World’s fairs were the event to host in the late nineteenth and early twentieth-century United States. Similar to the Internet, World’s Fairs were a platform that allowed people to travel abroad without leaving their own country. After paying admission, millions of fairgoers viewed exhibits, consumer goods, concessions, and peoples from distant lands. These massive spectacles, bigger than the Olympics, allowed the United States to demonstrate its power and for local governments to expand their urban growth dreams and promote the city of the future. These images, however, stood in stark contrast to the reality of congested and dangerous US cities.

This first-year seminar focuses on the constructed images of the modern American city. We have selected six U.S. World’s Fairs between 1893 and 1965 (1884 World Cotton Centennial, New Orleans; 1893 World’s Columbian Exposition, Chicago; 1904 Louisiana Purchase Exposition, Saint Louis; 1915 Panama Pacific World Exposition, San Francisco, CA; 1939 New York World’s Fair, New York City; 1962 Seattle World’s Fair). By examining them in detail, we can follow shifts in conceptions of cities (and the world) and ask questions about the role pomp and display play in configuring who belongs in these cities, where they are positioned in relation to it, and who is excluded from it. In parallel, we can see the trajectory of planning from the progressive era to the entrepreneurial era.

Few who lived near world’s fair sites were untouched by them. In some cases, people lived on the site, or near it prior to, during, and after its transformation. Their social status often denied them the privilege of leisure time or the admission fee; most laborers who built the fair sites, many African Americans, and numerous immigrant groups (both the newly arrived and well-established), undoubtedly felt the impact of misrepresentation, displacement and erasure. This seminar focuses on their stories, as well as the fairs’ critics, and their relationships to representations of the city of the future at World’s Fairs.

METHODS AND TOOLS

Primary sources such as promotional pamphlets, local newspapers, planning documents, periodicals, oral histories, and advertisements, catering to specific ethnic groups are rich with the voices of marginalized populations who registered their perceptions and experiences with World’s Fairs. Students will develop skills for researching in primary and secondary sources. They will work in teams of 2-4 people to identify and adopt individuals from primary sources to reconstruct their stories by gathering and analyzing data. Students will bring new perspectives to World’s Fair scholarship. In addition to understanding how and who was involved in planning these events, students will learn visual analytical skills to critically examine World’s Fair’s visual components to gain a deep understanding of what beliefs and assumptions were communicated about the image of nation and the future by the fairs’ organizers, and by extension the beliefs of the larger society to which they belonged.

TARGET AUDIENCE: This course is only for first year students.

COURSE OBJECTIVES: This seminar uses U.S. World’s Fairs to investigate the changing image of “America”.

Tues/Thurs 2:00-3:15pm
Instructor: Dr. Allie Thomas, alainna@ad.unc.edu
Office Hours
By appointment only.
Email to schedule.
By the end of the course, students will be able to:

- Use basic research skills for identifying and analyzing primary resources in non-traditional archives
- Identify and use foundational planning and art historical analysis methods
- Analyze and annotate digital visualization projects of World's Fairs
- Create basic multi-media podcasts featuring their research.

**COURSE REQUIREMENTS AND GRADING**

- **Deadlines are subject to change.**

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Dates</th>
<th>% of grade</th>
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</thead>
<tbody>
<tr>
<td>Attendance/Participation</td>
<td>Attendance will be taken at all classes. One unexcused absence is allowed. Participation includes in-class participation, peer review, discussion, and class preparation.</td>
<td>15%</td>
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<tr>
<td>Research Log</td>
<td>Last week of class; but will be checked periodically throughout the semester.</td>
<td>10%</td>
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<tr>
<td>Workshop Assignments</td>
<td>Weekly assignments. We will meet at different libraries and you will prepare a research question for each workshop. Progress updates; research questions; character sketch updates. [These may be in-person or via Zoom.]</td>
<td>15%</td>
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<tr>
<td>Group World's Fair Podcast Presentation</td>
<td>Week 9: Research Findings Presentation#1 &amp; Check-in (2.5%)  Week 11: Progress Report (2.5%)  Week 12: Draft Multimedia Podcast #1 (5%)  Week 13: Research Findings &amp; Podcast Presentation #2 (5%)  Week 14 &amp; 15: Draft Multimedia Podcast #2/Peer Reviews (5%)  Week 16: Multimedia Podcast Presentations (10%)</td>
<td>30%</td>
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<tr>
<td>World's Fair Individual Assignment</td>
<td>(1) Written reflection on the group process, podcast-multimedia presentation;  (2) Your individual contribution to the group assignment – your “character and quality of your research”</td>
<td>30%</td>
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**Grading Scale**

- A 93%-100
- A- 92.99%-90%
- B+ 89.9%-87%
- B 86.9%-83%
- B- 82.9%-80%
- C+ 79.9%-77%
- C 76.9%-73%
- C- 72.9%-70%
- D+ 69.9%-65%
- D 64.9%-63%
- D- 62.99%-60%
- F 59.49% or less
## Semester at-a-glance and Important Dates

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction to the Seminar. Overview of the course.</th>
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<tbody>
<tr>
<td>Week 2</td>
<td>World’s Fairs (Overview)-History of World’s Fairs from Europe to the US</td>
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<td>1/18 Movie and discussion on WF websites</td>
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<td>1/20 Reading Discussion + in-class video</td>
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<td>Week 3</td>
<td>Urban Planning -Methods and Perspectives</td>
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<td>1/25 Discussion on Meinig reading; student teams are assigned; Website critique due.</td>
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<td>1/27 In-class workshop (TBD)</td>
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<td>Week 4</td>
<td>World’s Fair Case study #1: 1893 Columbian Exposition, Chicago</td>
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<td></td>
<td>2/1 Discuss Reading; Look over memorabilia</td>
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<td>2/3 Discuss podcast project and podcasts</td>
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<tr>
<td>Week 5</td>
<td>World’s Fair Case study #2: 1884 World Cotton Centennial, New Orleans.</td>
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<td>2/8 Reading and Discussion</td>
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<td>2/10 Seattle World’s Fair. Podcast final project; check-in; questions</td>
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<td>Week 6</td>
<td>Working with Primary Resources</td>
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<td>2/15 Meet in Wilson Special Collections Library – bring a research question.[TBD]</td>
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<td>2/17 Working with objects. Bring a research question.</td>
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<td>Week 7</td>
<td>Research Workshops</td>
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<td>2/22 Research for characters; development of character sketch.</td>
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<td>Week 8</td>
<td>Research and Making the Podcast</td>
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<td>3/1 World’s Fair character sketch due. Discussion.</td>
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<td>3/3 Meet in MRC Digital Resources Center (Undergraduate Library basement) with Lab Staff.</td>
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<tr>
<td>Week 9</td>
<td>Research Findings Presentation #1/Check-in</td>
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<td>Teams present and give feedback on findings—both days.</td>
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<td>Week 10</td>
<td>Spring Break</td>
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<td>Week 11</td>
<td>Podcast Labs/Progress Reports</td>
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<td>3/22 Meet at MRC Digital Resources Center</td>
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<td>3/24 Progress Report</td>
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<td>Week 12</td>
<td>DRAFT-Multimedia Podcast #1</td>
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<td>3/29 Mini-presentations of Podcast drafts.</td>
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<td>3/31: Working in Class on Research/Background on their character.</td>
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<td>Week 13</td>
<td>Research and Refining</td>
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<td>4/5: Feedback on character &amp; Presentation</td>
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<td>4/7: Research Findings and Presentations #2</td>
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<td>Week 14</td>
<td>DRAFT #2 Podcast</td>
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<td>4/12: Mini-presentations Podcast and Peer Reviews</td>
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<td>4/14: Feedback/troubleshooting.</td>
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<td>Week 15</td>
<td>Polishing, Revisions of Podcast</td>
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<td>4/19: Feedback and Suggestions</td>
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<td>4/21: Feedback and Suggestions</td>
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<tr>
<td>Week 16</td>
<td>Final Presentations- both days</td>
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Academic Assistance

Our purpose is to help you to excel in this learning environment. Should you need further assistance beyond our help, please consult the following on-campus resources:

- **The Writing Center**: [http://www.unc.edu/depts/wcweb/](http://www.unc.edu/depts/wcweb/)
- **Academic Success Program** (for students with learning disabilities (LD) and/or attention-deficit/hyperactivity disorder (ADHD)): [http://www.unc.edu/depts/lds/](http://www.unc.edu/depts/lds/)
- **Learning Center**: [http://www.unc.edu/depts/acadserv/learn.html](http://www.unc.edu/depts/acadserv/learn.html)
- **Counseling and Wellness Services**: [http://campushealth.unc.edu](http://campushealth.unc.edu)

**Honor code**

The UNC honor Code states: “It shall be the responsibility of every student at The University of North Carolina at Chapel Hill to obey and to support the enforcement of the honor code, which prohibits lying, cheating, or stealing when these actions involve academic processes or University, student or academic personnel acting in an official capacity.” We are committed to treating Honor Code violations seriously and urge all students to become familiar with its terms set out at [http://honor.unc.edu/honor/code.html](http://honor.unc.edu/honor/code.html) If you have questions it is your responsibility to ask the professor about the Code’s application. All written work, and other projects must be submitted with a signature that you have complied with the requirements of the Honor Code in all aspects of the submitted work.

**Absences**

Students are permitted to miss class for EXCUSABLE absences only (for details about what an excused absence is, see UNC-Chapel Hill’s attendance policy below). If a student has unexcused absences, their attendance and participation grade will be affected. [Basically, attendance is required.]

> “For situations when an absence is not University approved (e.g., a job interview or club activity), instructors determine their own approach to missed classes and make-up assessments and assignments.”

You are allowed one unexcused absence.

**Laptops and cell phones**

Please turn off your cellphones before entering class. If you must have your phone on during class because of an extraordinary circumstance, please let me know beforehand. Laptops are permissible only for classroom purposes. You must turn off all other programs including web browsers, emails, instant messaging, etc. If laptops are used for anything other than taking notes, I will ask you to stop using your laptop during class time.

**Disability**

If you have a documented disability that may require assistance, you may need to contact the Academic Services office that houses the Academic Success Program for coordination in your academic accommodations. Please contact me to discuss any accommodations that may be required to satisfy your needs.

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Readings are found on the Sakai page. Please note: **Readings (including podcasts, videos, etc.) are due THE DAY THEY ARE LISTED on the syllabus.**

**WEEK 1 INTRODUCTION TO THE SEMINAR**

**January 13**: Team building exercises; Reflections on World’s Fairs; Introduction of methods to be used (Hand-outs posted on Sakai).

Methods include the introduction to primary and secondary sources that are used by urban planning historians and art historians. We will focus on where sources overlap but interpretations may differ. For example, we’ll look at how a city map could be used differently and similarly by an urban historian and an art historian. The urban historian may look at how a city has evolved over time and different land uses changed – (e.g. a building may become a parking lot). An art historian may also look at how a city evolved but focus on the aesthetics and architecture used throughout the city. Additionally, both historians may look at the changes in land use but ask different questions. The methods we briefly discuss this week and the in-class exercise will prepare you for an assignment in Week 3.
WEEK 2: WORLD’S FAIRS (OVERVIEW)

Jan. 18: History of World’s Fairs –from Europe to the US;

In-class video: “A World on Display: Louisiana Purchase Exposition of St. Louis, 1904” (dir.) Eric Brietbart, 1996 (55 min);

Jan. 20:
Compare the image of the world’s fair presented in the video with the image presented in the New York Times article.

Reading: 15,000 Union Men to March at Fair,” New York Times, April 13, 1939, 4;
What image of the New York World’s Fair of 1939 does this article present?

In-class Video: New York World’s Fair 1915

WEEK 3: OVERVIEW OF URBAN PLANNING RESEARCH METHODS

Jan. 25: How do different professions see the same space differently?


Jan 27
Video: Chicago World’s Fair

### Final Project Groups Assigned

WEEK 4: WORLD’S FAIR CASE STUDIES

Role of urban planning in creating fairs and as a form of city building, nationalism, and local boosterism; World’s Fairs used as a platform to promote profession of urban planning; Changing role of urban planning from late 1800s to 1960s. Demonstration of how research method used: city plans as a method of analysis. Other data sources introduced –Sanborn maps, census data, city directories.

Feb 1: 1893 World’s Columbian Exposition, Chicago.


Feb 3: 1939 New York World’s Fair

Discuss Podcast and Final Podcast Project (Guidelines on Sakai)

Listening: Podcast: “When Nazis took Manhattan” at http://www.radiodiaries.org/nazis-took-manhattan/
This includes an episode from “The Memory Palace” podcast.

WEEK 5: WORLD’S FAIRS CASE STUDIES

Feb.8: 1884 World Cotton Centennial, New Orleans.
Architecture/Plans/Representation of people in exhibits

Reading: Miki Pfeffer, “‘Mr. Chairman and FELLOW AMERICAN CITIZENS’: African American Agency at the World’s Industrial and Cotton Centennial Exposition in New Orleans, 1884-1885,” Louisiana History: The Journal of the Louisiana Historical Society 51:4 (Fall 2010), 442-462. (S)
Feb. 10: Seattle World’s Fair
Podcast final project; check-in; questions.

WEEK 6: WORKING WITH PRIMARY SOURCES
Feb. 15: Research Workshop- Meet in Special Collections, 2nd floor, Wilson Library (TBD)
### Bring ONE research question.
Feb. 17: Research Workshop, cont.- working with objects.
### Bring ONE research question.

WEEK 7: RESEARCH WORKSHOPS
Feb. 22: Research for characters; development/character sketch.
Assignment: Bring in storyboard for podcast.

WEEK 8: RESEARCH AND MAKING THE PODCAST
March 1: World’s fair character write-up and discussion.
Mar. 3: Meet in MRC Digital Resources Center (Undergraduate Library basement) session with Lab Staff

WEEK 9: RESEARCH FINDINGS PRESENTATION #1/CHECK-IN
Mar. 8: Teams present and give feedback on the findings; Provide suggestions on methods and approach. Teams should provide a basic composite of their characters –where they are from, time period, and important events in relation to WF, etc. Students can seek advice/help from peers and instructors.

Mar. 10: Teams present and give feedback on the findings; Provide suggestions on methods and approach. Teams should provide a basic composite of their individual –where they are from, time period, and important events in relation to WF, etc. Students can seek advice/help from peers and instructors.

WEEK 10: SPRING BREAK

WEEK 11: PODCAST LABS/PROGRESS REPORTS
Mar. 17: Lab Workshops- Meet in MRC Digital Resources Center (TBD -This may be online)
Mar. 19: Progress report

WEEK 12: DRAFT #1 PODCAST
Mar. 24: Mini-presentations of Podcast drafts.
Mar. 25: Working in Class on Research/Background on their character.

WEEK 13: RESEARCH AND REFINING
Mar.31: Feedback on character & Presentation
Apr. 2: Research Findings and Presentations #2

WEEK 14: DRAFT #2 PODCAST
Apr. 7: Mini-presentations Podcast and Peer Reviews
Apr. 9: Feedback/troubleshooting.

WEEK 15: POLISHING, REVISIONS OF PODCASTS
Apr. 14: Feedback and Suggestions
Apr. 16: Feedback and Suggestions

WEEK 16: FINAL PRESENTATIONS
Apr. 21 & 23: Final podcast presentations