

Politics: Memory in Artifacts

[Dashboard](#) / [My courses](#) / [2020-2021](#) / [Spring '21](#) / [posc217-00-s21](#)
/ [POSC 217.00 Monuments, Museums & Meaning: How Politics Shapes Memory in Artifacts](#) / [About the Course](#)

About the Course

The Course

Why was naming the Smithsonian Museum of the American Indian “political?” Why is the Smithsonian’s Anacostia Museum not on the Washington DC Mall? What is memorialized by the Shanghai Jewish Refugees Museum? Why care about the eight Confederate leaders in the U.S. Capitol (or other public places)? This class examines museums and monuments as important types of political communication that preserve cultural artifacts, create historical records, and tell present and future generations the meaning of communities and individuals. We learn about various practices including funding, naming, acquiring, appropriating, placing, designing, and constructing the artifacts that house community memories.

Readings and Assignments

Readings are linked to the Moodle for each class session. Readings should be done before each class session to facilitate class discussion.

Graded Assignments

| | |
|---|-----|
| Team Assignment 1 Story Board/Twine Story Narrative & Captions Curating Images | 15 |
| Team Assignment 2 Monument Proposal | 15 |
| Team Assignment Curate an On-Line Exhibit Book about a significant 2019_2021 Event | 30 |
| Individual 5-page paper Curating On-Line Exhibit | 30 |
| Participation (includes team contribution, work with guests, question forum, classwork) | 10 |
| Total | 100 |

Assignments

Team Assignment 1 PART 1

Choose at least 5 images from the Assignment 1 image collection. Organize the images in a sequence that tells a story. Write a short script that explains the story that these images tell.

One person from each team uploads the storyboard and script for the team. We will view and discuss your work in class. Filenames for all parts of your assignment should start with your team number (e.g. Team1 Storyboard). At the top of each part of your assignment state: team number, names of team members, date, title of your story.

Team Assignment 1 PART 2

Working from your Storyboard and Script, create a Twine Story told in these images.

One person from each team uploads the Twine Story HTML file to enable us to view and discuss your work in class..

Filenames for all parts of your assignment should start with your team number (e.g. Team1 Storyboard). At the top of each part of your assignment state: team number, names of team members, date, title of your story.

The Twine Storytelling Assignments are aids for your creative thinking about how to develop themes from academic writing into narratives and visual representations

Read more about Twine on the Page "Getting Started with Twine"

Team Assignment 2 Proposal for a Monument on a Contemporary Issue/Subject: each team puts forward one person, group, or event that should have a statue raised to memorialize their work in some specific locale. Choose as your subject a significant concern occurring from 2019 to the present.

You pick the locale and the subject of memorialization. Read the [NYC design review](#) information. Using the [NYC Installation of Art Checklist](#) as a guide, **propose the project in writing**. The checklist asks for the

Rationale • Location • Dimensions • Materials • Budget • Fabricator’s name (if applicable) • Installation specifications and schedule • Maintenance requirements • Maintenance endowment fund plan (if applicable). Focus on the summary and rationale, location, and materials. Give thought to the budget by explaining who should pay for this memorial and why. Give thought to maintenance of this memorial by explaining how your idea fits with other values such as environmental impact, siting requirements (what might need to happen to get the space for this memorial?), and reason why future generations should take care of this memorial of interest to YOU. (Why should it be of interest to others?)

Prepare a presentation of your project for the class (you may have a powerpoint, pdf infographic...whatever materials you wish)

Team Assignment 3: A Museum Exhibit on a Contemporary Topic Curated as an OnLine Book

Curate an exhibit on the same topic/issue/subject/concern [hereafter the "subject"] from your proposed memorial. The exhibit will be presented as an online book available on the Department of Political Science website. You are representing the subject through image, artifacts, which you see as the elements that tell the story of the subject. The curated artifacts help visitors to the book (think virtual museum) understand the subject. Your finished exhibit will contain images of artifacts (or as artifacts) arranged in a manner that invites the viewer to see connections; understand diverse contexts and differing points of view; grasp a chronology or other organizational foundation for your narrative, and other key concepts discussed in class.

In addition to submitting the book as your final project, you must also upload to Moodle:

- Label/captions for your exhibit
- Release forms for materials that you have created
- Release forms giving you express permission to publish images of persons (e.g. photographs or films) or voice recordings that you have captured, photographed, or recorded in any private setting--that is anywhere other than city sidewalk or street.
- The list of sources for each item in your exhibit, including urls, date acquired, copyright permissions, and licenses as applicable

Labels

Each representation of the exhibit elements must be labeled or captioned. The caption minimally state Name(s) of Artist(s), Name of Work, Medium of Work, Date of Work, Description, and Provenance of the artifact. (A Description highlights the features the viewer might wish to observe and tells about the ideas at the heart of the piece. For example, the description might explain the title, the concepts, the homage to other artists, etc. The Provenance is the origin of the work. See the guides on Moodle Resources to learn how to write an exhibit label.)

Permissions

The sources of all artifacts in the exhibition must be documented--i.e. their source must be cited. If you have created the artifact (e.g. if you photographed an object for the exhibit), you must submit a release of your work. If you are using the likeness of a person whom you've filmed or photographed, you must submit a signed release in which they give you expressed permission to use their image. (Find release forms under the Moodle Resources.) If you have taken an image from Creative Commons (CC) or the Library of Congress (LOC), you must state the exact copyright information and licensing agreement as well as the url of these sources.

Individual Assignment: Five-Page Analysis of Curation Project

What aspects of our class readings did your team curation project illuminate? How did your team curation project address any of the issues raised by class readings, examples, and discussions? In this five-page paper, discuss and explain the choices made by your team to exhibit the artifacts, artists, and/or work chosen for your exhibit. How did your decisions reflect such considerations as: different interpretations of an artifact; the artists' intentions and ideas; your intentions (for education, edification, creating collective memory, whatever you hoped to do); your intended audience; the distance between viewer and another (or "othering" not "othering" so-called others); narrative constructions and their problems? Consider any of the topics and authors from our readings to discuss your exhibition as an example of political communication and the role of such public representations in shaping collective understandings. Use readings from at least one of our sessions or choose readings within several of our sessions to make your points in answering these questions.

A Word about Participation, Our Schedule, and ATTENDANCE

Teamwork

This class is designed as a “hands-on” experience in visual analysis and representation. Teamwork is a critical part of this course. The assignments specifically ask you to integrate your work with other members of the team. The 50% of your grade that relies directly on teamwork is subject to peer evaluation as well as my evaluation. Your peers will evaluate your work on the team. If there are difficulties on the team that you cannot resolve, please let me know. Productive differences/ “conflict,” problem-solving, amendment, and innovation are part of the process of decision making and teamwork (if a community is to avoid tyranny, that is). Guest artists will be helping you with several projects including teamwork to curate an on-line book about a significant event from the 2019-2021 time period. Attendance at these sessions is part of your participation and course grade.

Class Participation

The instructor also evaluates your general participation in the class. Enthusiastic participation in the reading-centered discussions throughout the term and discussions of your illustration ideas is essential to each student’s learning process and our classroom community. Participation will be judged relative to an average score of 8.5 points (85%). Below average or above average participants will earn bonuses or deductions from that baseline value in accordance with the instructor’s evaluation of their conscientious preparedness, commitment, and engagement with the material. Attendance is vital to the classroom community. An absence of two classes (sans valid reason and sufficient notice to me and your teammates) will result in a drop in your grade by one letter. Questions for our discussions and particularly for our guests and field trip hosts help organize the flow of conversation. Please observe the due dates and times for turning in the questions. Our schedule for individual assignments is also important to class discussion and teamwork. Observe the due dates for assignments; turn in your work on time using the Moodle hand-in icons.

Last modified: Tuesday, 23 March 2021, 4:55 AM

Jump to...

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posc217-00-s21

Politics: Memory in Artifacts

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POSC 217.00 Monuments, Museums & Meaning: How Politics Shapes Memory in Artifacts

Spring 2021

POSC 217

Prof: Barbara Allen

Tues/Thurs 8:15-10:00am CDST

Zoom LINK for class

<https://carleton.zoom.us/j/94061100281?pwd=TXhyci8wVmdyNDhsbTZmU24wOGVLQT09>



[About the Course](#)

Contains information about grading and assignments



[Announcements](#)



[Exhibition Assignment Teams](#)

Choose here to join a team for the three exhibition assignments



[Hand In TEAM Assignment 1 STORY BOARD & SCRIPT Part 1 Here by Wed April 7, 500PM](#)

Team Assignment 1 PART 1

Find image files below.

Turn in the Story Board with the script here. We will view and discuss your work in class, See "About the Class" for assignment explanation and file naming conventions.



[Hand In TEAM Assignment 1 Part 2 Twine Story Here by Wed Apr 7, 500PM](#)

Team Assignment 1 PART 2

Working from your Storyboard and Script, create a Twine Story told in these images.

Turn in the Twine Story HTML file here. We will view and discuss your work in class, See "About the Class" for assignment explanation and file naming conventions. Read more about Twine on the Page "Getting Started with Twine." document posted here.



[Team Assignment 2 Monument Proposal Due Monday 19 April, 500pm](#)

Hand in written proposal and class presentation materials here. Read more about the assignment in "About the Class."



[Draft Materials for Team Exhibit Due by 5pm Friday April 23](#)

Read more about the assignment in "About the Class"

Please turn in:


1. final artifact selection and proposed order (how the items will be laid out in the book);
2. a list of 3 points you want viewers to "take away" from the exhibition (this is just an internal list that helps guide the writing of image labels);
3. an overall statement (as close to being final as possible) that orients the viewer to the exhibition (no more than 150 words);
4. draft image labels (no more than 50 words each); the citations, releases, licenses, etc. giving permission to use each of these artifacts.


One person from each team should upload these materials. Moodle allows only 20 items maximum with 250 MB limit. If your submission is larger, please have a second (or third) team member also upload the exhibit items. And please send Barbara an email with a list of what has been submitted by whom (so all of your great work ends up in the right place)!

 [Final Book Representing Team Exhibit Due by noon Friday April 30](#)

Turn in the book to be uploaded to our class website by noon Friday April 30

 [Final Set of Images used in book Due by noon Friday April 30](#)

 [Final Exhibit Statement and Artifact Labels used in book Due by noon Friday April 30](#)


 [List of All Sources for \(complete citations\) along with all individual Licenses, Releases, etc. for items used in book Due by noon Friday April 30](#)

A complete citation includes: name of work, name of creator, date of creation, url (or other specific method for acquiring this work), date accessed, and information about permission given to you to publish online. In addition to this list of citations, upload any individual release forms or licensing agreements that give permission to you to publish online.

 [Individual Paper on Team Exhibit Choices Due April 30](#)

Turn in your individual paper here.

This is a five-week class. Late papers cannot be accepted beyond Midnight APRIL 30. Please, NO LATE PAPERS

 [Curator Teams](#)

Uploaded 15/03/21, 13:48

Your Team

 [Research Guide for POSC 217](#)

Find image collections, information about copyright, and more

28 March – 3 April

Topics for Discussion and Reading Assignments

Tues Mar 30 Overview of the Course: Thinking about Monuments and Memory
Curating ideas and objects
Meet Sara Cluggish, Sean Leahy, Bevin Mcnamara, Jesse Willenbring and discuss the projects

Read: Barthes, Roland. (1972[1964]) ‘[The Eiffel Tower](#)’, in *Mythologies*, trans. Annette Lavers. New York: Hill and Wang. 236–50.

Johnson, Nuala C. 2002. “[Mapping monuments:The Shaping of Public Space and Cultural Identities](#),” *Visual Communication*. 1(3): 293–298.

Watch: Modern Marvels: The History of the Eiffel Tower, History Channel. Question: What is the thesis of this film?

[Modern Marvels: Eiffel Tower History Channel](#)

Thurs Apr 1 Part 1 Democracy and Memory

Read: Alexis de Tocqueville. [1835–1840] 2010. [Democracy in America Historical Critical Edition](#), Eduardon Nolla ed. James T. Schleifer trans. Indianapolis: Liberty Fund. Read Vol 2 [in this edition it is Vol 3] Part 1 Chs 1, 2, 10, 11, 12, 17, 20.

Chakrabarty, Dipesh. 2002. “[Museums in Late Democracies](#),” *Humanities Research*. 9 (1): 5–12.

Part 2 Museum Curation

[Sara Cluggish, Director and Curator the Perlman Teaching Museum](#)

Read: Duncan, Carol. 1991. “[Art Museums and the Ritual of Citizenship](#),” in Ivan Karp and Steven D. Levine, eds. *Exhibiting Cultures*. Smithsonian Institution Press.

Filipovic, Elena. “[What is an Exhibition?](#)” In *Ten Fundamental Questions of Curating*, edited by Jens Hoffmann, 73–81. Milan: Mousse Publishing, 2013.

American Association of Museums “[A Code of Ethics for Curators](#)” with special attention to sections III and IV

Watch: [“Framework of Otherness” Jonell Logan](#) A talk from TEDxCharlotte featuring Jonell Logan, Executive Director of the League of Creative Interventionists. Browse their website for a bit more background: <http://www.creativeinterventionists.com/>

Be prepared to talk about answers to these four questions:

- 1. Which sentence from the Duncan reading resonates with you most?
- 2. Filipovic discusses a number of ways exhibitions can be problematic. In your opinion, which factors are most critical for a curator to confront/address?
- 3. In her talk, Logan discusses a museum visit that prompted personal reflections on "otherness." What are your thoughts on her advice to curators/museums?
- 4. For you, what is the most important "take away" from sections III and IV of the American Association of Museum's "Code of Ethics for Curators?"

Frame of Otherness

0:00


 [“Framework of Otherness” Jonell Logan](#)

 [Your Labels Make Me Feel Stupid](#)

Uploaded 3/04/19, 11:32

 [Exhibition Text and Label Guide](#)

Uploaded 3/04/19, 11:30

 [American Association of Museums "A Code of Ethics for Curators"](#)

Uploaded 3/04/19, 11:25

4 April – 10 April

Tues Apr 6 Part 1: Representing Conflict

Read: Autry, Robyn. 2013. [“The political economy of memory: the challenges of representing national conflict at 'identity-driven' museums,”](#) *Theory and Society*. 42(1): 57–80. DOI: <https://www.jstor.org/stable/23362894>.

Savage, Kirk. 2006. [“History, Memory, and Monuments: An Overview of the Scholarly Literature on Commemoration,”](#) commissioned by the Organization of American Historians and the National Park Service, at <http://www.nps.gov/parkhistory/hisnps/npsthinking/savage.pdf>. [peer review]

Read More about the [Enola Gay Controversy](#)

[NYT Coverage](#)

[Air Force Association Magazine](#)

Example of fake news: Lincoln's log cabin. Sellars, Richard West. February 12, 2013. "[Lincoln's Logs](#)," *New York Times*.



Part 2: Sean Leahy explains copyright, fair use, and project resources

Wed Apr 7 Hand in Team Assignment 1 Parts 1&2

Choose at least 5 images from the Assignment 1 image collection. Organize the images in a sequence that tells a story. Write a short script that explains the story that these images tell. Turn in the Story Board with the Script (part 1) and Twine Story (part 2). See full description of assignment above.

Filenames for all parts of your assignment should start with your team number (e.g. Team1 Storyboard). At the top of each part of your assignment state: team number, names of team members, date, title of your story.

Thurs Apr 8 **Bevin Mcnamara and Jesse Willenbring The Sunset People**

Part 1. Museums of Atrocities and Memorials

Sodaro, Amy. 2018. *Exhibiting Atrocity: Memorial Museums and the Politics of Past Violence* Rutgers University Press DOI: 10.2307/j.ctt1v2xskk

Available through Gould Library

"[Introduction](#)" 1-11; Ch1 "[Memorial Museum: Emergence of a New Form](#)," 12-29.; Ch 6 "[National September 11 Museum](#)," 138-161; Ch 7 "[Memorial Museum: Promise and Limits](#)," 162-184.

Part 2. Bevin Mcnamara and Jesse Willenbring join us to discuss Team Assignment 1

Always more to [think about](#)



[Question Forum April 6](#)

Each Student submits one question by 5pm Tuesday April 9, for experts who will speak to us about curating contentious, challenging, or controversial exhibits.

11 April – 17 April

Tues Apr 13 Memory as a Social Event

Read: Mitchell, Katharyne. 2003. "[Monuments, Memorials, and the Politics of Memory](#)," *Urban Geography*, 24 (5): 442-459, DOI: 10.2747/0272-3638.24.5.442

Maurice Halbwachs. 1950. *On the Collective Memory*. Chicago: University of Chicago Press. "[Preface](#)," 37–40; [Ch 3 "The Reconstruction of the Past](#)," 41–53. and Ch 4 "the Localization of Memory" AKA "[Space and Collective Memory](#)." reprinted as 1-15.

Thurs Apr 15 Part 1 Memory Problems

Read: Vale, Lawrence J. 1999. "[Mediated Monuments and National Identity](#)," *The Journal of Architecture*, 4(4): 391-408, DOI: 10.1080/136023699373774

Holyfield, Lori and Clifford Beacham. 2011. "[Memory Brokers, Shameful Pasts, and Civil War Commemoration](#)." *Journal of Black Studies* 42(3) 436–456.

Savage, Kirk. 1997. *Standing Soldiers, Kneeling Slaves: Race, War, and Monument in Nineteenth-Century America*. Princeton University Press. Ch 1 [Introduction](#); Ch 4 [Freedom's Memorial](#); Ch 5 [Slavery's Memorial](#); Ch 6 [Common Soldiers](#); Ch 7 [Epilogue](#)

Part 2 The US Civil War Monuments

[Historians Discuss the Controversy](#)

[Statement of the American Historical Association](#)

Amber Nicholson [The Robert E. Lee Monument](#)

Gregory Sneider. 2018 "[An African American Leader Brings a Provocative Take to Expanded Civil War Museum](#)," Washington Post. April 15.

[Whose Heritage? Southern Christian Poverty Law Center](#).

[On-Going List of Historians' Op-Eds on Memorials](#) Megan Kate Nelson



[Question Forum April 13](#)

Each Student submits one question by 5pm Friday April 19, for experts who will speak to us about curating contentious, challenging, or controversial exhibits.



[Question Forum April 15](#)

Each Student submits one question by 5pm Friday April 19, for experts who will speak to us about curating contentious, challenging, or controversial exhibits.

18 April – 24 April

MON April 19 Turn in Team Assignment 2 at Hand-In Icon by 5pm

Tues Apr 20 Class Presentation of Team Monument Proposal and History as Social Event: Constructing Peoples

I. WHO GETS A MONUMENT?

Read: Gail Collins. 2019. "[Where the Girls Aren't](#)," New York Times. 29 March.

["She Built NY Honors Five Trailblazing Women with Statues Around the City,"](#) New York Times. 29 March

Read who won and look at list of nominees.

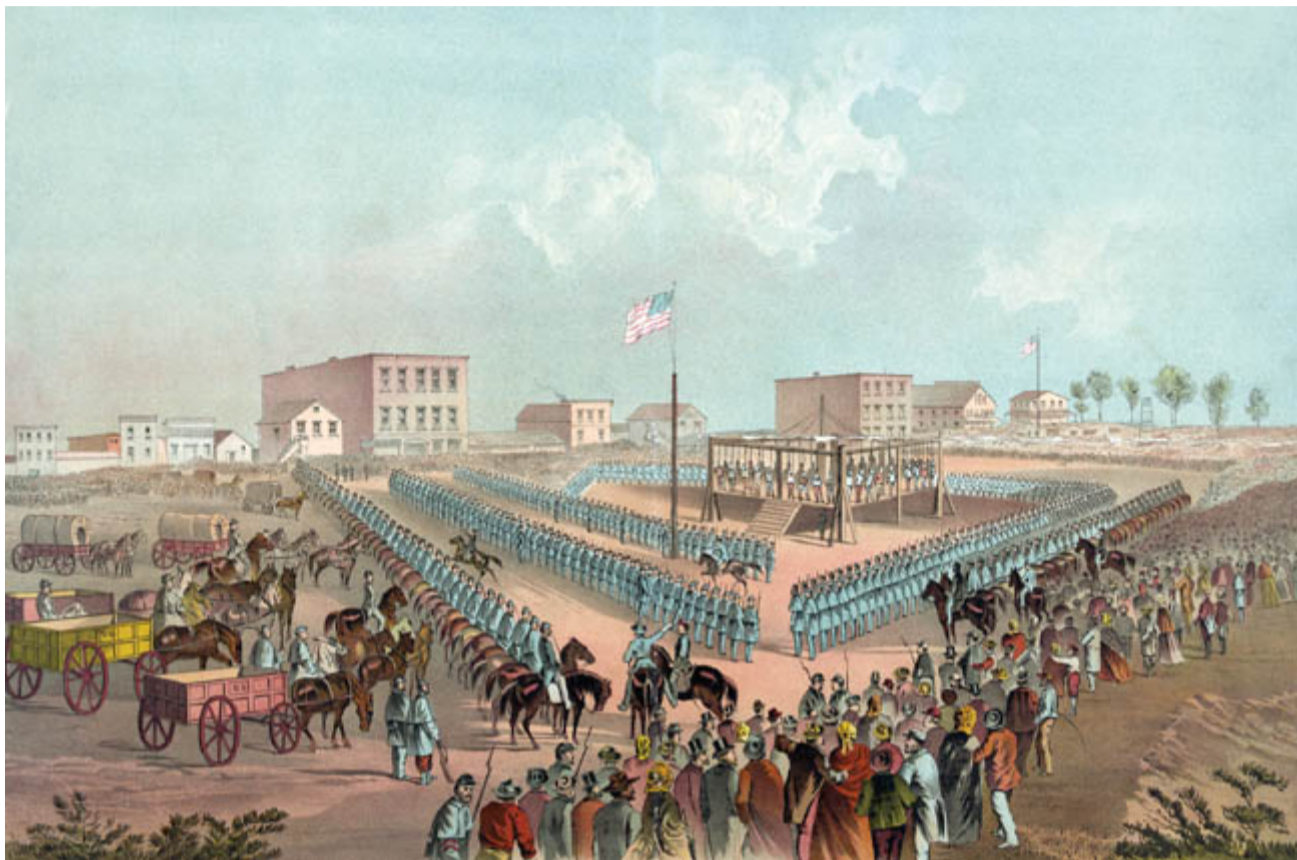
Check out the public input process for naming [Fort Snelling](#)

II. How are Peoples Constructed?

Read: Herle, Anita. 1997. [Museums, Politics, and Representation](https://www.jstor.org/stable/40793582). *Journal of Museum Ethnography*, 9 (May) 65-78 Stable URL: <https://www.jstor.org/stable/40793582>

Hodder, Ian. 2010. "[Cultural Heritage Rights: From Ownership and Descent to Justice and Well-being](#)," *Anthropological Quarterly*, 83 (4): 861-882,

Bolhofner, Katelyn. 2013. "[Defining and Redefining American Indian Identity: an Examination of the Role of the Museum in Contemporary Ethnogenesis in the United States](#)," *Museum and Society*. 11(3).



This is the official caption: Soldiers and civilians gather at Mankato on December 16, 1862, to witness the mass hanging of 38 Sioux prisoners following the Sioux uprising. It remains the largest mass execution in American history.

Thurs Apr 22 National Memory and Monuments Constructing Memory

Constructing National Memory: Who Was There?

Sturken, Marita. 1991. "[The Wall, the Screen, and the Image: The Vietnam Veterans Memorial](#)," *Representations*, Special Issue: "Monumental Histories," 35 (Summer): 118-142. Stable URL: <https://www.jstor.org/stable/2928719>.

Evans Diane C. 1982. "[Moving a Vision The Vietnam Women's War Memorial](#)," vietnamwomensmemorial.net.

Swartz, Tony and Todd Bayma. 1999. "[Commemoration and the Politics of Recognition](#): The Korean War Veterans Memorial," *American Behavioral Scientist*. 42(6): 946-967.

Allen, Michael. 2011. "[Sacrilege of a Strange, Contemporary Kind](#)": The Unknown Soldier and the Imagined Community after the Vietnam War." *History and Memory: Studies in Representation of the Past*. 23(2): 90-131.

Vietnam Women's War Memorial



Fri Apr 23 Turn in Your Creative Briefs: Show us the materials for your Team Curated Exhibit Book-- This is a Draft of your curation project (the roadmap of your proposed curated book that will be posted on-line for the world to see).

One person in each team should hand in the team work at the DRAFT hand-in icon. Think of the intended audience. (Who does your design and content speak to, specifically?) Turn in the following:

1. final artifact selection; 2. a list of 3 points you want viewers to "take away" from the exhibition (this is just an internal list that helps guide the writing of image labels);

3. an overall statement (as close to being final as possible) that orients the viewer to the exhibition (no more than 150 words); and 4. draft artifact labels (no more than 50 words each).

Read: Kylie Message. 2009. "[Multiplying sites of sovereignty through Community and Constituent Services at the National Museum of the American Indian?](#)" *Museum and Society* 7(1).

Consult this [NYT article](#) showing one way of dealing with displays that cause controversy (as distinct from display that presents an existing controversy).

25 April – 1 May

Tues Apr 27 Mediated Histories and Memories

Wu Hung. 1991. "[Tiananmen Square: A Political History of Monuments](#)," *Representations*, Special Issue: "Monumental Histories," 35 (Summer). 84-117. Stable URL: <https://www.jstor.org/stable/2928718>

Xiaomei Chen. 1991. "'[Misunderstanding' Western Modernism: The Menglong Movement in Post-Mao China](#)," *Representations*, Special Issue: "Monumental Histories," 35 (Summer): 143-163. Stable URL: <https://www.jstor.org/stable/2928720>

Kasperski, Tatiana. 2011. "[Chernobyl's Aftermath in Political Symbols, Monuments and Rituals: Remembering the Disaster in Belarus](#)," *Anthropology of East Europe Review* 30 (1) Spring. 82–99.

Forest, Benjamin and Juliet Johnson. 2002. "[Unraveling the Threads of History: Soviet-Era Monuments and Post-Soviet National Identity in Moscow](#)," *Annals of the Association of American Geographers*, 92(3): 524-547, DOI: 10.1111/1467-8306.00303.



Chernobyl Monument to Firefighters

Thurs APR 29 Exhibition of Group Curation (Class Presentation of Curated Show)

Friday Apr 30 Upload Final Book to be Published by noon

2 May - 8 May

9 May - 15 May

16 May - 22 May

23 May - 29 May

30 May - 5 June

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Reset user tour on this page
Home