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Shifting the Means of (Knowledge) Production: Teaching Applied Oral History Methods in a Global Classroom

One of the defining goals of global history as an academic discipline is "to write a history of the world that is not solely dominated by a Western point of view."[1] In a world where institutional funding structures continue to privilege the production of English-language works, which are often guarded by high paywalls and written from the epistemological vantage points of professional academics employed in Global North universities, some global historians have called this an urgent objective of the discipline.[2] Yet, as Lauren Benton reminds us, "world history has not produced a significant volume of methodologically thoughtful discussions or theoretically influential studies" that could lend practical insight on this endeavor. Scholars and teachers of global history committed to this goal thus find themselves facing a highly exclusive and unequal economy of knowledge production without much guidance on how to open its gates.[3]

In this essay, we turn to oral history to ask in what ways a pedagogy informed by oral history methods might contribute to a more epistemologically open and diverse global history. We inquire into the potential of teaching applied oral history methods to learners outside of traditional academic learning environments as a way of shifting the means of (knowledge) production by handing over the tools of the global historian. We explore these questions through the case of the Global History Dialogues Project (GHDP), a blended (part online, part in-person) course offered through Princeton University's Global History Lab (GHL).[4] The GHDP is an experiment in realizing what Arjun Appadurai has called the "right to research" through teaching applied research methods with a focus on oral history in a blended, global classroom to students of world history.[5] Groups of learners range from students at universities worldwide to learners outside of higher education and at the margins of academic knowledge production, based, for example, at Kakuma Refugee Camp in Kenya.[6] For these latter learners especially, we argue here that oral history's potential lies in its independence from "the

real-world geography of textual sources" and the various barriers that this geography imposes.[7] When joined up with modules on research design, planning, and writing, teaching oral history methods enables us to facilitate the production and publication of global histories written about, with, and by researchers from a wide range of vantage points and geographies.

The reasons for reviewing a project such as the GHDP here are two-fold: first, the GHDP's set-up holds ample potential to be applied in different teaching and researching contexts. The structures of exclusion at play in the production of global history knowledge exist, too, in other fields and disciplines, while manifesting differently in relation to them. Rather than only a geographically bounded entity, the notion of the "West" also denotes an epistemic tradition that works to marginalize perspectives and vantage points within our very own communities. Teachers of global history might ask themselves: what would it take for someone with my (student's) positionality to become not only the subject of oral history research, but its author? To this end, we describe and make available here the GHDP's current course structure and syllabus (see Appendix I). Through examples of student work from past GHDP years, we demonstrate how the course creates space for producing and sharing global historical knowledge from vantage points rarely present in traditional academic conversations. By further reviewing the challenges we continue to face in the GHDP, we hope to reveal some of the practical issues teachers might want to consider. In particular, they point to the importance of considering how material inequalities affect learners' experiences of doing oral history, how learners' embeddedness in the places they conduct research shapes their relationships with their interviewees as well as with the texts they produce, and how we might seek out and cultivate spaces that allow for epistemic diversity (multiple ways of acquiring new knowledge) and that are accessible to diverse audiences. Second, we propose that the scholarship produced in the GHDP can serve as a resource for teaching global history. Participants in the GHDP publish the results of their oral history research projects on a publicly-accessible website as essays, videos, films, and other creative formats. This website constitutes a collection of original works of global history research on particular topics (including migration, Covid-19, or family history) from a wide range of perspectives. In our article, we review a number of exemplary projects and provide a guide to using the GHDP website in Appendix II.

It is important to note that both authors have played an integral part in designing and implementing the project. Marcia C. Schenck initially conceptualized and piloted the GHDP in 2019 as a Visiting Research Scholar at Princeton University within the framework of the GHL. Now based at Potsdam University, she continues to teach and to spearhead the process of yearly adjustments and updates to the GHDP. Johanna Wetzel has served as a Teaching Fellow for the course since 2020 and was involved in course coordination and redesign work in 2021 and 2022. We therefore write from the point of view of practitioners and teachers, in the privileged position of accessing resources and

drawing on the teaching support structures of well-funded universities. We base our analysis on our joint experience teaching and coordinating the GHDP, which includes class discussions, one-on-one conversations, course evaluation surveys from learners, monthly meetings, detailed course evaluation surveys from the teaching staff of the GHL, and many hours of discussions amongst ourselves and the course coordination staff at Princeton University. Furthermore, we draw on materials from co-writing projects that have emerged from the GHDP, which include published texts, submitted course works, and written and oral group conversations.[8]

The essay has four sections. We first discuss how the emancipatory ambitions of global history and oral history might come together in an oral history-informed pedagogy. We then introduce the context and the set-up of the GHDP with a view to its transferrable potential, before reflecting on challenges faced and lessons learned. In the final section, we present the GHDP website as a space for continuous dialogue and a resource for teaching global history with oral history sources.

Global History, Oral History, and the Global Economy of Knowledge Production

In his seminal book, *What is Global History?*, Sebastian Conrad writes that "global history is an inherently cosmopolitan endeavor. At its core, it is an inclusive project, both geographically and normatively."[9] It is based on a utopian promise, namely, to write a history that can turn its readers into citizens of the world. At its core, global history is motivated by the need to transcend the nation state as the dominant unit of analysis in historical research. Calls to transcend Eurocentrism and to "provincialize" Europe became loud among (global) historians.[10] The goal was to challenge the historical myths underpinning Western modernity by retelling global connections, and later disconnections, in a new light. Part of the notion of "provincializing" Europe was not only about the content and framing of the narratives being told, but also about diversifying the perspectives from where the stories were written and attending more critically to the agency of those who produced global history. The debate about authorship in global history draws on the notion that "a speaker's location is epistemically salient" and is integrally tied to notions of empowerment.[11] Conrad continues, "one of the appeals of global history with its diversity of historical narratives has been its promise to empower people from hitherto neglected locations and to enable them to stake their claims on the past."[12]

This has been a complicated endeavor. Language, as Jeremy Adelman points out, has been a crucial manifestation of contemporary global history's challenges: "the high hopes for cosmopolitan narratives about 'encounters' between Westerners and Resterners led to some pretty one-way exchanges about the shape of the global. It is hard not to conclude that global history is another Anglospheric invention to integrate the Other into a cosmopolitan narrative on our terms, in our tongues."[13] Concern that

"the most passionate pleas for global history rely on works published in one single language—English" are echoed by many global historians these days, but a convincing attempt to alter the structures that incentivize and reward this condition is yet to take place.[14] Another point Adelman makes relates to global history's focus on connectivity, as opposed to the flipside of the coin: disconnectivity and other forces that disintegrate global ties like stoppages, interruptions, and absences: "global history preferred a scale that reflected its cosmopolitan self-yearnings," Adelman notes self-critically.[15] "It privileged motion over place, *histoires qui bougent* (stories that move) over tales of those who got left behind, narratives about others for the selves who felt some connection—of shared self-interest or empathy—between far-flung neighbors of the global cosmopolis."[16]

Building on these points, we would like to add that any meaningful movement towards the goal of "writing history[ies] of the world that [are] not solely dominated by a Western point of view" requires an engagement with the structures and histories that reproduce the domination of particular "Western" modes of researching and narrating global history within universities and schools.[17] As Michel-Rolph Trouillot suggests: "[w]hat history is changes with time and place or, better said, history reveals itself only through the production of specific narratives. What matters most are the process and conditions of production of such narratives. [...] Only through that overlap can we discover the differential exercise of power that makes some narratives possible and silences others."[18] Trouillot reminds us that global historians exist within a global economy of knowledge production that structures and shapes their work. In this economy, a multitude of barriers exist for scholars outside of well-funded university environments, ranging from access to textual sources, visas, and research funding to the very tools of the historian's craft, namely training in methodology and writing.

As a teacher of global history, Marcia experienced the practical implications of this global knowledge economy first-hand while teaching with Princeton's Global History Lab (a global history MOOC at the time) in Kakuma refugee camp in Kenya in 2016.[19] There, the students struggled to recognize their stories and pointed out the lack of refugee authors of existing global historical narratives. While the refugee participants were themselves regularly the subjects of research, usually conducted by outsiders visiting the camp for short periods, they were rarely its audience, let alone recognized as authoritative speakers and producers of (historical) knowledge in their own right.[20] The reasons for this were largely material. As Marcia and co-author Kate Reed put it elsewhere:

> . . . *refugees living in camps are [assumed] not [to be] historians for "historically explicable reasons," to borrow Bonnie Smith's phrase. They do not do the things historians do because they cannot: they cannot consult archives, they cannot access university libraries (often, libraries*

at all), they cannot depend on reliable internet and computer access, let alone the funding, research support, training, social networks, and material resources that underpin the research and writing of academic history. It is as though (encamped) refugee and historian have been defined as mutually exclusive identities. A person residing in a refugee camp cannot be a historian because a historian, quite simply, cannot be a person residing in a refugee camp.[21]

The implications of this observation are far-reaching for scholars and teachers of global history who are committed to the discipline's goal of diversifying the vantage points from which global histories are written. The power dynamics underpinning the production of global historical knowledge inevitably shape what historiography exists and how non-Western voices and marginalized historical subjects within the West are portrayed. When teaching on topics relating to marginalized histories, the gaps, silences, and biases in the historiography that result from these power dynamics need to be made explicit and reflected upon with care.

Additionally, global history teachers have an ability to raise awareness about, and contribute to, changing this power dynamic. Oral history, we argue here, can play a crucial role in this. Through the use of interview sources, oral history methods are less dependent on documentary and archival sources and their limitations. This idea underpinned the History Workshop movement that popularized oral history methods in the UK and US in the 1960s. In response to the struggles of trade union and labor movements at the time, historians such as Sidney and Beatrice Webb in the UK and the "New History" movement in the US published manifestos calling for a shift in focus away from elite histories of nationalism, towards social and economic histories of workers, trade-unions, and urbans dwellers.[22] Oral historians at the time felt that: "as the working class grows towards full exercise of power, it should look back as well as forward, and shape its policy in the light of its own historic experience."[23] Oral history methodology enabled the realization of this idea. Based at the trade-union-sponsored Ruskin College in Oxford, the History Workshop movement put oral history methodologies to large-scale practical application throughout the UK in the 1970s.[24] Numerous community-led oral history projects generated new histories produced *by* and *with* non-academic researchers in trade-union and labor movements, women's organizations, urban neighborhoods, subcultures, social deviants, and anyone considered non-elite. In writing these new social and labor histories, oral historians were guided by the idea that "the people should not only be represented but should represent themselves."[25] Similar to the notion of the epistemological salience of the speaker that guides some global historians today, these scholar-practitioners concluded that working-class researchers had perspectives and experiences that made them "peculiarly well-placed to write about many facets of industrial and working class

history."[26] In this context, collecting and jointly writing oral histories were thought to best further the emancipatory politics of history writing in order to "change the focus of history itself, and open up new areas of inquiry; [...] break down barriers [and...] give back to the people who made and experienced history, through their own words, a central place."[27]

Since the initial days of the History Workshops, feminist and postmodern scholars in particular have called for careful reconsideration of the imagination that oral history could liberate marginalized historical subjects, or that these subjects have one "authentic" voice. [28] Africanist (feminist) historians White, Miescher, and Cohen remind us that:

> *in postcolonial Africa, specific issues of representation, leadership, and authority have continually resituated "voices" as authentic or appropriated, representative or distinctive, intrinsic or democratic, reinforcing the identity of a "voice" heard or surveilled and the voice's associated moral and ideological properties. The African "voice"— cradled, massaged, liberated, and authenticated within the expert approaches of the African historian—comes to represent (or at least presents the opportunity to reach for) truth while it bolsters scholarly claims to objectivity.[29]*

Rather than through "voice giving," postmodern oral historians view oral history's value in its ability to embrace how historical meaning is co-constructed in the act of narrating personal experiences.[30] This view emphasizes and celebrates subjectivity, both on behalf of the speaker and the oral historian: "the historian who selects the people who will be interviewed, who contributes to the shaping of the testimony by asking the questions and reacting to the answers; and who gives the testimony its final published shape and context."[31] Postmodern oral historians thus reframed oral history's initial emancipatory potential towards an emphasis of the primary ways of knowledge-constructing used by the speaker *as well as* the historian.

Returning to the students in Kakuma Refugee Camp's global history classroom, oral history offered a potential pathway for shifting their role in the global economy of knowledge production from mere consumers of global history to both subjects and producers of historical knowledge. Teaching the tools of the global historian through oral history, the idea went, might result in a shift in the means of knowledge production, challenging who can and who cannot be an authoritative producer of historical knowledge. How would this kind of pedagogy look in practice? And did it indeed result in a shift?

The Means of (Knowledge) Production: Teaching Applied Oral History Methods in the Global History Dialogues Project (GHDP)

In answering these questions, we take a closer look at the context and method of the GHDP. Its work is situated in a context of a global, digital classroom, spanning vast geographical, educational, and material distances. The course was launched in 2019 by Marcia and has since been taught to about 200 learners at almost thirty different partner institutions across five continents.[32] These institutions include universities, such as Ahmedabad University in India, Al Quds University in the West Bank, Panteion University in Greece, Sapienza University in Italy, Science Po in France, University of Ibadan in Nigeria, as well as non-university organizations, such as the Jusoor Refugee Education Program in Lebanon and the Whitaker Peace and Development Initiative in Kiryandongo settlement in Uganda.

The GHDP has typically been offered as part two following a semester-long blended survey course in global history, called the History of the World (based at Princeton University, led by Jeremy Adelman). Together, these two courses form the core of the Global History Lab. After having familiarized themselves with various approaches to global history research and the connecting themes of the discipline, participants in the GHDP are able to formulate appropriate research questions in global history and consult relevant literatures. The GHDP in turn focuses on the methodological and practical considerations of *doing* an original global history research project. Learners are encouraged to let their global history knowledge inform their oral history projects, to find ways of connecting their own research projects to global history themes, often through concentrating on the global within the local and the translocal.[33] They do so inspired by the theme of border-crossing, broadly defined. The goal of the course is the completion and publication of an original global history research project using oral history methods. The modules are set up to guide learners through this process using lectures, groups seminars, and close advising relationships.

Owing to the geographically dispersed classroom setting, the GHDP was designed as a blended course, consisting of both online and (pandemic permitting) in-person teaching formats. At its core are 13 modules hosted on the online learning platform Canvas (see the syllabus in Appendix I). Each module covers a topic relating initially to the methodological foundations of global, social history, and oral history, and in later weeks to the practicalities of doing an oral history project. This entails topics such as, "Where and How to Look for Sources," "Developing a Research Question," "Planning an Oral History Research Project," and "How to Structure the Research Process." Learners explore topics through a selection of readings, a recorded lecture, a short video dialogue between teaching staff, a forum discussion with other learners on a topical reflection question, and a written response paper. Additionally, weekly seminars led by the Teaching Fellow are oriented towards a practical application of the theoretical content

covered in the module and workshopping learners' individual projects. For example, in the week where ethical considerations in oral history research are covered, the group discusses legal regulations for their specific context, drafts consent forms, and tries out a mock interview complete with obtaining informed consent.

After the learners complete their projects, they present and discuss them in two interactive settings. First, presentation of the research project takes place orally in the form of a conference presentation at the Global History Dialogues Student Conference, a semi-public conference during which GHDP participants virtually present and discuss their work-in-progress projects.[34] Subsequently, participants publish their research on the GHDP website (globalhistorydialogues.org).

While the journey has not been without challenges or limitations, bringing an oral history informed pedagogy into the global history classroom has facilitated the writing of a rich collection of historical narratives by and from vantage points that truly span the globe.[35] Together, GHDP participants' works address some of global history's founding ambitions, including the dominance of Eurocentric perspectives, global connectivity, and the English language. Using their unique access, participants in the GHDP produce original scholarship about groups that are historically underrepresented in global historical narratives. One example is Lazha Taha's oral history of Kurdish photojournalists, who have become important political commentators for the Kurdish national cause.[36]

Those researchers who share one or more identities with their interviewees are able to mobilize these to establish close-knit relationships of trust, which allow for deeply insightful perspectives and stories seldomly shared with outsiders.[37] This is particularly evident among the researchers in Kiryandongo Refugee Camp and Kakuma Refugee Camp, such as Luundo wa Luundo Dieu Merci, whose interviews with camp residents capture the disruptive effects of donors' shifting priorities on the lives of camp residents, or Busena Ajoba's politically-contentious study on "Intertribal Tension in Kiryandongo Refugee Settlement."[38] Many studies traced family histories, allowing for intimate perspectives into global events and shifting borders. Lilly-Allegra Hickisch's study of her grandmother's life story, for example, illuminates how four transitions—from Third Reich, to occupied territory, to the German Democratic Republic, to the Federal Republic of Germany—shaped an individual life as political borders moved over her while she stayed in place.[39]

The authors' unique abilities to access new and rarely-heard interview sources encompass a linguistic dimensions as well, as many GHDP participants were able to conduct interviews in languages that are less widely spoken. Reginaldo S. Taimo's oral history of school education in colonial and postcolonial Wenela, Mozambique, is based on interviews with local elders in XiChangana.[40] Authors are free to decide in which language to publish their research and, though the majority decide to publish in English, the website features contributions in Chinese, Danish, German, Portuguese, and

Spanish, complemented by abstracts in different languages.[41] Mindful of Anglocentrism, the website designers added a built-in translation feature that auto-generates translations into many languages to make the website accessible to a global audience. Jointly, the works showcased on the website are evidence of the potential that teaching applied oral history methods in a global history classroom has for challenging notions about authorship and representation in the global economy of historical knowledge production.

In this format, we believe that the GHDP bears some transferable pedagogical potential. Exclusion from the global economy of historical knowledge production works across multiple, overlapping axes of power and can manifest differently in different contexts. Teachers of global history might be confronted with marginalization of perspectives and vantage points within their classrooms and wonder what an oral history informed pedagogy would look like in their particular setting. The GHDP has always been an experimental format rather than a blueprint or ideal type. Consequently, certain elements were designed to retain flexibility and transferability across different learning contexts. This includes, first and foremost, the basic idea of teaching applied oral history methodology jointly with research design skills and the development of an original project. (A course syllabus containing the order of modules, assigned readings, and workshop topics is included in Appendix I.) Owing to the module-based system, the syllabus itself is flexible and adaptable to the needs of individual groups of learners, while the course materials aim to give practical guidance at each step of the research process.

The course is designed to respond to the extreme heterogeneity of the participants in terms of educational backgrounds, English language proficiency, access to technology and library resources. The role of the Teaching Fellows allows for some flexibility to tailor the program to the particular needs of any group of students. The readings, for instance, are grouped into required and optional categories, facilitating the tailoring of course content to the needs and conditions of different student groups. Beyond that, the flexible blended format might allow teachers of global history to include communities of learners who otherwise face barriers to accessing academic history education (for example, owing to geography, cost of transportation, or other time commitments). Finally, the groups' relationship to the Teaching Fellow can take on advising and mentorship dimensions that encompass training in writing and argumentation. Following the weekly seminar, each learner is expected to reflect on the module's content via a reflection paper on which they receive fee back from their Teaching Fellow in Canvas. The intention is to practice argumentative writing while deepening analytical skills, and to form a supportive relationship with the Teaching Fellow that continues throughout the drafting and writing-up phase of the research project, all the way to the final publication of their website blog contribution.

Learning from Challenges in Teaching Applied Oral History Methods across Axes of Difference and Power

Perhaps even more helpful for a discussion of the transferability of an oral history informed pedagogy are the challenges we faced over the past three years in the GHDP. They reveal important lessons learned that may help future teachers and practitioners of oral history pedagogies working across axes of differences and power. Based on feedback shared with us through multiple conversations via email, WhatsApp voice notes, and Zoom, we highlight three aspects of this project feedback: challenges that come with the material inequalities between groups of learners and between teaching staff and participants, challenges faced by learners being embedded in their research "field," and challenges with academic styles of writing up interpretations of oral histories.

Firstly, many of the challenges we faced in the GHDP pertained to material inequalities perpetuating patterns of exclusion from the global economy of historical knowledge production. Some university students' access to limitless high-speed internet data, funded study time, and institutional library subscriptions proved a privilege in doing oral history research that the GHDP could not fully level out. We attempted to pay, where necessary, for internet access, transport costs to reach learning hubs (with access to internet and computers) and, in some cases, for the time of the learners (during which they were forgoing making a living and/or needed child support). In 2020 and 2021, the pandemic exacerbated previously existing inequalities: where prior to the pandemic data-heavy sections of the course had been distributed on USB sticks to learning centers by travelling Teaching Fellows, and learners had at least part-time access to computers, during the pandemic, Teaching Fellows resorted to WhatsApp to send around lecture transcripts (rather than videos) and readings as some students could only participate in the course using their mobile phones. But even before the pandemic, and even with internet vouchers, local bandwidths incurred taxing disadvantages for some learners. Participants such as Shaema Omar, who was based in Yemen at the time, recounted that she needed to "stay up after midnight at 2:00, 3:00, 5:00 am, until mornings to 10:00 am, as it is the time people sleep so the network might not be pressured."[42] Others found themselves juggling full-time work and/or care responsibilities with course participation.

Creating equity in terms of the learning environment and resource access among learners of such different walks of life proved far beyond the capacities of the GHDP. Nevertheless, when working across axes of difference and power, we learned that it is important to be attentive to how the material barriers shape learners' experiences of the course, as well as their research outputs. In the GHDP, we created structures for Teaching Fellows to regularly report their students' experiences to course organizers

and an elaborate student evaluation survey to improve our understanding of students' experiences from iteration to iteration.

A second challenge arose from the GHDP learners' embeddedness into their research "field" (communities where interviews are conducted). Most conventional texts used to teach oral history methodologies are written by, and largely for, professional academics and practitioners with access to funding, and a field outside of their daily social circles. With a Global North audience in mind, they recommend the use of certain technologies, base their practical tips on certain experiences, and take for granted certain legal frameworks. In doing so, however, they are little used to researchers who must navigate contexts outside of this norm. Mohamed Zakaria Abdalla, based at Kakuma Refugee Camp, noted that refugee researchers often face very different field conditions to those covered in our textbooks: "in Kakuma Refugee Camp...[researchers are usually associated with] UN-framed institutions as well as Government institutions, and refugee community structures vary."[43] Like any oral history researcher, refugee researchers, too, navigated the politics of reciprocity, albeit as residents, not visitors to the "field." Being permanently submerged in their research environment, which could not be separated from their living environments, was challenging to quite a few researchers. It was not always possible to conduct the desired research "safely and freely."[44] This led to self-censorship and strains on interviewee-interviewer relationships. Shaema Omar found this positionality particularly taxing: "all of the interviewees shared hopes of some sort of help they would gain. I told them it was for educational purposes, but with hopes for their voices to be heard so that in the future someone would do something about it. But I felt they wanted something in return."[45] The difficulties of maintaining a relationship with interviewees is echoed by Gerawork Teferra: "after a few days I met [my interviewee], he warmly asked me 'How was it, any news?' I explained briefly that I submitted my assignment and [was] waiting for comments, because I was on motorbike, it helped me to make the conversation short. When I met him some time after, his greeting was not as warm as the first one, which was a reminder of how we feed each other both hope and despair."[46]

Being of the same community that one researches, or living in one's own research field, carries implications for the production of oral histories as well as the experience of those involved in the process. As insiders, many GHDP members reported access to community members and discussions based on trust and shared horizons. On the other hand, they felt the responsibility of living up to the expectations of their fellow community members and also underwent self-censorship for fear of personal safety. An important lesson we learned was to remain attentive to the fact that exclusion from the global economy of historical knowledge production is likely to also be reflected in the unavailability of teaching materials that speak to the GHDP's learners and their unique challenges when doing oral history research. In this absence, more dialogue, space for conversation, and in-class guidance are important alternatives.

On a third and connected note, some of the GHDP participants found it challenging to navigate the tensions that arose from being in an academic class setting while being deeply embedded in the communities they researched. This tension manifested in questions about the audience and the shape of the text itself: "[there was a] mismatch in the objective[s] of the research. [On the one hand,] our professors wanted to see my research meet reviewers' standards and get published in their journal. On the other hand, my main research drive has been [to] make voices heard by whoever is interested."[47] These tensions were particularly acute for students who, with the support of the GHDP staff, sought publication for their scholarship in peer-reviewed publications, including both scholarly journals and edited volumes. These participants highlighted that by writing from positionalities outside of academia, they spent a lot of their time learning (and struggling) to comply with the epistemic, linguistic, and stylistic norms of a conversation largely hostile to diversity in ways of knowing and resistant to acknowledging the barriers faced by the participants. As Kate Reed, Gerawork Teferra's GHDP Teaching Fellow, recalls: "as I helped edit Gera's paper for a peer-reviewed journal, I found myself frustrated by the editor's comments. He wanted more secondary sources, more discussion of the literature—precisely the things that Gera was unable to meaningfully access."[48] Other participants felt that academic styles conflicted with their commitment to their interviewees. Asked to choose a particular story to share in her research paper, Shaema Omar, for example, noted: "it won't be fair to choose a story from the other as each and every story has its importance…[they all need] to be shared with a wider audience…we need to awaken [compassion, understanding, and empathy] within us…by sharing our stories."[49]

The participants' comments reveal an important insight for further developing the GHDP and thinking through the ways oral history can inform global history, by throwing into question the paradigmatic aim (of the GHDP and global history more widely) to work towards marginalized researcher's "inclusion" into (primarily) academic conversations. The participants' experiences resonate with Olúfẹ́mi O. Táíwò's argument that conversations, such as global history research, generally take place not in the abstract, but in concrete conversation "rooms:" "Some rooms have outsize power and influence: the Situation Room, the newsroom, the bargaining table, the conference room. [...] Access to these rooms is itself a kind of social advantage, and one often gained through some prior social advantage."[50] By striving merely towards inclusion of "new" social identities into these physical or virtual conversation "rooms," we "hold fixed most of the facts about the rooms themselves: what power resides in them, who is admitted," and crucially, we might add, at the expense of those we are trying to include.[51] Their reflections raise new questions that are paramount for the continuation of the GHDP and any initiative like it: how can practitioners facilitate not only the production of global history narratives, but also contribute to sharing in "rooms" inside and outside of academia, in which the narratives' social purposes can be harnessed by

the community that helped produce them? Can we be involved in the creation of "rooms" that are accessible to the subjects, writers, and recipients of oral histories alike?

Oral historians have long noted that their projects have a multitude of audiences, the most important of which are those who participate in them. "All history" wrote the oral historian Paul Thompson in 1978, "depends ultimately upon its social purpose." Together with Hugo Slim, he advocated in *Listening for a Change* that "historical work only takes place with an explicit social purpose."[52] While this position might be considered controversial, the idea that oral history can (and should) contribute to creating "historical awareness" within particular communities of identity, is shared by many historians: "for any social groupings to have a collective identity there has to be a shared interpretation of the events and experiences that have formed the group over time."[53] Global events and experiences are an integral part of the histories of many social groupings around the world. The "community"—itself an ambiguous, power-laden term —has historically therefore often been the primary audience of oral history research, seconded by or in step with academic conversations.

Practically for the GHDP, this means working towards a double strategy of opening existing academic "rooms" to encourage (or at least permit) greater diversity in ways of knowing, following Achille Mbembe's call to "not necessarily abandon the notion of universal knowledge for humanity, but to embrace it via *a horizontal strategy of openness to dialogue among different epistemic traditions,*" as well as looking towards the creation of alternative spaces for conversations outside academia.[54] One such "room" is the classroom, in which we can share research results in ways that allow for a multitude of different ways of knowing to coexist and interact with each other. Another room, we argue here, could be the GHDP website itself, through the generative possibilities posed by ongoing digital collaborations between GHDP researchers/authors and a wider public, including other historians-in-training.

The GHDP Website as a Room for Dialogue and a Teaching Resource

> I was born in Khartoum when Sudan was not yet divided," says Sunday. He stayed in Khartoum for 9 years, but after South Sudan gained its independence, all South Sudanese were strongly advised by the government of Sudan to go back to South Sudan…Shortly after the move, a conflict involving two large local tribes, the Dinka and the Nuer, sparked in Malakal and the upper Nile state. …When the South Sudanese government realized that civilians were being killed, United Nations Mission in South Sudan (UNMISS) forces were brought to the conflict territories…. Sunday was 11 years old at the time and remembers only Indian peacekeepers performing the task of protecting the civilian population. "Without UNMISS we would not be alive today, because

many people lost their lives that time," says Sunday. Refugees were brought to a big compound with different people from different tribes. During a ceasefire people could go outside to collect food and do farming. Government and humanitarian organizations were providing them food. Private trade on food also took place, as did stealing. At the UNMISS camp the people were living in a very congested space with no trees. Some people were forced to pass the whole day under sunlight due to lack of income to construct a shelter. The houses were very small and could not prevent rain during the rainy season. The space allocated for the family was not big enough to keep animals, so they had to survive without. Water was brought by cars, but there was not enough of it. This pushed some people to survive independently in areas where fighting did not take place. People could pray inside UNMISS camp, but there were no leisure time activities because everyone was stressed. Indian peacekeepers were protecting themselves against bullets by hiding themselves behind sandbags.[55]

The above excerpt is from an entry on the *globalhistorydialogues.org* website that was authored by Luundo wa Luundo Dieu Merci, a former GHDP participant who, at the time of the course, was a resident in Kenya's Kakuma Refugee Camp. His research project examined the migratory stories of Kakuma residents and the meaning of the camp in their biographies against the background of the imminent closure of the camp. Preserving residents' oral histories of the regional conflicts and the meaning of refugee agencies and shelters in their lives, Dieu Merci's research essay is a valuable contribution to global histories of refuge-seeking on the African continent. As a secondary source, it could inform research on the work of globalized peacekeeping organizations such as UNMISS through the eyes of Sudanese refugees. As a primary source, it could lend itself to an analysis of race or religion in peacekeeping. Through the oral history of his interviewee, the Sudanese camp resident, Dieu Merci shares with a wider audience a perspective unlikely to be represented in archives or documentary sources. Furthermore, writing from the positionality of a Kakuma refugee himself, the author's subjectivity is reflected back to the reader through his reproduction and analysis of the Sudanese camp resident's narrative.

Dieu Merci's research blog is one of over 100 essays on the GHDP's website (globalhistorydialogues.org), which also includes a few films, podcasts, and works in other formats. All the projects are anchored around themes, within which a wide array of perspectives and approaches appear. As original works of oral history, these contributions serve as a resource for teaching, studying, and debating global history in the classroom. The website's interactive search feature makes it possible to mine the website for information related to topics teachers wish to explore in class. This

collection of global histories on the GHDP website can be used in teaching and scholarship to understand a complex topic, such as migration, through a multitude of geographical perspectives, and to contrast different epistemological vantage points. For example, GHDP participants have studied migration through oral histories of food, performance art, or Covid-19.[56] These entries lend themselves to considering oral histories from different corners of the globe on a similar issue, or to examining differences and commonalities as well as shifts over time among GHDP participants. They can be consulted next to other sources to bring in selective viewpoints. In Appendix II, we offer a few suggestions for contextualizing the sources with students.
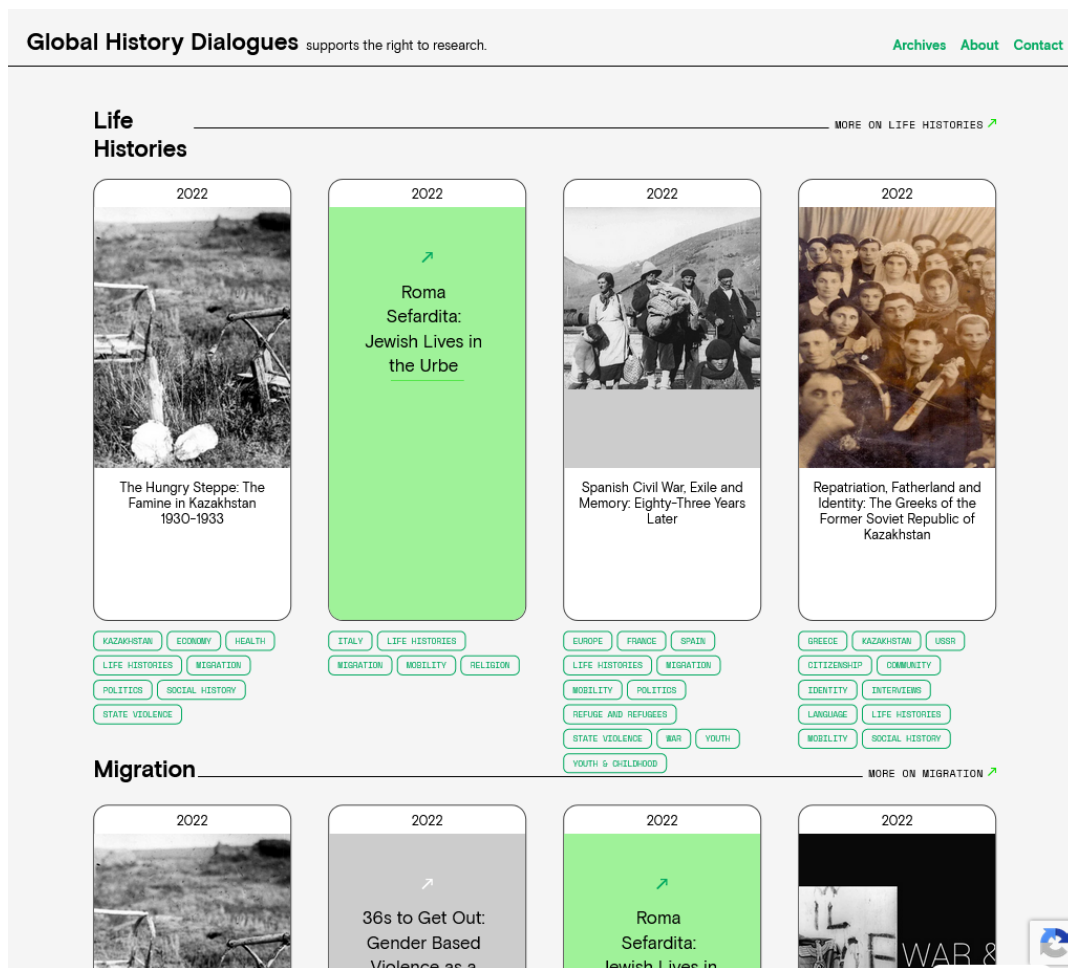

Image 1: Global History Dialogues website. Used with permission of the Global History Lab, see: https://globalhistorydialogues.org/.

The collection of works within the GHDP lends itself to teaching and studying global history beyond notions of connectivity. The approach taken in the GHDP reflects an understanding of global history in line with Dominic Sachsenmaier's term "glocal," an approach that highlights the role of the global in the local as an interplay between two forces that embrace both connectivity as well as disconnectivity, those *qui bougent*

and those *qui ne bougent pas*.[57] On the theme of migration again, these encompass works such as Rez Latif Faith's study, titled "The Jewish Families of Chamchamal and the Story of Haji Nahida."[58] It recounts the life of a young Jewish woman in the North Iraqi town Chamchamal, who decided to stay behind and convert to Islam when her family made up their minds to migrate to Israel owing to tensions following the first Arab-Israeli war in 1948. Through "the story of Haji Nahida" as recounted by community elders, the author unravels a little-known multi-faith past in his town.

As we can see from this introduction to the content of GHDP research, teachers of global history and oral history can use these publications as a basis for classroom dialogue about research content and research production in the classroom. But the conversation does not need to stop there. Via the comment function on the website, students in the classroom can enter into direct dialogue with GHDP researchers, asking questions or making comments on their work. One could imagine a student project where the task is to visit the GHDP website (globalhistorydialogues.org), pick a topic of interest, analyze three contributions on the topic from different geographic regions and possibly GHDP cohorts, comment on the website discussion post, and present the analysis to the classroom and share with the GHDP authors. (See Appendix II for a guided example of how this activity could work for a sample topic.)

Conclusion

Global history and oral history both share a foundational aim to harness the emancipatory potential that their unique subject and methodological tools bring with them. In this article, we reflected critically on an experiment in practically implementing this vision, called the Global History Dialogues Project (GHDP). The aim of the GHDP is to teach applied oral history methods to a heterogeneous group of learners, the vast majority of whom previously took an introductory survey course in global history. Among these are participants who are marginalized from academic conversations in global history, thereby developing further Appadurai's "right to research" and contributing to the production of historical narratives from outside of "Western" vantage points.

Four years after its inception, the GHDP has in many ways been successful in achieving its aims and offers value to teachers and scholars of global history as both a resource and a pedagogical experiment. A blog-style website hosts a range of global historical studies, based on oral sources, that span across a wide range of perspectives, locations, languages, and topics, and can be used in teaching global history from different perspectives. Oral history has proven a resourceful method for these projects, helping researchers co-create and access sources, engage in meaningful relationships, and produce original research on rarely covered issues, using rarely accessed oral sources. While we strongly believe in the opportunities that can arise from teaching

applied oral history methodology to communities of learners traditionally excluded from academic modes of knowledge production, the GHDP's efforts at putting this aim into practice continue to face challenges and limitations. We reflect on these challenges here as insights into the lessons that remain to be learned in developing the GHDP's experimental teaching model further or adapting it to similar contexts. We highlight in particular the need to remain attentive to how material inequalities between learners and teaching staff might shape the learners' experiences of doing oral history. Being embedded into their field of study, learners in the GHDP have tended to fall outside of the scope of conventional oral history methods literature as well as the expertise of the teaching staff. This shapes not only their relationships with interviewees, but also with their written-up research and conventional academic styles of writing with and about oral histories.

The experience of the GHDP, both its successes and its challenges, suggests that if global historians are to embrace oral history, they also need to embrace the idea that histories—local, global, glocal, or translocal—are owned by those who tell them. Moving away from Western vantage points means not only working towards truly shifting the means of production (methodological education, access to sources, but also the material and immaterial conditions necessary for global historical research to be produced), it also means moving away from the exclusive "rooms" in which current conversations about global history take place. While academic conversations remain relevant, they continue to be dominated by certain power structures, and—through a variety of barriers—exclude certain researchers and certain epistemological vantage points. While projects such as the GHDP continue to work towards subverting these barriers, reflecting jointly with the participants has shown that we simultaneously need to work towards establishing new "rooms," outside of academia, in which glocal narratives based on oral history research can foster historical awareness among the communities at its core.

Scholars and teachers of oral history and global history can engage with the GHDP by using the publications of the website ("globalhistorydialogues.org") in their classrooms both to question the production of knowledge and to access research on a given topic from different local vantage points. In addition, they can employ oral history methodology with their learners to guide them towards their own glocal histories of border-crossing, broadly defined. While it is impossible to share everything from the project with fellow teachers in a single article, we hope that our Appendices provide a useful starting point for those who are inspired to incorporate aspects of the GHDP into their classrooms and research practices.

Appendix I

The Global History Dialogues Project (GHDP) 2022 Course Schedule from Syllabus

Week	Topic (Module)	Tasks
1	Introduction (Module 1) Orientation	• Watch: "Introduction to History Dialogues." • Share: 100-150 word post in the discussion forum; 50-100 word response to at least 1 other post. • Submit: consent and release forms. • Attend class discussion (introduction to Canvas, syllabus, goals: conference + research outputs).
2	What Is History? (Module 2) What is the work of a historian? Who gets to be called a historian? What is the relationship between the past and the present?	• Watch: "What is History?" and "History Dialogue with Prof. Adelman: Session 1." • Read: Richard J. Evans, "Prologue: What Is History—Now?" and Felipe Fernández-Armesto, "Epilogue: What is History Now?" in *What Is History Now?*, ed. David Cannadine (Houndmills, New York: Palgrave MacMillan, 2002). • Write: reading response. • Attend class discussion (readings and key questions). Supplementary Readings: INTERMEDIATE: Michel-Ralph Trouillot, "Chapter 1: The Power in the Story" from *Silencing the Past: Power and the Production of History* (Boston, Beacon Press, 2015).

2 continued		INTERMEDIATE: Howard Zinn, "What is Radical History?" in *The Politics of History* (Boston: Beacon Press, 1970), https://www.historyisaweapon.com/defcon1/zinnwhatisradicalhistory.html. INTERMEDIATE: Richard Drayton, "Where Does the World Historian Write From? Objectivity, Moral Conscience, and the Past and Present of Imperialism," *Journal of Contemporary History* 46, no. 3 (2011): 671-685, https://journals.sagepub.com/doi/pdf/10.1177/0022009411403519. ADVANCED: Daniel Little, "Philosophy of History" in *The Stanford Encyclopedia of Philosophy,* https://plato.stanford.edu/archives/sum2017/entries/history/.
3	Global History & Social History (Module 3) What are the different global historical methods? What are global history's challenges?	• Watch: "Global History and Social History" and "History Dialogue with Prof. Adelman: Session 2." • Read: Jeremy Adelman, "What is Global History Now?" (https://aeon.co/essays/is-global-history-still-possible-or-has-it-had-its-moment) and Serge Gruzinski, "How to Be a Global Historian" (https://www.publicbooks.org/how-to-be-a-global-historian/). • Write: reading response. • Attend class discussion (readings and key questions). Supplementary Readings: BEGINNER: Anne McGrath and Lynette Russell, "Why Do First Nations People Continue to Be History's Outsiders?" *The Conversation*, https://theconversation.com/why-do-first-nations-people-continue-to-be-historys-outsiders-162762.

3 continued	What are the connections or gaps between global and social history?	BEGINNER: Frederick Cooper, "The Future of the Discipline: African History/Global History" in *Perspectives On History: The News Magazine of the American Historical Association*, September 1, 2012, https://www.historians.org/publications-and-directories/perspectives-on-history/december-2012/african-history/global-history. INTERMEDIATE: Gabriela De Lima Grecco and Sven Schuster, "Decolonizing Global History? A Latin American Perspective," *Journal of World History* 31, no. 2 (June 2020): 425-446, (https://repositorio.uam.es/bitstream/handle/10486/693965/decolonizing_delima_JWH_2020.pdf?sequence=1. INTERMEDIATE: Tadashi Dozono, "The Passive Voice of White Supremacy: Tracing Epistemic and Discursive Violence in World History Curriculum," *Review of Education, Pedagogy, and Cultural Studies* 42, no. 1 (2020): 1-26. ADVANCED: Tilman Dedering, "Globalization, Global History, and Africa," *Journal of Asian and African Studies* 37, no. 3-5(October 2002): 271-285.
4	Workshop I Choosing a Research Theme	• Read: research a theme that interests you using books, Wikipedia, exhibitions, movies, stories in your community or whatever you have at hand. • Write: a 1-page introduction about your research theme, including at least 5-15 references. • Attend the class workshop.

5	What Is Oral History? (Module 4) Why engage in oral history projects? Who has historically done such work and why? Are oral and written sources different? If so, how?	• Watch: "Oral History" and "History Dialogue with Prof. Adelman: Session 3." • Read: Howard L. Sacks, "Why Do Oral History?" and David H. Mould, "Interviewing" in *Catching Stories: A Practical Guide to Oral History*, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009). • Write: reading response. • Attend class discussion and workshop: what oral sources would be available and interesting to your research? What challenges would oral sources raise for your research? Supplementary Readings: BEGINNER: Linda Shopes and Amy Starecheski, "Disrupting Authority: The Radical Roots and Branches of Oral History," National Council for Public History *History @ Work* (blog), March 3, 2017, https://ncph.org/history-at-work/disrupting-authority-the-radical-roots-and-branches-of-oral-history/. BEGINNER: Thayer Hastings, "Palestinian Oral History as a Tool to Defend Against Displacement," *Al Shabaka: The Palestinian Policy Network,* September 15, 2016, https://al-shabaka.org/commentaries/palestinian-oral-history-tool-defend-displacement/. BEGINNER: Caroline Cunfer, "Talking Knots: Decolonizing Oral History Through Alternative Methods of Memory Transmission," Columbia University Oral History Master of Arts blog, December 19, 2018, http://oralhistory.columbia.edu/blog-posts/Talking%20Knots:%20Decolonizing%20Oral%20History%20through%20Alternative%20Methods%20of%20Memory%20Transmission?rq=cunfer INTERMEDIATE: Gaana Jayagopalan, "Orality and the Archive: Teaching the Partition of India Through Oral Histories," *Radical Teacher* 105 (2016): 44-53.

| 6 | What Is An Archive? (Module 5)

What is "archival thinking," as described by Weld?

How does archival thinking shape engagement with oral histories?

What are the limits of archives? | Watch: "Archival History" and "History Dialogue with Prof. Adelman: Session 4." Read: Laura Schmidt, "Using Archives: A Guide to Effective Research" (http://files.archivists.org/pubs/UsingArchives/Using-Archives-Guide.pdf) and Duke University Press, "Q&A with Kirsten Weld" (https://dukeupress.wordpress.com/2014/03/19/q-a-with-kirsten-weld/). Assignment: explore the HD Coronavirus Archive. Select 4 categories and upload a source to each one. Label and annotate your uploads following the Archive Guide. Attend class discussion and workshop: what archival sources would be available and interesting to your research? What challenges would archival sources raise for your research?
Supplementary Readings:

INTERMEDIATE: Alex Hanson, Stephanie Jones, Thomas Passwater, and Noah Wilson, "Seeking Glimpses: Reflections on Doing Archival Work," *disClosure: A Journal of Social Theory* 27 (2018): 72-87, https://uknowledge.uky.edu/disclosure/vol27/iss1/15/.

BEGINNER: Samuel Fury Childs Daly, "Archival Research in Africa," *African Affairs* 116, no. 463 (January 18, 2017): 311-320, https://doi.org/10.1093/afraf/adw082.

INTERMEDIATE: Tamar W. Carroll, "Rochester's Rainbow Dialogues: Activating Archives," *Radical History Review* 140, (May 2021): 197-206, https://doi.org/10.1215/01636545-8841790.

INTERMEDIATE: Achille Mbembe, "The Power of the Archive and its Limits" in *Re-figuring the Archive* (Dordrecht, Netherlands: Kluwer Academic Publishers, 2002), https://sites.duke.edu/vms565s_01_f2014/files/2014/08/mbembe2002.pdf. |

6 continued		ADVANCED: Ann Laura Stoler, "Colonial Archives and the Arts of Governance," *Archival Science* 2, (2002): 87-109, https://jan.ucc.nau.edu/~sj6/stollerarchivegovernence.pdf. ADVANCED: Saidiya Hartman, "Venus in Two Acts," *Small Axe* 12, no. 2 (June 2008): 1-14, https://muse.jhu.edu/article/241115.
7	Guest Lecture with Archivist (Module 6)	• Prepare: before the guest lecture, do the readings the guest lecturer will send out before. Brainstorm at least 3 questions or ideas you'd like to discuss with the lecturer. • Attend discussion session on Zoom.
8	Where and How to Look for Sources (Module 7)	• Watch: "Getting Started: Where and How to Look for Sources" and "History Dialogue with Prof. Adelman: Session 8." • Read: "Types of Sources and Where to Find Them: Primary Sources," *Illinois Library*, https://www.library.illinois.edu/hpnl/tutorials/primary-sources/; and "Types of Sources and Where to Find Them: Secondary Sources," *Illinois Library*, https://www.library.illinois.edu/hpnl/tutorials/secondary-sources/. • Write: reading response. • Attend class discussion/workshop: draw up a list of secondary sources. Supplementary Readings: BEGINNER: Jason Steinhauer and Katrin Weller, "Preserving Social Media for Future Historians," *Library of Congress Blog*, July 24, 2015, https://blogs.loc.gov/kluge/2015/07/preserving-social-media-for-future-historians/.

8 continued		INTERMEDIATE-ADVANCED: Chandra Talpade Mohanty, "Under Western Eyes: Feminist Scholarship and Colonial Discourses," *Feminist Review* 30, (Autumn 1988): 61-88, https://journals.sagepub.com/doi/pdf/10.1057/fr.1988.42?casa_token=dK848R_OUwgAAAAA:S9cXDT1eWyGKuKL-CPIuk_AfIOwRg4eQfM4EuwmbHQgUKBjguTQIpMPL27EX9t2_R9lALBwtOpNUag. INTERMEDIATE-ADVANCED: Ranajit Guha, "On Some Aspects of the Historiography of Colonial India" in *Subaltern Studies I* (Oxford: Oxford University Press, 1982).
9	Workshop II: Developing a Research Question	• Read: 2-5 secondary sources on your research topic posing the question. What have other researchers written about your topic so far? Note: for students without institutional access to library resources, they can use open-source materials found through Google Scholar or similar. • Write: a 1-page literature review that synthesises the secondary sources you read and argues for why your chosen research question is relevant. • Attend class discussion and workshop: how do we develop a research question?
10	How to Structure the Research Process (Module 8) What must one consider before starting an oral history project?	• Watch: "How to Structure the Research Process" and "History Dialogue with Prof. Adelman: Session 5." • Read: Stephen H. Paschen, "Planning an Oral History Project" in *Catching Stories: A Practical Guide to Oral History*, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009). • Write: reading response. • Attend class discussion and workshop: draw up a research plan for your project (who will you interview, when and how? Contact them! Have a preliminary conversation.).

10 continued	What are important research steps to keep in mind?	• TFs: Ethics briefing for contacting potential participants. Supplementary Reading: BEGINNER: Sady Sullivan and Maggie Schriener, "If You're Thinking about Starting an Oral History Project," CUNY Digital Humanities blog, https://cuny.manifoldapp.org/read/untitled-1102e586-8f09-4b60-835f-78634ad473dd/section/83e46635-d139-42f9-a16f-253401e9baab.
11	Keeping Organized (Module 9) How does Paschen suggest we archive oral history sources? What are the benefits and challenges of writing a research diary? Why is it important to back up data in several locations and how can we do so safely?	• Watch: "Keeping Organized." • Read: Stephen H. Paschen, "Archiving Oral History," in *Catching Stories: A Practical Guide to Oral History*, ed. Donna DeBlasio et al, (Athens, OH: Swallow Press/Ohio University Press, 2009) and Pat Thomson, "What did I do? – the research diary?" *Patter* blog, November 10, 2014, https://patthomson.net/2014/11/10/dont-forget-why-you-did-the-research-diary/. • Write: reading response. • Attend class discussion.

12	Ethics (Module 10) What are the ethical concerns in connection with oral history research? Do these concerns extend to archival history work as well? How do we keep interviewee and interviewer safe?	• Watch: "Oral History, Research Consent, Do No Harm, Plagiarism, and Copyright" and "History Dialogue with Prof. Adelman: Session 6." • Read: choose a reading that explains adequately the data protection and research ethics regulations in *your context* (for US: Howard L. Sacks, "Ethics and Politics in Oral History Research," David H. Mould, "Legal Issues," and Donna M. DeBlasio +, "Transcribing Oral History" in *Catching Stories: A Practical Guide to Oral History*, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009). • Write: information sheets and consent sheets for your interviewees in line with the ethics requirements in your context. • Attend class discussion and workshop: ethics in your regional context, mock informed consent activity in class. Supplementary Readings: BEGINNER: Alexandra (AJ) Gold, "Changing the Citation Conversation," *Inside Higher Ed,* November 25, 2018, https://www.insidehighered.com/blogs/gradhacker/changing-citation-conversation. BEGINNER: Penny Richards and Susan Burch, "Dreamscapes for Public Disability History: How (and Why, and Where, and with Whom) We Collaborate," *Public Disability History,* December 7, 2016, https://www.public-disabilityhistory.org/2016/12/dreamscapes-for-public-disability.html. INTERMEDIATE: Annabel Kim, "The Politics of Citation," Diacritics 48, no. 3 (2020): 4-9, https://muse.jhu.edu/article/818132.

12 continued		INTERMEDIATE: Jill Lepore, "When Black History is Unearthed, Who Gets to Speak for the Dead?" *The New Yorker,* October 4, 2021, https://www.newyorker.com/magazine/2021/10/04/when-black-history-is-unearthed-who-gets-to-speak-for-the-dead. INTERMEDIATE: Valerie Yow, "Ethics and Interpersonal Relationships in Oral History Research," *The Oral History Review* 22, no.1 (Summer 1995): 51-66, https://www.jstor.org/stable/4495356.
13	Prospectus Week (Module 11)	• Write: a 5-10 page long prospectus including a) your research theme, b) a literature review, c) your research question, d) your methodology (detailed methods and reasons you chose your methods to answer your research question), e) your research plan, f) your information and consent sheets, g) your interview questions. • Attend class discussion/workshop: present your prospectus in 10-15 minutes.
14	First Interview (Module 12)	• Assignment: conduct your first interview. • Write: research report. • Attend class discussion: how did first interview go? lessons learned?
15/16	Fieldwork (Module 13)	• Write: research report. • Attend a group or one-on-one check-in meeting.
17	Guest Lecture With Photographer (Module 14)	• Prepare: before the guest lecture, do the readings the guest lecturer has sent out. Brainstorm at least 3 questions or ideas you'd like to discuss with the lecturer. • Attend discussion session on Zoom.

18	Guest Lecture: Film (Module 15)	• Prepare: before the guest lecture, do the readings the guest lecturer has sent out. Brainstorm at least 3 questions or ideas you'd like to discuss with the lecturer. • Attend discussion session on Zoom.
19	Storytelling (Module 16) What is storytelling and why is it political? How can storytelling be powerful? What are some of the ways in which stories can impact on our lives? What does the concept of the 'empathy wall' mean and how can we use that in relating to others through stories?	• Watch: "The Politics of Storytelling," "History Dialogue with Prof. Adelman: AP 1, Session 10.1," and "History Dialogue with Prof. Adelman, Session 10.2." • Read: Section 4.3 "Action, Narrative, and Remembrance," in "Hannah Arendt," *Stanford Encyclopedia of Philosophy*, https://plato.stanford.edu/entries/arendt/; Donna M. DeBlasio, "Sharing Oral History," in *Catching Stories: A Practical Guide to Oral History*, ed. Donna DeBlasio et al. (Athens, OH: Swallow Press/Ohio University Press, 2009); and Laura Saponara, "Scaling the Empathy Wall," *Greater Good Magazine* October 21, 2016, https://greatergood.berkeley.edu/article/item/scaling_the_empathy_wall. • Write: reading response. Answer this question: how do the politics of story-telling apply to your project? • Attend class discussion and workshop: planning your final research output.
20	Writing Workshop	• Assignment: submit a 10-page draft to your Teaching Fellow. • Attend writing workshop.

21	Draft Submission & Writing Workshop	• Attend writing workshop.
22	Writing Workshop	• Attend writing workshop.
23	Final Paper Deadline	• Submit Final Paper.
24	Conference	• Assignment: Present at Final Conference.
25	Editing & Website Upload	• Write: finishing editing final papers. Upload at http://globalhistorydialogues.org/

CC = Course Coordinator, P = Professor, TF = Teaching Fellow

Appendix II

Guide to Using the Global History Dialogues Project (GHDP) Website as a Teaching Resource

Participants in the Global History Dialogues Project design and conduct original oral history research projects. Their results are published at https://globalhistorydialogues.org. Projects take the form of shorter and longer essays and occasionally also videos, podcasts, a website, or a photo project. The website currently hosts over 100 projects authored by students from every corner of the globe on a vast range of topics. As such, it constitutes a library and an archive that can be used by teachers of global and oral history. We also regularly post about the projects on Twitter via @GlobalHistoryD1.

Searching GHDP Blog Entries on Specific Topics, Regions, Countries, or Years

Begin with the "Archive" tab in the upper right-hand corner of the website. From here, users can access the full range of blog entries or do a tailored search for countries, thematic groups, topics, or specific terms that they are interested in.
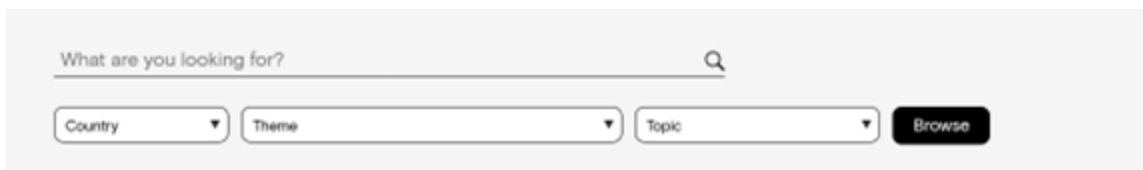
Image 2: Search Function: Global History Dialogues website. Used with permission of the Global History Lab, see: https://globalhistorydialogues.org/projects/.

Examples of *topics* include health, gender, citizenship, religion, war, or education, but also methodological foci, such as life history or family history. Examples of *themes* encompass thematic groups that were used to organize research project groups in the years 2020 and 2021, such as "A History of Youth in Mozambique" or "Empire and Colonialism."

Users can select from over 30 *countries* including Afghanistan, Albania, China, Egypt, France, Georgia, Germany, Greece, Iraq, Uganda, Ukraine, the United States of America, and Yemen.

Blog entries in English can be translated into other languages using a built-in Google Translate function. Vice versa, blog posts that are written in Chinese, Greek, German, or Spanish can be translated back and forth into English.

Using GHDP Blog Entries as Case Studies to Understand a Complex Global Topic from Diverse Geographical or Temporal Perspectives

Example topic: Migration

Histories of migration are central to understanding connectivity and disconnectivity across the globe. Oral histories and oral history-based research contributes to an understanding of the experiences of people on the move. As of August 2022, within the GHDP, twenty-four students have worked on histories of migration, jointly illuminating a range of geographical and temporal perspectives on the topic that can be used in teaching migration in global history classrooms. A class on migration could ask learners to read and compare three to four blog entries from the topic "migration," for example. Possible discussion questions could include: "Why have people historically decided to migrate?" and "How has gender/race/class/war shaped migrants' experiences of their journeys?" and "What role does memory play in migrants' accounts of their journey?"

Here are five recommended starting points among the migration-related student work posted on the GHDP website:

1. Genealogy and Oral Sources: Amadou Berte, "The History of the Family Name Bérété across Borders and Ethnic Groups in Africa," https://globalhistorydialogues.org/projects/the-history-of-the-family-name-berete-across-borders-and-ethnic-groups-in-africa/#author.
   This blog post uses oral sources to illuminate the intertwined migratory histories of the author's family's ancestors moving between Burkina Faso, Mali, and Ivory Coast, highlighting how migration and identity are tied to notions of empire and borders.

2. Family Oral History: Lucas Uscátegui, "From Ecuador to Germany: A family across the 21st globe," https://globalhistorydialogues.org/projects/from-ecuador-to-germany/.
   This blog post draws on multi-generational family history to explore migration experiences of several members of an Ecuadorian family moving to Germany, mediated through class, gender, and twentieth-century Cold War politics. The longue durée perspective adopted through the family oral histories reflects how migration is experienced not just as a single, identity-defining moment, but rather as an idea, an expectation, a decision, an experience, and then a memory and a narrative that gets reshaped and retold across generations.

3. An Oral History Transcript: Cecile Kao, "Forced migration and capacity for action: agency in refugee women's trajectories,"
4. https://globalhistorydialogues.org/projects/forced-migration-and-capacity-for-action-agency-in-refugee-womens-trajectories/.
   This blog post sheds light on the perspectives of refugees interacting with international organizations, through the lens of four women's oral accounts of gendered motives for leaving their home countries.

5. Oral Tradition (oral historical narrative/ storytelling): Rex Latif Fatih, "The Jewish Families of Chamchamal and the Story of Haji Nahida," https://globalhistorydialogues.org/projects/the-jewish-families-of-chamchamal-and-the-story-of-haji-nahida/.
   This blog post explores the practices of community memory through the story of a Jewish women's decision to stay behind in an Iraqi village, while the rest of her family fled religious persecution. Through interviews with a village elder, the author explores practices of memorizing and imagining a community past though storytelling.

6. Oral Histories of Food: Ojaokomo Banke, I, "Food, Identity and Experiences. The Nigerian Diaspora in the "UK," https://globalhistorydialogues.org/projects/food-identity-and-experiences/.
   This blog post draws on oral histories of food to explore how Nigerian migratory and diasporic identities are kept alive and palatable in London, UK through tastes, ingredients, and grocery shops.

Entering into Dialogue with Authors and the GHDP Community

Through the reply and comment functions, it is possible for teachers as well as learners and other users of the GHDP website to enter into direct contact with the authors of specific works. This space is meant for dialogue and exchange and can be used in global history teaching to create research partnerships, exchange ideas (i.e., about experiences of doing oral history research), or to connect students with researchers working on similar topics.

Image 3: Comment Function: Global History Dialogues website. Used with permission of the Global History Lab, see: https://globalhistorydialogues.org/projects/roma-sefardita/.

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Notes

[1] Caroline Douki and Philippe Minard, "Global History, Connected Histories: A Shift of Historiographical Scale?," *Revue d'histoire moderne contemporaine* 544, no. 5 (December 12, 2007): 5.

[2] For a detailed overview of the institutional funding landscape of global and world history disciplines see Douki and Minard, "Global History, Connected Histories," 7-10.

[3] Lauren Benton, "How to Write the History of the World," *Historically Speaking: The Bulletin of the Historical Society* 5, no. 4 (March 2004): 5.

[4] The Global History Lab at Princeton University continues to fund the majority of the work of the Global History Dialogues Project. It is one of two courses integral to the teaching of the lab. See https://ghl.princeton.edu/global-classes.

5 Arjun Appadurai, "The Right to Research," *Globalisation, Societies and Education* 4, no. 2 (July 1, 2006): 167–177. Appadurai argues that the right to research constitutes a prerequisite for exercising citizenship in a complex, globalized world. Citizens need to have the ability to "make disciplined inquiries into those things we need to know, but do not know yet." Building on Appadurai, Kate Reed and Marcia Schenck argue elsewhere that the GHDP's perception of a "right to research" needs to entail "the ability to systematically inquire into the unknown, *and* the ability to share one's findings and be taken seriously as a producer and bearer of knowledge," see: Marcia C. Schenck and Kate Reed, eds., *The Right to Research: Historical Narratives by Refugee and Global South Researchers*, Refugee and Forced Migration Studies Series (Montreal: McGill-Queen's University Press, forthcoming 2023); as such, it is conditional on the existence of a conversation between a researcher and her audience.

6 A current list of the partner organizations can be found on the Global History Lab website, accessed 31 July, 2022, https://ghl.princeton.edu/resources/worldwide-partnerships.

7 Lara Putnam, "The Transnational and the Text-Searchable: Digitized Sources and the Shadows They Cast," *The American Historical Review* 121, no. 2 (April 1, 2016): 380.

8 Mohamed Zakaria Abdalla et al., "Opportunities and Challenges of Oral History Research through Refugee Voices, Narratives, and Memories: History Dialogues," in *Global South Scholars in the Western Academy* (New York: Routledge, 2021), 171–185; Schenck and Reed, eds., *The Right to Research*; Johanna M. Wetzel, Kate Reed, and Marcia C. Schenck, "'Writing with my Professors': Contesting the Boundaries of Academic Conversations," in *Writing Together: Kollaboratives Schreiben mit Personen aus dem Feld*, ed. Martina Blank and Sara Nimführ (Berlin: transcript Verlag, forthcoming 2023).

9 Sebastian Conrad, *What Is Global History?* (Princeton, NJ: Princeton University Press, 2016), 206.

10 Dipesh Chakrabarty, *Provincializing Europe: Postcolonial Thought and Historical Difference*, revised edition (Princeton, NJ: Princeton University Press, 2011).

11 Linda Alcoff, "The Problem of Speaking for Others," *Cultural Critique* 20 (1991): 7.

12 Conrad, What Is Global History?, 172.

13 Jeremy Adelman, "Is Global History Still Possible, or has it had its Moment?," *Aeon*, March 2, 2017, accessed January 7, 2022, https://aeon.co/essays/is-global-history-still-possible-or-has-it-had-its-moment.

14 Roger Chartier, "La conscience de la globalité (commentaire)," *Annales. Histoire, Sciences Sociales* 56, no. 1 (February 2001): 120.

15 Global historians have more recently turned their attention to the study of disconnects, see for example the establishment of a new Käthe Hamburger research center in Munich studying "Dis:connectivity in Processes of Globalisation," focusing on the three themes of interruptions, absences, and detours, accessed January 7, 2022, https://www.globaldisconnect.org/?lang=en.

16 Adelman, "Is Global History Still Possible."

17 Douki and Minard, "Global History, Connected Histories," 5.

18 Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History* Second Edition (Boston, MA: Beacon Press, 2015), 25.

19 The 2016 version of the course taught by Professor Jeremy Adelman took place on EdX. See "Global History Lab," accessed December 20, 2016, https://www.edx.org/course/global-history-lab. For more on Marcia Schenck's teaching experience, see Marcia C. Schenck*, From Campus to Camp and Back: Note from the field from a humanitarian humanities practitioner, AMMODI Blog,* accessed January 3, 2022, https://ammodi.com/2019/10/22/from-campus-to-camp-and-back/.

20 For a reflection on teaching history in a humanitarian emergency setting, see Marcia C. Schenck, "Geschichtswissenschaften ohne Grenzen: Wie GeschichtswissenschaftlerInnen sich im humanitären Kontext engagieren," *FluchtforschungsBlog*, accesssed January 3, 2022, https://blog.fluchtforschung.net/geschichtswissenschaften-ohne-grenzen-wie-geschichtswissenschaftlerinnen-sich-im-humanitaren-kontext-engagieren/.

21 Schenck and Reed, eds., *The Right to Research,* X. On Smith's argument, see Bonnie G. Smith, *The Gender of History: Men, Women, and Historical Practice*, First Edition (Cambridge: Harvard University Press, 2000), 3. For more on the digital learning challenges faced by migrants and refugees see Elizabeth Colucci et al., "Free Digital Learning Opportunities for Migrants and Refugees: An Analysis of Current Initiatives and Recommendations for Their Further Use" (Sevilla, Spain: JRC Science for Policy Report, 2017).

22 John Tosh, The Pursuit of History: Aims, Methods and New Directions in the Study of History (New York: Routledge, 2015), 52.

23 George Douglas Howard Cole, cited in Tosh, *The Pursuit of History*, 56.

24 This development was paralleled in the US and South Africa.

25 Bill Schwarz, "History on the Move: Reflections on History Workshop," *Radical History Review* no. 57 (October 1, 1993): 208.

26 Raphael Samuel, "On the Methods of History Workshop: A Reply," *History Workshop,* no. 9 (1980): 163.

27 Paul Thompson, *The Voice of the Past: Oral History*, 3rd ed. (Oxford: Oxford University Press, 2000), 3.

28 Much of the debate around epistemology and the politics of "giving voice" was driven by feminist scholars, particularly in African women's history. See for example the following contributions: Kirk Hoppe, "Whose Life Is It, Anyway?: Issues of Representation in Life Narrative Texts of African Women," *The International Journal of African Historical Studies* 26, no. 3 (1993): 623; Heidi Gengenbach, "Truth-Telling and the Politics of Women's Life History Research in Africa: A Reply to Kirk Hoppe," *The International Journal of African Historical Studies* 27, no. 3 (1994): 619; Kirk Hoppe, "Context and Further Questions: Response and Thanks to Heidi Gengenbach," *The International Journal of African Historical Studies* 28, no. 2 (1995): 359. For further reflections, see: Luise White et al., "Introduction," in *African Words, African Voices: Critical Practices in Oral History* (Bloomington: Indiana University Press, 2001).

29 White et al., "Introduction," 3-4.

30 Alessandro Portelli, The Death of Luigi Trastulli and Other Stories: Form and Meaning in Oral History (Albany: SUNY Press, 1991); Michael Frisch, A Shared Authority: Essays on the Craft and Meaning of Oral and Public History (Albany: SUNY Press, 1990).

31 Alessandro Portelli, "What Makes Oral History Different," in *Oral History, Oral Culture, and Italian Americans*, ed. Luisa Del Giudice, (New York: Palgrave Macmillan US, 2009), 73.

32 See the website of the Global History Lab partner network, accessed July 31, 2022, https://ghl.princeton.edu/our-global-community/international-faculty-partners.

33 Ulrike Freitag and Achim von Oppen, eds., Translocality: The Study of Globalising Processes from a Southern Perspective (Boston: Brill, 2010).

34 For an example, see this year's conference program, accessed July 31, 2022, https://ghl.princeton.edu/whats-happening/2022-border-crossing-conference, and Twitter reporting through the Hashtag #GHDPconference2022 or through the profile https://twitter.com/GlobalHistoryD1.

35 See: https://globalhistorydialogues.org/, accessed July 31, 2022.

36 Lazha Taha, "The Oral History of Local Photojournalism in Kurdistan," *Global History Dialogues,* accessed July 31,2022, https://globalhistorydialogues.org/projects/the-oral-history-of-local-photojournalism-in-kurdistan/.

37 This is not to say that these relationships are less fraught with politics, but that the politics are of a different nature both obscuring and illuminating different perspectives.

38 Luundo wa Luundo Dieu Merci, "Refugees' Voices on Kenyan Governmental Decision about Closure of the Refugee Camp in Kakuma," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/refugees-voices-on-kenyan-governmental-decision-about-closure-of-the-refugee-camp-in-kakuma/; Busena Ajoba, "Intertribal Tension in Kiryandongo Refugee Settlement," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/intertribal-tension-in-kiryandongo-refugee-settlement/.

39 Lilly-Allegra Hickisch, "The End of WWII: Experiences of Transformation," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/the-end-of-wwii-experiences-of-transformation/.

40 Reginaldo S. Taimo, "Youth and Education in Wenela, Mozambique 1990-2005," *Global History Dialogues,* accessed July 31, 2022, https://globalhistorydialogues.org/projects/o-papel-da-familia-no-ensino-e-aprendizagem-dos-jovens-do-bairro-wenela-maputo-mozambique-entre-1990-2005/.

41 It should be noted, however, that for many students improving their English language skills is a draw to taking this course, and they are therefore keen on writing their final papers in English and benefitting from the editorial support offered through the Teaching Fellows. For a Chinese-language example see: Jiayao (Lilith) Gao, "中国博物馆在COVID-19疫情期间的生存经验 (Museum Survival in China during the COVID-19 Pandemic)," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/中国博物馆在covid-19疫情期间的生存经验/. For a Danish-language example see: Johanne Kjaersgaard, "Colonialism in School Curricula: Filling in the Gaps," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/colonialism-in-school-curricula-filling-in-the-gaps/. For a German-language example see: Antonia Hase, "Student Participation at the University of Potsdam (Germany) during the Covid-19 Pandemic, 2020/21," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/student-participation-at-the-university-of-potsdam-germany-during-the-covid-19-pandemic-2020-21/. For a Portuguese-language example see: Valdo Daúde Pedro Congolo, "Youth and Urban Development in Maputo (Mozambique), 1987-2015," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/youth-and-urban-development-in-maputo-mozambique-1987-2015/. For a Spanish-language example see: José Aranda Álvarez, "Ancestor's Path / La ruta de los ancestros," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/ancestors-path-la-ruta-de-los-ancestros/.

42 Shaema Omar, quoted in Abdalla et al., "Opportunities and Challenges," 176.

43 Mohamed Zakaria Abdalla, quoted in Abdalla et al., "Opportunities and Challenges," 176.

44 Gerawork Teferra, quoted in Abdalla et al., "Opportunities and Challenges," 176.

45 Shaema Omar, quoted in Abdalla et al., "Opportunities and Challenges," 178.

46 Gerawork Teferra, quoted in Abdalla et al., "Opportunities and Challenges," 178.

47 Gerawork Teferra, quoted in Abdalla et al., "Opportunities and Challenges," 180.

48 Kate Reed, quoted in Abdalla et al., "Opportunities and Challenges," 181.

49 Shaema Omar, quoted in "Opportunities and Challenges," 179.

50 Olúfémi O. Táíwò, "Elite Capture and Epistemic Deference," *The Philosopher 1923*, accessed January 7, 2022, https://www.thephilosopher1923.org/post/being-in-the-room-privilege-elite-capture-and-epistemic-deference.

51 Táíwò, "Elite Capture and Epistemic Deference."

52 Thompson, The Voice of the Past, 1.

53 Tosh, The Pursuit of History, 2.

54 Achille Mbembe, "Decolonizing Knowledge and the Question of the Archive" (WISER (Wits Institute for Social and Economic Research), University of the Witswatersrand, Johannesburg, South Africa, 2015).

55 Luundo wa Luundo Dieu Merci, "Refugees' Voices on Kenyan Governmental Decision about Closure of the Refugee Camp in Kakuma," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/refugees-voices-on-kenyan-governmental-decision-about-closure-of-the-refugee-camp-in-kakuma/. Used with permission of the Global History Lab, https://globalhistorydialogues.org/.

56 See Ojaokomo Banke, "Food, Identity and Experiences, The Nigerian Diaspora in the UK," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/food-identity-and-experiences; Francesca Nicolodi, "Roma Circuses Crossing Borders in pre-1995 Europe, Traditional Circus Border Crossings and Decline in this Day and Age," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/roma-circuses-crossing-borders-in-pre-1995-europe/;
Maddie Winter, "Pandemic Geographies of Care, Healthcare in Afro-Caribbean Communities in New York City," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/pandemic-geographies-of-care/.

57 Dominic Sachsenmaier, Global Perspectives on Global History: Theories and Approaches in a Connected World (Cambridge: Cambridge University Press, 2011), 2.

58 Rez Latif Fatih, "The Jewish Families of Chamchamal and the Story of Haji Nahida," *Global History Dialogues*, accessed July 31, 2022, https://globalhistorydialogues.org/projects/the-jewish-families-of-chamchamal-and-the-story-of-haji-nahida/.