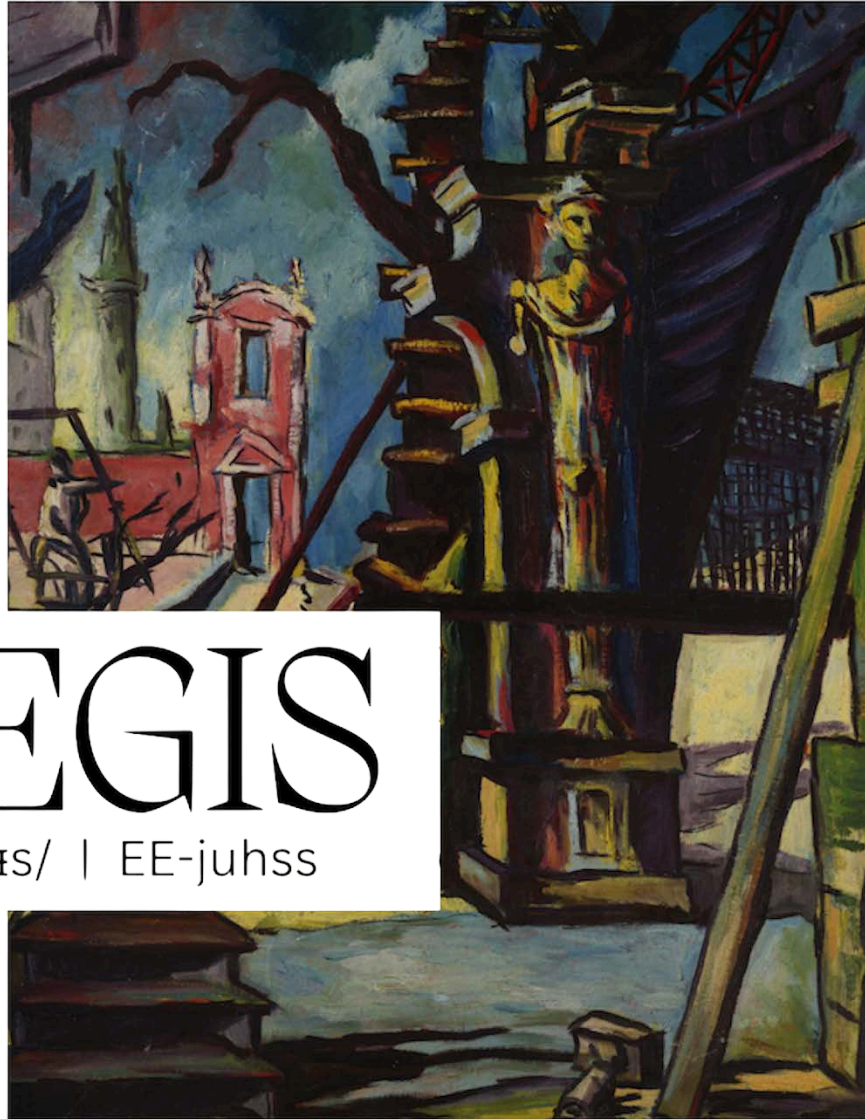


The Aegis Digital Museum



AEGIS

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**Historic Black Cemeteries
Community Research Guide**

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The Aegis Digital Museum

Historic Black Cemeteries Community Research Guide

“PRETEND I WROTE THIS AT YOUR GRAVE.
PRETEND THE GRAVE IS MARKED. PRETEND WE KNOW WHERE IT IS.”^[1]

In her article, “When the First Voice You Hear Is Not Your Own, Jacqueline Jones Royster asks, “How do we translate listening into language and action, into the creation of an appropriate response?” This aim of this research guide is to encourage researchers and community organizers working to protect and preserve historic Black cemeteries to increase access and reach by digitizing their findings.



Ultimately, this praxis promotes interdisciplinary means of turning rhetorical listening into action. The hope is that by casting a wide net, student and community researchers might collaborate to bring hidden histories to the surface, providing closure to families and communities while teaching us how to recognize and rectify the damage done.

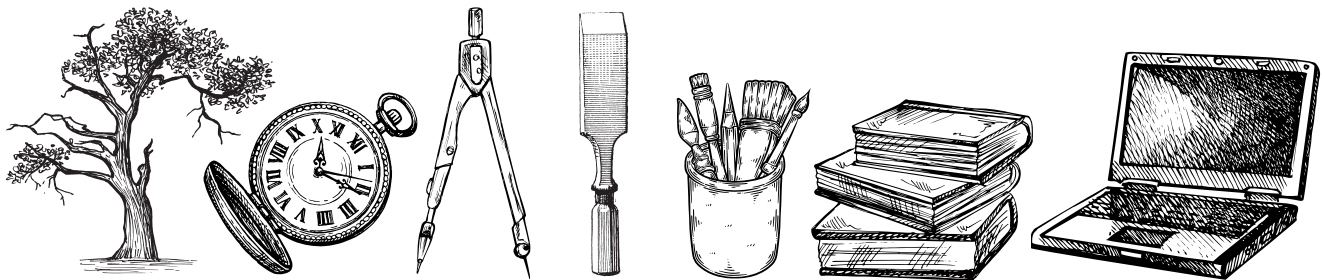
There is no denying the dramatic impact emerging technologies have on our culture at large; thus, there is no limit to the myriad ways in which digital scholarship can enhance the pedagogical practices of teachers and, as a result, enrich the educational experiences of students everywhere. We must also recognize that these technologies come with a cost and aim to be more sustainable in our teaching, learning, and activism methods. The goal then, is to find a happy balance between the physical and the digital--the tangible and the intangible--in order to provide opportunities for researchers of all ages (and regardless of geographical location or socioeconomic status) participants in the acquisition and dissemination of knowledge that will serve, and hopefully inspire, new generations of lifelong learners.

Lydia E. Ferguson, Ph.D.
Kennesaw State University

[1] Eve L. Ewing, “1773,” New York Times Magazine The 1619 Project (August 2019), <https://nyti.ms/2HIR3r8>.
[2] College Composition and Communication 47, no. 1 (February 1996), 38.

The Framework

At the heart of this praxis on integrating precarious subjects as research options for students is interdisciplinarity and intersectionality—always. Specifically, I am inspired in the ways the interplay of Critical Race Theory and Critical Media Literacy into Critical Race Media Literacy (CRML) elevates all fields by broadening the scope of the work and its potential impact, but never at the expense of best ethical practices.



In theory, any vein of study or course content crafted around the theme of storytelling, culture, heritage, or unearthing hidden histories could integrate “Open-Call” Humanities and Social Sciences research opportunities for students wishing to join ongoing efforts to preserve precarious subjects and spaces. This community research packet therefore proposes a methodology and movement for extending the student-centered research and hands-on learning practices of art history and material-culture scholars like Jules David Prown and Kenneth Haltman into the world of Intangible Cultural Heritage (ICH) and unrenowable culture, or what might be most appropriately termed, *Intangible Material Culture*.

Occasionally, you’ll see icons as reminders that there are links for suggested resources embedded throughout this guide.



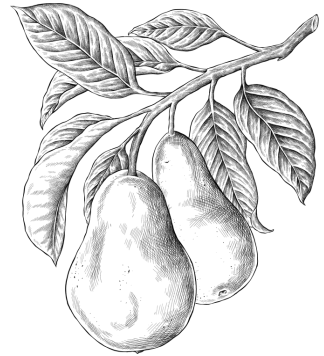
The research prompts and projects contained in this Community Research Guide were created in concert and collaboration with, and with much thanks to the following individuals:

Elizabeth Hetzel, M.A.

Lauren MacIvor Thompson, Ph.D.

Interviews & Recorded Histories with Elders

"IT WAS THE TIME FOR SITTING ON PORCHES BESIDE THE ROAD. IT WAS THE TIME TO HEAR THINGS AND TALK. THESE SITTERS HAD BEEN TONGUELESS, EARLESS, EYELESS CONVENIENCES ALL DAY LONG. MULES AND OTHER BRUTES HAD OCCUPIED THEIR SKINS. BUT NOW, THE SUN AND THE BOSSMAN WERE GONE, SO THE SKINS FELT POWERFUL AND HUMAN. THEY BECAME LORDS OF SOUNDS AND LESSER THINGS. THEY PASSED NATIONS THROUGH THEIR MOUTHS."



ZORA NEALE HURSTON, THEIR EYES WERE WATCHING GOD
BEST AUDIOBOOK READER EVER, RUBY DEE



Links

As author and anthropologist Zora Neale Hurston well-knew, if you want to find out what goes on in a community, you speak--and more importantly--you *listen* to “the folk.”

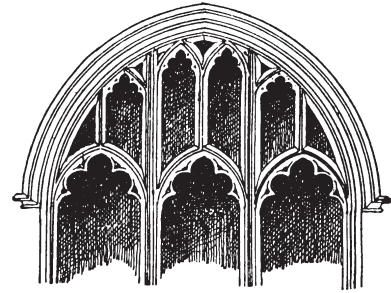
Identify a person whom you could interview, putting considerable forethought into what you believe they might have to share on the subject. Are they an expert on the topic? If so, how? Remember that when it comes to studying culture, “expert” has many meanings, so a groundskeeper or longtime resident might be more of an expert on the subject of historic cemeteries than a college professor or engineer. If related tangentially, what experience(s) with the topic makes them a good person to interview?

Going into an interview, having a plan and readymade list of questions will help the interview go more smoothly. Moreover, a good interviewer will have guiding question accompanied by a mix of closed and open-ended questions for their subject to answer, with most of the questions being open-ended:

- Closed questions solicit definitive answers, preferably ones only the interview subject can give.
- Open-ended questions allow the subject to discuss an area of experience or expertise at length.
- Begin with one or two questions that provide context about the interviewee and establish their credibility or insights on the topic.
- Try to phrase questions in a way that encourages interviewees to be open about their personal experiences. Remain mindful that not everyone will be comfortable recounting their histories or speaking with people they don't know--recognize and honor their boundaries.
- Research Rhetorically: While interviewing (and later, when going through audio or creating transcripts) pay special attention to specific names, dates, institutions, word use, regional dialect, alternate spellings--anything that might aid researchers looking to cross-reference and verify information. When possible, ask follow up questions.

Digitize Family, Church, Community, & Local Municipal Records

Documents with valuable information for researchers include, but are by no means limited to:



- **Birth, Marriage, and Death Certificates**
- **Genealogical Charts**
- **Family Bibles** (often contained genealogy charts and pages for family records. Additionally, people tend to press precious things in family bibles as keepsakes (sometimes families would document important dates by writing or etching them in other keepsakes like clocks and cabinetry).
- **Funeral or Religious Service Pamphlets, Prayer Cards**
 - [African American funeral programs from the Augusta-Richmond County Public Library System](#)
- **Church Documents**
- **City, County, or Municipal Documents**
 - [African-American Cemeteries & Obituaries](#)
- **Travel Documents**
- **Photographs** (especially with writing on the back) **or Home Videos**
- **Interviews/Oral Histories/Audio Recordings**
- **Newspaper Articles and Advertisements**
 - [Library of Congress, Chronicling America, Historic American Newspapers](#)



Links

Additional Applications/Examples For Teachers

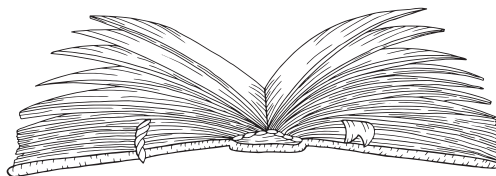


- Digitize a primary sources made available for student use and create an entry for the Aegis Digital Museum. This would consist of media files (high-resolution scans, images, video, sound recordings) and written descriptions, profiles, etc.
- Digitize/preserve/make accessible an artifact(s) you have access to, either from your own collection, or that of a family member, friend, elder, or local community organization, etc.
- Have student groups curate an exhibit. See excellent examples on the [Digital Public Library of America - Exhibitions](#)

Digitize Family, Church, Community, & Local Municipal Records, cont.

Take high-resolution images and/or scans of your any relevant artifacts. Large scanners at public and university libraries are surprisingly easy to use and are perfect for larger items like old books, magazines, and newspapers. To locate a scanner near you, contact your local libraries and ask if they have staff on hand to assist you.

- For documents, please scan as pdfs so we can employ the accessibility reading function.
- For images, please scan as jpgs (png files are sometimes too large).
- For a three-dimensional object, there are apps like Polycam that make this possible, and we can look for other programs as well if they're a better fit or easier to use. I can also look into setting up a photography station with lightboxes, etc., to help you, as it's much trickier to take good photographs than good scans.
- Once you have completed your scans (you can usually crop and straighten as you go), send the files to yourself so you have full access.
- Image/file names are visible to users, so be sure to name and number your files appropriately (e.g., "image01," "image02")



Add New (or Revise Existing) Listings & Collection: *Cemetery Sites*

Dublin Core is a widely used international data/metadata standard that consists of a set of core elements used to describe digital resources like documents, images, and videos. The Dublin Core provides basic information such as an artifact's title, creator, description, date, subject, and related tags or keywords. Assembling all this data into one place allows for easier discovery and indexing across different systems.^[3]

When contributing an entry on a Historic Black Cemetery, fewer data elements are required than with artifacts like family bibles or personal interviews, as researchers in this area are mostly looking for names, dates, locations, and old reference points--information that can help pinpoint who is interred in the spaces they're working to protect.

Title: Name of the cemetery (additional names)

Location: Physical address or closest proximity

Date: If possible, cite both the year the cemetery is believed to have originated and its official closure/last known burial date (other possibilities include: "circa 19th century," "circa 1850s," or simply "unknown")

Contributor: Entity responsible for contributing/digitizing the resource for the database/museum

Relation: Related resources that provide useful cross-referencing information for researcher. For cemeteries, this might include the names of neighborhoods, towns, counties, churches, schools, old landmarks, plantations, businesses, crossroads, organizations related to its founding and/or upkeep, or people/businesses known to have purchased the land (separate entries w/ commas).

Language: Language(s) related to the resource (only list if other than, or in addition to, English)

Map: Address, coordinates, or general town/city/county, if unknown

Example: Museum Page for Union Bethel AME Cemetery.

Name: Union Bethel AME Cemetery (Carver Memorial Gardens)

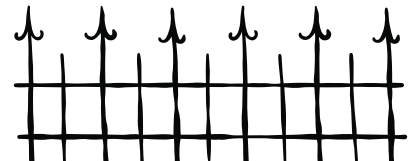
Location: Jonesboro, GA; Clayton County

Related Sites & Keywords: Forest Park, Riverdale, Hartsfield-Jackson International Airport, Stephens MOS, LP, Stephens Industries, LP

Time Period: 1850s-?

Relevant Names/Persons: D.L. Elliott, Vera Brown, Betty Bowden, Flossie Bailey, Vera Ward, Willene White-Smith

Map: (Original) South central boundary of Land Lot 74; 13th District of Clayton County, Georgia
(New Location) 350 Upper Riverdale Road, Jonesboro, Georgia 30236



^[3] Adapted from: <https://www.dublincore.org/resources/metadata-basics/#:~:text=The%20Dublin%20Core%2C%20a%20set,facilitate%20information%20discovery%20on%20an>

Add New (or Revise Existing) Listings & Collection Data - *General Collections*

The Dublin Core metadata element set is common to all Omeka records, including items, files, and collections.^[4] Use (First name, Last name) formatting for creator and contributors.

Title: Name given to the resource

Subject: Topics related to the resource (general subjects and academic fields of study); 3-10 subjects recommended.

Description: Brief, surface-level details of the artifact PLUS any interesting history or context that is not visible; 35-50 words recommended.

ID: Detailed "translation" of any visual images into words for accessibility; 35-50 words recommended. For guidance and best practices, see the following articles:

- [Creating Meaningful Alternative Text](#)
- [Alternative Text: Race, Gender, and Physical Descriptions](#)

Physical Dimensions: L x W x H x D (spell out inches, centimeters, feet, etc.)

Creator: Entity primarily responsible for making the resource

Source: Entity responsible for providing the resource for study and public education

Publisher: Entity responsible for making the resource publicly available

Date: Date the publication, event, moment, or practice took place/was documented (other possibilities include: "circa 19th century," "circa 1850s," or simply "unknown")

Contributor: Entity responsible for contributing/digitizing the resource for the database/museum

Rights: Information about rights held in and over the resource. Aegis recommends the following statement: "This material is subject to copyright law and is made available for private study, scholarship, and research purposes only."

Relation: Related resources that provide useful cross-referencing information for researchers

Format: File format, physical medium, or dimensions of the resource (JPG, PDF, PNG, MP3)

Language: Language(s) of the resource

Type: Nature or genre of the resource. Examples include: Text, Moving Image, Oral History, Sound, Still Image, Website, Event, Email, Lesson Plan, Hyperlink, Person, Interactive Resource, Dataset, Physical Object, Service, or Software.

^[4] Learn more about Dublin Core elements here: <http://dublincore.org/documents/dces/>.



Links



Register a Site on the Black Cemetery Network

Created by the University of South Florida's Heritage Research Lab, the Black Cemetery Network has documented 193 sites to date and has been integral in the building of the Aegis Digital Museum's Historic Black Cemeteries Database.

To learn more, visit: <https://blackcemeterynetwork.org/>

About the Archive

The Black Cemetery Network (BCN) Archive is a virtual database & interactive map which identifies African American burial grounds in the U.S. that have been built over, displaced, abandoned or neglected, or subject to other forms of erasure or redevelopment. This open-access map was created as an educational and advocacy tool for raising awareness about black cemetery erasures as a national concern. Sites included in the archive are those which have been submitted by individuals and organizations which are currently working to preserve black cemeteries and sacred spaces across the country.

Submit your site to become a member

Our membership platform connects project leaders, alliance groups, and community organizations from across the country that are currently working on sites registered to the BCN Archive.

Who can join?

To be eligible for a BCN membership, applicants must be actively involved with a black cemetery site or sacred space that has been successfully registered to the BCN Virtual Archive.

How do i submit my site?

To register your site with the BCN Archive, you will need to complete an application for our team to review, approve, and upload into the network database. You will be asked to provide information about the cemetery or sacred space you are submitting, including the site's significance to local communities and Black History. Before starting your application, please refer to the BCN Site Application Checklist below to help you assess your eligibility and understand materials required for submission.

[Black Cemetery Network - Submit a Site](#)



Link

Conduct Field Research to Document Names & Dates

Prior to Visiting a Historical Site, visitors should do the following:

1) Verify that the site is open to visitors before showing up (or be prepared to find you can't access the site). If there is any contact information available, reach out in advance of the proposed visit.

- Additionally, ask if there are any other rules or protocols you need to be aware of before visiting.

2) Verify that visitors are allowed to take pictures and/or video.

3) Plan to enlist the expertise of any guides, elders, local historians, caretakers, or anyone else with appropriate knowledge of the site and/or its history.

- If someone is willing to speak to you, get their name and relevant information (whatever they're willing to provide) and ask if they're comfortable with you making a video or audio recording, as it is especially helpful in that:
 - Researchers might make use of any recordings, now or in the future.
 - They'll record details exactly as they were said and make for more reliable referencing.

4) Dress Appropriately and Come Prepared--it's possible that the site might be overgrown with weeds like poison ivy, or bushes with thorns. Wear jeans or thick pants and closed-toe shoes (boots or sneakers). Additionally, if you want to be extra prepared, bring a change of clothes to ensure you don't bring poison ivy, etc., into your vehicle or home with you.

- Likewise, consider bringing bug spray, sun block, and water.
- If you have gloves and a hat, bring them.
- If you have permission (or are encouraged) to bring any landscaping or gardening tools to help you access the site or clear overgrowth obstructing any markers, bring them.

5) Visitors should make sure to conduct themselves in a professional manner while on site, so as not to disturb any staff or other visitors, break the rules of the establishment, or disrespect the memory of the individuals interred on the site.



Document Cemetery Symbols

Locate a Historic Black Cemetery near you, or that you are willing to make the drive to visit. Additionally, consider antebellum (pre-Civil War) cemeteries where enslaved artisans would have made the stones, monuments, and ornaments containing the majority of the cemetery's symbols. Public education is at the heart of this type of work, so take others with you!

Take notes on the following questions during your visit. Additionally, take at least 5 photos during your visit and copy the inscription or take a rubbing of at least one headstone in full. To help you decipher different types of architecture (materials, markers) and inscriptions (symbology), refer to this PDF: [Cemetery Symbols](#)



Link

- 1.) What cemetery did you choose? Where is it located?
- 2.) What are some of the oldest dates you see on markers? What are the most recent dates? How long does it appear the cemetery has been in use?
- 3.) What are some of the symbols you see? What do you recognize (or not?)?
- 4.) Are there any markers that identify occupations or affiliations with social/religious groups? How can you tell?
- 5.) Can you tell if markers are grouped in order? Are there similarities in family names, dates of birth/death, occupation or anything else?
- 6.) What materials have been used for the markers or surrounding structures?
- 7.) Are there any unusual epitaphs or inscriptions
- 8.) Are the markers hand-carved or machine carved?
- 9.) Who are the people buried here? Can you tell if they were wealthy, religious, or if they belonged to any particular racial or ethnic group?



Create a Virtual Tour

Virtual tours make accessible the physical sites where history and culture were made to a worldwide audience of researchers. The creation of a virtual tour facilitates public education by helping online researchers learn about a particular place, person, time, community, or movement. Additionally, such immersive learning opportunities allow us to absorb, generate, and contribute our own knowledge and expertise.

Whether created by an individual, a pair of individuals, or an entire group, the fieldwork and observational writing processes involved in creating virtual tours is worthwhile practice for anyone interested in history, cultural and material studies, intangible culture, religious studies, archaeology, fine arts, engineering...the list goes on and on.



For Instructors and Students: Before taking on a virtual tour project, instructors and students should research local sites of significance, ensure the proposed projects meet the educational aim of relevant course learning objectives, and before doing anything else, acquire permission to visit any sites: **DO NOT TRESPASS ON PRIVATE PROPERTY.**

For Independent Researchers: This type of civic-engagement project encourages people of all ages and from all backgrounds to support their local sites and learn their local histories. You have more flexibility in the type of tour you can create, given you don't have a grade attached 😊. Essentially, though, a virtual tour should simply be informative and interesting enough to encourage people to want to know more. If you are a good storyteller, this is your opportunity to showcase those skills!

Northern friends and colleagues! If you are interested in contributing a virtual tour of an **Underground Railroad** site, see the list on the following page (please note this list was assembled in 2013-2014 and could surely benefit from some updating).

Create a Virtual Tour

Example: Underground Railroad Sites

Connecticut

Francis Gillette House—Bloomfield
Elijah Lewis House—Farmington
Samuel Deming House—Farmington
Smith-Cowles House—Farmington
Timothy Wadsworth House—Farmington
Sachem Country House—Guilford
Benjamin Douglas House—Middletown
Brace-Stephen House—Newington
Joshua Hempstead House—New London
Verney Lee House—Norwich
Steven Peck House—Old Lyme
Uriel Tuttle House—Torrington
Isaiah Tuttle House—Torrington

Illinois

Dr. Richard Eells House—Quincy
Dr. Hiram Rutherford House—Oakland
Owen Lovejoy House—Princeton
John Hopsack House—Ottawa

Indiana

Bethel AME Church—Indianapolis
Decatur County Courthouse—Decatur
John Gill and Martha Wilson
Craven Home—Madison

Maryland

Banneker-Douglass Museum—Annapolis
Marietta House Museum—Glenn Dale
John Brown's Headquarters—Sample's Manor

Massachusetts

William Lloyd Garrison House—Boston
William Ingersoll Bowditch House—Brookline
The Wayside—Concord
Liberty Farm—Worcester
Nathan and Mary Johnson House
—New Bedford
Jackson Homestead—Newton
Dorsey-Jones House—Northampton

New York

Matilda Joslyn Gage House—Fayetteville
Richardson-Bates House Museum—Oswego
William & Frances Seward House—Auburn

Ohio

Wilson Bruce Evans House—Oberlin
Rush R. Sloane House—Sandusky
Daniel Howell Hise House—Salem
Col. William Hubbard House—Ashtabula
Reuben Benedict House—Marengo
Samuel and Sally Wilson House—Cincinnati
James and Sophia Clemens Farmstead
—Greenville

Pennsylvania

Thaddeus Stevens Home and Law Office
—Lancaster
F. Julius LeMoyne House—Washington
John Brown House—Chambersburg
Oakdale—Chards Ford
White Horse Farm—Phoenixville
Johnson House—Philadelphia

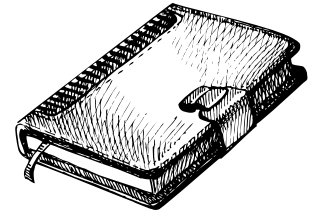
The Israel Jenkins House--Marion, Indiana
The Levi Coffin House--Fountain City, Indiana



Links
forthcoming

Observational Writing & Note-Taking

The key to effective observational writing is to document and describe the defining and most interesting details of the places and objects you observe at the site. Through the use of the following observational techniques, you will be able to more accurately recreate/describe your visit and/or fieldwork^[3]:



- 1. Take notes as you go:** Make sure to write details about what's going on around you so that you can accurately portray a vivid experience to the reader.
- 2. Point of View:** The phrase "point of view" refers to the position from which an object, person, or event is observed. Choosing to approach a subject from the most interesting or informative point of view is essential to effective observational writing. Are you going to be a Detached Spectator or a Participant Observer? Which point of view will serve your writing (and audience) best?
- 3. Use Comparisons:** Comparisons, whether in the form of metaphors or similes, can also help readers connect something they have not experienced with something they are familiar with.
- 4. Describe Absences:** Effective observation does more than merely report data. While observation requires an explanation of the persons or things that are present, often a more thorough, layered text can be created through revealing/discussing the things that are not present.
- 5. Describe Changes:** To make a subject less static, writers often choose to relate observations about changes in the subject's form or condition. Such details give people, places, and things a sense of history. Good writers will look for evidence of these changes in their subjects. From a speck of rust on the frame of a car to a potato in the pantry that has grown roots, the observation of changes is an effective way to breathe life into subject matter.
- 6. Focus:** Effective observational writing employs many different techniques, yet must always do so with purpose. It is not useful to describe everything about a subject or a reader will become bogged down with inconsequential information. Rather, a writer should focus their attentions upon a clear dominant idea. Successful writers focus primarily upon details and images that enhance or expand upon the reader's understanding of the dominant idea.

^[3]Adapted from Tiffany Myers. "Using Descriptive Detail." *The WAC Clearinghouse*. Colorado State University. <https://wac.colostate.edu/repository/writing/guides-old/>.

Cemetery Clean-Up

To participate in local cemetery clean-ups, look to social networks, particularly Facebook groups. Local organizers tend to keep these pages updated and announce community cleanup events.



Here's a list of databases you can use to locate sites near you:

[Black Cemetery Network](#)

[Alabama](#)

[Arkansas](#)

[Florida](#)

[Georgia](#)

[Kentucky](#)

[Louisiana](#)

[Mississippi](#)

[New York](#)

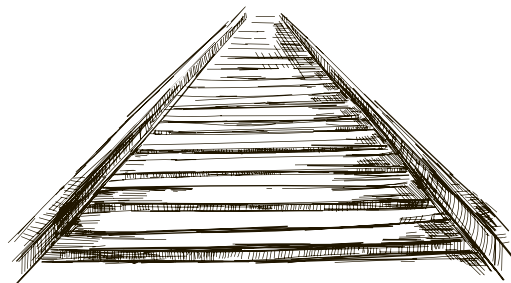
[North Carolina](#)

[Pennsylvania](#)

[South Carolina](#)

[Tennessee](#)

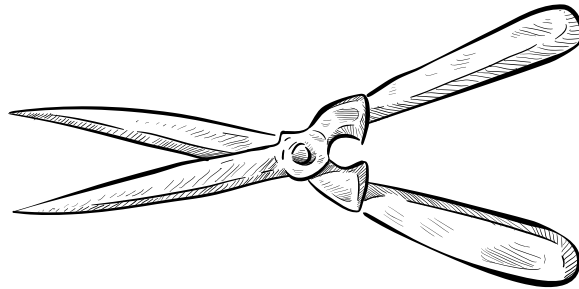
[Virginia](#)



Dress Appropriately and Come Prepared--it's possible that the site might be overgrown with weeds like poison ivy, or bushes with thorns. Wear jeans or thick pants and closed-toe shoes (boots or sneakers). Additionally, if you want to be extra prepared, bring a change of clothes to ensure you don't bring poison ivy, etc., into your vehicle or home with you.

- Likewise, consider bringing bug spray, sun block, and water.
- If you have gloves and a hat, bring them.
- If you have permission (or are encouraged) to bring any landscaping or gardening tools to help you access the site or clear overgrowth obstructing any markers, bring them.

FRIENDS, NEIGHBORS, ACTIVISTS, LEND US YOUR SHEARS!



What: Cemetery Clean-Up Event

Why: To Aid in the Preservation of Historic Black Cemeteries

Who: Everyone!

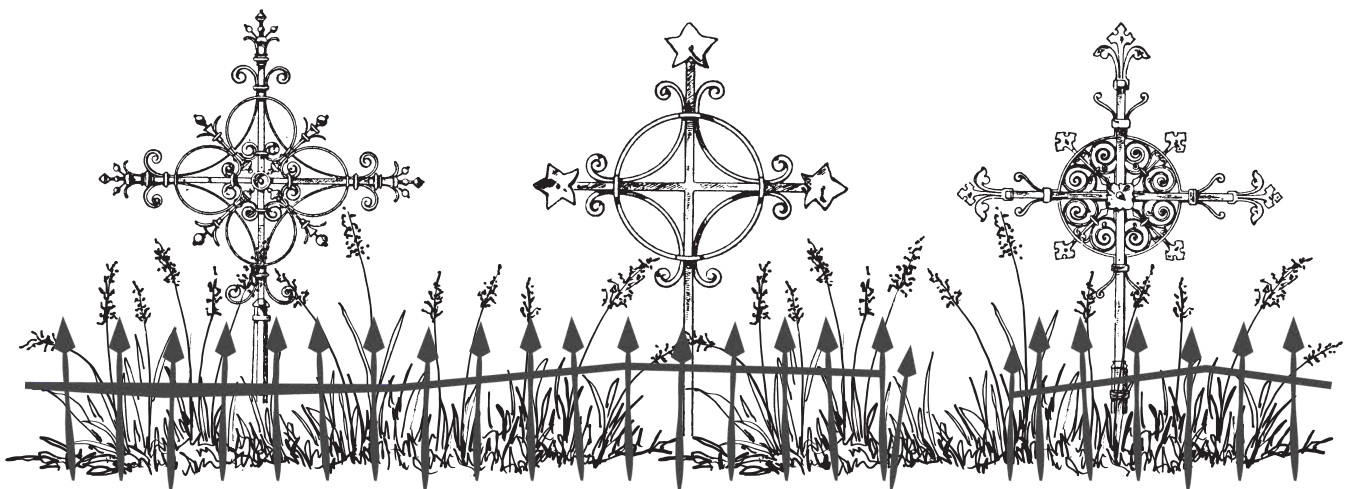
When & Where:

Dress Appropriately and Come Prepared--it's possible that the site might be overgrown with weeds like poison ivy, or bushes with thorns. Wear jeans or thick pants and closed-toe shoes (boots or sneakers). Additionally, if you want to be extra prepared, bring a change of clothes to ensure you don't bring poison ivy, etc., into your vehicle or home with you.

Likewise, consider bringing the following:

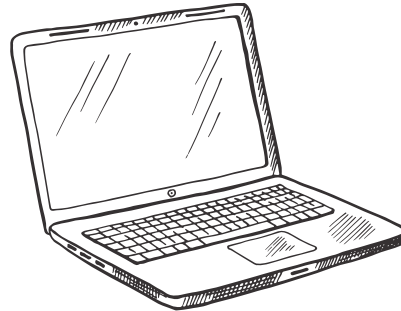
- bug spray, sun block, and water
- gloves and a hat
- landscaping or gardening tools, leaf bags, and trash bags to help clean, clear overgrowth, and improve the overall appearance of the site

Questions? Please contact:



Database Design & Function (Prompt in Progress)

The Goal: Ethical, Accessible, Sustainable

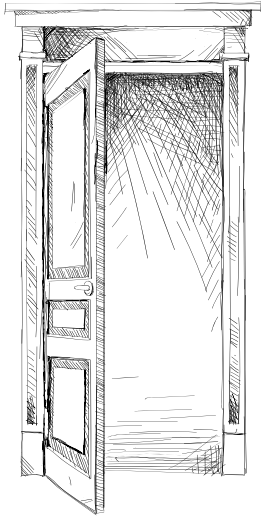


The website's objectives are to inform readers via an aesthetically pleasing (clean, modern) user-friendly database.

There are faculty, students, and community members working in/with fields like game development, virtual reality, computer science, marketing, data analysis, ethics, language, accessibility, sustainability, etc., who are greatly concerned with the preservation of varied stories and authentic voices. The Aegis Digital Museum is a public-education resource created to direct and house work that both contributes to the fields of Cultural Studies and provides contributors with professional development experiences they'll be proud to reference in resumes, applications, and interviews.

Working on projects that increase the depth and breadth of their involvement in the processes of knowledge creation and dissemination allows students to 1) build ethos/expertise in undergraduate and graduate research, while 2) creating and contributing to their respective fields, communities, workplaces, and a worldwide audience invested in public education.

Theme a Course



Example: First-Year Composition (FYC) Course Descriptions (Overview)

While globalization has tied together communities across the world, various cultures and traditions face threats from Western-centric political, economic, and technological practices. It is worth emphasizing, however, that many of these emerging technologies present immense opportunity for Humanities/STEM collaborations in the work of “Intangible Cultural Heritage,” recognized by UNESCO and museums around the world as crucial for protecting knowledge and skills for future generations. ENGL 1101: “Intangible Rhetorics,” stands alone as a first-year composition course but also scaffolds/complements ENGL 1102: “Material Cultures.” Together, these courses function as extended praxis in ethics, accessibility, and sustainability—wherein student work contributes directly to ongoing efforts in digital preservation and public-education via KSU’s Aegis Digital Museum.

ENGL 1101: Intangible Rhetorics

This “Intangible Rhetorics” first-year composition course is designed to highlight the usefulness, relevance, and necessity of the Humanities in supporting the work of the innovators, designers, and makers planning to build and sustain our collective future. Departing from conventional textual examinations of rhetoric, ENGL 1101: “Intangible Rhetorics” invites students to explore the preservation and adaptation of intangible cultural heritage in contemporary life, including but not limited to language, folklore, sustainability practices, dance and music, rites of passage, and foodways. Students will develop their skills in rhetorical analyses, practical research, and multimodal composition by examining the role of heritage in the forming and maintaining of community and cultural identity. We will trace the ways in which globalization, technology, and popular culture have not only impacted the present, but chart their instrumental functions in safeguarding intangible heritage through digital storytelling.

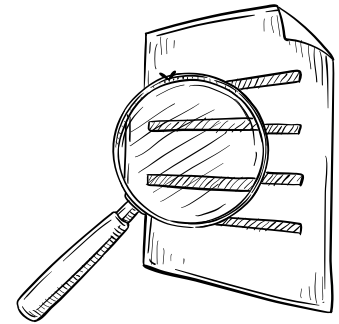
ENGL 1102: Materiality and Modern Life

As an alternative to the written word, cultural artifacts historicize the lives of both objects and people in profound and unforeseen ways. In this course, students will choose a cultural artifact for a semester-long research project, and in writing about material culture, will learn about the origins, applications, impacts, and evolutions of their objects, and about the people who made, sold, bought, and used them. As a final deliverable for the course, students will work with historical, archival, and contemporary academic research to curate/compose exhibits for the Aegis Digital Museum, a public-education resource focused on shielding both the extraordinary and everyday histories of people, places, and things that impact our society and world at large.

Host a Community Research Workshop

What types of communities would be interested in historical preservation and social justice?

- Teachers & Students of all ages (curricular or extracurricular projects)
- Established Preservation Groups
- Friends & Neighbors
 - Put out a call on your neighborhood social media pages
 - Post flyers in community spaces (feel free to adapt the example on the following page)
- Religious Organizations & Groups
- Parents, Grandparents, & Elders
- Genealogy & Family History Researchers
- Community Organizers & Activists



Once you have a group of individuals willing to participate, you'll need to take the following steps:

- 1. Identify how you will communicate** with one another and share updates and information. You could create a Googledoc that everyone could edit simultaneously, or you could ask individuals to take notes and appoint someone to compile everyone's findings.
- 2. Locate a meeting place** where everyone can gather, making sure you have a reliable (and preferably fast) internet connection for everyone to work from.
- 3. Formulate a game plan for your research**--are you researching a particular cemetery, neighborhood, church, town, county, individual, family, or surname? Have each participant identify a list of names and terms to provide focus so everyone isn't researching the same terms and information.
- 4. Refer to the "core elements" guide on page 6**, "New (or Revise Existing) Listings and Collection: *Cemetery Sites*", which lists the types of information researchers are looking to learn from.
- 5. Assemble your data!** If everyone was researching the history of one cemetery, for example, pool together all of the keywords everyone found for each of the core elements. If everyone researched different sites with their own set of core elements data, format them the same as the guide on page 6 and [email us](#) so we can update our database and make the information available to the public.



SAY THEIR NAMES

What: Community Research Event

Why: To Aid in the Preservation of Historic Black Cemeteries

Who: Everyone!

When & Where:



What to Bring:

- **Laptop Computer & Charger**
- **Notepad & Writing Implements**
- **List of Names, Sites, & Keywords to Research**
- **Any relevant images, documents, etc., from your personal collection or that of a friend or neighbor, especially any pertaining to the following site and keywords:**



<https://aegisdigitalmuseum.kennesaw.edu/>