COURSE TITLE: Museums: Race, Power & Identity
PROFESSOR: Karen Mary Davalos, Ph.D.
WRITING INSTRUCTOR: Annemarie Perez, Ph.D.

PROGRAM: FYS Power & Privilege, Culture, Art & Society
DEPT: Chicana/o Studies

SEMESTER: Fall 2013
OFFICES: U Hall 4419 (KMD) / U Hall 4418 (AMP)

COURSE NUMBER: FYS1000.11
PHONE: 310-338-5750 (KMD)

SECTION TIMES/DAYS:
TR 9:25 a.m – 10:40 a.m.
EMAIL:
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annemarie.perez@me.com

LOCATION: UNH 3230
OFFICE HOURS:

COURSE WEBSITE:
http://citedatthecrossroads.net/fys11/

Dr. Davalos: Mon 12-2:30, Tues 11-12:30, & by appointment
Dr. Perez: Weds 4-6, Tues 11-12 & by appointment

COURSE DESCRIPTION
What messages about race and culture are communicated by museums, and how is this message conveyed? These are the basic questions of this freshman seminar. Looking broadly at museums, including art galleries, historic sites, and public monuments, the seminar investigates the politics and aesthetics of museums as structurally inseparable. Typically viewed as a form of “high culture” distinct from “popular culture,” we rarely bring a critical understanding to museum practices. Our goal, therefore, is to question the assumption that the museum is a neutral space. The course briefly addresses the origins, function, and design of the museum as a producer of nationalism, imperialism, and inequality, including racism, sexism, and class distinction. It then focuses on sites that are attempting to transform the museum into a space of belonging, identity, and innovation through cultural representation. With a focus on collective action and transformation, the seminar also surveys how so-called racial and ethnic minorities represent themselves in museums and collaborate with allies to rethink racial and cultural representation.

Because Los Angeles is a city with several examples of the leading practices in cultural representation and because it is difficult to comprehend the messages of museums without stepping inside one, this seminar requires students to take three field trips. Students visit three of the following sites: La Plaza de Arte y Cultura, The Fowler Museum at UCLA, the Japanese American National Museum, Self-Help Graphics and Art, the Natural History Museum of Los Angeles County, the California African American Museum, SPARC, Tropico de Nopal Gallery and Art Space, or the Vincent Price Art Museum.

Creating an Equitable and Respectful Seminar
“Student voice” refers to a form of self-expression that affirms the students’ class, culture, racial, gender, and sexual identities (Giroux. H. [1988] Teachers as Intellectuals, NY: Bergin & Garvey). Student voice is fundamental to the struggle for democracy and equity in the classroom and it is connected to and may reflect power and authority in society. Silenced voices can signal institutional inequity and other forms of violence. The promotion of student voice leads to empowerment, active participation, critical thinking, and transformation. Seminar
discussion allows us to develop student voices and support the mission of LMU. Come to class with questions or comments about the reading in order to stimulate discussion. In order to encourage a diverse and equitable participation, students will lead the discussion, actively listen, and practice professional behavior in the classroom. Finally, students will work in small groups to foster non-competitive learning, a goal of the Jesuit tradition in higher education.

STUDENT LEARNING OUTCOMES
Upon successful completion of all required coursework and active participation in seminar discussion, students should be able to:

LO #1: Understand and critically engage the general historical trends in museum development, particularly the representations of race, ethnicity, gender, identity, and citizenship or belonging.
LO #2: Engage critically & reflectively in scholarly discourse about representational practices, race, belonging, and visual culture.
LO #3: Acquire research skills including use of the library catalog and electronic databases to retrieve visual material, books or articles, whether in print or online.
LO #4: Know how to interpret visual culture and be able to evaluate various interpretations of visual culture for quality.
LO #5: Write critically, coherently, and carefully using visual evidence to support an argument about museums and representational practices.
LO #6: Use of digital media to present visual information
LO #7: Learn to read and speak critically and carefully for class discussion.
LO #8: Learn to self- and peer-edit.

REQUIRED READING
Course Reader available through course website and eRes (PASSWORD: racerep). It is composed of academic articles published in the top journals in the field, anthologized book chapters, and sections of books written by leading artists, art historians, and museum studies scholars.

The course website contains the most current version of the syllabus, course schedule, the entire Course Reader, and information about required field trips.

METHOD OF EVALUATION, ASSIGNMENTS, AND GRADING
Using multiple methods of assessment and non-competitive learning assignments, I acknowledge multiple types of learning and knowledge. This method is ideally suited for a seminar. No late papers are accepted, and this includes the due dates for Writing Workshops, revisions, and final submissions of papers. Students may not email papers to the professors.

I use the 4.0 grading system (90% will receive at least a grade of A-, 80% will receive at least a grade of B-, 70% will receive at least a grade of C-, 60% will receive at least a grade of D).

Assignments
Participation (10%) & Attendance (daily 5%, trips 5%) 20%
Reflection Essays @ 10% ea. 30%
Final project (15% for prospectus) 30%
Information Literacy 10%
Writing Workshops 10%
Work Load Expectations
Students read approximately one article or chapter per class session, which will require on the average four hours per week for reading, rereading and note-taking. In general, the student is expected to spend a minimum of six hours per week on learning activities. Field trips are part of the work-load with an average of three hours per museum visit. Information Literacy Modules are completed outside of class via Blackboard and each module is approximately one hour.

Rules for the Classroom
Failure to complete all assignments will result in failure for the class. Laptop computers and tablets are welcome for note-taking and consultation of reading materials, but these and other electronic devices are not encouraged if you have not confronted your inner wolf. Please sit in the front if you are using a laptop or tablet in class. Checking email and other applications during class is not permitted as it disrupts the learning process. Please turn off and put out of sight all electronic devices (other than a device for note-taking) during class time. A repeat offender may lose credit for the day’s work.

Email Communication: At times the professors will communicate with the entire class using campus email systems, so it is essential that you regularly check your lion.lmu.edu email address or forward your lion account email to your preferred email address. When contacting the professors, put the course name and number in the subject line. FERPA does not permit me to convey confidential information, such as grades, over email. We do not accept assignments via email.

Basic Rules of the University
Academic Honesty: Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the “LMU Honor Code and Process” which appears in the LMU Bulletin.

Americans with Disabilities Act: Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical or Psychiatric) needing academic accommodations should contact the DSS Office (Location: Daum Hall, 2dh Floor, Telephone: 310-338-4416) as early in the semester as possible. All discussions will remain confidential. For additional information please visit www.lmu.edu/dss.

Expectations for Classroom Behavior: The Lion’s code pledges you to join the discourse of the academy with honesty of voice and integrity of scholarship and to show respect for staff, professors, and other students. Disruptive and threatening student behavior may be subject to disciplinary action.

Important Note: If necessary, this syllabus and its contents are subject to revision; students are responsible for any changes or modifications announced in class or posted on the course website.
<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic and Assignment</th>
<th>Readings completed before class</th>
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<tbody>
<tr>
<td>1: T 8/28</td>
<td>Introduction</td>
<td>Syllabus</td>
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<td>Ice-breaker</td>
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<td>R 8/30</td>
<td>Museums as visual culture</td>
<td>Hooper-Greenhill (eRes)</td>
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<td>Expert Reader Exercise</td>
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<td>Group quiz on syllabus</td>
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<td>History and Function of the Museum</td>
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<td>2: T 9/3</td>
<td>Museums as Sites of Power</td>
<td>Luke (eRes)</td>
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<td>Due Info Literacy Module 4: Using Information Ethically</td>
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<td>R 9/5</td>
<td>Displays of Race: origins &amp; politics</td>
<td>Fusco (eRes)</td>
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<td>Slides: NHM of LA Co.</td>
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<td>FIELD TRIP: Nat. Hist. Museum of Los Angeles County, Discover LA and CA Hall, Sat. 9/7</td>
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<td>3: T 9/10</td>
<td>Writing Workshop: Reflection Essay #1</td>
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<td>R 9/12</td>
<td>Whiteness as Race</td>
<td>Fernandez-Sacco, “Check Your Baggage”</td>
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<td>VIDEO: Ask Chuleta: Contemporary Art by Wanda Raimundi-Ortiz</td>
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<td>Due: Reflection Essay #1</td>
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<td>4: T 9/17</td>
<td>Writing: form and citation</td>
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<td>Due Info Literacy Module 1: Starting Your Assignment</td>
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<td>R 9/19</td>
<td>The Space: making Euro-citizens</td>
<td>Duncan</td>
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<td>5: T 9/24</td>
<td>The Object: authenticity, folk and fine art</td>
<td>Coffy (Course Website)</td>
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<td>Due Info Literacy Module 2: Types of Information</td>
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<td>Dialogic Museum: a form of the New Museum</td>
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<td>5: R 9/26</td>
<td>Case study: Chinatown History Museum</td>
<td>Tchen, “…Dialogic Museum”</td>
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<td>6: T 10/1</td>
<td>Case Study: Japanese American National Museum (JANM)</td>
<td>Yoo &amp;</td>
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<td><a href="http://www.janm.org/about/history/">www.janm.org/about/history/</a></td>
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<td>10/3 Case Study: JANM</td>
<td>Ishizuka</td>
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<td>FIELD TRIP: JANM, Common Ground permanent exhibition, Saturday 10/5</td>
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<td>7: T 10/8</td>
<td>Writing Workshop: Reflection Essay #2</td>
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<td>R 10/10</td>
<td>Homepage: the logic for a dialogic museum</td>
<td>hooks (2 essays)</td>
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<td>8: T 10/15</td>
<td>Affinity Exercise &amp; Instructions for Final Project</td>
<td>Due: Reflection Essay #2</td>
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<td>R 10/17 What is the task of the non-Native researcher?</td>
<td>Caracciolo</td>
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9: CONFERENCING THIS WEEK W/ PROFS. DAVALOS or PEREZ
T 10/22 Writing Workshop: Final Project Proposal
Handout Annotated Bibliography Prompt

R 10/24 Expanding the New Museum Jo Blatti
Due Info Literacy Module 3: Finding and Evaluating Information

10: CONFERENCING THIS WEEK W/ PROFS. DAVALOS or PEREZ
T 10/29 Public Art and Race, Class, & Gender Baca

R 10/31 Chicana/o Museums Davalos
VIDEO TOPIC: Day of the Dead, as produced by museums

FIELD TRIP: 11/2 Dia de los muertos Celebration, Self-Help Graphics & Art in Boyle Heights

11: T 11/5 What and who tells the story? Gable et al (Course Website)

R 11/7 Due: Reflection Essay #3
Media Presentation Workshop: Prezi & PowerPoint

Museumist Artists Rethink Visual Representation and the Museum

12: T 11/12 Due: Annotated Bibliography
Case Study: Amalia Mesa-Bains, current exhibition at UCLA Fowler Museum

R 11/14 Case Study: Daniel Martinez Martinez

13: T 11/19 Writing Workshop: Script for Final Presentation

R 11/21 Writing: form and style tba

14: T 11/27 Case Study: Fred Wilson Gonzalez and Berger on Wilson

R 11/29 LMU HOLIDAY

15: T 12/4 Presentation of final projects
R 12/6 con’t

16: Final Exam 2-hour session, presentations con’t
EXPLANATION OF ASSIGNMENTS

Participation and Attendance (20%):
The participation grade has several components: attendance (5%), oral communication skills in class, peer-editing, field trips (5%), video screening, facilitating a discussion, volunteering for class assignments, attendance at campus events, expressive writing assignments in class, group work, quizzes, and current-event reports—basically, everything we do that encourages learning.

Three field trips are required, and to receive credit (5% of the grade), you must complete all three. The professors have organized three field trips, and if you are unable to participate, then you must attend on your own. (The admissions tickets and brochures along with a digital photo are proof of your attendance). For self-guided field trips, you must have completed each trip before the reflection essay is due. The Course Website has a list of events and museums, as well as the specific exhibitions for our class. Be aware of the scheduled due dates for Reflection Essays.

Attendance in class is required since active oral participation is part of your grade, and it facilitates learning and the building of an intellectual community. For each class, students should come prepared with questions or comments about the reading. Remember all informed questions are good questions. We also require each of you to visit us during office hours. This allows you to receive individual attention, break the ice with the professor, and get some specific advice about academic preparation.

Think of each day as worth one point for attendance and any number of points for active listening and oral participation. In the past, excellent students earn on the average three points per day for participation and students aiming for satisfactory or below average grades usually earn one point per day. No attendance points are given for absence and tardiness or early departure. These methods allow for fair and as-objective-as-possible grading and they ensure constructivist learning. At the end of the semester, Dr. Davalos will calculate and evaluate your participation with an eye towards her standard of five points/class and a curve (the atmosphere and style of the class).

Over the course of the semester, students may inquire about their participation points to-date. At mid-semester, the points are not a grade but an indicator of your progress.

Students are allowed one absence without penalty or explanation. Emergencies are handled at the professor’s discretion. Excessive absenteeism, early departure, and tardiness will lower your final grade by one third (i.e. B to B-). Three or more absences will result in an F for participation.

3 Reflection Essays (10% each) Reflection Essays are short papers (850-1,000 words) that allow you to make use of concepts learned in the course, interpret the visual culture of the museum, and raise questions about the use of space, didactic labels, visual content and form of display. An excellent essay draws on concepts from the reading material and discussion, such as the theory of visuality. A reflection essay is based on one museum visit. You are required to write three of these essays, each based on a different site. To encourage non-competitive learning, we will take the top three grades. That is, you may complete as many essays as you like until you reach your goal. We think of the first essay as a trial for “what the professors want.” To that end, you may revise the first essay after consultation with Dr. Perez and turn in the revision before Week 7. After Week 7, your other option is to write a fourth reflection essay based on another museum.
For this assignment, use the standard essay structure: thesis, body of evidence and a conclusion that addresses the significance of your argument. The essay must address issues and concepts raised by Hooper-Greenhill, Luke, and others. The professors expect you to make use of the authors we read and thus, progressively build your intellectual resources as the semester unfolds. In order to understand the context of an exhibition, you will need to investigate the museum’s collections, mission and nearby galleries. Use the Internet to explore and learn more about the museum’s historical and cultural context. Organize the essay so that it logically flows from one paragraph to the next and is not simply a string of answers to questions. Additional information is forthcoming.

**Final Project (30%, of which 15% is for the proposal)** The final project is a virtual museum based on independent and original research. It has several components: the visual display, the script, the annotated bibliography, and the proposal. For the presentation, each student designs a virtual exhibition using PowerPoint, Prezi, or a similar application. The exhibition contains both visual culture and didactic labels (1,000 words max.) to explain and guide the museum visitor through the New Museum. To assist in the development of the Final Project, the student hands in a proposal to describe the content, layout, display techniques, and activities of the New Museum. The student also completes an annotated bibliography of the references used for the Final Project as well as the script for the oral presentation. The final project is presented to the class in the last week of the semester. This project is the final exam and therefore, the project is designed as the application of your knowledge and learning from the course. Select at least twelve objects of visual culture, a theme to organize the presentation of these items, and a design concept for presentation that matches our analysis of the New Museum. The virtual gallery must include an introductory didactic label that describes the concept or theme of the museum. The gallery may be divided into sections and each section should have a didactic label. Additional information about these assignments is forthcoming.

**Contents of Course Reader**


Maurice Berger).


Martinez, Daniel, *Things you See When you Don't Have a Grenade!* Santa Monica: Smart Art Press, 1996. (selections)


**Supplemental Reading**


