### New Course Cover Sheet

**Use this form to propose a new course.**

**New Course**
- Effective Term: Fall 2017
  - *must be a future term*

**Department:** ARCH

**Course Designator:** HSPH

**Program:** Heritage Studies and Public History

**Course Number:** 8001

**Submission Date:** 10/4/2016

**Submission from:** Greg Donofrio

**Required:** Academic Support Resources (ASR) Needed
- Libraries
- Computer Lab
- Digifab Lab
- Goldstein
- Imaging Lab
- Other Technology
- Workshop
- **ASR Support not needed.**

### I. Does this course change the program (including addition as elective)?
- **No**
- **Yes. If so, also submit Program Change.**

This course is being proposed in conjunction with a new masters program in Heritage Studies and Public History.

### II. Summarize new course and rationale. (Executive Summary field in Workflow Gen)
- **Why is the course needed?**
  - Describe the planning and development activities that generated this proposal.
- **Which students are served?**
- **Is this course required?**
- **Projected enrollment?**
- **New FTE Faculty?**
- **TA support?**

**This course is the first required class in a new masters program in Heritage Studies and Public History. The course provides a broad introduction to the preservation, ownership, and interpretation of historic sites and artifacts taking into account issues of diversity, multivocality, social justice, ethics and access. Projected enrollment is 15-20 graduate students.**

### III. Consultation is required by the University Curriculum Committee. Before submitting, verify there are no comparable courses at the University of Minnesota. The course proposer should send the proposed syllabus to the department head(s) of any unit in other college(s) that may already offer courses with overlapping content, as well as the undergraduate associate dean(s) of those college(s). Request that the consulted parties identify any concerns regarding content overlap.

There is no other course like this one offered at the University of Minnesota. Faculty consulted in the development of this course include: Lin Nelson Mayson, Director of Goldstein Museum of Design and Museum Studies Minor; Kevin Murphy, History and Chair of American Studies; Katherine Hayes, Anthropology and Chair of American Indian Studies; Yuichiro Onishi. African American and African Studies.

**Departmental Faculty Vote:**
- **Ayes:** 4
- **Nays:** 0
- **Abstain:** 0
HSPH 8001: Who Owns the Past? Common Concerns and Big Questions in Heritage and Public History

Instructor:

Meeting times, location, contact info: Seminar, 3cr, one 3-hour meeting per week

ECAS:

Course is open to all Heritage Studies and Public History (HSPH) graduate students. DGS or Instructor permission required for others. Course offers a survey through case studies of the common concerns, concepts and ethics of heritage and public history. Students will learn about the history and social contexts of heritage studies and public history, the stakes and stakeholders, and the conflicts and positive interventions that can be made through the work of these affiliated professions.

Offered every fall semester: 3cr; A-F grade; no prerequisite; required course for all MSPH graduate students; DGS or instructor permission required for others.

Course description

This course introduces students to the current state of the field’s practice, practitioners, and interpretations through a series of case studies, some of which created the field as we know it today. Of particular concerns are the “big questions” which resonate across all the disciplines and approaches of publicly-engaged historical work. What are the social contexts (immigration, war, civil rights, trauma) that demand a change in our work? What kinds of conflicting priorities and perspectives present themselves? How can heritage and public history intervene in dominant social discourses in positive ways?

It would be difficult to structure this course as a comprehensive survey because of the breadth and complexity of the subject. This is an introductory course, meant to suggest subsequent trajectories of study, to introduce the big questions and debates, and to establish the common concerns of our multiple disciplines. What is common in the way we teach our own disciplinary core concepts? To do so, we will consider a series of case studies to grapple with the difficult questions of how to interpret and represent the past through different media, and to what purpose. We will in all cases explore who are the practitioners, who is the audience, how is interpretive authority shared, where have conflicts arisen and how were they resolved (or were they resolved).

Common threads in this course that will be explored through a series of case studies: how do we react to and work with stakeholders and the contemporary social context?
How is multivocality represented? How do we balance the economic imperatives of tourism and consumerism with the need to advocate for social justice, and address the affective component of public memory? How do these concerns translate into professional ethics?

Students will, by the conclusion of the seminar, be able to critically analyze how historical interpretations articulate with broader social concerns, identify stakeholders, and consider the variety of alternatives practitioners could employ in each situation. These critical perspectives will inform your own future practice.

**Student work and grading breakout**: Students are expected to read and participate in seminar discussions; write weekly reading responses; and as a term project explore a critical perspective on a case study of the student’s choosing.

- Attendance and participation in discussion: 15%
- Weekly reading responses: 25%
- Term project, including proposal/treatment, source list and outline, and final paper: 60%

**Books/readings**: The following are general texts we will draw upon to supplement readings related to case studies, below.


**Schedule:**

Week 1: Introductions and overview of fields, disciplines, terms and concepts

Week 2: Case study - Colonial Williamsburg

Week 3: Case study - Fort Snelling

Week 4: Site visit - Fort Snelling

Week 5: Case study - 9/11 Memorial

Week 6: Case study - Who owns human burials? NAGPRA, Kennewick/Ancient One, and the African Burial Ground

Week 7: Case study - Lower East Side Tenement Museum

Week 8: Case study - District 6 Museum

Week 9: Case study - Commemorating Civil Rights movements

Week 10: Term project consultations

Week 11: Case study - historic districts: Society Hill, Philadelphia
Week 12: Case study - Museum of New Zealand Te Papa

Week 13: Case study - Japanese American incarceration at Manzanar

Week 14: Case study - Digital humanities: Guantanamo Public Memory Project

Week 15: Student project presentations

CASE STUDIES: The following are four examples of case studies to teach with. Each was chosen to demonstrate the connections between varied disciplinary perspectives.

1) Colonial Williamsburg. This case serves, a "living history" museum focused on life in 17th/18th century Virginia, to bring the fields together and frame course-wide questions. It is where our disciplines first meet and enables us to see changes to our fields over time. Here we could all talk about these changes from our own perspectives: historical archaeology moving from historic house archeology to a way to understand marginalized communities structurally excluded from the archives and narratives; Williamsburg as part of museum “edutainment” and the Williamsburg giftshop; public history’s two strands/definitions/genealogies, from nationalist histories to a project of reinterpretation from “the new left” and social movements forming a critique of CW. Museums, excavations, and the collecting of buildings as part of the impulse to collect--who’s collecting at that level and why? What were the motivations for creating a museum, and how was it paid for? From preservation, we discuss the concept of restoration to a point in time and all that is lost in the process, the concepts of reconstruction and “authenticity.” Perhaps the most complex and ongoing aspect of CW, how have they balanced the narrative between slavery and other aspects of colonial life?

For this segment we hope to record interviews w/ Richard Josey and Steven Elliott (both formerly of CW and currently with MNHS) to be used in lectures or watched by students before class. From Richard, how do you interpret slavery at a historical site? From Steven: how do you administer a site of this magnitude--the internal dialogs of staffs, funding, mission? At CW, we have tremendous examples of how he fields are always reacting to society, responsive to society, responsible to society. How long does it take to respond to stakeholder concerns? The first-hand perspectives of Josey and Elliot will help students understand the way a large, privately owned and managed heritage site has negotiated these challenges.

Related readings:


The repatriation of burial remains demanded by descendants and enacted by laws sheds light on some of the worst collecting practices of the past, and goes right to the heart of the question: who owns the past? Are human remains ever the common heritage of humanity (reflecting our biological evolution as humans), or do descendants have the right to determine the disposition of remains? How are descendants identified, and what constitutes cultural affiliation? These questions were brought to broadest public awareness with the case of the Kennewick Man/Ancient One, a burial that constituted the first true test of the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990, raising critical questions of sovereign heritage. Do these rights extend to cases outside of sovereign (federally recognized) Native nations, to non-recognized tribes or to other disenfranchised communities whose burial grounds are threatened? What is the responsibility of institutions curating burial remains acquired centuries ago?

The case of the African Burial Ground in New York addresses the powerful importance of human remains to a sense of heritage and community, and the politics and conflict around burial protection and commemoration. It has a multitude of implications for stakeholder engagement, preservation frameworks, the intersection and conflict of scientific and community interests. It also provides an important comparison to NAGPRA concerns, in recognizing the history and politics behind sovereign versus citizen rights to cultural patrimony.

Selections from David Hurst Thomas, *Skull Wars: Kennewick Man, Archaeology, and The Battle For Native American Identity*. Basic Books 2001


3) 9-11 memorial

Almost immediately after September 11, 2001, professionals concerned with preserving and remembering the past began to consider how the events of that day and its aftermath should be documented and commemorated. To many, the day seemed unassailably historic; its material and emotive evidence were manifold. Some sought to preserve things that were literally concrete—the “slurry wall” that defined an edge of the World Trade Center and the “Survivor’s Staircase” on which hundreds evacuated the site. Others documented and gathered “missing persons” posters, photographs of lost loved ones and spontaneous memorials in the weeks that followed. A vast digital archive indexes these and other traces including cell phone messages from those trapped inside the towers and on the planes, oral histories of survivors, relatives of the victims, and accounts of first-responders and construction workers. All collected, but to what end? The events, aftermaths, and perceptions of 9/11 raise challenging questions about the politics and political economy of heritage and tourism, the ethics of memorializing traumatic events and curating emotional content, and the complexities of stakeholder involvement. The sites and their histories remain widely contested. What some consider the “facts” are contested by 9/11 conspiracy theorists and deniers; there is no consensus among survivors and victims’ families about the design of memorials and curation of artifacts. The political and cultural repercussions of 9/11, its history, and
its memorials extend far beyond the sites of the attacks. Do the emotional and political
tentacles of 9/11 inform and influence the interpretation and memorialization of other
locations of traumatic events such as the bombing of Alfred P. Murrah Federal Building
in Oklahoma, and the genocide of Native Americans at Fort Snelling? T-shirts and
bumper stickers implore us to simply “Never Forget 9/11”. But what shall we remember,
how, and why?

Marita Sturken, *Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma
City to Ground Zero* (2008)


*Radical History Review*, Fall 2011, “Historicizing 9/11”

Michael F. Bernard-Donals, “Conflations of Memory: or, What They Saw at the

Ian Kerrigan, *Exhibiting 9/11: Interpreting Archaeology and Memory at the World Trade
Center Site*. *Exhibitionist* Fall 2011.

Lynn Meskell, “Negative Heritage and Past Mastering in Archaeology,” *Anthropological
Quarterly* 75, no 3 (summer 2002): 557-574.

**4) Fort Snelling**: A local site for students to engage with, Fort Snelling can be
interpreted from a multitude of perspectives: as an internment/incarceration camp;
western traditions of preservation and memorialization versus Native/Indian traditions
and understandings; slavery and free blacks; and of course military life across multiple
periods. It is also a rare example of multiple agency/owner overlap, adding to the
complexity of all these themes and stakeholders coming together at one site. How does
the interpretation account for such complexity, especially given the history of the site’s
reconstruction designed to tell military history.

As a local site, Fort Snelling will allow for more experiential learning and engagement.
We would schedule this case study early in the semester, so as to make a field trip
while weather is nice. This is a place where we can address all these many issues, but
we invite still more perspectives and critiques.

Case specific readings:

Kathryn Sutton, “Rearticulating historic Fort Snelling: Dakota memory and colonial haunting in the American Midwest” (2011)

Additional case studies to develop:

- **Labor and immigration history**: Lower East Side Tenement Museum
- **Spanish missions and colonization**: Presidio de San Francisco and other locations
- Wing Luke museum
- **Remembering the Great migration**
- **Civil Rights movements**
- **National Museum of the American Indian**
- **Museum of New Zealand Te Papa**
- **District Six Museum**
- **Underground railroad, slavery and Civil War commemoration**
- Society Hill, Philadelphia
- **Manzanar - Japanese American incarceration**
- **Guantanamo Public Memory Project**
Requirements, Notices, and Resources:

All requirements must be fulfilled in order to pass this course. There will be no extra credit work. You may not submit work that is or was for another course.

Subject to Change. With the exception of the grade and attendance policies, parts of this syllabus are subject to change with advance notice, as deemed appropriate by the instructor.

Late Work. Late work will be accepted only at the discretion of the instructor and is subject to 1/3 grade deduction for every 24 hours past the deadline.

Incomplete Work. Incomplete work will not be accepted without instructor’s prior approval and written agreement as to revised due dates and grading policy. The grade of incomplete can only be given if the work is substantially complete and the student has documentation of illness or extreme circumstances.

Makeup Work for Legitimate Absences: Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Students may be required to provide letters from the appropriate authority. Vacation plans do not constitute an acceptable excuse. Unexcused late work loses points. If you are going to miss an exam or a deadline, you must contact your instructor by email, phone, or in person before you are late with your work. For complete policy information, please see: http://policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html.

Intellectual Property. The College of Design has the right to retain any student project whether it be for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the College reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student.
Workload. For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week over a full semester necessary for an average student to achieve an average grade in the course. For example, a student taking a three-credit course that meets for three hours should expect to spend an additional six hours a week on coursework outside the classroom. For graduate courses, one credit is defined as equivalent to more than an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course.

Scholastic Dishonesty: Plagiarism and Cheating. Plagiarism, a form of scholastic dishonesty and a disciplinary offense, is described by the Board of Regents as follows: “Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; or altering, forging, or misusing a University academic record; or fabricating or falsifying of data, research procedures, or data analysis.” (Student Conduct Code: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf). Be advised that cheating and/or plagiarism may result in an F or the assignment or an F or N for the course. Students may also be subject to additional sanctions from the University. If you have questions about how to use sources or about the expectations for a specific assignment or exam, please ask. Remember, the fact that you want to make the best use of sources is not a sign of poor scholarship; as long as you cite them correctly, they contribute strength to your work. If you have any questions; everyone will be glad to help. The Office for Student Conduct and Academic Integrity offers a list of Frequently Asked Questions about scholastic dishonesty: http://www1.umn.edu/oscai/integrity/student/index.html.

Academic Policies. Academic policies for this course (including but not limited to: accommodations for students with disabilities, statements on classroom conduct, and statements regarding sexual harassment, and academic integrity) can be found in the University’s website at <http://www.oscai.umn.edu/index.html> Classroom.
misconduct, violation of academic integrity, sexual harassment and issues concerning students.

Equity, Diversity, Equal Opportunity, and Affirmative Action: The University will provide equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: http://regents.umn.edu/sites/default/files/policies/Equity_Diversity_EO_AA.pdf

Scholastic Conduct. All students are responsible for conduct in conformance with the University of Minnesota Student Conduct Code which, among other provisions, broadly defines scholastic misconduct as “any act that violates the rights of another student in academic work or that involves misrepresentation of your own work”. See: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf

Students with Disabilities. This syllabus can be made available in alternative formats upon request. Contact the School of Architecture 612.624.7866. Students with disabilities that affect their ability to participate fully in class or meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Reasonable effort will be made to accommodate students with disabilities. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course's content, methods, and essential components. The combination of this information will be used by Disability Services to determine appropriate accommodations for a particular student in a particular course. For more information, please reference Disability Services https://diversity.umn.edu/disability/.

Mental Health Services: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of
Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: [http://www.mentalhealth.umn.edu](http://www.mentalhealth.umn.edu).

Sexual Harassment is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: [http://www1.umn.edu/regents/policies/humanresources/SexHarassment.html](http://www1.umn.edu/regents/policies/humanresources/SexHarassment.html)

Academic Freedom: The College of Design and University affirms the principles of academic freedom and responsibility as expressed here: [http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf](http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf)

Grading Policy
Final grades will be based on the following University Grading Policy:
A 4.000 Represents achievement that is outstanding relative to the level necessary to meet course requirements. (93 or above)
A- 3.667 (90 to 92)
B+ 3.333 (87 to 89)
B 3.00 Represents achievement that is significantly above the level necessary to meet course requirements. (83 to 86)
B- 2.667 (80 to 82)
C+ 2.333 (77 to 79)
C 2.000 Represents achievement that meets the course requirements in every respect. (73 to 76)
C- 1.667 (70 to 72)
D+ 1.333 (67 to 69)
D 1.000 Represents achievement that is worthy of credit even though it fails to meet fully the course requirements. (60 to 66)
S Represents achievement that is satisfactory, which is equivalent to a C- or better.
F -0- Failed, insufficient work (60 or below)
Electronic Course Authorization System (ECAS)

HSPH 8001 - VIEW COURSE PROPOSAL

Back to Proposal List

Approvals Received:  
Department  
on 10-26-16  
by Nicole Kennedy  
(kenne814@umn.edu)

Approvals Pending:  
College/Dean > Catalog > PeopleSoft Manual Entry

Effective Status:  
Active

Effective Term:  
1179 - Fall 2017

Course:  
HSPH 8001

Institution:  
UMN.TC - Twin Cities/Rochester

UMN.TC - Twin Cities

Campus:  
GRAD

College:  
TALA - College of Design

Department:  
10827 - School of Architecture

General

Course Title Short:  
Who Owns the Past?

Course Title Long:  
Who Owns the Past? Common Concerns and Big Questions in Heritage and Public History

Max-Min Credits for Course:  
3.0 to 3.0 credit(s)

Catalog Description:  
Course offers a survey through case studies of the common concerns, concepts and ethics of heritage and public history. Students will learn about the history and social contexts of heritage studies and public history, the stakes and stakeholders, and the conflicts and positive interventions that can be made through the work of these affiliated professions.

Print in Catalog?:  
Yes

Grading Basis:  
A-F or Aud

Topics Course:  
No

Online Course:  
No

Freshman Seminar:  
No

Is any portion of this course taught outside of the United States?:  
None

Instructor Engaged Learning (CEL):  
None

Instructor  

Contact Hours:  
3.0 hours per week

Course Typically Offered:  
Every Fall

Component 1:  
LEC (with final exam)

Auto-Enroll:  
No

Course:  

Graded Component:  
LEC

Academic Progress Units:  
Not allowed to bypass limits, 3.0 credit(s)

Financial Aid Progress Units:  
Not allowed to bypass limits, 3.0 credit(s)
Repetition of Course:
Repetition not allowed.

Course Prerequisites for Catalog:
<no text provided>

Course Equivalency:
No course equivalencies

Cross-listings:
No cross-listings

Add Consent Requirement:
No required consent

Drop Consent Requirement:
No required consent

Enforced Prerequisites:
MSPH graduate students

(course-based or non-course-based)

Editor Comments:
<no text provided>

Proposal Changes:
<no text provided>

History Information:
<no text provided>

Graduate School

Faculty Sponsor Name:
Greg Donofrio

Director of Graduate Studies Name:
Blaine Brownell

brownell@umn.edu

Additional Faculty Teaching This Course:
none

Is this course or change temporary?
No

Proposed Change:

What is the course change being proposed (title, course content, number of credits, etc.)? Clearly indicate the rationale for proposing the change. If this is only a change in credits, please provide information justifying such a credit addition or reduction using specific examples from current and proposed syllabi, and answer completely the questions about course objectives and syllabus below. The University policy on credits is found under Section 4A of "Standards for Semester Conversion" at http://www.policy.umn.edu/Policies/Education/Education/STUDENTWORK.html.

<no text provided>

Rationale for 8xxx-Level:

What is the rationale for proposing this course at the 8xxx-level rather than the 5xxx-level? Courses proposed at the 8xxx-level are for graduate students; courses at the 5xxx-level are primarily for graduate students, but third- and fourth-year undergraduates may also enroll.

This course is intended only for masters and doctoral level graduate students. Undergraduate enrollment will not be allowed.

What role in the program's curriculum is this course designed to fill (area of expertise in new faculty hire, fills gap in sequence, students' demand, follow-up to another course, other)? In other words, why does the program need this course? What is the relationship of this course to existing courses within the program/department? Will the course be a core requirement or optional? If there appears to be duplication or overlap with existing program courses, please explain.

This will be a core requirement for all HSPH masters students and students seeking a grad minor in HSPH. This introductory course offers breadth of content and theory delivered through case studies of the common concerns, concepts and ethics of heritage and public history. Other courses related to the HSPH proposal explore in greater depth the issues raised in this course; these other courses include HSPH 8002, HSPH 8003, and HSPH 8004. This course complements,
but does not overlap or duplicate, existing courses such as 5671: Historic Preservation; and 5674: World Heritage Conservation.

Relationship to Courses Outside Program:

What is the relationship of this course to courses outside the program, including courses in other units (departments, programs, schools, colleges) of the University? Please provide a list of any similar courses that includes the course designators, numbers, and titles. If there is any duplication or overlap, please explain.

This course, as well as the HSPH Masters Program and Grad Minor, have been developed in close consultation with colleagues in CLA and CDes who study and teach history, museums, archeology, and public history, American Studies, and ethnic studies. Beyond the courses within CDes mentioned above, this class is related to, but distinct from, ANTH 5448: Applied Heritage Management. ANTH 5448 narrowly considers the application of federal and state laws, and basic field methods, of contract archeology. This course, HSPH 8001, emphasizes interdisciplinary connections across heritage studies, and an examination of the "big questions" that resonate across all the disciplines and approaches of publicly-engaged historical work.

Overlap Consultation:

Have other programs been consulted where such duplication, overlap, and/or similarity might appear to exist? Please identify the individual(s) consulted and the nature and result of this consultation.

There is no other course like this one offered at the University of Minnesota. Faculty consulted in the development of this course include: Lin Nelson Mayson, Director of Goldstein Museum of Design and Museum Studies Minor; Kevin Murphy, History and Chair of American Studies; Katherine Hayes, Anthropology and Chair of American Indian Studies; Yuichiro Onishi, African American and African Studies; Greg Donofrio, Director of Heritage Conservation and Preservation Masters Program.

Evaluation of Course and Instructor:

How will the course and the instructor be evaluated?

The HSPH program has clearly articulated learning objectives for Knowledge, Skills and Values (Please see HSPH program proposal for additional information). Students and program faculty will be evaluated against this framework. Students will evaluate professors through the normal CRT process, as well as through evaluation instruments tailored to each course. Students will be evaluated through grading.

Course Objectives:

The School of Architecture recently developed and approved a strategic plan that places strong emphasis on professional ethics and judgement; Environment Stewardship (including the built environment); Diversity Equity and Engagement; and Architectural Meaning (History, Theory, and Culture). This course engages these themes and issues and in doing so, advanced the unit's curricular objectives.

Provisional Syllabus:

Please provide a provisional syllabus for new courses and courses in which changes in content and/or description and/or credits are proposed that include the following information: course goals and description; format/structure of the course (proposed number of instructor contact hours per week, student workload effort per week, etc.); topics to be covered; scope and nature of assigned readings (texts, authors, frequency, amount per week); required course assignments; nature of any student projects; and how students will be evaluated.

The University policy on credits is found under Section 4A of "Standards for Semester Conversion" at http://www.pdes.edu/Policy/Registration/Standards/STUDENTWORK.html. Provisional course syllabus information will be retained in this system until new syllabus information is entered with the next major course modification. This provisional course syllabus information may not correspond to the course as offered in a particular semester.

HSPH 8001: Who Owns the Past? Common Concerns and Big Questions in Heritage and Public History

Instructor:
Meeting times, location, contact info: Seminar, 3cr, one 3-hour meeting per week

ECAS:
Course is open to all Heritage Studies and Public History (HSPH) graduate students. DGS or Instructor permission required for others. Course offers a survey through case studies of the common concerns, concepts and ethics of heritage and public history. Students will learn about the history and social contexts of heritage studies and public history, the stakes and stakeholders, and the conflicts and positive interventions that can be made through the work of these affiliated professions.

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and approaches of publicly-engaged historical work. What are the social contexts (immigration, war, civil rights, trauma) that demand a change in our work? What kinds of conflicting priorities and perspectives present themselves? How can heritage and public history intervene in dominant social discourses in positive ways?

It would be difficult to structure this course as a comprehensive survey because of the breadth and complexity of the subject. This is an introductory course, meant to suggest subsequent trajectories of study, to introduce the big questions and debates, and to establish the common concerns of our multiple disciplines. What is common in the way we teach our own disciplinary core concepts? To do so, we will consider a series of case studies to grapple with the difficult questions of how to interpret and represent the past through different media, and to what purpose. We will in all cases explore who are the practitioners, who is the audience, how is interpretive authority shared, where have conflicts arisen and how were they resolved (or were they resolved).

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| Attendance and participation in discussion: | 15% |
| Weekly reading responses: | 25% |
| Term project, including proposal/treatment, source list and outline, and final paper: | 60% |

Books/readings: The following are general texts we will draw upon to supplement readings related to case studies, below.


Sonya Atalay, Community Based Archaeology: Research With, By, and For Indigenous and Local Communities (Berkeley: University of California Press, 2012).


Gretchen Jennings, Practical and Compassionate Advice on Museums and Community Conflict, Museum Commons (blog), December 16, 2014.


Nina Simon, The Participatory Museum (Santa Cruz, CA: Museum 2.0, 2010).


Schedule:

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Week 15: Student project presentations

CASE STUDIES: The following are four examples of case studies to teach with. Each was chosen to demonstrate the connections between varied disciplinary perspectives.

1) Colonial Williamsburg. This case serves, a ?living history? museum focused on life in 17th/18th century Virginia, to bring the fields together and frame course-wide questions. It is where our disciplines first meet and enables us to see changes to our fields over time. Here we could all talk about these changes from our own perspectives: historical archaeology moving from historic house archaeology to a way to understand marginalized communities structurally excluded from the archives and narratives; Williamsburg as part of museum ?edutainment? and the Williamsburg giftshop; public history?s two strands/definitions/genealogies, from nationalist histories to a project of reinterpretation from the new left? and social movements forming a
critique of CW. Museums, excavations, and the collecting of buildings as part of the impulse to collect-who's collecting at that level and why? What were the motivations for creating a museum, and how was it paid for? From preservation, we discuss the concept of restoration to a point in time and all that is lost in the process, the concepts of reconstruction and ?authenticity.? Perhaps the most complex and ongoing aspect of CW, how have they balanced the narrative between slavery and other aspects of colonial life?

For this segment we hope to record interviews w/ Richard Josey and Steven Elliott (both formerly of CW and currently with MNHS) to be used in lectures or watched by students before class. From Richard, how do you interpret slavery at a historical site? From Steven: how do you administer a site of this magnitude?--the internal dialogues of staffs, funding, mission? At CW, we have tremendous examples of how he fields are always reacting to society, responsive to society, responsible to society. How long does it take to respond to stakeholder concerns? The first-hand perspectives of Josey and Elliott will help students understand the way a large, privately owned and managed heritage site has negotiated these challenges.

Related readings:


The repatriation of burial remains demanded by descendants and enacted by laws sheds light on some of the worst collecting practices of the past, and goes right to the heart of the question: who owns the past? Are human remains ever the common heritage of humanity (reflecting our biological evolution as humans), or do descendants have the right to determine the disposition of remains? How are descendants identified, and what constitutes cultural affiliation? These questions were brought to broadest public awareness with the case of the Kennewick Man/Ancient One, a burial that constituted the first true test of the Native American Graves Protection and Repatriation Act (NAGPRA) of 1990, raising critical questions of sovereign heritage. Do these rights extend to cases outside of sovereign (federally recognized) Native nations, to nonrecognized tribes or to other disenfranchised communities whose burial grounds are threatened? What is the responsibility of institutions curating burial remains acquired centuries ago?

The case of the African Burial Ground in New York addresses the powerful importance of human remains to a sense of heritage and community, and the politics and conflict around burial protection and commemoration. It has a multitude of implications for stakeholder engagement, preservation frameworks, the intersection and conflict of scientific and community interests. It also provides an important comparison to NAGPRA concerns, in recognizing the history and politics behind sovereign versus citizen rights to cultural patrimony.


Selections from David Hurst Thomas, Skull Wars: Kennewick Man, Archaeology, and The Battle For Native American Identity. Basic Books 2001


3) 9-11 memorial

Almost immediately after September 11, 2001, professionals concerned with preserving and remembering the past began to consider how the events of that day and its aftermath should be documented and commemorated. To many, the day seemed unassailably historic; its material and emotive evidence were manifold. Some sought to preserve things that were literally concrete—the ?slurry wall? that defined an edge of the World Trade Center and the ?Survivor?s Staircase? on which hundreds evacuated the site. Others documented and gathered ?missing persons? posters, photographs of lost loved ones and spontaneous memorials in the weeks that followed. A vast digital archive indexes these and other traces including cell phone messages from those trapped inside the towers and on the planes, oral histories of survivors, relatives of the victims, and accounts of first-responders and construction workers. All collected, but to what end? The events, aftermaths, and perceptions of 9/11 raise challenging questions about the politics and political economy of heritage and tourism, the ethics of memorializing traumatic events and curating emotional content, and the complexities of stakeholder involvement. The sites and their histories remain widely contested. What some consider the ?facts? are contested by 9/11 conspiracy theorists and deniers; there is no consensus among survivors and victims; families about the design of memorials and curation of artifacts. The political and cultural repercussions of 9/11, its history, and its memorials extend far beyond the sites of the attacks. Do the emotional and political tentacles of 9/11 inform and influence the interpretation and memorialization of other locations of traumatic events such as the bombing of Alfred P. Murrah Federal Building in Oklahoma, and the genocide of Native Americans at Fort Snelling? T-shirts and bumper stickers implore us to simply ?Never Forget 9/11!?. But what shall we remember, how, and why?

Marita Sturken, Tourists of History: Memory, Kitsch, and Consumerism from Oklahoma City to Ground Zero (2008)


Radical History Review, Fall 2011, ?Historicizing 9/11?


4) Fort Snelling: A local site for students to engage with, Fort Snelling can be interpreted from a multitude of perspectives: as an internment/incarceration camp; western traditions of preservation and memorialization versus Native/Indian traditions and understandings; slavery and free blacks; and of course military life across multiple periods. It is also a rare example of multiple agency/owner overlap, adding to the complexity of all these themes and stakeholders coming together at one site. How does the interpretation account for such complexity, especially given the history of the site?s reconstruction designed to tell military history.

As a local site, Fort Snelling will allow for more experiential learning and engagement. We would schedule this case study early in the semester, so as to make a field trip while weather is nice. This is a place where we can address all these many issues, but we invite still more perspectives and critiques.

Case specific readings:


Additional case studies to develop:

Labor and immigration history: Lower East Side Tenement Museum

Spanish missions and colonization: Presidio de San Francisco and other locations

Requirements, Notices, and Resources:

All requirements must be fulfilled in order to pass this course. There will be no extra credit work. You may not submit work that is or was for another course.

Subject to Change. With the exception of the grade and attendance policies, parts of this syllabus are subject to change with advance notice, as deemed appropriate by the instructor.

Late Work. Late work will be accepted only at the discretion of the instructor and is subject to 1/3 grade deduction for every 24 hours past the deadline.

Incomplete Work. Incomplete work will not be accepted without instructor's prior approval and written agreement as to revised due dates and grading policy. The grade of incomplete can only be given if the work is substantially complete and the student has documentation of illness or extreme circumstances.

Makeup Work for Legitimate Absences: Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Students may be required to provide letters from the appropriate authority. Vacation plans do not constitute an acceptable excuse. Unexcused late work loses points. If you are going to miss an exam or a deadline, you must contact your instructor by email, phone, or in person before you are late with your work. For complete policy information, please see: http://policy.umn.edu/Policies/Education/Education/MAKEUPWORK.html.

Intellectual Property. The College of Design has the right to retain any student project whether it be for display, accreditation, archive, documentation or any other educational or legal purpose. In addition, the College reserves the right to reproduce and publish images of any such student work in collegiate publications, printed or electronic, for the purposes of research, scholarship, teaching, publicity and outreach, giving publication credit to the creator/student.

Workload. For undergraduate courses, one credit is defined as equivalent to an average of three hours of learning effort per week over a full semester necessary for an average student to achieve an average grade in the course. For example a student taking a three credit course that meets for three hours should expect to spend an additional six hours a week on coursework outside the classroom. For graduate courses, one credit is defined as equivalent of more than an average of three hours of learning effort per week (over a full semester) necessary for an average student to achieve an average grade in the course.

Scholastic Dishonesty: Plagiarism and Cheating. Plagiarism, a form of scholastic dishonesty and a disciplinary offense, is described by the Board of Regents as follows: ?Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; or altering, forging, or misusing a University academic record; or fabricating or falsifying of data, research procedures, or data analysis.? (Student Conduct Code: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf). Be advised that cheating and/or plagiarism may result in an F or the assignment or an F or N for the course. Students may also be subject to additional sanctions from the University. If you have questions about how to use sources or about the expectations for a specific assignment or exam, please ask. Remember, the fact that you want to make the best use of sources is not a sign of poor scholarship; as long as you cite them correctly, they contribute strength to your work. If you have any questions; everyone will be glad to help. The Office for Student Conduct and Academic Integrity offers a list of Frequently Asked Questions about scholastic dishonesty: http://www1.umn.edu/oscai/integrity/student/index.html.

Academic Policies. Academic policies for this course (including but not limited to: accommodations for students with disabilities, statements on classroom conduct, and statements regarding sexual harassment, and academic integrity) can be found in the University's website at <http://www.oscaii.umn.edu/index.html> Classroom misconduct, violation of academic integrity, sexual harassment and issues concerning students.

Equity, Diversity, Equal Opportunity, and Affirmative Action: The University will provide equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy:
Scholastic Conduct. All students are responsible for conduct in conformance with the University of Minnesota Student Conduct Code which, among other provisions, broadly defines scholastic misconduct as any act that violates the rights of another student in academic work or that involves misrepresentation of one’s own work. See: http://regents.umn.edu/sites/default/files/policies/Student_Conduct_Code.pdf

Students with Disabilities. This syllabus can be made available in alternative formats upon request. Contact the School of Architecture 612.624.7866. Students with disabilities that affect their ability to participate fully in class or meet all course requirements are encouraged to bring this to the attention of the instructor so that appropriate accommodations can be arranged. Reasonable effort will be made to accommodate students with disabilities. Determining appropriate disability accommodations is a collaborative process. You as a student must register with Disability Services and provide documentation of your disability. The course instructor must provide information regarding a course’s content, methods, and essential components. The combination of this information will be used by Disability Services to determine appropriate accommodations for a particular student in a particular course. For more information, please reference Disability Services https://diversity.umn.edu/disability/.

Mental Health Services: As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University of Minnesota services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: http://www.mentalhealth.umn.edu.

Sexual Harassment is not acceptable in the University setting. For additional information, please consult Board of Regents Policy: http://www1.umn.edu/regents/policies/humanresources/SexHarassment.html

Academic Freedom: The College of Design and University affirms the principles of academic freedom and responsibility as expressed here: http://regents.umn.edu/sites/regents.umn.edu/files/policies/Academic_Freedom.pdf

Grading Policy

Final grades will be based on the following University Grading Policy: A 4.000 Represents achievement that is outstanding relative to the level necessary to meet course requirements. (93 or above)
A- 3.667 (90 to 92)
B+ 3.333 (87 to 89)
B 3.00 Represents achievement that is significantly above the level necessary to meet course requirements. (83 to 86)
B- 2.667 (80 to 82)
C+ 2.333 (77 to 79)
C 2.000 Represents achievement that meets the course requirements in every respect. (73 to 76)
C- 1.667 (70 to 72)
D+ 1.333 (67 to 69)
D 1.000 Represents achievement that is worthy of credit even though it fails to meet fully the course requirements. (60 to 66)
S Represents achievement that is satisfactory, which is equivalent to a C- or better.
F-O Failed, insufficient work (60 or below)
In order to prevent course overlap and to inform other departments of new curriculum, circulate the proposed syllabus to chairs in relevant units and copy the undergraduate associate dean(s) affiliated with those units. By consultation with other units, the information about a new course is more widely disseminated and can have a positive impact on enrollments. Include all correspondence here, to be used during CCC review. Please also make sure to send a Word or PDF copy of the proposed syllabus to the CCC staff person informing them of the course and asking for any feedback from the faculty.

There is no other course like this one offered at the University of Minnesota. Faculty consulted in the development of this course include: Lin Nelson Mayson, Director of Goldstein Museum of Design and Museum Studies Minor; Kevin Murphy, History and Chair of American Studies; Katherine Hayes, Anthropology and Chair of American Indian Studies; Yuichiro Onishi, African American and African Studies; Greg Donofrio, Director of Heritage Conservation and Preservation Masters Program.