

## Information

**Prerequisite:** see instructor

**Location:** Online

**Instructors:** Prof. Kelly M. Britt

**Pronouns:** She/her

**Email:** [kellym.britt@brooklyn.cuny.edu](mailto:kellym.britt@brooklyn.cuny.edu)

**Phone:**

**Office/Class:** Synchronous/Asynchronous. Synchronous will be on Zoom and recorded with consent of class and shared with students enrolled in password protected file.

**Office Hours:**

## Communication

- The best way to contact me is email. I check it regularly and will respond within 24 hours. My office hours are also always open or you can set up an appointment.
- I will contact you via email-so be sure to check it regularly.
- Use the Question Board to ask (and answer) questions about course assignments, content, policies, etc.
- Use the Social Board to socialize, share news and events and chat informally.

## Class Format

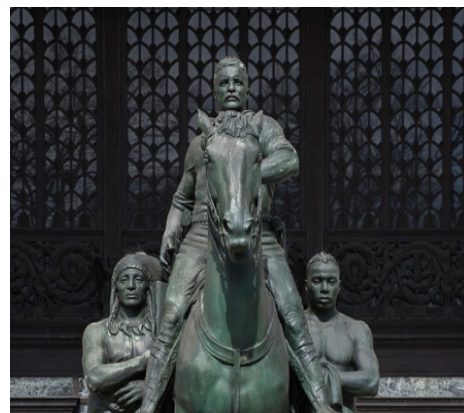
This class combines in-class seminar, virtual museum visits, lectures, films, and classroom discussion. Active student participation is a cornerstone of this course. Students are expected to do all required reading and contribute to in-class and breakout Group discussions.

## Important Dates

## Course Description

This course aims to introduce students to the anthropology of museums, past and present

museological practices, and to learn to think critically about how cultures and histories are displayed for the public with a focus this semester on



monuments and memorials. We will begin by discussing the history of museums in Europe and the U.S. and theoretical approaches to interpreting objects and places. We will travel "into the field" and virtually visit several major museums, monuments and memorials in public spaces to investigate the theories



about which we have read. These virtual field trips will allow us to delve into key issues in the anthropology of museums, such as collecting, education, representation,

memory, memorialization ethics and indigenous museums with a decolonial lens. Group project will focus on creating a virtual exhibit/proposal informed by our readings, discussions and virtual visits and events.

# Requirements & Expectations

## Grading

### Class Requirements:

Office hour meetings	10
Weekly Discussion Board	20
Weekly Group Reflections	10
Monument/Memorial paper	10
Annotated Bib	10
Group Presentation	10
Group Final Project/Paper	30

**Total points: 100**

- Specific requirements for assignments will be discussed in class and posted to Blackboard.
- Options for revisions of written assignments available-requirements will be discussed in class and posted on Blackboard.
- **Guidelines of Engagement and Classroom Etiquette will be created together democratically during first class and posted to Blackboard**

### Grading scale will be as follows:

Letter	Percentage
A+	above 98
A	98-93
A-	92-90
B+	89-87
B	86-83
B-	82-80
C+	79-77
C	76-73
C-	72-70
D+	69-67
D	66-63
D-	62-60
F	59-0

## Required Texts

All readings will be posted on Blackboard.

A notebook for weekly reflections, lecture notes, and reading notes required.

## Course Learning Goals:

1. To understand the history of anthropology museums in the U.S. and Europe.
2. To critically analyze the interpretation of objects, places and spaces through a theoretical decolonized lens.
3. To understand the key controversies that have shaped current museum practices, with a focus on a decolonized lens.
4. Develop your skills in thinking, reading and writing critically.

## Anticipated Outcomes for this Course:

1. Demonstrate the understanding of human diversity and unity of human engagement in exhibitionary contexts.
2. Demonstrate critical thinking in writing and communication about the concept of exhibition through an inclusion/decolonization lens that draws on readings, exhibits, and class discussions.
3. Students will be able to independently investigate the social life of an object(s), history of a space, and produce an exhibitionary product based in decolonized museum method and theory.
4. Students will be able to communicate research findings effectively in class and group meetings.

**Attendance and Participation Policy:** This is an intensive 3-credit course and attendance and participation are required. While this class will be a combination of both synchronous (meeting live via Zoom during scheduled class time) and asynchronous (online and not meeting live) classes, attendance (when required) and participation is mandatory. I will grant an excused absence only in the case of a documented medical emergency (i.e., intake form from a medical professional). Please see the Brooklyn College *Undergraduate Bulletin* pg. 65 in reference to the state law regarding non-attendance because of religious beliefs: **Brooklyn College Undergraduate Bulletin 2020-21**.

**Special Needs:** The Center for Student Disability Services (CSDS) will be working remotely for the fall semester. In order to receive disability-related academic accommodations students must first be registered with CSDS. Students who have a documented disability or suspect they may have a disability are invited to schedule an interview by calling (718) 951-5538 or emailing [testingcsds@brooklyn.cuny.edu](mailto:testingcsds@brooklyn.cuny.edu). If you have already registered with CSDS, email [Josephine.Patterson@brooklyn.cuny.edu](mailto:Josephine.Patterson@brooklyn.cuny.edu) or [testingcsds@brooklyn.cuny.edu](mailto:testingcsds@brooklyn.cuny.edu) to ensure the accommodation email is sent to your professor.

### Academic Honesty and Integrity:

The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at [www.brooklyn.cuny.edu/bc/policies](http://www.brooklyn.cuny.edu/bc/policies). If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member MUST report the violation. Students should be aware that faculty may use plagiarism detection software.

**Student Bereavement Policy:** Please see [here](#) for Brooklyn College Student Bereavement Policy.

**Trauma Exposure, Self-Care, and Trauma-Informed Pedagogy:** Some of the material presented in this course—and some of the ways in which it is presented—may be upsetting or temporarily overwhelming at times. It is well-documented that indirect exposure to trauma narratives may put people at risk for developing trauma reactions, particularly those who have a personal trauma history or limited clinical experience. Self-awareness and good self-care go a long way in recognizing and minimizing distress and bouncing back from it. Be sure to do periodic self-checks on how the material in the course—and the ways in which the material is delivered and discussed—are affecting you.

**Anti-Racist Pedagogy:** The protests over systemic racism ignited by the murder of George Floyd and so many others are one of the most salient issues of our times and are directly relevant to anthropology and to the topics we cover in this class. I believe that Black Lives Matter and I teach from this perspective. However, as a white middle-class woman I am in a position of privilege and power. If you have any questions or issues with class material or my presentation of that material, please do not hesitate to bring them to my attention. I welcome your input. I hope that we can all be open to frank and honest discussions of racism and privilege (and sexism, transphobia, and other ways that power is exercised over bodies and identities).

Wk	Date	Theme	Asynchronous/Before we meet	Synchronous	Synchronous and Break Out Groups
1		<b>Introductions and Definitions</b>	<p><b>Required Readings:</b>  <b>Alexander, Edward et al.</b> 2017. "Chapter 1: What is a Museum? On <i>Museums on Motion: An Introduction to the History and Function of Museums</i>, 1-22. Lanham: AltaMira Press. (22 pages)</p> <p><b>(International Council of Museums) ICOM Definition of Museum</b></p> <p><b>Marshall, Alex.</b> 2020. "<a href="#">What is a Museum? A Dispute Erupts over a New Definition.</a>" In <i>The New York Times</i>. Accessed August 12, 2020.</p> <p><b>Scan:</b>  Blog Post from <i>Savage Minds</i>. 2016. <a href="#">What is decolonized anthropology?</a></p> <p>Schoenberger, Elisa. 2020. "<a href="#">What Does it Mean to Decolonize a Museum?</a>" In <i>Museum Next</i>. Accessed August 14, 2020.</p> <p><b>To Do:</b>  1) Introductions (video/audio/or written)</p>	<p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• What is the definition of a museum?</li> <li>• What is the definition of colonialism?</li> <li>• What is the definition of decolonialism?</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) Introduction to Group Project: AMNH Roosevelt Statue. Current exhibit: <a href="#">Addressing the Statue</a></li> <li>2) Break into Groups</li> <li>3) [date] Teach-in information</li> </ol>
2		<b>Histories of Display: Cabinets of Curiosity to Monumental Statues</b>	<p><b>Required Reading:</b>  <b>Bouquet, Mary.</b> 2012. "Chapter 3 A history of Ethnographic Museums." In <i>Museums: A Visual Anthropology</i>, 63-92. London: Berg. (29 pages)</p> <p><b>Hochild, Adam.</b> 2020. "When Museums Have Ugly Pasts" in <i>The Atlantic</i>. January/February 2020. (9 pages)</p> <p><b>Mizoeff, Nick.</b> 2019. "<a href="#">How Do We Address a Statue of President Roosevelt That Affirms Racist Hierarchies?</a>" In <i>Hyperallergic</i>. Accessed July 7, 2020.</p> <p><b>To Do:</b>  1) Before class, if you can visit ONE of the following virtually and take notes on your observations so you can discuss in synchronous portion: <ul style="list-style-type: none"> <li>• <a href="#">Objects of Exchange Exhibit Bard Graduate Center, NY, NY</a></li> <li>• <a href="#">MMuseum located at 4 Cortland Alley, NY, NY</a></li> <li>• <a href="#">NYC Monuments (pick one)</a></li> </ul> 2) Discussion Board Questions</p>	<p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• What are the earliest histories of display in the US and Europe?</li> <li>• How did these ideas shape our (mis)understanding about the world around us then and now?</li> <li>• How does the present reckon with the past?</li> </ul> <p><b>To Do:</b>  1) Come to synchronous portion of class prepared to discuss this object/photo's brief biography discussed in Discussion Board.  2) Make a photo of your object your background in Zoom meeting.</p>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) From the day's class discussion and readings as a base, discuss as a Group the role the history of the creating or collection of an object or statue plays in its interpretation. How could the role of the AMNH Roosevelt statue play into the interpretation of its removal?</li> <li>2) Work on Class Project-Group topics decided</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> </ol>

3	<p><b>Collecting, Repatriation and Reparations-Part I</b></p>	<p><b>Required Reading:</b>  <b>LaDuke, Winona.</b> 2002. "Native Auctions and Buyer Ethics." In <i>The Winona LaDuke Reader: A Collection of Essential Writings</i>. Stillwater, MN: Voyageur Press.</p> <p><b>Deloria Jr., Vine.</b> 1988. "Anthropologists and Other Friends." In <i>Custer Died For Your Sins: An Indian Manifesto</i>. Norman, OK: Macmillan.</p> <p><b>Atalay, Sonya.</b> 2017. <a href="#">NAGPRA Comic 1</a>.</p> <p><b>Website:</b>  <a href="https://nagpracomics.weebly.com/?fbclid=IwAR0Y9XwkCtompZI14xVY7oNG70ZfmCgbnW5QFa1atNpD9HTDQ38MGc3Lr-o">https://nagpracomics.weebly.com/?fbclid=IwAR0Y9XwkCtompZI14xVY7oNG70ZfmCgbnW5QFa1atNpD9HTDQ38MGc3Lr-o</a></p> <p><b>Watch:</b>  <a href="#">The British Museum is Full of Stolen Artifacts</a> (9.42 minutes) Incorporate aspects of video into discussion questions.</p> <p><b>To Do:</b>  1) Discussion Board Questions</p>	<p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>• Why are objects collected?</li> <li>• Why are memorials or monuments created?</li> <li>• How do objects/monuments shape our understanding of history and culture?</li> <li>• What is the difference between owner and steward?</li> </ul> <p><b>To Do:</b></p> <ul style="list-style-type: none"> <li>• Develop questions for Winona and Nekole for 9/25</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) Scan examples of collection policies: <a href="#">National Museum of the American Indian</a>, <a href="#">Metropolitan Museum's Collection Policy</a> and <a href="#">AMNH Anthropology Collections</a>.</li> <li>2) As a Group, discuss how collection policies shape how museums and organizations determine what/how objects and statues can be decolonized, modified or even removed or deaccessioned.</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> <li>4) Work on Class Project-how does AMNH policy affect how they have handled the controversy over statue and other objects in collection?</li> </ol>
4	No Class	N/A	Rosh Hashanah Holiday	N/A
5	<p><b>Collecting, Repatriation and Reparations-Part II</b></p> <p><b>Winona LaDuke, Environmentalist and Activist Nekole Alligood, Consultant on NAGPRA and Native material culture</b></p>	<p><b>Required Reading:</b>  See 9/11 readings</p> <p><b>To Do:</b></p> <ol style="list-style-type: none"> <li>1) Discussion Board Questions</li> <li>2) Watch part/all of <a href="#">Winona LaDuke and Naomi Klein Land Rights and Climate Change at the Rubin Museum</a> (1 hour 21 minutes)</li> </ol>	<p><b>Collaborative Class-</b> with <b>ANTH 1400 at 11:00-12:15 pm</b> with Winona LaDuke and Nekole Parton Alligood. We will meet after from 12:15-1:00 pm to talk more with Nekole and as a class.</p>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) Compose a Thank you Email to send to both Winona and Nekole highlighting one takeaway you had from their discussions. These will be actually sent to them.</li> </ol>
6	<p><b>Materializing Culture: Museums, Objects and Monuments</b></p>	<p><b>Required Reading:</b>  <b>Jacknis, Ira.</b> 1985. "Franz Boas and Exhibits: On the Limitations of the Museum Method in Anthropology," In <i>Objects and Others: Essays on Museums and Material Culture</i>, edited by George W. Stocking, 75-111. Madison, WI: University of Wisconsin Press. (36 pages)</p> <p><b>Kurin, Richard.</b> 1997. "Making a Museum Object." In <i>Reflections of a Culture Broker: A View from the Smithsonian</i>. Washington, D.C.: Smithsonian Institution Press. (57-70. 13 pages)</p>	<p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>• What is the Museum Method? How did it influence display?</li> <li>• Do objects or monuments "speak" for themselves?</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) Visit: BBC Radio <a href="#">History of the World in 100 Objects</a>, look at a selection of the objects, no need to do all. With discussion and readings in hand discuss as a Group how these objects "speak" or "not speak" for themselves. Can the AMNH statute "speak" for itself? Why or Why not?</li> </ol>

	<p><b>Watch:</b>  <b>Ken Burns:</b> <a href="#">Our Monuments are Representations of Myth, Not Fact</a> (June 23, 2020) (5:40 minutes)</p> <p><b>To Do:</b>  1) Discussion Board Questions</p> <p>2) Complete 1 paragraph reflection of Group work-done individually.  3) Work on Class Project-Draft of Annotated Bib-share information with Group</p>
7	<p><b>World's Fairs &amp; Early Ethnographic Display</b></p> <p><b>Monument and Memorial Conversation paper Due</b></p> <p><b>Required Reading:</b>  <b>Graff, Rebecca.</b> 2012. "Dream City, Plaster City: Worlds' Fairs and the Golding of American Material Culture." In <i>International Journal of Historical Archaeology</i> 16(4): 696-716. (20 pages)</p> <p><b>Hinsley, Curtis.</b> 1991. "The World as Marketplace: Commodification of the Exotic at the World's Columbian Exposition, 1893." In <i>Exhibiting Cultures: The Poetics and Politics of Display</i>, edited by Ivan Karp and Steven D. Lavine, 344-365. London: Smithsonian Press. (21 pages)</p> <p><b>Gaura, Erin.</b> 2019. "<a href="#">The 10 Most Iconic World's Fair Structures that are Still Standing.</a>" In <i>The Travel</i>. Accessed July 6, 2020.</p> <p><b>To Do:</b>  1) Visit one of the following sites, take notes and incorporate into Discussion Board questions: <ul style="list-style-type: none"> <li>• <a href="#">World's Fairs website</a></li> <li>• <a href="#">World's Columbian Exposition</a></li> </ul> 2) Discussion Board Questions</p> <p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• What type of anthropological exhibits did World's Fairs show?</li> <li>• How did early World's Fairs influence museums and exhibition?</li> </ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) Continuing the discussion from class-how has the legacy of World's Fairs and their structures remained? Why are some structures standing and others not? Thinking of statues, why are some contentious ones still standing while others have fallen?</li> <li>2) Work on Class Project-start to collect/share images for final project.</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> </ol>
8	<p><b>Anthropological Gaze</b></p> <p><b>Required Reading:</b>  <b>Appiah, Kwame Anthony.</b> 2006. "Whose Culture is it Anyway?" In <i>Cosmopolitanism: Ethics in a World of Strangers</i>, Chapter 8. London: W.W. Norton &amp; Company. (19 pages)</p> <p><b>Benanav, Michael.</b> "<a href="#">Through the Eyes of the Maasai</a>" in <i>Travel</i> section of <i>New York Times</i> August 11, 2013.</p> <p><b>Oureshi, Sadiah.</b> 2004. "Displaying Sara Baartman, the 'Hottentot Venus'". <i>History of Science</i> 42:233-257. (24 pages)</p> <p><b>Watch:</b>  <b>Fusco, Coco.</b> <a href="#">The Year of the White Bear and Two Undiscovered Amerindians Visit the West 1992-1994.</a></p> <p><b>To Do:</b>  1) Discussion Board Questions</p> <p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• What are some of the issues that can arise when displaying "us" and "them"?</li> <li>• How does memory differ from history differ from heritage?</li> <li>• How do we update displays as our history, memory and heritage shifts in the present?</li> </ul> <p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) As a Group discuss the aspects of Us vs Them associated with the Roosevelt statue that exist literally in the physical form and symbolically and what do these divisions mean in the past and present?</li> <li>2) Work on Class Project</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> </ol>

9	<p><b>History and Heritage Part I</b></p> <p><b>Annotated Bib Due</b></p>	<p><b>Required Reading:</b>  <b>Gable, Eric and Richard Handler.</b> October 1993. "Colonist Anthropology at Colonial Williamsburg." <i>Museum Anthropology</i>. 17(3): 26-31. (5 pages)</p> <p><b>Kirshenblatt-Gimblett, Barbara.</b> 2006. "Exhibitionary Complexes" in <i>Museums Frictions: Public Cultures/Global Transformations</i>, edited by Ivan Karp, Corinne A. Kratz, Lynn Szwaja and Tomás Ybarra-Frausto, 35-45. Durham, NC: Duke University Press. (10 pages)</p> <p><b>Mullins, Paul.</b> 2020. <i>Memory, Monuments, and Confederate Things: Contesting the 21<sup>st</sup> Century Confederacy</i>. Accessed August 12, 2020.</p> <p><b>To Do:</b>  <b>1) Listen/Watch All or Part:</b>  <a href="#">As the Statues Fall: A Conversation about Monuments and the Power of Memory</a>  2) Discussion Board Questions</p> <p><b>Extra Credit:</b> Webinar Confronting Slavery at Joseph Lloyd Manor Saturday 10/24 10:00-11:30 am <a href="#">Register here</a></p>	<p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>• What is the Exhibitionary Complex?</li> <li>• Is history a liberatory form of knowledge?</li> <li>• Who owns the past?</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) From the <i>As the Statues Fall</i> salon, discuss with Group one point made by one of the speakers that stood out to you and how it pertains to the AMNH Roosevelt Statue.</li> <li>2) Work on Class Project-continue collect images for final project.</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> </ol>
10	<p><b>History and Heritage Part II- Case Study Charlottesville and Confederate Monuments from Choices.edu</b></p>	<p><b>Required Reading:</b>  <a href="#">Introduction--The Charlottesville Protests Media Source Set</a></p> <p><b>Cotter, Holland.</b> 2020. <a href="#">Turning Grief into Past into a Healing Space</a>. Accessed August 21, 2020.</p> <p><b>Watch:</b>  <a href="#">Introduction</a> (2:52 minutes)  <a href="#">"What is Historical Memory?"</a> (2 minutes)  <a href="#">"How Do Governments and Citizens Shape Historical Memory?"</a> (.38 minutes)  <a href="#">"What are the Consequences of Forgetting Historical Violence?"</a> (1:53 minutes)  <a href="#">"What is the Difference Between History and Memory?"</a> (2:02 minutes)</p> <p><b>To do:</b>  Instead of Discussion Board posts, answer and upload the two following worksheets based on readings and videos:</p> <ul style="list-style-type: none"> <li>• Video Worksheet: Historical Memory</li> <li>• Analyzing Your Sources</li> </ul>	<p><b>Questions:</b></p> <ul style="list-style-type: none"> <li>• How do we exhibit contested/disputed history?</li> <li>• What is collective memory and historical memory? And what roles do they play in the Charlottesville monument controversy and the larger contested monuments controversies?</li> <li>• What is the role of power in these controversies?</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) As a Group design/draw/develop a concept of a sketch that commemorates some aspect of the Civil War, keeping in mind readings up to now and current debate. Label important aspects of the memorial and write a 1 paragraph statement of purpose for the memorial-(this can serve as your Group reflection-#3 below)</li> <li>2) Work on Class Project-continue to collect images for final project.</li> <li>3) Complete 1 paragraph reflection of Group work-done individually.</li> </ol>
11	<p><b>Revisions and Inclusions</b></p>	<p><b>Required Reading:</b>  <b>Atleo, E. Richard.</b> 1991. "Policy Development for Museums: A First Nations</p>	<p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• How do you present multiple perspectives</li> </ul>	<p><b>Activities:</b></p> <ol style="list-style-type: none"> <li>1) If AMNH statue was not going to be removed,</li> </ol>

**Guest Lecture**

Perspective." *Celebration of Our Survival: The First Nations of British Columbia* 89:48-61. (13 pages)

**Houston, Kerr. 2017.** "How Mining the Museum Changed the Art World." In *Bmore Art*. Accessed August 14, 2020.

- For reference (not required): **Wilson, Fred and Howard Halle.** 1993. "Mining the Museum." In *Grand Street*. 44:151-172. (21 pages)

**Lonetree, Amy.** 2012. *Decolonizing Museums*. Chapel Hill: University of North Carolina Press. (selections)

**Miles, Tiya.** 2017. "Review: National Museum of African American History and Culture." In *The Public Historian*. 39(2): 82-6. (4 pages)

**To Do:**

- 1) Scan and take notes on webpages on AMNH's Pacific Northwest Coast Hall and its current renovation project: [Pacific Northwest Coast Hall](#) [A Major Project in the Northwest Coast Hall](#) [Reinterpreting the Northwest Coast Hall](#) Incorporate notes into discussion questions.
- 2) Discussion Board Questions

to an exhibit or display?

- Who determines what is included, revised or excluded? Which Truth? Whose Truth? Is told?
- When do you update or revise an exhibit? And how should it be done?
- What about behind the "red rope"? How can revisions take place in how collections are handled prior to exhibition?

- how could different perspectives of the statue be addressed? Build upon the museum's current exhibit on it and discussion and readings from today: [Addressing the Statue](#)
- 2) Work on class project-continue to collect images and share resources. Think about how class discussions and readings pertain to your section of project.
  - 3) Complete 1 paragraph reflection of Group work-done individually.

12

**Sites of Conscience**

**Braden Paynter, Director, Methodology and Practice International Coalition of Sites of Conscience**

**Required Reading:**

**Naidu, Ereshnee.** *From Memory to Action: A Toolkit for Memorialization in Post-Conflict Societies*. International Sites of Conscience. (42 pages)

**Sevcenko, L. and Maggie Russell-Ciard.** 2009. "Foreword" to "Sites of Conscience: Opening Historic Sites for Civic Dialogue." *The Public Historian* 30(1):9-15. (6 pages)

**Vartanian, Hrag.** April 12, 2018. "Growing Coalition Calls Brooklyn Museum 'Out of Touch' and Demands a Decolonization Commission". In *Hyperallergic*. Accessed August 25, 2018.

**To Do:**

- 1) Discussion Board Questions

**Questions for class:**

- What role does a museum have in civic engagement?
- Should or CAN a museum be neutral on sensitive subjects? CAN stakeholders and media, legal, etc. be neutral as well?
- How can museums and other exhibitonary places engage in controversy effectively?

**Activities:**

- 1) Explore the following websites:
  - [Explore the Coalition of Sites of Conscience webpage](#)
  - [Explore the National Museum for Peace and Justice](#)
 As a Group, discuss these sites and the ways they engage the public on difficult topics. What techniques work what ways could be done differently?
- 2) Work on Class Project-how can civic dialogue continue around a statue/monument once removed?
- 3) Complete 1 paragraph reflection of Group work-done individually.

<b>13</b>	<b>Witnessing and Memory</b>	<p><b>Required Readings:</b></p> <p><b>Lehrer, Erica and Cynthia E. Milton.</b> 2012. "Witnesses to Witnessing" in <i>Curating Difficult Knowledge: Violent Pasts in Public Places</i>, editors Erica Lehrer and Monica Patterson. Palgrave, London, pp. 1-22. (22 pages)</p> <p><b>Patterson, Monica Eileen.</b> 2012. "Teaching Tolerance through Objects of Hatred: The Jim Crow Museum of Racist Memorabilia as 'Counter-Museum'" in <i>Curating Difficult Knowledge: Violent Pasts in Public Places</i>, editors Erica Lehrer and Monica Patterson, 55-71. London: Palgrave. (16 pages)</p> <p><b>Rizvi, Uzma.</b> 2018. "Ambivalent Fields: On the Work of Negative Monuments." <i>American Anthropologist</i>. 120(3): 542-543. (1 page)</p> <p><b>Scan:</b> African Burial Ground and Monument <a href="#">website</a></p> <p><b>To Do:</b></p> <p>1) Before class, if you can visit <b>ONE</b> of the following:</p> <ul style="list-style-type: none"> <li>• <a href="#">NYC Controversial Statues and Monuments</a></li> <li>• <a href="#">CITYLORE's website on City Memory for NYC</a> (need Adobe Flash and works best on Firefox)</li> <li>• <a href="#">Place Matters for NYC</a></li> </ul> <p>There are virtual exhibits available on these websites.</p> <p>2) Discussion Board Questions</p>	<p><b>Questions for class:</b></p> <ul style="list-style-type: none"> <li>• What is a site of memory?</li> <li>• How has the recent BLM Movement change how we witness, experience and move through places of memory?</li> <li>• How can these spaces be places of learning? Especially in terms of removal of statues/memorials?</li> </ul>	<p><b>Activities:</b></p> <p>1) As a Group discuss the one big takeaway you individually took from this class and then one takeaway as a Group (this can serve as your Group reflection-#3 below).</p> <p>2) Work on Class Project-finalized images, references, educational materials and format.</p> <p>3) Complete 1 paragraph reflection of Group work-done individually.</p>
<b>14</b>	<b>Break</b>	<b>N/A</b>	<b>EAT PIE TIME!</b>	<b>NAP TIME</b>
<b>15</b>	<b>LAST CLASS</b>	<b>N/A</b>	<b>PRESENTATIONS</b>	<b>WOO WOO!</b>

\* Note syllabus subject to change

**FINAL GROUP PROJECT DUE: [date] by midnight**

**Resources, organizations, blogs and websites of potential interest:**

- [Museum Anthropology Blog](#)
- [Decolonize This Place](#)
- [International Council of Museums \(ICOM\)](#)
- [International Council of Museums and Sites \(ICOMOS\)](#)
- [Death to Museums](#)