This course follows the introduction to the history and theory of museum representation of American Indians in order to explore its relation to colonialism and decolonization (Part 1). It develops the proposal completed by students in Part 1 of the course for an exhibition on Native women California artists, incorporating new and decolonizing approaches to representation, for the Women’s Museum of California.

**COURSE ORGANIZATION**

Course evaluation will be based on classroom discussion and presentations of the curatorial assignments, and a written final exhibit project and classroom presentation. Final grade will be based on the following: 50% - attendance and participation during in-class activities; 20% final project presentation; 30% - final project report.

**COURSE OBLIGATIONS**

All students must attend all class meetings and read the assigned materials in order to complete this course. We will have weekly assignments, generally involving teamwork. We will meet 4 times, 3 on Friday afternoons and one on a Wednesday, at the Women’s Museum of California at Liberty Landing (organized in carpools).

Attendance and participation for each meeting during the quarter will count for a major portion of your class grade. Participation cannot be made up. *Open conversation on topics that may be sensitive to your classmates is an essential part of the curatorial process.* Consequently you have a responsibility to create an environment conducive to learning during class meetings and discussion, and to abide by the UCSD *Principles of Community.*

**REQUIRED ASSIGNMENTS**

Assignments are listed in the syllabus for the day that they are due. *Your individual work for each class meeting is crucial to the success of all members in the class and the final exhibit project!* The Final Examination will consist of an individual or team research project, presented in class, and the written component due during the scheduled exam period.
ASSIGNED READING

The readings from the following books are available in TED, along with readings from ETHN 114A:


SYLLABUS

The reading(s) that follow each date should be completed before that class meeting. Please come to class prepared to discuss these assigned readings.

PART I   The Colonial Roots of Representation

WEEK 1    JANUARY 7   Organizing the Exhibit Project

   Eve Tuck and K. Wayne Yang, “Decolonization is not a metaphor”

JANUARY 9   Exhibit Concept and Labels


WEEK 2    JANUARY 14   NO CLASS

JANUARY 16   Curatorial Assignments and Thematic Structure

   Chapter 4: “Who is the Audience…”, *Exhibit Labels*, 37-50.

WEEK 3    JANUARY 21   Progress Review: Core Idea & Thematic Structure

   Chapter 5 & 12: “Learning Styles” & ”The Number of Words”, *Exhibit Labels*, 51-64, 125-130.

JANUARY 23   Woman’s Museum of CA Meeting #1

WEEK 4     JANUARY 28     Artists and Works of Art.

JANUARY 30     NO CLASS

WEEK 5     FEBRUARY 4     Progress Review: Object List & Research

FEBRUARY 6     Labels and Signage

WEEK 6     FEBRUARY 11     Woman’s Museum of CA Meeting #2

FEBRUARY 13     NO CLASS

WEEK 7     FEBRUARY 18     Progress Review: Labels & Signage

FEBRUARY 20     Woman’s Museum of CA Meeting #3

WEEK 8     FEBRUARY 25     Public and Educational Programs

FEBRUARY 27     NO CLASS

WEEK 9     MARCH 4     Progress Review: Draft of Exhibit | Curatorial Brief

MARCH 6     Woman’s Museum of CA Meeting #4

WEEK 10     MARCH 11     NO CLASS

MARCH 13     Working on Loose Ends

FINAL PROJECT DUE     WEDNESDAY, MARCH 18, 3:00-6:00PM