Post Civil War Frontier West), Reforming Urban Children (Progressive Era), Childhood Resilience (Great Depression), The Rise of the Teenager (1950s), and Youth and Global Migrations (1965 to the present).

*Young America* will consist of three main components: 1) Multimedia Presentations consisting of "mini documentaries" that use archival materials and recent scholarship to link experiences of young people to major topics in U.S. history; 2) Inquiry-Based Classroom Activities, including Story Builder software, that will help teachers and students delve into the presentations' documentary evidence, interpretive choices, and narrative structures; and 3) a searchable Archive containing all of the primary source materials used throughout *Young America*, which teachers and students can also use independently of the site's structured presentations and activities.

Research for the *Young America* project began during the summer of 2004 and full production will begin in 2005.

## IV. NEW MEDIA/CUNY PROJECTS

### The New Media Lab

<http://www.newmedialab.cuny.edu>

The CUNY Graduate Center launched the New Media Lab in 1997 to bring together institution-wide human and technical resources in a major effort to develop and improve new educational technologies. Based at ASHP/CML, the New Media Lab contains state-of-the-art hardware and software and supports faculty and graduate student projects. Student researchers can incorporate



Latitude: -34.89206863403327°  
Longitude: -56.162670135458°  
Heading: 0.00806387049214674°  
Altitude: 19,000.00 meters  
Terrain Elevation: 40.00 meters

sophisticated three-dimensional animation techniques, audio / video components, graphic design, and other forms of new media into their Ph.D. dissertations and other academic work.

This satellite image of Montevideo, Uruguay, was obtained using the NASA World Wind program which enables access to Land Sat 7 images. It is being used in the Lab by art history student Elizabeth Watson.

Currently, fifteen graduate students in History, Art History, Physics, English, Psychology, Sociology, Music, Computer Science, Theater, and Economics are developing projects while learning advanced skills that will enhance their future careers. Gary Welz, Math instructor at John Jay College, is working on the Scientific Rich Media Archive to make accessible an online library of these materials. Physics

student Huafeng Xie, who has worked on several projects at the Lab, is beginning a project on “complex networks” that will be the focus of his dissertation. Marcos Tejada, a new graduate student in the Sociology program, is working under the mentorship of Professor William Kornblum on a project that will document and analyze information on homeless youth in New York City. Jeannette Gabriel of the History Ph.D. program is working on a project involving the images of women in labor strikes during the Depression. Montevideo, Uruguay, is the focus of Art History student Elizabeth Watson’s dissertation; she will work in the Lab on a multimedia component about the city and its architectural history.

With ongoing support from CUNY and project support from the Old York Foundation and the NEH, the New Media Lab has grown to be a dynamic environment in which new directions in media communications are forged.

### *Virtual New York City*

<http://www.virtualny.cuny.edu/>

*“FIRE! FIRE!”—A New Yorker’s Nightmare*  
from the Old York Library Collection

*Virtual New York City* is another ASHP/CML foray onto the World Wide Web, providing online resources on the history of the city for high school and college classes. *Virtual New York City* draws on and disseminates the renowned collection of the Old York Library, donated to The Graduate Center in Spring 2000. The Old York Library is the largest private collection of books and memorabilia on New York City, amassed by the late Seymour B. Durst, a New York real estate developer. Durst pursued his passion for New York City history with great vigor over many years, resulting in a collection of approximately 13,000 books and 20,000 postcards, as well as thousands of photographs, maps, newspaper tearsheets, and other ephemera. The Old York Foundation has created an endowment to house and maintain the collection at The Graduate Center, to fund educational initiatives that utilize material in the collection, and to digitize large portions of the collection. Working with ASHP/CML, two history graduate student Durst Research Scholars—Rebecca Amato and Irene Meisel—are digitizing material and constructing the Web site. The focal point of this effort, inaugurated in December 2001 and to be completed by the end of 2004, is a multi-part “exhibit” called *Disaster: Cataclysm and Change in New York’s History*.



Offering students, scholars, and the public multimedia resources that reveal how accidents, epidemics, blizzards, fires, riots, and other cataclysmic events affected New Yorkers and shaped the city’s development, *Disaster* includes the most comprehensive online presentation, interpretation, and range of primary text and visual resources about the 1863 Draft Riot, 1888 Blizzard, 1835 Great Fire, and 1832 Cholera epidemic. In early 2005, the Web site will host *“I am a Guttersnipe, I Fight Fascism”*: *The Struggle for Free Speech at City College of New York, 1931-42*, an online history about the impact of New York State’s Rapp-Coudert laws on university students and faculty during the Great Depression (the Web site’s debut will be coordinated with an

exhibit at The Graduate Center). In the coming year, *Virtual New York City* also will expand its searchable visual archive to cover major events in nineteenth-century New York history.

### ***Investigating U.S. History***

As part of a City University of New York Central Office initiative, ASHP/CML is collaborating with history faculty from across the 17 CUNY campuses under the leadership of Professor David Jaffee (CCNY) to produce a series of interactive web-based teaching modules for use in introductory U.S. history courses. Just as science or language courses include laboratory work as an essential component of the learning experience, these computer lab history activities challenge students to “do history” by analyzing primary source materials and interpreting them for meaning. With funding from the National Endowment for the Humanities, this project is designed to serve many purposes. It puts primary source materials—documents, audio and video clips, images and datasets—in the hands of students and engages them in using those materials interactively. It brings together faculty members working in one discipline but with many specialties, and at all levels. And it provides new models for teaching American history. The project builds on a collaborative effort undertaken by historians from across CUNY in 2001 and 2002 to share best practices and begin grappling with how to use the vast resources of the Web to address the dual demands of depth and breadth in introductory U.S. history courses. As a pioneer in utilizing new media in history education, ASHP/CML has been engaged in these discussions from the beginning and serves as a consultant to the module developers, testers, and Web designers. The final stage of the project will be an *Investigating U.S. History* Web site, open to faculty and students nationwide, that contains 18 tested history lab exercises for students, along with faculty annotations on using or modifying individual elements. The exercises will span the U.S. history curriculum. Each module will be linked to a discussion page, where faculty or students can report on how its use changed the dynamics of their class, or suggest ways to customize or modify the module.

### ***The Lessons of History***

ASHP/CML will be working with City College of New York, CUNY, and the Center for History and New Media at George Mason University to produce interactive teaching activities for *The Lessons of History*, a project contracted by the National Endowment for the Humanities. *The Lessons of History* draws on recent works in American history to bring together the best of the new social and cultural history with constructivist lesson plans that promote active engagement by students, making students practitioners of the historical craft rather than consumers of a textbook account. Interactive pedagogies utilizing new media can aid in that process by engaging student interest and offering an understanding of the complexity and depth of historical research and analysis. Moreover, the proliferation of digital sources posted on the Web has made possible a wealth of information once only available to intrepid professionals traveling to distant libraries or archives. But such a wealth of resources and opportunities creates its own dilemmas—how can educators and students locate well-designed activities and make sense of the documentary riches available on the Web? The National Endowment for the Humanities’ EDSITEment addresses such compelling needs by providing an abundance of reviewed Web sites along with a growing number of lesson plans. *The Lessons of History* will extend EDSITEment’s usefulness to teachers and students of U.S. history in high school by developing twenty-four lesson plans and interactive exercises covering Colonial America, the American Revolution and Constitution, FDR and the New Deal, and the 1960s to the 1980s. These exercises will feature a series of new software tools for text and image annotation and collection, and will be available on the EDSITEment site in early 2007.

## *Interactive Technology and Pedagogy Program*

ASHP/CML has been an active participant in The Graduate Center's Certificate Program in Interactive Technology and Pedagogy since its inception in 1998. The ITP program responds to strong doctoral student interest in interactive digital technology (IT) training and certification. It aims to better prepare doctoral students for life and work in the contemporary university and to impart valuable IT skills and experience. The ITP certificate's interdisciplinary approach is designed to provide a critical introduction to the constellation of questions related to science, technology, and critical thinking, to explore pedagogical implications of interactive technology, and to advance students' skills as creators and users of technology-based tools and resources. The sequence of courses, several of which are taught by ASHP/CML's Joshua Brown and Pennee Bender, provides theoretical, historical, philosophical, and sociological perspectives on technology and pedagogy and their intersection in the classroom. In keeping with ASHP/CML's new media faculty development projects, the ITP program provides students with the critical skills to reflect on and then design and implement IT tools for use in teaching.

## **V. PUBLIC PROGRAMS**

During 2003, ASHP/CML continued its practice of organizing public seminars on history and how it is presented, co-sponsored with The Graduate Center's Office of Continuing Education and Public Programs. On October 14, 2003, we presented "Schools in Crisis?: Historical Perspectives on City School Reform" which brought together historians and activists to discuss the current dilemmas facing urban education, their historical origins, and their potential remedies. Panelists included Adina Back, Visiting Fellow, New York University Institute for Education and Social Policy; John Spencer, Assistant Professor of Education, Rowan University; and Robert Jackson, member of the New York City Council and co-founder of the Campaign for Fiscal Equity, a coalition of parent organizations, community school boards, concerned citizens, and advocacy groups that seeks to reform New York State's school finance system to ensure adequate resources and the opportunity for a sound basic education for all students in New York City. Jean Anyon, Professor of Urban Education, at The Graduate Center, moderated the discussion.

On April 27, 2004, we presented "Quagmire: The History of an Idea," an exploration of the history of U.S. military intervention in the twentieth and twenty-first centuries and its media representations at home that drew links between past and present and provided historical context for the widely invoked idea of "quagmire." Panelists included Christian Appy, author of *Patriots: The Vietnam War Remembered from All Sides*; Mary A Renda, Associate Professor of History and Women's Studies, Mount Holyoke College, and author of *Taking Haiti: Military Occupation and the Culture of U.S. Imperialism*; and Marilyn Young, Professor of History, New York University, and author of *The Vietnam Wars, 1945-1990*. Pennee Bender, ASHP/CML Associate Director, moderated the discussion.

## VI. STAFF CONTRIBUTIONS TO THE FIELDS OF HISTORY, MEDIA, AND EDUCATION

### Pennee Bender, Associate Director/Media Producer

#### *Publications*

- "Flash from Brazil: 1940s Newsreels Present Latin America," chapter in *American Visual Cultures* edited by David Holloway and John Beck, Continuum Books, 2005.

#### *Papers and Presentations*

- "Teaching U.S. History with Online Resources," Stratford, CT *Teaching American History* Seminar, December 2003.

#### *Professional Service/Consultation*

- Member, POV public television series educational advisory board
- Member, *Radical History Review* Editorial Collective
- Member, Professional Staff Congress (PSC) "Labor Goes to the Movies" series advisory board

### Joshua Brown, Executive Director

#### *Awards*

- Association for Education in Journalism and Mass Communication 2003 History Book Award for *Beyond the Lines: Pictorial Reporting, Everyday Life, and the Crisis of Gilded Age America*.
- Honorable Mention, American Studies Association 2003 John Hope Franklin Publication Prize for *Beyond the Lines*.

#### *Publications and Art*

- (Participant), "Interchange: Genres of History," *Journal of American History*, 91:2 (September 2004).
- (Cartoon), "Great Moments in Labor History III," *LABOR*, 1:3 (Fall 2004).
- "From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the 19th and 21st Centuries" and "Commentary: Random Thoughts while on a Virtual Stroll . . .," *Rethinking History*, 8:2 (June 2004).
- Cartoon commentary, "Great Moments in Labor History II," *LABOR*, 1:1 (Spring 2004).
- (Cover art), *New Labor Forum* (Spring 2004).
- (Co-editor), special issue on "A Cabinet of Curiosities," *Common-place: The Interactive Journal of Early American Life* 4:2 (January 2004) – <http://www.common-place.org/vol-04/no-02/>.
- "The Social and Sensational News of the Day': Frank Leslie, *The Days' Doings*, and Scandalous Pictorial News in Gilded Age New York," *New-York Journal of American History*, 66:2 (Fall 2003).
- "CSI (1849)" [Review of *Murder at Harvard*], *Common-place: The Interactive Journal of Early American Life* 3:4 (July 2003) – <http://www.common-place.org/vox-pop/200307.shtml>.
- "Toward a Meeting of the Minds: Historians and Art Historians," *American Art*, 17:2 (Summer 2003).

#### *Papers and Presentations*

- (Comment), "Wielding the Engraver's Knife: Popular Illustration as Ideological Tool in Civil War America," session at American Studies Association Annual Meeting, Atlanta, November 11, 2004.
- (Participant), "Conversation in the Humanities: Ben Katchor and Joshua Brown," The Graduate Center, November 4, 2004.
- (Comment), "H-Net: Humanities and Social Sciences Online Session: Aural and Visual Literacy in the Social Science Classroom," American Historical Association Annual Meeting, Washington, D.C., January 9, 2004.
- (Paper), "*The Days' Doings*: The Gilded Age in the Profane Pictorial Press," in session "A New Visual Dispensation? Sex, Gender, and Race During Reconstruction and the Gilded Age," American Studies Association Annual Meeting, Hartford, October 2003. Also presented at Smithsonian Museum of American Art/ Archives of American Art, Washington, D.C., January 8, 2004.
- (Panelist), "Was America Born in the Streets? *Gangs of New York* and Political Violence in Historical Perspective," Society for Historians of the Early American Republic (SHEAR) Annual Meeting, Ohio State University, July 19, 2003.

#### *Exhibitions*

- (Participating artist), *Life during Wartime 1*, in *Tactical Action* exhibition, Gigantic Artspace, 59 Franklin Street, New York (April 14-June 10, 2004).
- (Consultant), *Brooklyn at Work*, Brooklyn Historical Society exhibition (October 26, 2003 opening).
- (Guest curator), *City on Display: A Newark Photographer and His Clients, 1890s-1940s*, New Jersey Historical Society exhibition (October 8, 2003 opening).

#### *Professional Service/Consultation*

- Appointed to Faculty of Ph.D. Program in History, The Graduate Center, CUNY (Spring 2004).
- Member, Advisory Board, Center for the Humanities, The Graduate Center, CUNY (2004).
- Member, Executive Committee, Board of Governors, Abraham Lincoln Brigade Archives (2004).
- Member, Editorial Board, *Common-place: The Interactive Journal of Early American Life* (2003-present).
- Associate Editor, Arts and Media, *LABOR: Studies in Working-Class History of the Americas* (2003-present).
- Member, Board of Directors, City Lore, Inc. (1995-present).

### **Ellen Noonan, Project Director Teaching American History Programs/Multimedia Producer**

#### *Papers and Presentations*

- “Placing the Past Online,” Researching New York conference, State University of New York, Albany, November 2003.

#### *Professional Service/Consultation*

- Member, *Radical History Review* Editorial Collective.
- Consultant, Interactive Online Tenement Museum Experience Web site, Lower East Side Tenement Museum.

### **Donna Thompson Ray, Project Director New Media Classroom and Making Connections HS Programs**

- “*Up South: African American Migration in the era of the Great War*,” Teacher’s College / Columbia University, New York, New York, December 2004.
- “Adapting ASHP/CML Curriculum Resources for the ESL Classroom,” New York University, New York, New York, November 2004.
- “Learning to Look: African American History and Visual Evidence,” Spelman College, Atlanta, Georgia, November 2004.
- “*Up South: African American Migration in the era of the Great War*,” Institute for Student Achievement/NCREST Conference, Glen Cove, New York, June 2004.
- “Francis Guy’s *Winter Scene in Brooklyn*: Using Visual Art in the Social Studies Classroom,” Brooklyn Museum of Art - Prospect Heights HS, Brooklyn, New York, May 2004.
- “Understanding By Design: Curriculum Development Innovations in the Humanities Classroom,” Brandeis High School, New York, April 2004.
- “*Heaven Will Protect the Working Girl*: Teaching Industrialization, Immigration, and Social Reform,” Lehman College – Region 2 Teaching American History Program, Bronx, New York, March 2004.

#### *Publications*

- “Ancient Traditions, Contemporary Images: The Art of Laura James” (unpublished essay) January 2004.
- “The Art of Romare Bearden,” *Black Issues Book Review*, September-October, 2003.

#### *Teaching Experience: Courses & Seminars*

- “Black New Orleans,” Dillard University, June 2004.
- “Teaching About the Past: Immigration, Migration, and Social Reform,” CUNY Graduate Center, New York, February 2004.
- “Exploring New York City History,” Brooklyn Technical High School, New York, January 2004.
- “Understanding the Past: Slavery, the Civil War and Reconstruction,” CUNY Graduate Center, New York, August 2003.
- “Learning to Look: Visual Culture, Humanities Education, and New Media Technology,” CUNY Graduate Center, New York, 2002-present.
- “20th Century African American Art,” Center for Worker Education, CCNY, Spring 2003.

- “The New Media Classroom: Building a National Conversation on Inquiry & Narrative in the U.S. History Survey,” 1996 – present.
- “Making Connections: Interdisciplinary American Studies Seminars,” 1996-present.

## VII. GRANTS, HONORS AND AWARDS, 2004

- Young America: Experiences of Youth in U.S. History*, Materials Development program—National Endowment for the Humanities, \$202,350
- J. P. Morgan Chase, *Making Connections*, \$25,000
- New York Community Trust, *Making Connections*, \$30,000
- Contract services from the New York City Board of Education via *Teaching American History* program grants from the U.S. Department of Education, \$269,755
- Contract services from the Greencastle-Antrim, Pennsylvania, School District via *Teaching American History* program grants from the U.S. Department of Education, \$35,593
- Contract services from New York City Department of Education, \$45,664
- 

### GRANTS PREVIOUSLY AWARDED, STILL ACTIVE

- The Lost Museum: Exploring Antebellum Life and Culture* Web site—National Endowment for the Humanities, \$160,000 (concluded June 2004)
- Learning to Look: Visual Evidence and the U.S. Past in the New Media Classroom*, Professional development program—National Endowment for the Humanities, \$125,000 (concluded December 2004)
- Chinatown Documentation Project* – Rockefeller Foundation, \$150,000 (ongoing)

### HONORS AND AWARDS

- New Jersey Historical Society’s *What Exit? New Jersey and Its Turnpike* Web site, produced by ASHP/CML, received the 2004 Special Web Art Bronze Award from UNESCO’s International Committee of Museums for Audiovisual, Image, and Sound New Technologies, and a 2003 American Association of Museums Media and Technology MUSE Award Honorable Mention.
- 2004 National Endowment for the Humanities EDSITEMent Citation for *Liberty, Equality, Fraternity* Web site.
- American Historical Association James Harvey Robinson Award for Outstanding Teaching Aid for *History Matters* Web site

## VIII. GOVERNANCE AND STAFFING

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Andre Pitanga, Web Programmer  
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*Making Connections HS Programs*  
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Roberta Matthews, Provost, Brooklyn College, CUNY  
Wendy Wolf, Executive Editor, Viking Penguin

## IX. PRESS COVERAGE and APPENDICES

### Press Coverage

Articles featuring the *September 11 Digital Archive* appeared in:

1/4/03: OpinionJournal (*Wall Street Journal* Online)  
9/4/03: *Washington Post*  
9/8/03: Associated Press Wire  
9/11/03: Tom Scheinfeldt Interview on Washington's WTOP radio  
9/12/03: *St. Augustine Record*, FL  
9/14/03: Knight-Ridder Wire  
1/30/04 *Chronicle of Higher Education*  
7/2/04: *Chronicle of Higher Education*  
9/9/04: *Cincinnati Enquirer*  
9/10/04: Tom Scheinfeldt and Diane Kresh Interview on Chicago's Radio 720 WGN (archived on the station Web site)  
9/10/04: *New Jersey Star-Ledger*

Coverage of *The Lost Museum* appeared in:

"Science and Show Business Part 2: P. T. Barnum" on *The Science Show*, Australian Broadcasting Corporation Radio National, January 17, 2004 (transcript at <http://www.abc.net.au/rn/science/ss/stories/s1010792.htm>).

### Appendices

APPENDIX A: Excerpts from "Science and Show Business Part 2: P. T. Barnum" on *The Science Show*, Australian Broadcasting Corporation Radio National, January 17, 2004  
APPENDIX B: "Interchange: Genres of History," *Journal of American History*, 91.2 (September 2004). [go to: [www.historycooperative.org/journals/jah/91.2/interchange.html](http://www.historycooperative.org/journals/jah/91.2/interchange.html)]  
APPENDIX C: Joshua Brown, "From the Illustrated Newspaper to Cyberspace: Visual Technologies and Interaction in the 19th and 21st Centuries" and "Commentary: Random Thoughts while on a Virtual Stroll . . .," *Rethinking History*, 8:2 (June 2004).