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 third required class in a new masters program in Heritage Studies and Public History. The course explores the changes in how diversity has been represented in historical interpretations in the past, and how practice is changing in response to the contemporary and anticipated social context of the United States. Projected enrollment is 15-20 graduate

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: Chris Taylor.

Departmental Faculty Vote: Ayes 4 Nays 0 Abstain 0
HSPH 8003: Race and Indigeneity in Heritage Representation

This seminar will explore the changes in how diversity has been represented in historical interpretations in the past, and how practice is changing in response to the contemporary and anticipated social context of the United States. “Diversity” has historically been assumed to derive from categories such as race or culture, concepts constructed in the discipline of anthropology but taken up as the foundation for typologies in other arenas such as art history, architectural history, museums, and public policy. What is problematic in such an approach? What happens to communities defined by shared history, political sovereignty, and disenfranchisement? What are the implications beyond museums for those communities? Finally, how can we think differently about diversity without re-inscribing harmful constructions of difference?

The seminar will focus on three areas of reading and inquiry:

- **Disciplinary perspectives in creating heritage narratives:** at the heart of mainstream representations of heritage and histories of diverse people are certain kinds of classification systems to explain both tradition and change. Where do these ideas come from, like cultures, races, types of societies, formal styles, movements, etc? How have disciplines like anthropology, history, museum studies, and historic preservation contributed to these mainstream representations? How do these concepts get taken up and reified in public policy?

- **Deconstructing concepts, and recognizing them in heritage narratives:** culture, race, indigeneity, White privilege, multiculturalism, structural inequalities (and their historical sources); critical race/indigenous theory; sovereignty. Where has heritage and historical representation entangled with these concepts become implicated in heritage protection law and other public policy? How are “difficult” histories of interracial violence and settler colonialism addressed in heritage representations and interpretations that make these concepts evident?

- **Reclaiming histories:** changing practices of today and tomorrow. Positive developments in recent heritage representation; how these movements unfold from current events and social trends; what is the role of smaller, community-based organizations; practice and practitioners. Disentangling political sovereignty from cultural/historical differences (and where can they not be disentangled). Case studies from US and South Africa.

**Readings:** Discussions will be informed by some lectures but also readings which consider both case studies looking at popular narratives and deconstructing the assumptions embedded in
them; and disciplinary histories relating to the fields of heritage studies/public history/museums. The following list contains a spectrum of possible readings.


Jessica Cattelino, 2010. The Double Bind of American Indian Need-Based Sovereignty. *Cultural Anthropology* 25(2)


Student work: During the course of the semester, students are expected to read and contribute to discussion, and to complete several small practical assignments relating to how diversity is represented in heritage materials, whether in museums, public parks, monuments, or public programs. For example, students may select an existing exhibit and rewrite the labels, and annotate according to how the narrative shifts; write examples of new label copy with the aim of challenging existing stereotypes; review and critique an exhibit; create a blog post; propose a walking tour with literature or signage for a historic site.

Students will also engage in a larger term project. The smaller assignments may lead into this project or not, but most certainly will be designed to focus and prepare students for their summer fellowship position. Thus students are required to meet not only with the seminar instructors but with program advisors, who will be arranging those positions, as students propose their term projects.

Term project examples:

- Design a small exhibit
- Take a narrative learned in school and research how to tell the story differently in a 6th grade teaching module
- Revise a National Register nomination to address diversity in a site’s significance

Grading: Student grades will be calculated according to the following set and weights of activities:

- Attendance and participation in discussion 25%
- Short assignments (3), 15% each 45%
- Term project 40%

Schedule of topics:

WEEK 1 - Introduction: how can the representation of diversity change? (review syllabus, course expectations)

WEEK 2 - Early museums and representations of race

WEEK 3 - Anthropology and scientific racism
WEEK 4 - What is real history? Academic, popular, vernacular, public, how do their representations differ? What discourses of race and indigeneity are they accountable to? (Local history, eg Jeani’s *Firsting and Lasting* book; include public commemorative landscapes in this discussion.)

WEEK 5 - Real estate, land allotments and redlining: what does land have to do with heritage representation?

WEEK 6 - Impacts on policy: Brown v Board of Ed, NAGPRA and NMAI, National Historic Preservation Act, Federal Housing Act

WEEK 7 - What do we mean by cultural diversity? the roots of multiculturalism (Boas and the distinction of race from culture as a means of understanding difference - this might be covered in week 3 though)

WEEK 8 - Immigration history and the re-shaping of white privilege

WEEK 9 - Indigeneity and sovereignty; what does indigenous identity mean?

WEEK 10 - Reclaiming histories: Tribal museums

WEEK 11 - Reclaiming histories: Indigenous and collaborative archaeologies

WEEK 12 - Reclaiming histories: Community engagement and neighborhood revitalization

WEEK 13 - Reclaiming histories: Confronting painful histories and negotiating conflict

WEEKS 14 and 15: Presentation of term projects
Electronic Course Authorization System (ECAS)

HSPH 8003 - VIEW COURSE PROPOSAL

Approval Received:  
Department  
on 10-28-16  
by Nicole Kennedy  
(kenne814@umn.edu)

Approval Pending:  
College/Dean > Catalog

Effective Status:  
Active

Effective Term:  
1179 - Fall 2017

Course:
HSPH 8003

Institution:  
UMNTC - Twin Cities/Rochester  
UMNTC - Twin Cities

Career:  
GRAD

College:  
TALA - College of Design

Department:  
10827 - School of Architecture

General
Course Title Short:  
Race & Indigeneity in Hrtg Rep

Course Title Long:  
Race and Indigeneity in Heritage Representation

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

Catalog Description:  
This seminar will explore the changes in how diversity has been represented in historical interpretations in the past, and how practice is changing in response to the contemporary and anticipated social context of the United States. ?Diversity? has historically been assumed to derive from categories such as race or culture, concepts constructed in the discipline of anthropology but taken up as the foundation for typologies in other arenas such as art history, architectural history, museums, and public policy. What is problematic in such an approach? What happens to communities defined by shared history, political sovereignty, and disenfranchisement? What are the implications beyond museums for those communities? Finally, how can we think differently about diversity without re-inscribing harmful constructions of difference?

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

Community Engaged Learning (CEL):  
None

Instructor Contact Hours:  
3.0 hours per week

Course Typically Offered:  
Every Spring

Component:  
LEC (with final exam)

Auto-Enroll Course:  
No

Graded Component:  
LEC
Not allowed to bypass limits.
3.0 credit(s)

Not allowed to bypass limits.
3.0 credit(s)

Repetition not allowed.

Course
Prerequisites
for Catalog:

No course equivalencies

Cross-listings:

No cross-listings

Add Consent
Requirement:

No required consent

Drop Consent
Requirement:

No required consent

Enforced
Prerequisites:
(course-based or non-course-based)

No prerequisites

Editor Comments:

<no text provided>

Proposal Changes:

<no text provided>

History Information:

Graduate School:

Faculty
Sponsor Name:

Greg Donofrio

Director of Graduate Studies
Name:

Blaine Brownell

Director of Graduate Studies
E-mail Address:

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.

Role of Course in Program:

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 is a new elective for the new HSPH masters students and students seeking a grad minor in
HSPH. This seminar will explore the changes in how diversity has been represented in historical interpretations in the past, and how practice is changing in response to the contemporary and anticipated social context of the United States. Diversity and inclusivity has recently emerged as a central concern of HSPH disciplines. This course complements, but does not overlap or duplicate, existing courses such as 5671: Historic Preservation; and 5674: World Heritage Conservation.

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. Other courses, such as MST 5011: Museum History and Philosophy; and MST 5012: Museum Practices consider issues of interpretation and representation; however, HPSP places race and indigeneity at the center of the course content. Lin Nelson Mayson has reviewed the syllabus for this course and felt that it would complement and extend MST 5011 and MST 5012.

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 and professionals 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; Chris Taylor, Director of Diversity and Inclusion, Minnesota Historical Society

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.

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.

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.policynoncredit.edu/credit/credit/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 8003: Race and Indigeneity in Heritage Representation

This seminar will explore the changes in how diversity has been represented in historical interpretations in the past, and how practice is changing in response to the contemporary and anticipated social context of the United States. Diversity has historically been assumed to derive from categories such as race or culture, concepts constructed in the discipline of anthropology but taken up as the foundation for typologies in other arenas such as art history, architectural history, museums, and public policy. What is problematic in such an approach? What happens to communities defined by shared history, political sovereignty, and disenfranchisement? What are the implications beyond museums for those communities? Finally, how can we think differently about diversity without re-inscribing harmful constructions of difference?

The seminar will focus on three areas of reading and inquiry:

Disciplinary perspectives in creating heritage narratives: at the heart of
mainstream representations of heritage and histories of diverse people are certain kinds of classification systems to explain both tradition and change. Where do these ideas come from, like cultures, races, types of societies, formal styles, movements, etc? How have disciplines like anthropology, history, museum studies, and historic preservation contributed to these mainstream representations? How do these concepts get taken up and reified in public policy?  

Deconstructing concepts, and recognizing them in heritage narratives: culture, race, indigeneity, White privilege, multiculturalism, structural inequalities (and their historical sources); critical race/indigenous theory; sovereignty. Where has heritage and historical representation entangled with these concepts become implicated in heritage protection law and other public policy? How are difficult? histories of interracial violence and settler colonialism addressed in heritage representations and interpretations that make these concepts evident?  

Reclaiming histories: changing practices of today and tomorrow. Positive developments in recent heritage representation; how these movements unfold from current events and social trends; what is the role of smaller, community-based organizations; practice and practitioners. Dissentential political sovereignty from cultural/historical differences (and where can they not be disentangled). Case studies from US and South Africa.

Readings: Discussions will be informed by some lectures but also readings which consider both case studies looking at popular narratives and deconstructing the assumptions embedded in them; and disciplinary histories relating to the fields of heritage studies/public history/museums. The following list contains a spectrum of possible readings.


Mary Rizzo, ?Public History and Mass Incarceration: Interview with Martha Swan,? The Public Historian (February 2014), 61-70.


Roger Simon, ?A shock to thought: Curatorial judgment and the public exhibition of difficult knowledge?? Memory Studies (October 2011), 432-449.


Jessica Cattelino, 2010. The Double Bind of American Indian Need-Based Sovereignty. Cultural Anthropology 25(2)


Student work: During the course of the semester, students are expected to read and contribute to discussion, and to complete several small practical assignments relating to how diversity is represented in heritage materials, whether in museums, public parks, monuments, or public programs. For example, students may select an existing exhibit and rewrite the labels, and annotate according to how the narrative shifts; write examples of new label copy with the aim of challenging existing stereotypes; review and critique an exhibit; create a blog post; propose a walking tour with literature or signage for a historic site.

Students will also engage in a larger term project. The smaller assignments may lead into this project or not, but most certainly will be designed to focus and prepare students for their summer fellowship position. Thus students are required to meet not only with the seminar instructors but with program advisors, who will be arranging those positions, as students propose their term projects.

Term project examples:
- Design a small exhibit
- Take a narrative learned in school and research how to tell the story differently in a 6th grade teaching module
- Revise a National Register nomination to address diversity in a site's significance

Grading:
Student grades will be calculated according to the following set and weights of activities:
- Attendance and participation in discussion 25%
- Short assignments (3), 15% each
- Term project 40%

Schedule of topics:
WEEK 1 - Introduction: how can the representation of diversity change? (review syllabus, course expectations)
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WEEK 5 - Real estate, land allotments and redlining: what does land have to do with heritage representation?
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WEEK 12 - Reclaiming histories: Community engagement and neighborhood revitalization
WEEK 13 - Reclaiming histories: Confronting painful histories and negotiating conflict
WEEKS 14 and 15: Presentation of term projects

Strategic Objectives & Consultation

Name of Department Chair Approver:
Marc Swackhamer

Strategic Objectives - Curricular Objectives:
How does adding this course improve the overall curricular objectives of the unit?
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.

Does the unit consider this course to be part of its core curriculum?
The unit considers this course to be a core component of the HSPH curriculum; the course and the HSPH program were unanimously approved by the School of Architecture Graduate Curriculum Committee, and was again strongly approved by the entire faculty of the School of Architecture.

Strategic Objectives - Consultation with Other Units:
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 and professionals 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; Yulchiro Onishi, African American and African Studies; Greg Donofrio, Director of Heritage Conservation and Preservation Masters Program; Chris Taylor, Director of Diversity and Inclusion, Minnesota Historical Society.