

## Representing Native America – Exhibit Design (Part 2)

v. 3/19/2024

Ethnic Studies 114B   214B	Ross Frank
Spring 2024	Office: SSB 227
HSS 1106A - TU, TH 3:30-4:50 PM	Office Hours: Tue 10-12, Thu 11-1 & appt.
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This course follows the introduction to the history and theory of museum representation of Native and Indigenous peoples and material culture in museums in order to explore their relationship to colonialism and decolonization. (Part 1). It develops the proposal completed by students in Part 1 of the course for an exhibition for the Mingei Museum in Balboa Park on Ledger Drawings from Fort Marion, 1875-78, incorporating new and decolonizing approaches to representation.

### COURSE ORGANIZATION

In-person Tuesday and Thursday class meetings combine lecture and discussion, in-class writing and presentations, conversations with visitors, and other activities that require presence and engagement. As such, your attention and attendance are required and necessary for the acquisition and cultivation of the knowledge and skills that will lead to both individual learning and the successful collaborative development of the final Curatorial Brief for the Mingei Museum at the end of the quarter.

### COURSE RESPONSIBILITIES

Assignments:		Grading scale:			
<b>In-class participation</b>	25%	93-100	A	73-76	C
<b>Progress reviews (5)</b>	25%	90-92	A-	70-72	C-
<b>Weekly assignments</b>	25%	87-89	B+	67-69	D+
<b>Final project: Curatorial Brief</b>	25%	83-86	B	63-66	D
		80-82	B-	60-62	D-
		77-79	C+	0-60	F

- **In-class participation:** In-class sessions will generally include hands on work on the week's topics and items due.
- **Progress Reviews:** Beginning Week 3, these class sessions will be held at the Mingei Museum in Balboa Park during class time. We will organize carpooling to the museum and back to campus. Drivers will receive funds for fuel.
- **Weekly Assignments:** Due at the end of the week (day/time to be determined during Week 1), each assignment is indicated in the syllabus below.
- **Final Project:** the collaborative completion of the written Curatorial Brief for the exhibition, presented during the scheduled exam period.

## COURSE POLICIES

### Classroom Ethics

By the very nature of the course topic, there will likely be a wide range of opinions as you read and engage the assigned materials. You are responsible for helping to establish a good classroom environment, one that will stimulate you to think for yourself and raise questions about conventional views and received wisdom. Please keep in mind that we also engage each other in a respectful and considerate discussion in the classroom, particularly important in a course such as this that depends on collaboration on assignments. Derogatory language, intimidation, and personal attacks will not be tolerated. These ground rules are reflected in the [UCSD Principles of Community](#) to which each of us is expected to adhere.

### Accommodations

We wish to make this course as accessible as possible to students with disabilities or medical conditions that may affect any aspect of course assignments or participation. Students with disabilities should be sure to register with the Office for Students with Disabilities (OSD): <https://osd.ucsd.edu>. If you require specific accommodations, please provide a copy of your paperwork to me as soon as possible. Also, if you prefer to be called by a different name or to be referred to by a different name or gender than what appears on your enrollment record, please feel free to notify me.

### Academic Integrity

According to the UCSD Policy on Integrity of Scholarship, “no student shall engage in any activity that involves attempting to receive a grade by means other than honest effort.” You may not use AI tools in your reading question blog responses. Any other experimentation you wish to do with AI tools is allowed if you document and include your prompts and work process in any submission. Keep in mind that AI product is likely to be derivative, not transformative, due to the nature of existing related scholarship. Work that you produce for this course that violates the UCSD Policy on Integrity of Scholarship will result in an ‘F’ on that assignment and will be reported following the process outlined by the [UCSD Office of Academic Integrity](#).

## SYLLABUS

The reading(s) that follow each date should be **completed before** that class meeting. In-class sessions will generally include **hands on work** on the week’s topics and items due. The class will decide on the **weekly due date** and time on Week 1.

## ASSIGNED READING

Beverly Serrell and Katherine Whitney. *Exhibit Labels: An Interpretive Approach*, 3<sup>rd</sup> Edition, Rowman & Littlefield, Lanham, MD, 2024.

Barry Lord and Maria Piacente,. *Manual of Museum Exhibitions*, 3<sup>rd</sup> edition. Rowman & Littlefield, Lanham, MD, 2023.

## WEEK 1    APRIL 2                      Organizing the Exhibit Project

Review:     ETHN 114A | 214A Exhibition Proposal

Read-class: Drawing Back the Spirit Project Description

## APRIL 4                      Progress Review: Exhibit Concept

Reading:    Chapter 14: "Preparing the Exhibition Brief", in *Manual of Museum Exhibitions* (3<sup>rd</sup> ed.), 223-232.Reading:    Chapters 1-2, *Exhibit Labels: An Interpretive Approach*, 3-14 (figures, 44-58).

In-class:    Write Exhibition Concept draft

Due:         Exhibition Concept finalized (in 350 words)

## WEEK 2    APRIL 9                      Curatorial Assignments

Reading:    Chapter 15: "Interpretive Planning", in *Manual*, 233-256.Reading:    Chapter 16: "Content Development", in *Manual*, 257-288.

In-class:    Select the narratives | stories to include relating to drawings

## APRIL 11                      Selecting Content

Reading:    Chapter 19: "Multimedia", in *Manual*, 257-288.

In-class:    Select specific ledger drawings for Object Checklist

Due:         Object Checklist – Ledger Drawings Data Sheet

## WEEK 3    APRIL 16                      Progress Review: Checklist &amp; Exhibition Design

Reading:    Chapter 24, "What Research Tells us About Visitors", in *Exhibit Labels*.Reading:    Chapters 3-6, *Exhibit Labels*, 15-42 (figures, 44-58).

Mingei visit: Review Object Checklist, view exhibition space, discuss design process.

## APRIL 18                      Designing and Layout of the Exhibit Space

Reading:    Chapters 7-8: *Exhibit Labels*, 61-81 (figures, 120-131).

In-class:    Work on space needs of the Exhibition

Due:         Preliminary Exhibit Design and Space Layout



