Museums and Public Memory
ANTH 159a

[Syllabus: 3/2/19]

Spring 2019
Prof. Schattschneider

Class Location: Brown Social Sciences, room 115
Class time: Tuesday, 2:00-4:40 PM
Office Hours: Friday, 12:30-2:30 PM and by appointment
Office: Brown Social Sciences, room 202
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COURSE DESCRIPTION: This course explores the social and political organization of public memory, with particular attention to ethnographic and historical museums, memorials and “sites of conscience.” Who has the right to determine the content and form of such institutions and how are “communities” to be productively involved in their inception and design? Theoretical readings on remembrance, collection and display are complemented by field trips to museums and memorial sites. We also consider the potential of new media technologies for museum and memorials.

We will take a number of field trips (either as a group, or individually) during the course of the semester to museums and memorial sites (details to be announced) — sites will most probably include the Boston Museum of Fine Arts; the Isabella Stewart Gardener Museum, Boston; Museum of Contemporary Arts/ICA, Boston; The Peabody-Essex Museum, Salem; The Armenian Museum, Watertown; The Longfellow House, Cambridge; a Guided Walk, National Park Service, “Black Heritage Trail”, Boston; and others TBA.

Museum professionals will be visiting the class (or skyping in) for class discussions from time to time (details to be announced). Students are encouraged to explore the Boston metro area for other potential sites of interest, and consider basing final projects on such museum/memorial sites. Please keep current with various museum and events listings on the class LATTE site.

COURSE REQUIREMENTS AND EVALUATION

• POSTINGS: 3 Responses to readings @ 10% TOTAL
• MUSEUM VISIT RESPONSES: 3 Responses to museum visits @ 10% TOTAL
• PAPERS—OPTION #1: (3 papers on an assigned topic, 6-7 pages each—@ 20% each) TOTAL @ 60%
• PAPERS—OPTION #2: (Paper #1 — @ 20% (see above, on assigned topic)— AND a Final Independent Research Paper, with required preliminary one-page Abstract AND additional Annotated Bibliography due earlier) @ 60% (NOTE: the
Final Independent Research Paper Abstract and Annotated Bibliography are required, and receive detailed comments, but not graded—participation in this part of the assignment is included as part of Final Paper Grade)

- **CLASS PARTICIPATION** (including regular contributions to class discussion; “Opening Questions”; Presentations, and Attendance) @ 20%

**DESCRIPTION OF ASSIGNMENTS**

- **ALL STUDENTS:**
  - write 3 Reading Response Postings, approximately 300 words each, @ 10% total
  - write 3 Museum Visit Postings, following the form, @ 10% total

- **ALL STUDENTS:** write PAPER #1 (6-7 pages) @ 25%

**THEN — THERE ARE TWO OPTIONS:**

- **OPTION #1:**
  - TWO PAPERS on an assigned topic (6-7 PAGES each, @ 25% each) 50% total

- **OPTION #2:**
  - RE. FINAL RESEARCH PAPER ABSTRACT (1-2 pages) is required, along with an Annotated Bibliography. (This assignment is not directly graded—the student receives comments, and the exercise as a whole is included as part of Final Paper Grade.)
  - FINAL RESEARCH PAPER — (12-14 pages) plus Bibliography @ 50% total (“takes the place” of the two smaller papers in Option #1)

- **Class Participation** (including regular contributions to class discussion; “Opening Questions”; and Attendance) @ 10%

**DEADLINES & DESCRIPTION OF ASSIGNMENTS**

Students will be asked to respond to the readings periodically in Posting assignments (four times over the course of the semester) on LATTE. These responses of approximately 300 words will be in response to prompts relevant to the readings, and should stress the basic arguments outlined in the readings, and respond critically to the material, raising questions for class discussion.

**3 READING RESPONSE POSTINGS (ALL STUDENTS) due:**

- POSTING #1 due: MONDAY, 2/11/19 @ 10:00AM
- POSTING #2 due: WEDNESDAY, 3/13/19 @ 10:00AM
- POSTING #3 due: FRIDAY, 4/12: POSTING #3 @ 10:00AM
3 MUSEUM VISIT RESPONSES (ALL STUDENTS) due: ROLLING DEADLINES
(Museum responses should be submitted within ONE WEEK of your visit.)

PAPER #1 (ALL STUDENTS):

• PAPER #1—Due: FRIDAY, 3/8 @ 3:00 PM (6-7 pages) specific topic will be posted on
  LATTE, in appropriate “Assignments” Folder.

OPTION #1:

• PAPER #2:  Due MONDAY, 3/25: due at 5:00 PM. (Topic: “Persons and Things”, 6-7 pages
• PAPER #3:  (Topic: TBA, 6-7 pages)
  • SENIOR WORK DUE ON 5/4/19 @ 5:00PM
  • ALL OTHERS DUE ON 5/10/19 @ 5:00PM

OPTION #2:

• FINAL PAPER ABSTRACT & ANNOTATED BIBLIOGRAPHY—Due:
  MONDAY, 3/25 at 5:00 PM

Students who chose OPTION #2 will be asked to submit a 1-2 page abstract of the designated
  topic, outlining the main thesis, theoretical approach, and primary data. In addition, students must
  submit an annotated bibliography of approximately 8-10 outside sources, as well as 3-5 sources from
  class readings. (“Annotated” in this context means a brief explanation of how you anticipate this
  source will contribute to your final paper project—you do not have to read all the possible sources
  at this point—but some familiarity with a possible source will help).

Students will received detailed comments and suggestions for additional sources. (This assignment is
  not directly graded—the student receives detailed comments, and the exercise as a whole is included
  as part of Final Paper evaluation.)

• FINAL RESEARCH PAPER:
  • SENIORS ONLY: DUE ON 5/4/19 @ 5:00PM
  • ALL OTHERS: DUE ON 5/10/19 @ 5:00PM

The final paper paper project (12-14 pages) should demonstrate a creative engagement with the
  issues raised in the course of the semester. It is expected that you will “take on” a set of problems
  and/or topics of interest, and take it beyond what is covered in class. We will be discussing (both
  individually and collectively in class) possible topics and approaches.

For students who would like comments on a completed final draft of their paper may submit it 10 days prior to the
  deadline to the LATTE Assignments Folder for “Completed Drafts”.

CLASS PARTICIPATION is composed of the following elements:

1) attendance: (Please note: attendance, on time, is required. After two absences, each additional absence will lead to a deduction of 5% of the overall class grade per each missed class. All medically excused absences must be confirmed by your Dean of Students.

2) timely completion of reading assignments (by the date listed in the syllabus)

3) participation in “Opening Questions” exercise at beginning of class

4) thoughtful and regular contributions to class discussions, including participation in several in-class exercises

5) occasional brief in-class written reading responses, and/or discussion of individual museum visits

READINGS must be completed by the assigned date; come to class ready to engage in thoughtful discussion of each assigned reading. Except for the books, all readings are available in electronic form on LATTE, or through other electronic data site. Students are expected to bring hard copies of all the readings to class, along with detailed readings notes. If you prefer to read the class materials on a laptop, that is acceptable—but only class materials are permitted on laptops in the classroom.

“OPENING QUESTIONS”: Students will be asked to introduce a selected reading (from the assigned readings for a particular class) by posing several questions about issues raised in the reading, to facilitate beginning class discussion. These brief (5 minute) presentations will be scheduled during the second full week of class.

ACADEMIC INTEGRITY & PLAGIARISM: You may only submit your own original work in this course; this includes quizzes, exams, response essays, written papers, and other media. Please be careful to cite precisely and properly the sources of all authors and persons you have drawn upon in your written work. Plagiarism (from published or internet sources) is a serious violation of academic integrity and of the relationship of trust between student and instructor. Please take special care to indicate the precise source of all materials found on the web, indicating the correct URL address of any material you have quoted or in any way drawn upon. Remember, you must indicate through quotations, indentation and citation when quoting from any outside source (internet or print). Please consult the Chicago Manual of Style (online or in the Reference section of the library) if you are uncertain how to cite sources.

Late work will only be accepted under exceptional circumstances, at the discretion of the instructors, and if accepted, will be penalized.

PLEASE NOTE: WRITTEN WORK FORMATTING: Students are responsible for properly posting all assigned work on LATTE, in a MS Word.doc format. If you have any questions on how to do this, please consult the LTS Help Desk in the library. Technical difficulties do not constitute an “excused” submission, and will be counted as late.

ACCOMMODATIONS: If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see the instructors at the start of the semester.

Four-Credit Course (with three hours of class-time per week): Success in this this four credit hour course is based on the expectation that students will spend a minimum of 9 hours of study time per week in preparation for class (readings, papers, discussion sections, preparation for exams, etc.).
GRADUATE STUDENTS:

- **Readings:** Graduate students are encouraged to read “beyond” the syllabus whenever possible, following the work of a particular author, or reading more widely on a particular topic, in consultation with the instructor, and are expected to do all the “Recommended” reading.

- **Postings:** Follow the prompts for undergraduate Reading Response postings (3) and please write a lengthier response (500 words or more); and please complete the Museum Visit Responses (3), again writing more than is required of the undergraduates.

- **Paper #1:** Graduate students will be required to write Paper #1 (8-10 pages)

- **Final Research Paper:** A research-length paper (20 + pages) plus bibliography on a topic of their own choosing, in consultation with the instructor (a meeting with the instructor is required). Please follow the deadlines and instructions for OPTION #2 above, re. the research paper option, due date for abstract/bibliography due on FRIDAY, 3/22/19 @ 5:00PM; and final completed research paper due on FRIDAY, 5/10/19 @ 5:00PM.

MUSEUM and MEMORIAL SITE VISITS:

Students will be expected to visit at least THREE museums and/or two museums and one memorial site of your own choosing during the course of the semester. Your visits to these sites will be guided by a detailed assignment sheet asking you to respond to particular aspects of an exhibition or event (assignment sheets posted on LATTE).

Museum visit responses are due ONE WEEK after your visit to the site.

(These museum and memorial site visits can potentially serve as the beginning of a topic focus for your final project.)

**NOTE:** If you visit more than three museums and write a report about your visit (using the form) you will receive extra credit.

PLEASE NOTE re. Laptop and Cell Phones: This is a laptop and cellphone-free classroom, so please make sure all devices are turned off and stowed away, unless you are reading a specific article for class discussion.

REQUIRED BOOKS:

The following required books are available for purchase at the University bookstore:

- Susan Crane (editor). *Museums and Memory* (Stanford University Press, 2000)


• Susan Stewart. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection.* (Duke University Press, 1992)

**LEARNING GOALS:** Students will be asked to master the following skills in this course, including:

**CORE SKILLS**
- critical thinking, including the ability to analyze, interpret and synthesize a diverse variety of materials across several disciplinary boundaries, including anthropology, the visual and performative arts (including film), museum studies, psychoanalytic theory, and literature.
- developing the capacity to “read” the implicit subtexts of museum exhibitions and related representational strategies in the shaping of historical consciousness
- assess the values of topic-driven and disciplinarily informed analysis
- working independently to develop a final research paper on a topic of their own choice, in consultation with the instructor

By the conclusion of the course, students can expect to have a good understanding of the following fields:

**KNOWLEDGE**
- a broad interdisciplinary understanding of the cultural formulations of the “exhibitionary complex” and museum studies across disciplines, and in practice
- an understanding of the “mechanics” of museums behind the scenes, through conversations with curators, museum directors, and public participants—and through direct guided tours in collections and exhibitions
- an appreciation for the complexities of working with specific communities in developing exhibits, maintaining collections, and public outreach

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**Tuesday, 1/15: Introduction**

**Tuesday, 1/22: BRANDEIS MONDAY (NO CLASS)**
Tuesday, 1/29: Objects, Remembrance and the “Exhibitionary Complex”

- Stephen Greenblatt. “Resonance and Wonder.” (LATTE)
- Roland Barthes. Selections from Camera Lucida. (LATTE)
- Tony Bennett. “The Exhibitionary Complex.” (LATTE)

Recommended only:
- Barbara Kirshenblatt-Gimblett. “Exhibitionary Complexes.” (LATTE)

Tuesday, 2/5: Museums and the Work of Memory


The following chapters from the required book: Museums and Memory (Susan Crane, editor):
- The Introduction
- Chapter 7: Diana Drake Wilson. “Realizing Memory, Transforming History: Euro/American/Indians.”

Recommended only:
- Chapter 5: “Geoffrey Sonnabend’s Obliscence: Theories of Forgetting”

* SATURDAY, 2/9: VISITS TO AREA MUSEUMS—Please join Prof. Schattschneider to visit some of the museums in our immediate area, including the Museum of Fine Arts, the Harvard Museums, and the Somerville Museum. DETAILS FORTHCOMING!

* MONDAY, 2/11: POSTING #1 @ 10:00am

Tuesday, 2/12: On the Collection: Desire, Memory, Scale and the Visual


Recommended only:
- Sigmund Freud. Brief selections from The Interpretation of Dreams (on condensation, displacement, projection and the visual) (LATTE)
Tuesday, 2/19: NO CLASS (Monday, 2/18 - Friday, 2/22: MIDTERM RECESS)

Tuesday, 2/26: Memorialization and the Museum: The Holocaust Memorial Museum, Washington D.C.

- Edward Linenthal. Preserving Memory: The Struggle to Create the U.S. Holocaust Memorial Museum. [Required Book]

Recommended only:
- Mona Korte. “Bracelet, Hand Towel, Pocket Watch: Objects of the Last Moment in Memory and Narrative.” (LATTE)

Tuesday, 3/5: The Vietnam Veteran’s Memorial, Washington D.C.

- Marita Sturken. “The Wall, the Screen, and the Image: The Vietnam Veterans Memorial Representations.” Representations, No. 35, Special Issue: Monumental Histories (Summer 1991) (pp. 118-142) (LATTE)
- Screen selections from the film documentary, Maya Lin, A Strong, Clear Vision. (Directed by Frieda Lee Mock, 1994)

* PAPER #1, Due: FRIDAY, 3/8 @ 3:00 PM (topic TBA—submitted to LATTE, in appropriate “Assignments” Folder—ALL students write this paper) 6-7 pages, double spaced, 12 point font.

Tuesday, 3/12: “Tourists of History”: Place, Object and Memorialization

- Marita Sturken. Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma to Ground Zero. (Duke University Press, 2007) [Required Book]
- Michel Foucault. “Of Other Spaces: Heterotopias.” (LATTE)

* FRIDAY, 3/15: POSTING #2 due @ 10:00AM

Tuesday, 3/19: Trauma, Race and Memorial Spaces
Case Study: The National Memorial for Peace and Justice, Montgomery, AL. Please read through the webpage for the memorial and museum, linked on LATTE.

https://museumandmemorial.cji.org/

(Non-profit) MASS. Design Group: (Boston, MA) Please read through the MASS. Design Group’s website: https://massdesigngroup.org/design

Concentrate on their design and execution of The National Memorial for Peace and Justice in Montgomery, AL; and other related memorial/museum projects, e.g., their (unbuilt) design for a Kigali Genocide Memorial Kigali, Rwanda; and the soil collection project for The National Memorial for Peace and Justice in Montgomery, AL.

Fath Ruffins. “Revisiting the Old Plantation: Reparations, Reconciliation and Museumizing American Slavery.” (pp. 294-434) In Museum Frictions. (LATTE)

Mark Auslander. “Object Lessons: Re-encountering Slavery though Rose’s Gift”. In Rochelle Riley. The Burden. (LATTE)

Monday, 3/25: Paper #2 @ 5:00PM // Final Project Abstracts and Annotated Bibliographies

Tuesday, 3/26: “Controversial Monuments and Memorials”: Whose History, Whose Memorial?


David B. Allison (editor). Controversial Monuments and Memorials: A Guide for Community Leaders. In PARTS THREE, FOUR and FIVE please chose ONE chapter from each section, and be prepared to talk about it in detail during class.

Tuesday, 4/2: The Unconscious and the Life of the Material Object: “Inside the Freud Museums”

Joanne Morra. Inside the Freud Museums: History, Memory and Site-Responsive Art. [Required Book] Please read Chapters 1 - 4. Chapters 5 & 6 are strongly recommended.

Return to Susan Stewart’s work, On Longing, especially the chapter on “The Collection”.

Tuesday, 4/9: Display/Performance/Race/Class and Trauma: “Living Histories”, Reenactments, and Exhibitionary Space

Mark Auslander. “Holding on to Those Who Can’t be Held”: Reenacting a Lynching act Moore’s Ford, Georgia. Southern Spaces, November 2010. (LATTE)


* FRIDAY, 4/12: POSTING #3 DUE @ 3:00PM

NOTE: Monday, 4/15: PATRIOTS DAY—REENACTMENTS AT LEXINGTON AND CONCORD

Tuesday, 4/16: “Finding Our Voice: Sister Survivors Speak” Exhibit, Michigan State University

- **Script**: full wall script for the MSU exhibit, “Finding Our Voice: Sister Survivors Speak” (LATTE)
- Mark Auslander. Director’s Letter, MSU Museum, January 2019: “Butterflies are Good to Think: Healing Partnerships with the Sister Survivors.” (LATTE)
- **FURTHER READINGS, TBA**: on trauma, objects and narrative

Tuesday, 4/23: NO CLASS (Friday, April 19 - Friday, April 26: PASSOVER and SPRING RECESS)

Tuesday, April 30: Politics of Cultural Heritage and Artifacts I: NAGPRA (Native American Grave Protection and Repatriation Act), Aboriginal Landscapes and Imperial Legacies

[NOTE: This is the LAST CLASS]

- **Association of Art Museum Directors**. “Art Museums and the International Exchange of Cultural Artifacts.” (LATTE)

*Recommended only:*

FINAL WORK DEADLINES:

PAPER #3: (Topic: TBA, 6-7 pages)
   • SENIOR WORK DUE ON 5/4/19 @ 5:00PM
   • ALL OTHERS DUE ON 5/10/19 @ 5:00PM

FINAL RESEARCH PAPER: (12-14 pages plus Bibliography)
   • SENIORS ONLY: DUE ON 5/4/19 @ 5:00PM
   • ALL OTHERS: DUE ON 5/10/19 @ 5:00PM