



**ARH 6930 SOCIAL JUSTICE, RACE,
& INTERSECTIONALITY IN
CULTURAL HERITAGE SPACES**

Spring 2020

GUIDING QUESTIONS

- **WHAT IS THE ROLE THAT RACE PLAYS IN CULTURAL HERITAGE SPACES?**
- **IS THERE VALUE IN INTERSECTIONALITY AS TOOL FOR INCLUSION?**
- **WHAT POWER RESIDES IN LIBRARIES, ARCHIVES, MUSEUMS, PARKS, AND OTHER HERITAGE SITES?**
- **IS SOCIAL JUSTICE A BUZZWORD OR AN ATTAINABLE OUTCOME?**
- **WHAT ARE THE CULTURAL HERITAGE SPACES OF THE FUTURE?**
- **HOW ARE THESE SPACES IMPACTED BY THE DIGITAL AGE?**

Dr. Porchia Moore
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Course Information

EMAIL pmoorea@arts.ufl.edu

OFFICE FAC 125

OFFICE

HOURS Thursdays 1:45 pm- 2:45 pm

PRONOUNS She/Her

*Please feel free to call me Dr. Moore, Dr. M, Dr. P

ROOM **FAC 0116A**

TIMES **Tuesdays, 10:40 AM-1:40 PM**

Important Dates

Please review the link below to access Final Exam dates for Spring 2020

<https://registrar.ufl.edu/soc/202001/finalexamsched>

Please review the link below to access important dates for the Spring Academic Calendar

<https://catalog.ufl.edu/UGRD/dates-deadlines/pdfs/>

Course Introduction and Description

This course is a Special Topics course. It aims to introduce and familiarize students of urgent and critical issues of social justice, race, and intersectionality in cultural heritage spaces. The last eight years in the field of cultural heritage has called for new frameworks and new language to solve ongoing social ills rooted in ideologies and best practices that have often left both institutions and visitors wanting. Our modern world has changed. Cultural heritage spaces are now viewed in ways that they have previously.

This Special Topics course interrogates cultural heritage spaces through the lenses of social justice, race, and intersectionality. In this course students will examine cemeteries, national parks, historic sites, museums, libraries, archives, and other cultural heritage spaces as sites of memory and conscience. Using the pedagogical frameworks of critical heritage studies, museum studies, radical

archival studies, and radical library studies this course will use a cross-disciplinary approach to exploring new frameworks for inclusion, equity, and access within cultural heritage spaces. The course examines urgent issues regarding preservation, conservation, climate change, and the politics of display while identifying the impact of Language, Identity, and Power. The course dismantles Traditional/Western methods of museology by examining the interpretation of tangible and intangible cultural heritage objects, dominant narratives in public spaces, reparations, decolonialization, LGBTQIA histories/movements, Indigenous and First Nation repatriation efforts; and varying aspects of justice and sense-making mechanisms in the field. Students will explore the creation of cultural heritage spaces as products of nation-building enterprises such as Colonialism and Imperialism while drawing from the bodies of knowledge and rhetoric of activist-scholarship to name and identify critical issues in cultural heritage with an aim to solve them through the creation of student-designed projects which focus on solutions-based resolutions. Special interest is paid to identifying new skillsets and literacies needed for working in the realm of cultural heritage. The course is guided by several key critical questions: What narratives are missing? Who has the Power? What Next?

This course is designed to help graduate and undergraduate students gain a deeper understanding of current issues in cultural heritage. The course is organized into three semi-simultaneous sections:

- 1) Ideological Frameworks + Language
- 2) Digital Humanities and the Impact on Cultural Heritage as a profession/field
- 3) Connecting the dots for 21st Century Skill set-building/ Case Studies

This course also is constructed around **key questions** that will be considered and debated throughout the semester.

These questions pertaining to museums and other cultural heritage spaces:

- What is a museum?

What is cultural heritage?

- How has the history of museums shaped them today?

- What is the social relevance of museums, libraries, archives, national parks, monuments, and other cultural heritage spaces?

- How are/can museums be inclusive to increase social relevance and achieve social justice?

- What is the future of museums? Museum work?

COURSE POLICIES



Course Attendance

Attendance and participation are critical components of this course and your success. If, for some reason, you are unable to be in class please let me know in advance via email. If a crisis or life-threatening emergency has occurred; please alert me as soon as possible after your absence should advance notice not be feasible. Please note that in many cases accompanying documentation might be required. More than three absences will impact your participation grade. A point will be deducted for each additional absence. Upon noticeable absences; I will call for a one-on-one meeting.

Additionally, I mark attendance by your being fully present physically, cognitively, and intellectually. Showing up, weighing in, and making powerfully creative and significant contributions to course discussion can greatly contribute to the success of your final grade in the course.

A Word on Timeliness

Students are expected to be on time and prepared to begin at 10:40 AM. **When the class is meeting at a site other than the classroom please arrive at least 10 minutes prior. Students should also familiarize themselves with the institutions we are visiting and the biographies or careers of the people that we will be meeting with. Students should also prepare questions for the speakers in advance of these classes.**

Course Objectives

Students will:

- Examine and apply the critical ideologies, language, and philosophies of varying critical theories applicable to the course to include: Critical Race Theory, Radical Librarianship, Archival Theories, Social Justice Theories, Inclusion Theories, and more.
- Develop critical research skills and apply them to semester-long Digital Humanities-based projects rooted in the philosophies of museum studies/cultural heritage studies.
- Examine special modes, best practices, and points of view associated with researching, documenting, and examining informational content of cultural heritage in digital environments
- Engage with current theoretical debates in the field and consider how they are impacting practice;
- Develop a timeline depicting transformation and change in public spaces regarding cultural heritage;
- Recognize the relationship between disciplinary and cultural shifts and their resonance in museum practice;
- Engage with current literature in the field;
- Identify and contemplate policies needed for 21st century cultural heritage preservation.


Classroom Conduct




The relational landscape of a classroom is an important factor in creating an **energetic learning environment**. I want us to be energized; always. The most conducive way to achieve this landscape is to practice empathy. There are a myriad of definitions for “empathy”. I offer that empathy in the university classroom has two goals:

1. Helping students understand how seeking to make connections with the unfamiliar/their own information gaps can transform their learning experience
2. Helping students navigate modalities of Discernment, Agency, and Empathy.

I believe that museums can change the world; but we need empathetic, inspired museum workers to do so. Empathy is a way for us to understand how others are feeling even when it does not make sense to us. There are three types of empathy: 1) Cognitive, 2) Emotional, and 3) Compassionate. As such, I ask that you maintain these basic classroom behavior for our greatest possible learning experience:

Students should dress, behave, and treat their fellow students and instructor with professionalism. This includes giving them your full attention, not speaking over others, and respectfully responding to others' ideas or comments.



Focus Skills	Focus Skill in Action	Key Experiences
 Discernment	Thinking critically about rigorous content. Telling truth from fiction. Weighing arguments against context to find the right next step.	Small Group Instruction Balanced Literacy Academic Discourse College Exploration & Planning
 Agency	Exploring potential paths. Possessing the skills to plan, act and reflect. Responsibility. Using your voice effectively. Applying theory to practice. Leveraging opportunities.	Worthy Problems/Projects Exhibition Field Work Goal Setting Public Speaking/Presenting
 Empathy	Seeing and seeking multiple perspectives. Valuing difference. Caring about others even when you don't agree with them.	Circle Practices & Conflict Resolution Student Led Conferences Service Learning

Credit: "Helping Students Develop Discernment, Agency, and Empathy" *By Sherre Vernon, Shelli Kurth and Joe Acker*

Pronouns

My pronouns are She/Her. I recognize the fact that pronouns are not preferences; they just are. Please feel free to alert us what your pronouns are. There is the full expectation that as a class group we are respectful of all pronouns that we have been directed to use as a collective. In return, there is the expectation that allowing for proper/correct use of directed pronouns come with possible learning curves for some as they adjust to that notion grammatically.

Canvas

The (printed) syllabus is highly subject to change. More detailed information on assignments, weekly readings, and schedules, along with the complete syllabus will be posted on the Canvas site for this class. Canvas will serve as the most current resource for the class. However, as a rule, email correspondence is also a primary means of correspondence and information-gathering. Students are responsible for consulting the site and UF email for the latest course information regularly.

Museums and cultural heritage spaces are places for debate and conversations about important issues facing us today and in the past. In short, cultural heritage spaces function as a kind of site of consciousness and/or a site of memory. Memory is political. Current issues that are at near-crisis point in museums include: structural racism, repatriation, single-use plastics/environmental stewardship, pay wages, and more. While this course is primarily focused on specific ideologies and philosophies; there will be times when we will engage with museum studies literature and/or current topics in museum studies in order to flesh out ideas. Therefore, there is a possibility that the class will also serve as a place for debate and discussion. At times we might discuss sensitive topics. It is essential that students are respectful of each other's viewpoints and comments. We will also be learning what might be new language and frameworks. I encourage you to be comfortable with being uncomfortable. Similarly, I encourage students to speak with me if they feel upset, unsafe, and unheard based on the discussions or atmosphere in class. I welcome the opportunity to shore up any issues of safety, inclusion, empathy, etc.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>.

Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

Plagiarism and the Honor Code

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied:

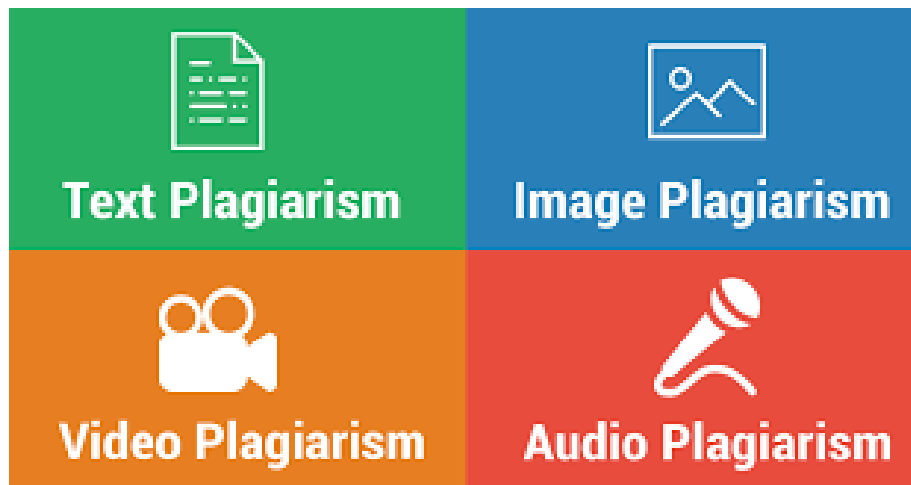
“On my honor, I have neither given nor received unauthorized aid in doing this assignment”.

This includes plagiarism, which includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

For more on plagiarism and the honor code see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>



(*Image taken from: <https://www.prepostseo.com/p/4-types-of-plagiarism>)

GRADING & PARTICIPATION

Participation/In-Class Exercises

30%

Digital Humanities Project

40%

Case Study Presentations + Digital Humanities Project Presentation

20%

Exploration Project

20%

Grading Scale

Grade Scale

93.4-100=A;

90.0-93.3=A-;

86.7-89.9=B+;

83.4-86.6=B;

80.0-83.3=B-;

76.7-79.9=C+;

73.4-76.6=C;

70.0-73.3=C-;

66.7-69.9=D+;

63.4-66.6=D;

60.0-63.3=D-;

PARTICIPATION/LIBRARY + EXERCISES-30% DUE (Ongoing)

Students are expected to attend each class and participate fully. Participation constitutes insightful, relevant, and connected contributions to class discussion each week. It is the expectation that you come to class well-read, with critical questions, with a mindset of inquiry, and able to make meaningful connections between readings each week. In addition, specialized course exercises will be given to develop student research skills. Each exercise will have varying due dates and conducted in-class.

DIGITAL HUMANITIES PROJECT-40% DUE (Reading Day)

Students will create digital humanities projects which stem from course content. Students may create websites, apps, interactive timelines, and any number of digitally based creative project exploring an issue of interest. The project must contemplate social justice, race, or intersectionality as it relates to cultural heritage. Additional information regarding the project will be available on the Course Canvas.

Case Study Presentations + Digital Humanities Project-20% DUE March 19 & April 16

Each student will present a critical case study regarding a cultural heritage space of their choosing. The presentations will provide a deep examination of a critical issue (s). Students will identify specific challenges, provide possible solutions, identify which possible ideologies and/or philosophies are at play, and speak insightfully about the ways in which social justice, race, and intersectionality are at work. Finally, each student will prepare a detailed presentation sharing with the class the results of their Digital Humanities projects. Additional documents regarding presentations will be uploaded to the Course Canvas.

EXPLORATION PROJECT-20% (Varying dates)

Students will use the course material and content to shape their own research interests and projects. Additional course content regarding this assignment will be uploaded to the Course Canvas.

How to Submit Deliverables

The submission process for the course is fairly simple:

Written assignments should use 1.5 spacing, 12 point font in Times New Roman, edited for proper grammar and spelling and stylized for Chicago OR APA. All assignments should include pagination.

Submitting Assignment--Written assignments and presentation PowerPoints should be uploaded to Canvas by 11:59pm the day they are due. They MUST also be submitted by hardcopy in class.

Student Resources & Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at [http:// writing.ufl.edu/writing- studio/](http://writing.ufl.edu/writing-studio/) or in 302 Tigert Hall for one-on-one consultations and workshops.

Basic Needs Security

Any student who facing challenges securing their food or housing and believes this may affect their performance in this course is urged to contact the Dean of Students for support. But also, please do not hesitate to contact me directly as well.

Counseling and Wellness Center

Take care of yourself! The stresses of graduate school can take a toll on our mental and physical health. The Counseling and Wellness Center (CWC) is dedicated to caring for students' wellbeing. If you are feeling unwell in anyway, including anxious or panicked, you can reach out to the CWC: <http://www.counseling.ufl.edu>.

Telephone: 392-1575

PROPOSED COURSE OUTLINE (Highly Subject to change)

WEEK 1 Thursday JANUARY 9, 2020	Introduction to Course In-Class Discussions Syllabus Review
WEEK 2 Thursday JANUARY 16 2020	Introduction to Critical Theories I In-Class Discussions Assigned Readings
WEEK 3 Thursday JANUARY 23, 2020	Introduction to Critical Theories II In-Class Discussions Assigned Readings Research Exercise
WEEK 4 Thursday JANUARY 30, 2020	Introduction to Critical Theories III In-Class Discussions Assigned Readings
WEEK 5 Thursday FEBRUARY 6, 2020	Case Studies: Museums In-Class Discussions Assigned Readings
WEEK 6 Thursday FEBRUARY 13, 2020	Case Studies: Libraries In-Class Discussions Assigned Readings
WEEK 7 Thursday FEBRUARY 20, 2020	Case Studies: Archives In-Class Discussions Assigned Readings Research Exercise
WEEK 8 Thursday FEBRUARY 27, 2020	Case Studies: Monuments In-Class Discussions Assigned Readings

WEEK 9 Thursday MARCH 5, 2020	Personalized Research for Digital Humanities SPRING BREAK
WEEK 10 Thursday MARCH 12, 2020	Digital Humanities + Museums In-Class Discussions Assigned Readings
WEEK 11 Thursday MARCH 19, 2020	Case Study Presentations In-Class Discussions Assigned Readings
WEEK 12 Thursday MARCH 26, 2020	Cultural Heritage Policies Digital Humanities + Libraries In-Class Discussions Assigned Readings
WEEK 13 Thursday APRIL 2, 2020	Case Study Presentations In-Class Discussions Assigned Readings
WEEK 14 Thursday APRIL 2, 2020	In-Class Discussions Assigned Readings Research Exercise
WEEK 15 Thursday APRIL 9	Digital Humanities Presentations
WEEK 16 Thursday APRIL 16, 2020	Digital Humanities Presentations In-Class Discussions Assigned Readings FINAL ITEMS LAST DAY OF CLASS
WEEK 17	READING DAYS/ Final Readings

Thursday APRIL 23, 2020

*Possible class exercise
Digital Humanities Project Due

Connecting with Dr. Moore

I am new to Florida so my intention in my inaugural semesters is to meet strategically with the arts, cultural, and museum community to better identify partners, allies, accomplices, and opportunities for you, myself, and the program. The large implications of this means that I am likely to be in and around campus; but not always in my office. But never fear!

Here are some easy, effective ways that we can remain connected and partnered for you success:

1. Check the syllabus and check it twice
2. Identify a peer partner in class to ask any additional questions, collaborate, etc.
3. Come to my office hours. Seriously, come! These hours are set aside explicitly to meet with students. It is the best way to speak with me.
4. Email me. Please allow 24-48 hours for a response. Please do NOT use the Canvas email; just my pmoore@arts@ufl.edu . I am likely not going to respond to email over the course of the weekend but please expect responses over the course of the week.
5. Make an appointment with me. I am a hiker. I love nature and outdoors. I am game to walk the campus with you. Meet you at the library or some other fave spot on campus. Or, here in my office. It is your choice and a great option for fresh, engaging places to talk.
6. Meeting with me after class works well as long as the questions do not require serious research or timely explanation on my end or I do not have prior commitments or engagements.



Tidbits of Miscellany

I love writing letters of recommendations for my students. Love! However, I have some hard and fast rules for this privileged action.

Here they are:

1. Be outstanding. Demonstrate your intellectual and professional acumen in and outside of class.
2. Ask for the letter a minimum of ONE MONTH in advance of the deadline
3. Include information about the position, internship, academic opportunity, etc. that you are applying for. If there are specific highlights that you want me to include please clearly identify those things and make your case for how they are apropos in my letter.
4. Include your CV and any additional sparks of interest that are suitable for the letter. Be specific.
5. Clearly state the deadline and how the letter should be submitted
6. Gentle reminders leading up to the deadline are critical!
7. Thank you for allowing me to be a part of your academic and professional journey.



**We Believe Museums
Can Change The World.**

That change is YOU!