

Materials Contributed by Bill Wood

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These materials were developed for a UWM museum studies course called “Advanced Seminar in Museological Problems” (Anthro 920) created by Dr. Nancy Lurie in 1977. The UWM Graduate Certificate Program in Museum Studies was founded in 1963 by then MPM Director Dr. Steven Borhegyi as a partnership between UWM and the MPM. In 1976 Dr. Lurie left a faculty position at UWM for a curatorial post at the MPM and over the next year made several changes to the Program’s curriculum, including developing Anthro 920. The Program’s 4 core courses are taught at the MPM by MPM staff.

This course is an elective for museum studies students that also meets an “advanced seminar” requirement for the Anthropology Masters and Ph.D. Graduate Programs. Museum studies courses are open only to students enrolled in a UWM graduate degree granting program. Most of the museum studies students are pursuing a Master’s Degree in either Public History or Anthropology and the vast majority of the students pursue museum careers in collections management, public programs, administration, and other “non-research” (curatorial) museum positions. I taught the course for the first time in 2017 after attending SIMA in 2016. It meets once a week in the UWM campus for 3 hours over the course of a 16 week semester. Enrollment is capped at 15 students and the year I taught it (I will not be teaching it again until Spring Semester 2020), there were 6 students enrolled.

The collections used were the Anthropology Collections at the MPM. Access to the MPM’s collections were coordinated and overseen by Ms. Dawn Scher Thomae the MPM’s Anthropology Collections Curator (who is also a museum studies instructor) and facilitated by a collections intern supervised by Ms. Thomae. Students scheduled time to work at the MPM on collections research individually. My goal for the course was for students to digest the major tenets of recent scholarship in material culture studies and apply that knowledge to developing public programming ideas with a focus on museum collections.

Assignments for the course are organized into 3 sets: 1) “reflection essays” and “discussion participation notes assignments” focused on course readings designed to foster seminar discussion; 2) material culture exercises completed as part of in class group and individual work and discussion; and 3) a semester-long research project. The research project is the central assignment (a series of 4 assignments) and culminated in draft public programs proposals focused on MPM Anthropology Collections to support the MPM’s hosting of the traveling exhibition “Maya: Hidden Worlds Revealed” scheduled for the Spring of 2018. At the end of the semester I compiled the reports into a single document presented to Ms. Thomae as well as the MPM’s CEO and President, Senior VP and Academic Dean, VP of Audience and Community Engagement, and the Director of the Education Division. Additional materials made available to the students include the “Maya Hidden Worlds Revealed” exhibition “fact sheet” as well as curriculum resources and other supporting materials made available by the Science Museum of Minnesota—the originating institution.

MATERIALS POSTED:

- Course Syllabus (Spring Semester 2017);
- New Course Flyer;
- Discussion Participation Assignment (and “Socratic Seminar”) Handouts;
- 4 Reflection Essay Assignment Handouts;
- 4 Material Culture Exercise Handouts;
- 5 Research Project Handouts (including instructions for student presentations);
- Class Research Report: “Maya Hidden Worlds Revealed Exhibition, Opportunities for Collections Focused Supporting Programming.”

New Course Spring Semester 2017

“Museum Materialities” brings two themes together: 1) the post-1990s paradigmatic change toward collaborative museum program development, and 2) theoretical advances in material culture studies that have taken place since the mid-1980s. Readings and seminar discussion of these two themes will focus on their historical development and more recent trends and debates at the intersection of museum and community materialities. Course assignments and a course collections research project at the Milwaukee Public Museum will focus on the development of programming proposals incorporating the tenets of collaborative and community voice approaches to museum program development.

ANTHRO 920

Seminar in Museological Problems: “Museum Materialities”

Instructor: W. W. Wood, **Location, Day, and Time:** 394 Sabin Hall, M @ 5:30 – 8:10 pm

(3 cr. G., prereq ANTHRO 720 or cons inst; grad st)

Image: “Buffalo Hunt” diorama, MPM

ANTHRO 920: Seminar in Museological Problems: "Museum Materialities"
Spring Semester 2017
3 cr. G.

Instructor: Prof. Bill Wood
Office: 304 Sabin Hall
Office Hrs: W & Th @ 1:00 – 3:00 pm
(and by appointment)

MPM Contact: Dawn Scher-Thomae
Email: thomae@mpm.edu

Office Phone: 414-229-6323
Email: woodw@uwm.edu

Class Location, Days, and Time: 394 Sabin Hall, M @ 5:30 – 8:10 pm

Catalog Description:

Use of museum collections/museums to examine museum work regarding legal considerations, ethics, documentation; use of collections to test theories and develop conceptual exhibits. Prereq: grad st; Anthro 720(P).

Full Course Description: This course brings two themes together that have received attention in the "new museology" literature and practice: 1) the post-1990s "paradigmatic change" toward collaborative museum program development, and 2) theoretical advances in material culture studies that have taken place since the mid 1980s. Readings and seminar discussion of these two themes will focus on their historical development and more recent trends and debates at the intersection of museum and community materialities. Course assignments and course collections research projects will focus on the development of programming proposals incorporating the tenets of collaborative and community voice approaches to museum program development.

Relevant Secretary of the University Policies: The following link/URL details university policies relevant to this course including: accommodations for students with disabilities, accommodations for absences due to religious observances, accommodations for absences due to students called to active military duty, incomplete course grade policy, discriminatory conduct policy, academic misconduct policy, compliant procedures, and grade appeal procedures among others.

<http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf>

Learning Outcomes: By the end of this course students will be able to:

- 1) describe the major tenets and historical development of material culture studies theory since the 1980s;
- 2) understand the reasons for the "paradigm change" toward collaborative museology;
- 3) identify the ways that more recent approaches to material culture studies impact museum collections interpretation and management;
- 4) understand the processes for developing collaborative museum programming proposals.

Time Requirements (in and outside of class): As stipulated in UWM policy, this course requires on average about 144 total hours (9 hours each week) of effort by the typical student.

That equals a little less than 3 hours of time in class each of the 16 weeks (if one includes the final exam period) and a little more than 6 hours outside of class every week to read and prepare assignments/essays/projects—that works out to a little more than 6 hours outside of class for each time class is held.

Course Requirements:

Attendance: Because this course meets just once a week, it is especially important that students be in attendance and be prepared to participate as described below. Students may be excused from attending class only under the conditions described in the Secretary of the University Policies (see link/URL above). Course policies for handing in late assignments are described below or in assignment handouts. During the 2nd half of the semester (see course schedule below), the class will meet for shorter periods of time on the scheduled night to allow for more individual course project research time.

Class Participation: This course emphasizes class participation, and attendance for every class is mandatory. Nearly every time this class meets at least some of class time will be organized as a seminar. Seminars are conducted differently from other courses and place a much greater emphasis on student participation (see *Seminar Handout* for further information). As a consequence, in this course a significant part of the final grade grows from student participation in class discussion— it behooves students to both attend every class and to actively participate. As in all university situations, students should observe the university discriminatory conduct policies during discussions by being respectful of other students, their opinions, and by contributing to an atmosphere of scholarly decorum.

Required Readings and Discussion Participation Assignments: All course readings are required and should be completed before the day to which they are assigned. Students are also required to prepare written discussion participation notes (see course schedule below, see also the *Discussion Participation Handout* for further details). 4 times during the semester, the instructor will collect and grade the discussion notes students have prepared for class (25 pts each, 100 pts. total). [NOTE: Because these assignments are a measure of class participation, they must be handed in by you, in person, at the end of the class period to which they are assigned. Late assignments will only be accepted in accordance with the conditions described by the Secretary of the University—see link/URL above]

Reflection Essay Assignments: Students will hand in four 1,500-2,000 word essays focused on the readings assigned during Parts I, II, III, and IV of the course (75 pts each, 300 pts. total). The course instructor will provide a *Reflection Essay Handout* one week before they are due that will include further details about the grading rubric and topics/themes for the essays.

Material Culture Exercises: 4 times during the semester (Mar. 13 & 27 and April 3 & 10) part of the seminar will be devoted to the distribution and review of exercises introducing a technique of material cultural analysis (50 pts each, 200 pts. total). The course instructor will provide a *Material Culture Exercise Handout* the week the exercise is scheduled that will include further details about the technique of analysis, additional course readings, and the grading rubric. Students will work on their own applying the technique described in the handout to an object of their choice in the MPM's Maya collections and turn in the completed assignment the next class meeting.

Course Project: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total).

Course Project Presentation: The last two class periods (May 1 & 8, and the final exam period if necessary) will be devoted to student presentations of the preliminary results of their work and to providing feedback for the final reports due on May 20th (50 pts).

Sample Grading Rubric: One of the aspects of this course that will be assessed for written and oral communication skills are the “Discussion Participation Assignments” which require you to develop written notes and questions for class discussion.

Part of the rubric used to assess this aspect of the course involves a 0-3-5 point scoring of a 3 to 4 sentence description of what you think is important about the readings in relation to the main themes of the course:

- Score = 0 If you fail to write a description.
- Score = 1 to 4 If you write description but fail to explicitly link what you say is important about the readings to the major themes of the course.
- Score = 5 If you write description and explicitly link what you say is important about the readings to the major themes of the course.

Grades:

Discussion Notes (4 x 25 pts)	100 pts
Reflection Essays (4 x 75 pts)	300 pts
Material Culture Exercises (4 x 50 pts)	200 pts
Course Project	350 pts
Course Project Presentation	<u>50 pts</u>
Total 1,000 pts	

Grading:

A	933 and above	C	766-733
A-	932-900	C-	732-700
B+	899-867	D+	699-667
B	866-833	D	666-633
B-	832-800	D-	632-600
C+	799-767	F	599 and below

Required Texts:

- *Understanding Material Culture*, by Ian Woodward. Sage, 2007 [**UCM in syllabus.**]
- *Museums and Source Communities: A Routledge Reader*, Laura Peers and Alison K. Brown, eds. Routledge, 2004 [**MSC in syl.**]
- Additional PDF readings (books chapters and journal articles) are listed in the “Course Schedule” section of the syllabus and in individual assignments. All are available to download from the D2L course site “Contents” section.

ANTH 920 Course Schedule: Spring Semester 2016

WEEK (Dates) TOPICS [ACTIVITY/ASSIGNMENT] TEXTBOOK READINGS

Part I: Orientation and Historical Context of the “Paradigm Shift” in Museum Anthropology

Week 1 (Jan 23) FUN AND GAMES AT THE MUSEUM OR SERIOUS BUSINESS?

Assignments: **[Deep Looking Exercise 1st Pass]**

MSC 1-16

Required PDF Readings:

Shelton, Anthony. 2013. Critical Museology: A Manifesto. *Museum Worlds: Advances in Research* 1: 7-23. **[file: AS]**

Week 2 (Jan 30) THE “BREAK:” COMMUNITIES, MUSEUMS, & MUSEUM ANTHROPOLOGISTS

Assignments: **[Schedule MPM Site Visit, Discussion Notes]**

Required PDF Readings:

James Clifford. 1988. “Histories of the Tribal and the Modern,” in *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, pp. 189-214. Cambridge: Harvard U. **[file: JC1]**

———. 1991 “Four Northwest Coast Museums: Travel Reflections,” in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, eds. I. Karp and S.D. Lavine, pp. 212-254. Washington, DC: Smithsonian. **[file: JC2]**

Fuller, Nancy J. 1992. “The Museum as a Vehicle for Community Empowerment: The Ak-Chin Indian Community Eco-museum Project,” in *Museums and Communities: The Politics of Public Culture*, eds. I. Karp, C. M. Kreamer, and S. D, Lavine, pp. 327-365. Washington, DC: Smithsonian. **[file: NJF]**

Lavine, Steven D. 1992. “Audience, Ownership and Authority: Designing Relations between Museums and Communities,” in *Museums and Communities: The Politics of Public Culture*, eds. I. Karp, C. M. Kreamer, and S. D, Lavine, pp. 137-157. Washington, DC: Smithsonian. **[file: SDL]**

Jacknis, Ira. 1985. “Franz Boas and Exhibits: On the Limitations of the Museum Method of Anthropology,” in *Objects and Others: Essays on Museum and Material Culture*, ed. G. Stocking, pp. 75-111. Madison: University of Wisconsin. **[file: IJ]**

Perin, Constance. 1992. “The Communicative Circle: Museums as Communities,” in *Museums and Communities: The Politics of Public Culture*, eds. I. Karp, C. M. Kreamer, and S. D, Lavine, pp. 182-220. Washington, DC: Smithsonian. **[file: CP]**

Part II: Materiality—Just the Basics

Week 3 (Feb 6) MATERIAL CULTURE: THEORY 101

Assignments: **[Discussion Notes, Reflection Essay 1 Due]**

UMC 3-31

Required PDF Readings:

Daniel Miller 2005. “Materiality: An Introduction,” in *Materiality*, ed. D. Miller, pp. 1-50. Durham: Duke. **[file: DM1]**

Kopytoff, Igor. 1986. “The Cultural Biography of Things: Commoditization as Process,” in *The Social Life of Things: Commodities in Cultural Perspective*, ed. A. Appadurai, pp. 64-91. Cambridge: Cambridge U. **[file: IK]**

Kingery, W. David. 1996. “A Role for Materials Science” & “Materials Science and Material Culture,” in *Learning from Things: Method and Theory of Material Culture Studies*, ed. W.D. Kingery, pp. 175-203. Washington: Smithsonian. **[file: WDK]**

Douglas, Mary and Baron Isherwood. 1996 [1979]. “The Uses of Goods” & “Exclusion, inclusion,” in *The World of Goods: Towards an Anthropology of Consumption*, pp. 36-66. **[file: D&I]**

Miller, Daniel and Christopher Tilley. 1996. “Editorial” *Journal of Material Culture* 1(1): 5-14. **[file: M&T]**

Week 4 (Feb 13) APPROACHING OBJECTS: FROM COMMODITY...

Assignments: **[Discussion Notes]**

UMC 35-56

Required PDF Readings:

- Marx, Karl. 1977 [1865]. "Chapter 1: The Commodity" & "Chapter 2: The Process of Exchange," in *Capital: A Critique of Political Economy, Volume 1*, trans. Ben Fowkes, pp. 125-187. **[file: KM]**
- Harvey David. 2010. "Introduction" & "Chapter One: Commodity and Exchange," in *A Companion to Capital*, pp. 1-53. London: VERSO. **[file: DH2]**
- Miller, Daniel. 1987. "Introduction to Material Culture and Mass Consumption," "Hegel: and Objectification," & "Marx: Objectification as Rupture" in *Material Culture and Mass Consumption*, pp.3-49. Oxford: Blackwell. **[file: DM2]**
- Adorno, Theodor. 1991. "The Culture Industry Reconsidered," in *The Culture Industry: Selected Essays on Mass Culture*, pp. 98-106. New York: Routledge. **[file: TA]**

Week 5 (Feb 20) APPROACHING OBJECTS: ... TO SYMBOL

Assignments: **[Discussion Notes]**

UMC 57-109

Required PDF Readings:

- Miller, Daniel. 1987. "Artifacts and Their Contexts" in *Material Culture and Mass Consumption*, pp. 109-130. Oxford: Blackwell. **[file: DM3]**
- Miller, Daniel. 1987. "Munn: Objectification as Culture" & "Simmel: Objectification as Modernity" in *Material Culture and Mass Consumption*, pp. 50-82. Oxford: Blackwell. **[file: DM4]**
- Barthes, Roland. 1957 [1972]. "Myth Today," in *Mythologies*, trans. Annette Lavers, pp. 109-159. **[file: RB]**
- Baudrillard, Jean. 1988. "The System of Objects," in *Jean Baudrillard: Selected Writings*, ed. M. Poster, pp. 10-28. Palo Alto: Stanford U. **[file: JB]**

Week 6 (Feb 27) OBJECT/ART- SELF- IDENTITY

Assignments: **[Discussion Notes]**

UMC 113-150

Required PDF Readings:

- Svasek, Maruska 2007. "Introduction" & "From Visual Communication to Object Agency" in *Anthropology, Art, and Cultural Production*, pp 3-16 & 38-64. London: Pluto Press. **[file: MS]**
- Bourdieu, Pierre. 1993. "The Field of Cultural Production, or: The Economic World Reversed," in *The Field of Cultural Production*, pp. 29-73. New York: Columbia U. **[file: PB]**
- Gell, Alfred. 1998. "The Problem Defined," "The Theory of the Art Index," "The Art Nexus and the Index," & "The Origination of the Index," in *Art and Agency: An Anthropological Theory*, pp. 1-50 & 66-72. Oxford: Oxford U. **[file: AG]**
- Wood, W. Warner. 2017. "Art by Dispossession at El Paso Saddleblanket Company: Commodification and Graduated Sovereignty in Global Capitalism," in *Art and Sovereignty*, eds. D. Howland, E. Lillehoj, and M. Mayer, pp. 69-95. New York: Palgrave. **[file: WWW]**

Week 7 (Mar 6) FROM OBJECT, TO ARTIFACT, TO ART IN MUSEUMS

UMC 151-75

Assignments: **[Reflection Essay 2 Due]**

Required PDF Readings:

- Geismar, Haidy. 2012. "Museum + Digital = ?," in *Digital Anthropology*, eds. H. A. Horst and D. Miller, pp. 266-287. London: Bloomsbury. **[file: HG]**
- Thomas, Nicolas. 2010. "The Museum as Method." *Museum Anthropology* 33(1): 6-10. **[file: NT]**

- Clifford, James. 1999. "Museums as Contact Zones," in *Representing the Nation, A Reader: History, Heritage, and Museums*, eds. D. Boswell and J. Evans, pp. 435-57. New York: Routledge. **[file: JC3]**
- Kreps, Christina. 2003. Curatorship as Social Practice. *Curator: The Museum Journal* 46(3): 311-323. **[File: CK]**
- Kirshenblatt-Gimblett, Barbara. 1991. "Objects of Ethnography." in *Exhibiting Cultures: The Poetics and Politics of Museum Display*, eds. I. Karp and S. D. Lavine, pp. 386-443. Washington, DC: Smithsonian. **[file: BKG]**

Part III: Museum Materialities and Community Materialities—Historical Moments

Week 8 (Mar 13) MUSEUM MATERIALITIES— COLLECTIONS AND ARCHIVES

Assignments: **[Discussion Notes, Material Culture Exercise #1]** MSC 17-41, 55-72
 Required PDF Readings: Additional PDF Readings will be assigned as part of
 Material Culture Exercise: "Deep Looking"

SPRING BREAK (MARCH 19-26)

Week 9 (Mar 27) MUSEUM MATERIALITIES— PHOTOGRAPHS

Assignments: **[Discussion Notes, Material Culture Exercise #2]** MSC 83-123, 136-151
 Required PDF Readings: Additional PDF Readings will be assigned as part of
 Material Culture Exercise: "Chaîne Opératoire"

Week 10 (Apr 3) MUSEUM MATERIALITIES— PROGRAMS I

Assignments: **[Discussion Notes, Material Culture Exercise #3]** MSC 153-193
 Required PDF Readings: Additional PDF Readings will be assigned as part of
 Material Culture Exercise: "Object Itineraries"

Week 11 (Apr 10) MUSEUM MATERIALITIES— PROGRAMS II

Assignments: **[Reflection Essay 3 Due, Material Culture Exercise #4]** MSC 194-251
 Required PDF Readings: Additional PDF Readings will be assigned as part of
 Material Culture Exercise:
 "Chains, Itineraries, and Deep Looking for Links to Programs"

Part IV: Products: Materialities for New Museologies —Putting it All Together (1/2 class meetings)

Week 12 (Apr 17) MATERIALIZING MUSEUM COLLECTIONS, PART I

Assignments: **[Discussion Notes]**
 Required PDF Readings:
 Foster, Robert J. 2012. Notes for a Networked Biography: The P. G. T. Black Collection of Oceanic Things. *Museum Anthropology* 35(2): 149-169. **[file: RJF]**
 Basu, Paul. 2011. Object Diasporas, Resourcing Communities: Sierra Leonean Collections in the Global Museumscape. *Museum Anthropology* 34(1): 28-42. **[file: PB2]**
 Marsh, Diana E. 2016. Trace Ethnography, Affect, and Institutional Ecologies in the Distributed Records of a Plaster Model. *Museum Anthropology* 39(2) 111-129. **[file: DEM]**

Week 13 (Apr 24) MATERIALIZING MUSEUM COLLECTIONS, PART II

Assignments: **[Reflection Essay 4 Due]**

Required PDF Readings:

Butler, Shelley Ruth. 2016. "Museum without Walls: After *Into the Heart of Africa*," in *Curatorial Dreams: Critics Imagine Exhibitions*, eds. S. R. Butler and E. Lehrer, pp. 231-245. Montreal: McGill-Queen's U. **[file: SRB]**

Golding, Viv. 2013. "Collaborative Museums: Curators, Communities, Collections," in *Museums and Communities: Curators, Collections, and Collaboration*, eds V. Golding and W. Modest, pp. 13-31. London: Bloomsbury. **[file: VG]**

Parby, Jakob Ingemann. 2015. "The Theme of Migration as a Tool for Deconstructing and Reconstructing Identities in Museums: Experiences from the Exhibition *Becoming a Copenhagener at the Museum of Copenhagen*," in *Museums, Migration, and Identity in Europe: Peoples, Places, and Identities*, eds. C. Whitehead, K. Lloyd, S. Eckersley, and R. Mason, pp. 123-147. Farnham: Ashgate. **[file: JIP]**

Part V: Student Presentations

Week 14 (May 1) 20 minute STUDENT PRESENTATIONS

Student: _____

Student: _____

Student: _____

Student: _____

Student: _____

Week 15 (May 8) 20 minute STUDENT PRESENTATIONS

Student: _____

Student: _____

Student: _____

Student: _____

Student: _____

Final Exam Week (May) 20 minute STUDENT PRESENTATIONS—if necessary

Student: _____

Student: _____

Student: _____

Student: _____

Student: _____

Final Material Culture Project Due: May 20 @ 5 pm

DISCUSSION PARTICIPATION HANDOUT

ANTHRO 920 “Advanced Seminar in Museological Problems: Museum Materialities” Spring Semester 2017

25 pts each, 100 pts total

Overview: As described in the course syllabus, each student will hand in their Discussion Participation Assignments 4 times over the course of the semester. This assignment will take the form of “notes” that students write for nearly every class and are intended to prepare them for class discussion. They will be graded and returned in one week.

Instructions: Completed Discussion Assignments should be less than 2 pages and include the following: 1) 1 short paragraph summarizing the main points or innovative ideas/perspectives made by the authors of the assigned readings for that class—not a blow-by-blow summary but your take on their argument; 2) 3 or 4 questions you have for discussion (see the *Socratic Seminar Handout* for further details about developing good seminar questions); and 3) a short paragraph where you say what you think is important about the reading(s) in relation to the main themes of the course (see the “Course Description” in the syllabus). Please DO NOT insert long quotations from the assigned readings- I’ve read them too (as has everyone else), I want to hear what you think, what you understood the main points to be, and what questions you have.

Grading: There are 25 points possible. Points will be awarded as follows:

10 pts. Short paragraph summary of main point(s) of all of the readings together with a focus on cross-cutting ideas, positions, theories, etc.

| 0 pts. if you don’t | 1 to 9 pts. if it is not done well | 10 pts. full credit |

10 pts. 3 or 4 questions for discussion- see the *Socratic Seminar Handout* for further details about developing good seminar questions

| 0 pts. if you don’t do it | 1 to 9 points if questions are thin | 10 pts. full credit |

5 pts. Short paragraph describing what you think is important about the reading in relation to the major themes of the course

| 0 pts. if you don’t do it | 1 to 4 pts. if it is not done well | 5 pts. full credit |

Handout:

Overview of “Socratic” Seminar Organization, Responsibilities, & “Dialogic” Process

Prepared by: Prof. W. Wood, UW-M, Department of Anthropology

Adapted from: www.greece.k12.ny.us/academics.cfm?subpage=1260

Class discussion in this course is being conducted as a seminar. Like this one, many college and university seminars are modeled on the seminar method and structure developed by the Greek philosopher Socrates. Seminar discussion are different from class presentation/teaching primarily because they emphasize exploring an issue through open dialog instead of the transfer of “information” from instructor to student. As a consequence, the responsibilities of seminar leaders and participants are different from class instructors and students. This handout describes the Socratic Seminar Method, the responsibilities of the seminar leader (most often Prof. Wood) and the participants (the students), as well as the basic contours of the “dialogic” process that is the core of the seminar method.

I. Elements of a Socratic Seminar

The Socratic Seminar Method (SSM) of “instruction” is based on Socrates' theory that it is more important to help students to think for themselves than to provide them with “correct” answers or information. Therefore, he regularly engaged his pupils in dialogues by responding to their questions with questions, instead of answers. This “Socratic questioning” is built on the idea that questions, not answers, drive critical thinking. The role of the Socratic Seminar Leader (SSL) is to help participants interpret and understand a text and develop their own thinking by asking participants questions about reasoning, evidence, connections, examples, and other aspects of sound thinking that are present in the text. The idea is to foster learning as participants explore and evaluate the ideas, concepts, issues, and theories in a particular text. A good seminar consists of four interdependent elements:

1. The Text: In general, the texts for Socratic Seminars are chosen for their richness in ideas, issues, values and their ability to stimulate extended, thoughtful dialogue. A good text raises important questions in the participants' minds, questions for which there are no right or wrong answers. For the purposes of the seminar discussions for this course, I have mostly chosen texts that are core to the field and have significantly influenced other researchers and writers focused on the subject matter of this course.

B. The Question: Each Socratic Seminar opens with a question or series of questions posed by the SSL. An opening question has no right answer; instead it reflects a genuine curiosity on the part of the SSL. A good opening question leads participants back to the text as they speculate, evaluate, define, and clarify the issues involved. Responses to the opening question generate new questions from the SSL and the participants, leading to new responses. In this way, the line of inquiry in a Socratic Seminar evolves on the spot rather than being predetermined by the SSL. In this course, I will open the seminar discussion each week with an orientation to the readings and with questions (and when others lead discussion, they will as well—see *Graduate Student Discussion Facilitation Handout*).

A good opening question in a seminar:

- Arises from a genuine curiosity on the part of the SSL and/or participants;
- Has no single “right” answer;
- Is framed to generate discussion leading to greater understanding of the ideas of the text;

- Can best be answered by references (explicit or implicit) to the text;
- Is open-ended and resists a simple or single right answer;
- May be deliberately thought-provoking, counterintuitive, and/or controversial;
- Should require participants to draw upon content knowledge and/or personal experience;
- And should lead to other essential questions posed by students.

2. The Leader: In a Socratic Seminar, the SSL (instructor) plays a dual role as leader and participant. The SSL consciously demonstrates habits of mind that lead to a thoughtful exploration of the ideas in the text by keeping the discussion focused on the text, asking follow-up questions, helping participants clarify their positions when arguments become confused, and involving reluctant participants while restraining their more vociferous peers. To do this effectively, the SSL must know the text very well—well enough to anticipate varied interpretations and recognize important possibilities in each. *The SSL must also be patient enough to allow participants' understandings to evolve and be willing to help participants explore non-traditional insights and unexpected interpretations.*

3. The Participants: With the SSM, participants (the students) carry a significant portion of the burden of responsibility for the quality of the seminar. Good seminars occur when participants read and study the texts closely in advance, listen actively, share their ideas and questions in response to the ideas and questions of others, and search for evidence in the text to support their ideas. As participants become comfortable with the idea that the leader is not looking for right answers, but is encouraging them to think aloud and to exchange ideas openly, they discover the excitement of exploring important issues through the SSM.

Seven Important Responsibilities of Socratic Seminar Participants:

1. Refer to the text when needed during the discussion and always bring your copy of the text to the seminar. A seminar is not a test of memory; your goal is to understand the ideas, issues, and theories reflected in the text.
2. Do not participate if you are not prepared. A seminar should not be a “bull” session. While it is okay to “pass” when asked to contribute, consistently passing and not contributing to the discussion is NOT okay.
3. Do not stay confused; ask for clarification. In fact, questions requesting clarification of core issues or key terms are excellent opening questions.
4. Stick to the point currently under discussion; make notes about ideas you want to come back to.
5. Discuss the ideas rather than each other's opinions.
6. Listen carefully and respectfully to everyone and talk to each other, not just to the SSL (instructor) and take notes not just about what the SSL says but the other participants as well.
7. And Remember: You are also responsible for making the seminar a good experience.

II. Grading of Socratic Seminar Participation

I will grade your participation in the seminar on the basis of the degree to which you live up to the responsibilities of participants listed above and on the basis of the degree to which the questions you develop for discussion have the characteristics of good questions listed above (see also the *Discussion Participation Handout* for further details and a detailed grading rubric).

In general (and as a rule of thumb), students who come to class having completed the readings and given some thought to them, prepared the *Discussion Participation Assignment*, and make an attempt to contribute in a meaningful way to discussion at least once during class will receive high marks for participation.

REFLECTION ESSAY #1 HANDOUT
ANTH 920 "Museum Materialities"
Spring Semester 2017

75 pts

Due: February 6

Overview: As described in the course syllabus, students will hand in four 1,500-2,000 word essays (4 to 5 doubled spaces pages excluding references/notes) focused on the readings assigned during Parts I, II, III, and IV of the course. They will be graded within one week (75 pts each, 300 pts. total).

Instructions: Somewhat ironically, just as Ira Jacknis was writing his essay about Franz Boas' museum career and the end of what he terms the "Museum Age" in Anthropology, Anthropologists were beginning again to engage more broadly with museums. This assignment asks you to reflect on the reasons why this occurred and the major intellectual and social/cultural trends that, in part at least, seem to have driven it. As you write your essay, begin by briefly describing the tenets of Boas' version of museum anthropology and describe how you see his approach to exhibits illustrated (or not) in the Northwest Coast displays at the MPM—that's right, you'll need to make a trip to the MPM to complete this assignment. Next, using the other readings from Part I to support your argument, describe the changes to how museums and museum curators envisioned and practiced working with community groups/organizations began to change in the 1980s. Finally, discuss how such changes would influence how you would approach a "re-do" of the MPM's Northwest Coast displays.

Grading: There are 75 points possible for this essay. Points will be awarded as follows:

1) 25 pts. base score for writing the reflection essay.

2) A 2 or 3 paragraph long (approx. 500 word) overview of Boas' approach to exhibits and the ways it is evidenced (or not) in the MPM's Northwest Coast displays (15 pts)

(0 pts. if you don't, 1 to 14 pts. if it is not done well, 15 pts. if you do an excellent job)

3) A 4 or 5 paragraph long (approx. 750 word) discussion of the changes in how museums worked with communities that began to occur in the 1980s. Please structure your discussion around what you believe to be the key/core examples of these changes that are evidenced in the assigned readings from Part I (25 pts).

(0 pts. if you don't, 1 to 24 pts. if it is not done well, 25 pts. if you do an excellent job)

4) A 2 to 3 paragraph long concluding discussion (approx. 500 word) of how you would update the MPM's Northwest Coast displays to better reflect how anthropologists are now working with source communities (10 pts).

(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts. if you do an excellent job)

In order to receive full credit you will need to include discussion of pages 1-16 of *Museums and Source Communities* and at least 4 of the 7 PDF readings from Part I of class.

A *list of References* should be included at the end of your essay, it should include any reading you mention/quote from. In the body of your essay, quoted/referenced material should be cited directly after the quote/reference in the following format: (author year, page) or just (author year) if it isn't a reference to material on a specific page(s). Examples are provided on this back page 2 of this handout.

Late Essays: Essays may be turned in late, but will lose 10 pts. every day that they are not turned in—in other words, you could turn in your essay a week (7 days) late but your maximum possible score would be 5 pts. (out of 75 pts).

Examples of Correct Citation and Reference Entries

The following examples use the Chicago Style “author- date” citation system. A full description of the Chicago Style can be found on-line at: www.chicagomanualofstyle.org/tools_citationguide.html.

Citing a book (like Douglas and Isherwood’s *The World of Goods*):

When quoting directly from the text:

Museums have a very long tradition of strained relationships with the communities from which collections are derived. For example, even before the advent of modern museums during the Roman Empire, returning armies “brought with them statues and paintings acquired during their conquests” (Burdick 2008, 4). It would seem that museum collections have long been acquired through nefarious means—including as the spoils of war.

When paraphrasing the text:

Museums have a very long tradition of strained relationships with the communities from which collections are derived. For example, even before the advent of modern museums during the Roman Empire, armies returned home with artwork taken from places they had conquered (Burdick 2008). It would seem that museum collections have long been acquired through nefarious means—including as the spoils of war.

The entry for the Reference Section:

Burdick, Jan E. 2008. *Creative Careers in Museums*. New York: Altworth Press.

Citing a chapter in an edited book (like Jacknis’ “Franz Boas and Exhibits”)

When quoting directly from the text:

The advent of the modern museum brought with it museums’ support of the nation states that were emerging at the time. The development of the two (nations and museums), are closely intertwined with museums playing a supporting role as they “helped to represent the paternal power of the state” (Giebelhausen 2006, 46). Museums and political power, it would seem, have a long and intimate partnership.

When paraphrasing the text:

The advent of the modern museum brought with it museums’ support of the nation states that were emerging at the time. The development of the two (nations and museums), are closely intertwined with museums playing a supporting role as they aided national governments in educating the public about state power (Giebelhausen 2006). Museums and political power, it would seem, have a long and intimate partnership.

The entry for the Reference Section:

Giebelhausen, Michaela. 2006. “The Architecture *Is* the Museum.” In *New Museum Theory and Practice: An Introduction*, edited by Janet Marstine, 41-63. New York: Blackwell.

REFLECTION ESSAY #2 HANDOUT
ANTH 920 "Museum Materialities"
Spring Semester 2017

75 pts

Due: March 6

Overview: As described in the course syllabus, students will hand in four 1,500-2,000 word essays (4 to 5 doubled spaces pages excluding references/notes) focused on the readings assigned during Parts I, II, III, and IV of the course. They will be graded within one week (75 pts each, 300 pts. total).

Instructions: Broadly speaking, in his book Ian Woodward has divided orientations to theorizing material culture into 3 overarching approaches: critical/Marxist, structural/semiotic, and less linguistically oriented approaches to symbols in socio-cultural contexts. Each of these orientations has its benefits and its pitfalls as well as its detractors and proponents. Throughout Part II of this course, we have surveyed key writers whose work exemplifies these approaches culminating in Week 7 with five readings focused on museums and museum collections from an anthropological perspective. This assignment asks you to reflect on the ways you see the central tenets, key terms, and influential writers/theorists of the critical, semiotic, and cultural approaches have influenced the PDF authors you are reading in Week 7 (those being: Haidy Geismar, Nicolas Thomas, James Clifford, Christina Kreps, and Barbara Kirshenblatt-Gimblett).

In your essay you should chose at least 2 of the 5 DPF authors from Week 7 and discuss how you see that the central tenets, key terms, and influential writers/theorists of the critical, semiotic, and cultural approaches have influenced their work/essay. As you write your essay, begin by briefly introducing the two (or more) assigned PDF readings you have chosen and briefly summarize their main argument/narrative and any terms/concepts/issues they introduce to help them advance that argument/narrative (10 pts). Next, focusing on one of your chosen authors at a time, describe where you see connections to the work of authors of the critical, semiotic, and cultural orientations to theorizing material culture (30 pts). Finally, conclude your essay by summarizing those authors (at least 2) working in these 3 orientations whose work you imagine will be most helpful in your the study of the MPM's Maya collections for the course research project, and why (10 pts). And along the way, don't forget to use Woodward to help you situate the authors you discuss.

Grading: There are 75 points possible for this essay. Points will be awarded as follows:

- 1) 25 pts. base score for writing the reflection essay.
- 2) An introductory summary (approx. 350-500 words) of the 2 PDF authors from Week 7 (10 pts)
(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts. if you do an excellent job)
- 3) A longer 4 or 5 paragraph (approx. 750-1,250 word) discussion of the ways you see the work of authors from the critical, semiotic, and cultural approaches to theorizing material culture influencing the 2 authors you have chosen from Week 7 (30 pts).
(0 pts. if you don't, 1 to 29 pts. if it is not done well, 30 pts. if you do an excellent job)
- 4) A 1 to 2 paragraph long concluding discussion (approx. 250-350 word) of how you imagine some of the ideas/concepts from the 3 theoretical orientations to material culture will be helpful to your research (10 pts).
(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts. if you do an excellent job)

In order to receive full credit you will need to include discussion of at least 6 of the 17 PDF readings from Part II of class.

As was the case with Reflection Essay #1, a *list of References* should be included at the end of your essay and be formatted following the examples provided on page 2 of that handout.

Late Essays: Essays may be turned in late, but will lose 10 pts. every day that they are not turned in—in other words, you could turn in your essay a week (7 days) late but your maximum possible score would be 5 pts. (out of 75 pts).

REFLECTION ESSAY #3 HANDOUT
ANTH 920 "Museum Materialities"
Spring Semester 2017

75 pts

Due: April 10

Overview: As described in the course syllabus, students will hand in four 1,500-2,000 word essays (4 to 5 doubled spaces pages excluding references/notes) focused on the readings assigned during Parts I, II, III, and IV of the course. They will be graded within one week (75 pts each, 300 pts. total).

Instructions: The book *Museums and Source Communities* examines the 1990s and early 2000s development of collaborative working relationships between mostly anthropology and natural history museums and the communities from which their collections are derived focusing on three broad areas: artifact/object collections themselves, archival photographs, and programming (including exhibitions). These areas/sections of the book include introductory/orienting essays by Trudy Nicks, Elizabeth Edwards, and Ruth Phillips and from 4 to 5 case studies each. This assignment asks you to reflect on the central issues identified by Nicks, Edwards, and Phillips and to describe those case studies you think best illustrate the key points made by them. Finally, this assignment requires you to reflect on how the issues identified by Nicks, Edwards, and Phillips and illustrated by the case studies have some relevance to this semester's course project focused on the MPM's Maya collections and how to most effectively use them to support the MPM's hosting of "Maya Hidden Worlds Revealed."

As you write your essay, begin by briefly introducing the main points/key concepts of Nicks, Edwards, and Phillips (15 pts). Next, choose at least 2 case studies from each of the 3 sections of the book and describe how they illustrate the main points of Nicks, Edwards, and Phillips (be sure to choose the case studies that you think most convincingly illustrate their points, 30 pts) Finally, describe how the ideas of these authors and the case studies are relevant to your thinking about how to use the MPM's Maya collections as part of "Maya Hidden Worlds Revealed" supporting programming (5 pts).

Grading: There are 75 points possible for this essay. Points will be awarded as follows:

- 1) 25 pts. base score for writing the reflection essay.
- 2) An introductory summary (approx. 350-500 words) of Nicks, Edwards, and Phillips main points (15 pts)
(0 pts. if you don't, 1 to 14 pts. if it is not done well, 15 pts. if you do an excellent job)
- 3) A longer 5 or 6 paragraph (approx. 750-1,250 word) section focused on the case studies (30 pts).
(0 pts. if you don't, 1 to 29 pts. if it is not done well, 30 pts. if you do an excellent job)
- 4) A short 1 to 2 paragraph long (approx. 150-250 word) concluding discussion (5 pts).
(0 pts. if you don't, 1 to 4 pts. if it is not done well, 5 pts. if you do an excellent job)

In order to receive full credit you will need to include discussion of at least 6 of the case studies (2 from each of the 3 sections of the book).

As was the case with Reflection Essay #1, a *list of References* should be included at the end of your essay and be formatted following the examples provided on page 2 of that handout.

Late Essays: Essays may be turned in late, but will lose 10 pts. every day that they are not turned in—in other words, you could turn in your essay a week (7 days) late but your maximum possible score would be 5 pts. (out of 75 pts).

REFLECTION ESSAY #4 HANDOUT
ANTH 920 "Museum Materialities"
Spring Semester 2017

75 pts

Due: April 24

Overview: As described in the course syllabus, students will hand in four 1,500-2,000 word essays (4 to 5 doubled spaces pages excluding references/notes) focused on the readings assigned during Parts I, II, III, and IV of the course. They will be graded within one week (75 pts each, 300 pts. total).

Instructions: The articles assigned for Week 12 from the journal *Museum Anthropology* all focus on expanding Kopytoff's biographical approach into new areas while the three essays assigned for Week 13 from 3 different edited volumes focus on the challenges and successes of curators who have continued to develop collaborative exhibition development in new directions. This reflection essay asks you to: 1) reflect upon the patterns you see in how the authors from week 12 have extended and modified the biographical approach; and 2) how you see this approach (and the broader perspective that objects are embedded in operative chains, do social work during their itineraries/biographies, and are poly-semic) can be applied to further develop new models for collaborative museum programming.

As you write your final reflection essay, begin by summarizing the core ideas of Kopytoff in relation to the main points/key concepts of the wider operative chains/itineraries/poly-semic approach to materiality developed in this course(20 pts). Next, discuss how 2 of the 3 authors from week 12 adopt and extend aspects of these approaches (10 pts). Third, reflect on how 2 of the 3 authors of the assigned readings from Week 13 extend collaborative models while you focus on the ways you see the approach to materiality developed in this course influencing their work (10 pts). And Finally, discuss at least additional 2 ideas these readings have given you about how the MPM could use its own collection in supportive program for the "Maya Hidden Worlds Revealed" exhibition.

Grading: There are 75 points possible for this essay. Points will be awarded as follows:

- 1) 25 pts. base score for writing the reflection essay.
- 2) A long introduction (approx. 800-1,000 words) summarizing our approach to materiality (20 pts)
(0 pts. if you don't, 1 to 19 pts. if it is not done well, 20 pts. if you do an excellent job)
- 3) A short (approx. 250-400 word) section focused on 2 of the Week 12 readings (10 pts).
(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts. if you do an excellent job)
- 4) A short (approx. 250-400 word) section focused on 2 of the Week 13 readings (10 pts).
(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts)
- 5) A short (approx. 150-20 word) concluding discussion of 2 ideas for MPM programming (10 pts).
(0 pts. if you don't, 1 to 9 pts. if it is not done well, 10 pts. if you do an excellent job)

NOTE: *in this reflection essay, the summary of Kopytoff's approach and the broader theoretical orientation to materiality developed in this course should be the longest section of your essay!*

As was the case with Reflection Essay #1, a *list of References* should be included at the end of your essay and be formatted following the examples provided on page 2 of that handout.

Late Essays: Essays may be turned in late, but will lose 10 pts. every day that they are not turned in—in other words, you could turn in your essay a week (7 days) late but your maximum possible score would be 5 pts. (out of 75 pts).

ANTHRO 920:

“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017

Material Culture Exercise Handout #1, “Deep Looking”*

Due: March 27, 50 points

Overall Assignment Description: 4 times during the semester (Mar. 13 & 27 and April 3 & 10) part of the seminar will be devoted to the distribution and review of exercises introducing a technique of material cultural analysis (50 pts each, 200 pts. total). The course instructor will provide a *Material Culture Exercise Handout* the week the exercise is scheduled that will include further details about the technique of analysis, additional course readings, and the grading rubric. Students will work on their own applying the technique described in the handout to an object of their choice in the MPM’s Maya collections and turn in the completed assignment the next class meeting.

Overview of Assignment #1, “Deep Looking:” Close, careful looking (and a thoughtful response to what you observe) is central to all visual and material culture inquiry. It requires a form of close, intentionally focused attention that is not part of everyday visual experience but that offers immense intellectual rewards. It also requires you to engage in prolonged reflection on an object and your own changing store of knowledge and experience about it—the process of “objectification” as described by Daniel Miller.

This assignment requires that you spend from 2 to 3 hours with an object of your choice from the MPM’s Maya collections and make *detailed* observations. Try to set aside any assumptions that you might bring to it—approach your object as if you were a visitor from another planet with no prior knowledge of its configuration or content. If you are not surprised by your object in some way during this assignment, you haven’t looked hard enough.

As you examine your object, consider each of the categories of description on the next page and make notes about them. You will turn in your notes and they should include your responses to each category. Your notes need not be extensively edited (they need not even be in complete sentences) but they should demonstrate you have looked closely and carefully at the object. Feel free to pepper your notes with speculations and questions, so long as these are distinguished from your direct observations.

At the end of your notes, write an informal paragraph (200 to 300 words) speculating about possible research avenues that have been suggested through this technique of analysis. What kinds of larger questions have been raised in the process of applying it? How might you answer them through research on this and other objects in the MPM Maya collections?

Additional Reading: Why bother with such prolonged “deep” looking? See the following article by Harvard University Professor Jennifer Roberts: [“The Power of Patience: Teaching Students the Value of Deceleration and Immersive Attention”](#) (*Harvard Magazine*, November-December 2013)

Grading: students will be graded for: 1) conducting the “deep looking” technique of analysis (10 pts), 2) completing their notes (3 points for each category, 30 pts total), and 3) writing a speculative paragraph (10 pts).

*This assignment was developed by Professors Jennifer Roberts and David Odo of Harvard University, shared at the Smithsonian Institution SIMA, and adapted and used here by permission

Categories of Description:

- 1) **Proportion:** what are the overall dimensions of the object (in both two- and three- dimensions)? What proportional relationships define the object, both in its overall form and among major internal elements?
- 2) **Materials used:** identify, if possible, all materials used to create the object. If you cannot identify them describe them as fully as you can. Note their patterns of distribution.
- 3) **Line:** Identify and describe all linear elements, actual or implied, in the object. Are lines emphasized or deemphasized? What line weights are used? Is there an emphasis on smooth or rough lines, short or long lines, nervous or confident lines, choppy or sinuous lines (etc.)? Where are the prominent horizontal lines? Vertical lines? Diagonals? Are there lines (actual or implied) that connect different parts of the object or different objects represented?
- 4) **Geometries and formal echoes:** Look for an emphasis or deemphasis on basic geometrical units like circles, triangles, cones, squares, etc. Look for patterns: repeating shapes, nesting shapes, symmetrical arrangements, etc. Identify relationships of scale and number among similar forms.
- 5) **Organization of forms in 3D space:** For an object: how are forms arranged in actual 3-D space? For a 2D representation: how is 3D space implied, if at all? What about "negative space" (spaces that recede from the viewer)?
- 6) **Color and Light:** Identify (with as much precision as you are able) the different colors used. Then examine saturation and brightness. Examine patterning, distribution, and echoes much as you did with geometrical elements in step 4. Look for where the lightest light is. Where is the darkest dark? For representations: where is the implied light source, and how can you tell? Talk about range, contrast, sharpness or diffuseness.
- 7) **Representational and textual content:** Produce an inventory of everything represented "in" the image or object. Note/transcribe any text. (For completely abstract objects, this step can be skipped).
- 8) **Mobility and manipulability:** How easy is it to move or manipulate your object (for representations: how easy would it be to move through the space? To move or handle the objects in it?) What leads you to these conclusions?
- 9) **Function:** Based on your observations so far, speculate as to the intended function of the object.
- 10) **User profile or implied viewer:** Based on your observations so far, speculate as to the status and characteristics of the implied user or viewer. (How does the object *create* its viewer or user?) Is the viewer a man or a woman? An individual or a group? Where is the viewer? What kind of a body does he/she/they have?

ANTHRO 920:

“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017

Material Culture Exercise Handout #2, “Chaîne Opératoire”*

Due: April 3, 50 points

Overall Assignment Description: 4 times during the semester (Mar. 13 & 27 and April 3 & 10) part of the seminar will be devoted to the distribution and review of exercises introducing a technique of material culture analysis (50 pts each, 200 pts. total). The course instructor will provide a *Material Culture Exercise Handout* the week the exercise is scheduled that will include further details about the technique of analysis, additional course readings, and the grading rubric. Students will work on their own applying the technique described in the handout to an object of their choice in the MPM’s Maya collections and turn in the completed assignment the next class meeting.

Overview of Assignment #1, “Chaîne Opératoire:” Careful examination of the materials from and processes/techniques by which objects/artifacts are made is central to material culture inquiry. This technique requires close attention to how material objects are put together as well as to their potential uses (based on the material evidence “on hand” in the object). As was the case for the “close looking” exercise, this way of experiencing an object is not how most people experience objects but offers immense insights into their “social lives.” As was the case with the close looking exercise, it also requires you to engage in prolonged reflection on your chosen object.

As described by Martín-Torres and Coupaye in the pieces referenced below, chaîne opératoire (“operational sequences”) is an “ensemble of approaches” to objects that focuses on gleaning clues as to the socio-political context of their production and consumption/use from the actual objects themselves (see especially MMT’s Figure 1, page 32).

This assignment requires that you: 1) read the Martín-Torres and Coupaye pieces referenced below; 2) go to the MPM and apply the chaîne opératoire technique to an object of your choice from the MPM’s Maya Collections; 3) create an object “explosion” diagram as you examine your chosen object (see example on page 2 of this handout) to illustrate the “chaîne opératoire;” and 4) write a short 200 to 300 word paragraph where you reflect upon what about your object was revealed through the application of this technique, what questions were opened up but remain unanswered, and your best guess as to potential resources that have the potential to help you answer those remaining questions.

Additional Reading:

Martín-Torres, Marcos

2002 ‘Chaîne Opératoire:’ The Concept and its Applications within the Study of Technology. *Gallaecia* 21: 29-43. [file: MMT]

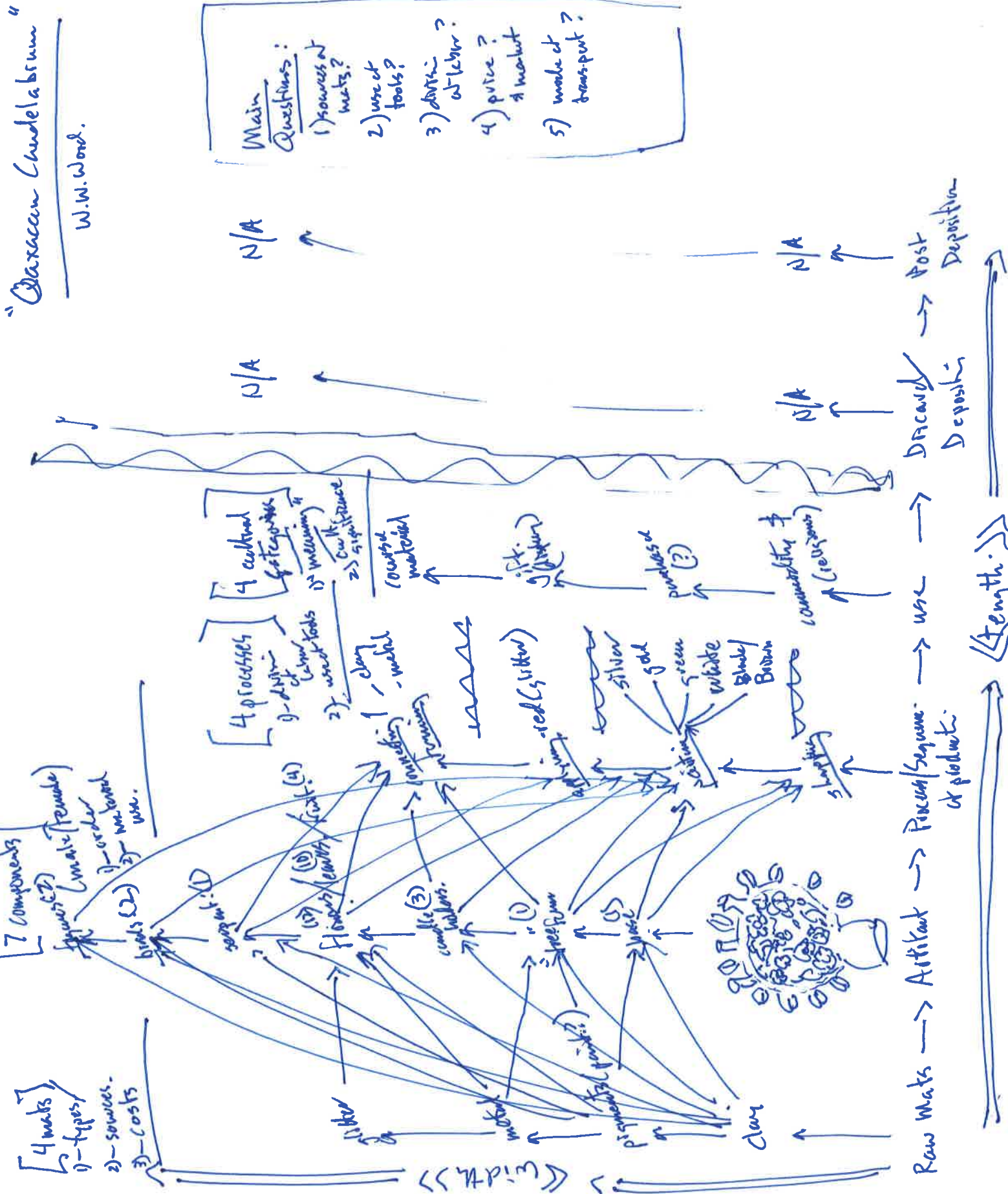
Coupaye, Ludovic

2009 Ways of Enchanting: Chaînes Opératoires and Yam Cultivation in Nyamikum Village, Maprik, Papua New Guinea. *Journal of Material Culture* 14(4): 433–458. [file LC]

Grading: students will be graded for: 1) conducting the “chaîne opératoire” technique of analysis (10 pts), 2) completing their “explosion” diagram (20 pts), and 3) writing a speculative paragraph (20 pts).

*This assignment was developed by Dr. Joshua Bell (Curator of Globalization, Smithsonian Institution Department of Anthropology, shared at the Smithsonian Institution SIMA, and adapted and used here by permission

Sample "Chaîne Opératoire" Explosion Diagram:



ANTHRO 920:

“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017

Material Culture Exercise Handout #3, “Object Itineraries”

Due: April 10, 50 points

Overall Assignment Description: 4 times during the semester (Mar. 13 & 27 and April 3 & 10) part of the seminar will be devoted to the distribution and review of exercises introducing a technique of material culture analysis (50 pts each, 200 pts. total). The course instructor will provide a *Material Culture Exercise Handout* the week the exercise is scheduled that will include further details about the technique of analysis, additional course readings, and the grading rubric. Students will work on their own applying the technique described in the handout to an object of their choice in the MPM’s Maya collections and turn in the completed assignment the next class meeting.

Overview of Assignment #3, “Object Itineraries:” Since the publication of Igor Kopytoff’s widely read essay introducing the idea that objects have biographical histories much like people, a growing number of scholars have very fruitfully applied this concept to the study of material culture with a focus on changing meanings of things through time. More recently some scholars (such as Rosemary Joyce) have begun to question the ways that Kopytoff’s “biographical approach” limits the ways that scholars approach the complex histories of objects—especially those in museum collections. As Joyce points out in the piece referenced below, object itineraries are different from object biographies primarily because they do not frame the changing meaning and circulation of things through analogy to a person’s “life,” an approach she claims is problematic for excavated artifacts that may be problematically framed as “resurrected,” or as having “second lives” (or as I find myself thinking, are a kind of “artefactual zombie”). Joyce claims that thinking of artifacts as having an itinerary (like a planned tour) is less problematic on this issue but also because it is also easier to think of an object’s itinerary as extending backward to the raw materials of which an artifact may be made.

This assignment requires that you: 1) read the piece by Rosemary Joyce referenced below; 2) go to the MPM and use the catalog, database, exhibit files, and other resources including the object itself and apply the technique to an object or group of objects/donation of your choice from the MPM’s Maya Collections; 3) create an object(s) “itinerary” diagram/bulleted list as you examine your chosen object(s) to illustrate the “itinerary;” and 4) write a short 200 to 300 word paragraph where you reflect upon what about your object was revealed through the application of this technique, what questions were opened up but remain unanswered about its itinerary, and your best guess as to potential resources that have the potential to help you learn about those parts of its itinerary you have yet to uncover.

Additional Reading:

Joyce, Rosemary A.

- 2015 “Things in Motion: Itineraries of Ulua Marble Vases.” In *Things in Motion: Object Itineraries in Anthropological Practice*, eds. R. A. Joyce and S. D. Gillespie, pp. 21-38. Santa Fe: SAR Press. [file: RAJ]

Grading: students will be graded for: 1) conducting the “object itinerary” technique of analysis (10 pts), 2) completing their “itinerary” diagram/bulleted list (20 pts), and 3) writing a speculative paragraph (20 pts).

ANTHRO 920:

“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017

Material Culture Exercise Handout #4, “Chaînes, Itineraries, and Deep Looking for Links to Programs”

Due: April 17, 50 points

Overall Assignment Description: 4 times during the semester (Mar. 13 & 27 and April 3 & 10) part of the seminar will be devoted to the distribution and review of exercises introducing a technique of material culture analysis (50 pts each, 200 pts. total). The course instructor will provide a *Material Culture Exercise Handout* the week the exercise is scheduled that will include further details about the technique of analysis, additional course readings, and the grading rubric. Students will work on their own applying the technique described in the handout to an object of their choice in the MPM’s Maya collections and turn in the completed assignment the next class meeting.

Overview of Assignment #4, “Chaînes, Itineraries, and Deep Looking for Links to Programs:” This final material culture exercise requires students to compile, compare and contrast, and reinterpret their work during the first three exercises: the deep looking, chaînes opératoire, and object itinerary analysis assignments and then to bring all three approaches to the analysis of a single object that they have not yet focused on.

The first three material culture exercises introduced students to techniques that have become core to material culture analysis and each of them supports different ways of engaging with the materiality of museum collections objects: 1) slowing down and actually looking at things in sustained ways; 2) breaking down an object into a connected series of processes on the basis of visual inspection as well as museum catalog and archival records, and using those same resources to examine the relationship between the circulation of museum objects and their changing meaning over the course of their “biographies/itineraries.”

This assignment requires that you: 1) review the readings and your graded work on the previous three material culture exercises; 2) go to the MPM and use the catalog, database, exhibit files, and other resources including the objects themselves and apply the 3 techniques of analysis (deep looking, chaînes opératoire, and object itineraries) to an object of your choice from the MPM’s Maya Collections that *you have not yet focused on for this class*; and 3) write a 300 to 400 word paragraph where you compare and contrast the relative strengths of these three techniques of analysis reflecting upon how the different techniques work to reveal different aspects of a museum collections object “material totality.”

Note: completing this assignment will require that students review the readings, their completed assignments, and instructor comments on those assignments.

Additional Reading:

N/A

Grading: students will be graded for: 1) reviewing their previous work and picking a new object to focus on for this assignment (5 pts); 2) completing their: deep looking descriptive list, operative chain diagram, and itinerary bulleted list (10 pts each, 30 pts total), and 3) writing a speculative paragraph describing how the three techniques of analysis work to reveal differing (and perhaps complementary) aspects of their chosen MPM collections object’s “material totality” (15 pts).

ANTHRO 920

“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017 “Maya Hidden Worlds Revealed” Project Overview Handout

Overall Project Description: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total)

Overview of Project: the work of each researcher will be divided into 4 assignments: 1) Reviewing the “Maya: Hidden worlds Revealed” exhibit online materials and the MPM Maya collections and records for thematic/object type overlaps; 2) conducting, “close looking,” “*chaîne opératoire*,” and “object biography” reports of relevant objects in the MPM collections; 3) identifying affinity groups and stakeholders in the MKE metropolitan area (note: the results of this work will be shared among all students after the assignment has been graded); and 4) compiling a final report of suggested opportunities for collections focused supporting programs for the “Maya: Hidden Worlds Revealed” exhibit.

Flow of Work: students will work individually at their own pace. Work not completed on time will face stiff penalties described in MHWR handouts 1 to 4.

Four additional handouts will provide more detailed instructions about each of these assignments:

- 1) MHWR Project Handout #1: exhibit online materials and the MPM collections overlaps (due in class on Mar. 27, 25 pts);
- 2) MHWR Project Handout #2: “close looking,” “*chaîne opératoire*,” and “object itinerary” reports (due in class on Apr. 24, 150 pts);
- 3) MHWR Project Handout #3: identification of affinity/stakeholder groups (due by email on or before Apr. 28 @ 5 pm and subsequently share with the class, 25 pts).
- 4) MHWR Final Report (May 20 @ 5 pm, 150 pts.)

NOTE: There will be a separate handout describing the expectations for the MHWR project presentations scheduled for May 1 and 8 during class.

ANTHRO 920:

**“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017
“Maya Hidden Worlds Revealed” Project Handout #1**

Due: March 27, 50 points

Overall Project Description: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total)

Overview of Project Assignment 1: Reviewing the “Maya: Hidden Worlds Revealed” exhibit online materials and the MPM Maya collections and records for thematic/object type overlaps.

COMPONENT 1: Review of MHWR Exhibition: Like most large traveling exhibitions produced by major museums, MHWR has a supporting web site that includes a great deal of information about not only what is on display and how the exhibit is organized but supporting educational materials (as well as exhibition schedule among other topics). Go online to the URL below and review the available materials/information paying special attention to the objects (and casts of objects) and images (especially of objects) in the exhibition. Create a list of the types of objects/images on display and organize it by the apparent topic or subject of the section of the exhibition in which it appears (as best as you can tell from the available materials):

<https://www.smm.org/exhibitrental/maya-hidden-worlds-revealed>

COMPONENT 2: Review of MPM Documentary Resources and MPM Maya Exhibition Spaces: After having reviewed the MHWR web site, visit the Maya exhibition spaces at the MPM. Focus your attention by looking for topical overlap with themes from MHWR including in their “Educator Guide” materials (for example the Mesoamerican/Maya calendrical system) and for objects/images that appear to be similar to objects in MHWR that are used to symbolize similar ideas. Objects/images may be similar and/or symbolize in multiple ways, for example: material type, use, decoration, time period (think here of Miller’s book chapter “Objects and Their Contexts” for the multiple ways that objects work as signs). Create a list of the objects/images that have some connection to objects/images in MHWR, what those connections are is up to you to decide.

COMPONENT 3: Email Dawn Scher Thomae to arrange a time to visit the anthropology department at the MPM and review the catalog and other documentary resources. Begin your research with the objects/images you identified in COMPONENT 2 working to connect the objects/images you identified to related collections items. Again use Miller’s “Objects and Their Contexts” piece to think about how objects may have connections based on what they can potentially symbolize as well as the records about objects/images including information about how, when, and from whom they were acquired (information that may or may not be in the catalog).

GRADING AND FOLLOW UP: Write a short bulleted summary list (10 pts) of the MPM objects/images (or collection of objects) you identified as having some sort of connection to MHWR including your lists from Components 1 and 2 above as appendices (5 pts each, 10 pts total). Your bulleted summary list should be organized by entries (bullets) for each of the objects/photos (or collections there of) from the MPM, cross referenced with the kinds of records/information you identified and the similar MHWR objects/images. Finally, write a short 250 word or less discussion of your initial ideas about which MPM collections objects/images hold the greatest potential (5 pts). In total your report should include: 1) summary list of MPM objects, 2) paragraph discussion of your initial ideas, and 3) Component 1 and 2 lists as appendices (25 pts total).

Equipment you may need for your research at the MPM:

- 1) Notebook, preferably with un-ruled paper for drawing as well as taking notes;
- 2) Pencil(s)—remember no pens allowed in collections spaces;
- 3) Tape Measure, preferably the linen or cloth type used by tailors;
- 4) Camera (or just your smartphone);
- 5) Small satchel or bag to care these items.

Additional Readings: The following PDF readings are available on the Course D2L site in the “Contents” section “Course Project” folder. *They should be read BEFORE beginning Component 3 of this assignment.*

Sturtevant, William. 1966. Ethnological Collection and Curatorial Records. *Museum News* 44(7): 16-19

Jones, Reba. 1998. Handling. In *The New Museum Registration Methods*, 4th Edition, R. A. Buck and J. A. Gilmore, eds., pp 45-48. Washington: AAM.

Perezo, Nancy J. 1996. The Formation of Anthropological Archival Records. In *Learning from Things: Method and Theory of Material Culture Studies*, W.D. Kingery ed., pp. 145-172. Washington: Smithsonian Inst. Press.

Sanjek, Roger. 1990. A Vocabulary for Fieldnotes. In *Fieldnotes: The Makings of Anthropology*, R. Sanjek ed., pp. 92-121. Ithaca: Cornell U. Press.

NOTE: There is also a link to the Maya Hidden Worlds Revealed exhibition web site in the “Links” section of the course D2L site.

ANTHRO 920:

**“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017
“Maya Hidden Worlds Revealed” Project Handout #2**

Due: May 1, 150 points

Overall Project Description: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total)

Overview of Project Assignment #2: Students will combine the material culture techniques of analysis (close looking, chaîne opératoire, and object itineraries) learned through Material Culture Exercise Assignments 1, 2, & 3 and apply them to 3 objects in the museum’s collection, meet with Prof. Wood to discuss their progress (10 pts), and write a report describing the results of their research (140 pts).

Components of Assignment #2:

COMPONENT 1: Visit the MPM and use the catalog, database, exhibit files, and other resources including the objects themselves and apply the 3 techniques of analysis (deep looking, chaînes opératoire, and object itineraries) to 3 objects of your choice from the MPM’s Maya Collections that *you have not yet focused in your Material Culture Exercises*. At this stage of the project (and given your growing familiarity with the MPM’s collections and collecting practices/history you may also want to consult the secondary literature about the kinds of objects you are researching including monographs, journal articles, and theses and dissertations focused on the collections of the MPM and Maya materiality more broadly (50 pts).

NOTE

Given the reduced number of assigned readings, assignments, and seminar discussion time during the final 5 weeks of this course, students are expected to schedule
15 to 20 hours of research time
at the MPM and/or consulting online resources/libraries/archives.

COMPONENT 2: Meet with Prof. Wood for 15 to 20 minutes during the class period scheduled for April 24 to discuss your research progress (a sign-up sheet will be distributed in class the week of April 17). Students should come prepared to discuss the 3 objects they have chosen for their research project and any questions or issues they may have encountered as they undertake the 3 techniques of analysis (10 pts).

COMPONENT 3: Write a report that includes (as did Material Culture Exercise #4) the deep looking descriptive lists, operative chain diagrams, and itinerary bulleted lists for 3 MPM Maya collections objects of your choosing (10 pts each, 90 pts total).

As was the case for Assignment #1, you may find the following equipment useful during your research at the MPM:

- 1) Notebook, preferably with un-ruled paper for drawing as well as taking notes;
- 2) Pencil(s)—remember no pens allowed in collections spaces;
- 3) Tape Measure, preferably the linen or cloth type used by tailors;
- 4) Camera (or just your smartphone);
- 5) Small satchel or bag to carry these items.

Additional Readings: Students may wish to consult again the following readings assigned for Material Culture Exercises 1, 2, & 3:

Coupage, Ludovic

- 2009 Ways of Enchanting: Chaînes Opératoires and Yam Cultivation in Nyamikum Village, Maprik, Papua New Guinea. *Journal of Material Culture* 14(4): 433–458. **[file LC]**

Joyce, Rosemary A.

- 2015 “Things in Motion: Itineraries of Uluva Marble Vases.” In *Things in Motion: Object Itineraries in Anthropological Practice*, eds. R. A. Joyce and S. D. Gillespie, pp. 21-38. Santa Fe: SAR Press. **[file: RAJ]**

Martinón-Torres, Marcos

- 2002 ‘Chaîne Opératoire:’ The Concept and its Applications within the Study of Technology. *Gallaecia* 21: 29-43. **[file: MMT]**

Roberts, Jennifer

- 2013 “The Power of Patience: Teaching Students the Value of Deceleration and Immersive Attention. Harvard Magazine URL: <http://harvardmagazine.com/2013/11/the-power-of-patience>. Accessed: July 22, 2016.

ANTHRO 920:

**“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017
“Maya Hidden Worlds Revealed” Project Handout #3**

Due: May 1, 25 points

Overall Project Description: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total)

Overview of Project Assignment #3: Students will develop two lists for this assignment: 1) a list of 5 community organizations, clubs, interest groups, etc. that they think would be interested in participating in collaborative collections focused programming in support of “Maya Hidden Worlds Revealed;” and 2) a list of 5 programming ideas they have for one or more of these organizations. As they undertake this work, they should pay particular attention to Simon’s 4-Step process of “Community First Programming” and her discussion of “scalable” programs that go from “me-to-we” as described in the required readings listed below.

Components of Assignment #3:

COMPONENT 1: Use the internet to identify 5 groups of various kinds that may be interested in participating in collaborative programming in support of Maya Hidden Worlds Revealed” (these may be interest groups, neighborhood associations, clubs, business organizations, charter schools, among many, many others). In your list be sure to include: 1) the name of the group/organization, 2) a person identified as a leader and their contact information, and 3) a short description of what the groups does or is interested in (3 pts each, 15 pts total).

COMPONENT 2: Read the required material by Nina Simon listed below and available in the course D2L contents section “Course Project” folder and create a list of programming ideas that are collections focused and incorporate the tenets of community-first programming and scalable me-to-we structure as described by Simon. Your list should include: 1) the name and a short description of your programming idea, and 2) the names of 1 or more of the groups/orgs you identified in Component 1 of this assignment that would be a good fit to collaborate on your programming idea (2 pts each. 10 pts total).

Required Readings:

Simon, Nina

2010 “Principles of Participation.” In *The Participatory Museum*, pp. 1-32. Santa Cruz: Museum 2.0 Press [file: NS1]

2016 “Part 3: Relevance and Community.” In *The Art of Relevance*, pp. 87-117. Santa Cruz: Museum 2.0 Press. [file: NS2]

ANTHRO 920:

**“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017
“Maya Hidden Worlds Revealed” Project Handout #4**

Due: May 20, 125 points

Overall Project Description: Working individually, students will conduct research on MPM collections both on display and in storage as part of a multi-project course assignment culminating in a report describing MPM/community collaborative programming opportunities. Each year the project for this course focuses an actual upcoming MPM public program and this year that is “Maya: Hidden Worlds Revealed” a 10,000 sq. ft. traveling exhibit that the MPM will host in early 2018 (see *MHWR Handouts* for further details). Final reports are due May 20th at 5 pm (350 pts, total)

Overview of Project Assignment #4: Students will write a final report that brings together the work they have been doing throughout the semester in the first 3 “Maya Hidden Worlds Revealed” Project Handouts as well as additional research conducted for this Handout (#4).

Components of Assignment #4:

COMPONENT 1: Read Laura Villamil’s report (see *Required Readings* below). Use the community organizations and individuals she has identified (as well as those identified by/shared among students in this class) to supplement and further develop your Handout #3 list of MKE stakeholders (and their contact information). Remember, this list may include anyone or group who may have any interest in participating in collaborative collections focused programming in support of “Maya Hidden Worlds Revealed.” For this assignment you will need to compile a list of at least 10 groups/individuals and their contact information and include it as an appendix in your report (3 pts each, 30 pts total)

COMPONENT 2: Write a report that includes the deep looking descriptive lists, operative chain diagrams, and itinerary bulleted lists for 3 additional MPM Maya collections objects of your choosing (5 pts each, 45 pts total). You will also need to update/organize for consistency the reports on the 6 MPM Maya collections objects you chose to do research on for Material Culture Exercise #4 and Course Project Assignment #2 (5 pts). All of these reports will be included as appendixes in your final project report.

COMPONENT 3: After reading the essay “Piecing Together the Fragments” by Suzanne Keene (see *Required Readings* below): 1) write a short paragraph (300-500 words) discussion describing the challenges and opportunities that the MPM faces in effectively using their Maya collections to engage museum visitors (15 pts); and 2) compile a bulleted list of 3 programming ideas that include the following items (in this order) for each bullet/entry (10 pts each; 30 pts total):

- 1) The name of your program—this should be largely descriptive so that the reader of your report can get a good sense of what the program idea is about by glancing at its name. It should also be done after you have completed entries 2 through 5 described directly below (8 words or less would be ideal).

- 2) A short description of the program including the activities that will be undertaken, what staff at the museum will be involved, and a general description of the MPM Maya collections items that will be featured (50 words max.).
- 3) A list identifying the specific Maya objects/artifacts (or collections of objects) either on display or in storage that would be used for this programming idea and a short (25 words max.) description of what about them, their “itineraries,” etc. that you have uncovered in your research makes them ideally suited for your programming idea (each object should be identified by the descriptive name in their MPM catalog entry and their object ID#).
- 4) A list of the MKE stakeholders who would collaborate/participate in your programming idea (including what their roles and estimated time/resource commitments would be). Any stakeholder you mention should be included in Appendix #1 (see instructions below).
- 5) A brief discussion of how the community connection created through this program could be sustained and further developed by the MPM going forward and how this ongoing community relationship will benefit the MPM (50 words max.).

Report Organization:

- A) Part I: Your discussion of the challenges and opportunities for the MPM to better use its Maya collections based on Suzanne Keene discussion of this topic from Component 3 of this assignment.
- B) PART II: Your Bulleted list of 3 programming ideas from Component 2 of this assignment.
- C) PART III: Numbered Appendixes (8 in total):
 - 1) your list of 10 MKE stakeholder groups from Component 1 of this assignment.
 - 2) through 8) your 7 object reports from Component 2 of this assignment.

Required Readings (Available on the Course D2L Site):

Keene, Suzanne

2005 “Piecing Together the Fragments.” In *Fragments of the World: Uses of Museum Collections*, pp. 177-178. Amsterdam: Elsevier Press. **[file SK]**

Villamil, Laura

ND “Welcoming and Engaging the Latino Community at the Milwaukee Public Museum.” Report for the Milwaukee Public Museum **[file LV]**

ANTHRO 920:

**“Seminar in Museological Problems: Museum Materialities,” Spring Semester 2017
“Maya Hidden Worlds Revealed” Course Project Presentation Handout**

Due: May 1 or 8, 50 points

Course Project Presentation Description: The last two class periods (May 1 & 8, and the final exam period if necessary) will be devoted to student presentations of the preliminary results of their work and to providing feedback for the final reports due on May 20th (50 pts).

Overview of Project Presentation Assignment:

This assignment provides students with an opportunity to present initial programming ideas to an audience of their peers (and the course instructor) in order to get positive feedback and questions to help them further develop their ideas. Presentations will be scheduled in 20 minute times slots (see course syllabus) and each student will have 15 minutes for their presentation, leaving 5 minutes for questions and feedback. Students will use MS PowerPoint for their presentations and will provide the instructor with a copy of their PowerPoint file by 10 pm the night before their presentation is scheduled.

PowerPoint File Instructions and Grading:

Instructions: Each student will prepare a 10 “slide” presentation with draft text for two of their three programming ideas from Project Handout #4, Component 3. Each of the two programming ideas should have five slides organized by entry/item as described in that handout (10 slides in total, 5 pts/slide, 50 pts total):

- 1) program name,
- 2) program description,
- 3) list of specific MPM Maya collections/objects,
- 4) list of MKE stakeholders, and
- 5) discussion of how community connection could be maintained by the MPM.

Grading: for each of these five items/entries will received between 1 and 5 pts depending upon the soundness, creativity, and innovative nature of their idea and clarity of their presentation/description (with 1 equaling not at all sound, innovative, or clear and 5 equaling extremely creative and clear). Grades will range from 10 pts (poor) to 50 pts (excellent).

RESEARCH REPORT:

Maya Hidden Worlds Revealed Exhibition,
Opportunities for Collections Focused Supporting Programming

University of Wisconsin-Milwaukee
Museum Studies Graduate Certificate Program
“Advanced Seminar in Museological Problems” Course Project

June 1, 2017

Course Instructor: Prof. Bill Wood
Associate Professor of Anthropology
Coordinator, Museum Studies Graduate Certificate Program
Adjunct Curator of Anthropology, Milwaukee Public Museum

Student Researchers:

Ann Eberwein
Stephan Hassam
Lauren Kiesewetter
Victoria Pagel
Madeline Poullette
Shelby Stuparits

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Overview

The research presented here was conducted by graduate students as a project while enrolled in the University of Wisconsin-Milwaukee course “Advanced Seminar in Museological Problems: Museum Materialities” (ANTHRO 920) during the Spring Semester of 2017. The results of their research are intended to serve the Milwaukee Public Museum (MPM hereafter) in the development of programming to support the MPM’s presentation of the traveling exhibition *Maya Hidden Worlds Revealed*.

Maya Hidden Worlds Revealed (MHWR hereafter) will be presented by the MPM in the Spring of 2018. MHWR is a roughly 7,000 sq. ft. interpretive exhibition developed by the Minnesota Science Museum. It is focused largely upon archaeological materials with several distinct foci including: the calendar system of the Maya, their astronomical knowledge, unique Maya architectural developments, the Maya “ballgame,” among others.

In their semester-long collections research, the students delved deeply into the MPM collections themselves and their supporting documentation revealing the rich nature of the collections as a resource for museum programming. Anthropology Collections Curator Dawn Scher Thomae facilitated semester long access to these resources.

The intent of this course project was to develop “outlines” of ideas for programming offering “sketches” of programming concepts intended to provide MPM staff with ideas to foster their own thinking given their own knowledge of the MPM’s staffing and other resources that would be required to take these outlines and develop them into programs that will support the strategic interests of the MPM.

Students began by reviewing the MHWR website and supporting educational materials developed by the Minnesota Science Museum. They also reviewed Dr. Laura Villamil’s report to the MPM “Welcoming and Engaging the Latino Community at the

Milwaukee Public Museum.” As they familiarized themselves with these materials, they read deeply across several literatures including: material culture studies, the history of museum collecting and relationships with “source communities,” and more recent trends in collections focused collaborative programming initiatives.

The work of the students is presented here as individual reports followed by a summary of opportunities the Museum will have to leverage their Maya collections strengths. The work of the students includes as an appendix a list and contact information for nearly 30 potential community partners to accompany the programmatic opportunities described in their reports.



Ann Eberwein

#1 Drinking Prehistory: Brewing Beer with Maya Inspired Ingredients

Description: In collaboration with a local brewery, the MPM could develop a beer with chocolate and/or chili peppers. This beer could be sold at stores in Milwaukee and at the MPM gift shop, could be served at an exhibit opening; the label would feature Maya iconography, and include information about the exhibit.

MPM Collections Objects:

Objects from the “Guatemalan Market” exhibit: food items on display are not listed in the catalogue, but there are chilies and cacao on display.

MKE Partners:

- Lakefront Brewery

Maintaining/Further Developing the Partnership:

This partnership could be maintained by continuing to create beers related to both permanent and temporary exhibits. By developing this collaboration, the MPM could benefit from the

exposure that accompanies the development of a museum focused series of beers served at the brewery and sold throughout Milwaukee and at the MPM.

#2 Women in Sports: Creating New Players for the Mesoamerican Ballgame

Description: The MPM could host a series of events for children that focus on unconventional sports, inspired by the Mesoamerican ballgame. These events will incorporate a conversation about different types of sports equipment and attire, and allow children to design and decorate their own yolks and other ballgame equipment.

MPM Collections Objects:

There are a very large number of MPM collections objects related to the Mesoamerican ballgame in one way or another. The following list of objects are the most obvious: 55716, 54485, 53834, 55291, 54039, 52946, 56120, 54146, 55230, 55960, 55663, 54141, 54239, 57073, 56387, 55612, 56051, 54145, 56406, 55655, 56121, 54035, 54523.

MKE Partners:

- Brewcity Bruisers

Maintaining/Further Developing the Partnership:

This program would be a way that the museum could collaborate in the long-term with local sports organizations, focusing on women in sports. An increased emphasis on the diverse roles of women throughout history would promote interest in exhibits at the MPM.

#3 Maya Inspired Performances at the MPM and around Milwaukee

Description: The MPM would host a series of dance events onsite and at other venues in Milwaukee. Performances could focus on aspects of the Maya exhibit and different dance groups could be invited to perform. Performances that focus on any aspect of Mayan mythology would be specifically encouraged.

MPM Collections Objects:

- Male Figurine in a Feathered Suit 54077/19967

- Figurine Seated on Litter with Elaborate Headdress 56179/22045

MKE Partners:

- Latino Arts Inc.
- Latino Dance Organization, UWM

Maintaining/Further Developing the Partnership:

Latino Arts Inc. hosts dance groups from all over the world and perform in Milwaukee. Working in collaboration with the MPM, the organization could host biannual performances related to temporary and permanent exhibits. In addition, the Latino Dance Organization could encourage involvement by UWM students



Stephan Hassam

#1 Recreation of a Maya Ball Game Event

Description: The recreation of a ball-game with local sports teams throughout the Milwaukee area. Rules for a ball game would be found and two teams would be made to play the game. A small “pop-up” exhibit and other programming features would be incorporated into the event. Incentives to see the Maya exhibit would be given to attendees and/or players of the game.

MPM Collections Objects:

All of the objects listed below are directly related to the playing of the ballgame or contain representations of it being played. These would connect the viewer with the historic embeddedness of this game in the past while it was being played in the present.

- polished black ware cylindrical tripod vase incised with decoration depicting five ballplayers in action 52751/18411
- ball player with waist yoke 54038/19857
- hollow effigy whistle of ball player 54238/20186
- “finger grip” type of manopla 55230/20696

- ballplayer figurine with twisted hairdo
55412/20901
- jadeite pectoral in the form of a ball court
55960/21611
- stone yoke with toad motif 52946/18691
- stone yoke with anthropomorphic motif
52945/18691

Milwaukee stakeholders:

- The Milwaukee Kickers
- Wisconsin Soccer League
- AIA-Milwaukee
- Centro Hispano

Maintaining/Further Developing the Partnership:

The Milwaukee Kickers or Wisconsin Soccer League may be interested in this sort of thing, in order to provide something fresh. There are also various teams with Hispanic/Latino names that may be interested in participating for the purposes of highlighting their cultural past. Playing an ancient ball game, or a version of it used today, could fall within MKSC's educational programming and may generate interest and hype in their organization.

#2 Bilingual Education through Mayan Hidden Worlds Revealed

Description: This program would focus on the language aspects of the Mayan language portion of the exhibit highlighting the importance of bilingualism and bilingual education. The *MHWR* exhibit is already bilingual, and so can be used to not only learn about the Maya in Spanish, but to study bilingualism and translation.

MPM Collections Objects:

The objects listed below have some of the hieroglyphs that *MHWR* will be "teaching" in the exhibit. The bilingual exhibit that incorporates teaching the glyphs will be a great opportunity to have people engage with ideas of translation, multilingualism, and can be a jumping off point into the program of promoting bilingualism in Milwaukee.

- bowl with hieroglyphs 53491/18876
- stela fragment 52882/18609

MKE Partners:

- Centro de la Comunidad Unida

- Centro Hispano Milwaukee
- ELS Milwaukee

Maintaining/Further Developing the Partnership:

This programming idea could also be used to help make translations at the MPM, on the third-floor mezzanine, for example. Participants in ongoing programming might include Latino Arts, Inc., the UCC, LULAC, and Centro Hispano Milwaukee. They all advocate for increased bilingual education and political voice, especially the latter three. Making the MPM a welcoming place for them could be empowering, and the MPM could work with them to make its exhibits more accessible to Spanish speakers.

#3 Modern Maya Art in Milwaukee

Description: This would be a Mayan art and archaeology themed program in which objects from the MPM are exhibited and serve as inspiration for local artists. Lectures can be given about old techniques the Maya used to make their material culture/art at the institution based on interests, and local artists could come to the MPM to share their work. Objects could be used to inspire paintings, ceramics, or sculpture. Mayan instruments could be highlighted and music could be made with local musicians.

MPM Collections Objects:

Literally any objects related to the Mayan collection could be used to encourage artistic production. In the case of pottery, the following objects could be used as inspiration or there could be contests to make reproductions objects such as:

- bowl with hieroglyphs 53491/18876
- low polychrome tripod bowl 53633/18885
- animal deer-effigy toy 55731/21451
- dog whistle 57079/23379

MKE Partners:

- Latino Arts Inc.
- Alice Bertschy Kadish Memorial Weaving Center
- Creative Fire
- Dance Academy of Mexico
- Latin Dance Organization (UWM)
- Murray Hill Pottery
- Third Ward Jewelry

Maintaining/Further Developing the Partnership:

Arts programs are a great way to include the Latino/a community as such programs are generally open to people of all walks of life and can be family oriented. The program would surely lead to the highlighting of particular Latino/a artists and that would be positive in the eyes of the community. It could be developed into a yearly program, launching off of the Maya exhibit and then becoming part of a continued program with new contests or art programs for each new exhibit or related thematic event at the MPM. The MPM could eventually develop into a venue for Latino/a community events (or partner with such organization on at their location), artistic ones particularly, but could branch into other things and regularly partner with other organizations.



Lauren Kiesewetter

#1 Myths and Legends of the Maya: A Storytelling Performance Event

Description: This program would be a bilingual, multi-generational family event where Mayan mythology and creation stories are told in Spanish and English as well as traditional dance performance. The MPM's auditorium might be used for such events but the MPM could also work with the partners I have identified to hold these events. The partners would draw inspiration from the Maya collection to create the stories to be told to the audience. Members who visit the *MHWR* exhibit would be given tickets to attend the events. Part of the promotion of the events would occur at the MPM where special art could be created by one or more of the community partners in relation to the theme and story being told that month. The art would be put on display in the third-floor mezzanine.

MPM Collections Objects:

- *Guatemalan Stick Loom*

- *Jaina Island Clay Figurine, rattle*
- *Hollow Head Figurine of Quetzalcoat/Kukulkan*

MKE Partners:

With the exception of El Conquistador, each of the other partners listed below would be integral in the development and the implementation of the program. Significant work would have to be done every week with the partners. I envision that these performances would happen every month (4 times during the duration of the exhibit).

- Latino Arts, Inc.
- Dance Academy of Mexico
- Ballet Folklórico Nacional
- El Conquistador

Maintaining/Further Developing the Partnership:

This program acknowledges and celebrates diverse Latino/a heritage, incorporates Latino-themed content perspective that can be related to by the Latino community, and it is a family oriented program. I envision that this relationship with other arts and cultural heritage organizations in Milwaukee will lead to an eventual partnership and co-creation of exhibits on the third-floor mezzanine. A version of this program can be continued in the third-floor mezzanine after the completion of the *MHWR* exhibit while still working with these partners.

#2 Find the Symbol- A Mayan Scavenger Hunt

Description: This would be a family program for visitors of all ages. The Scavenger Hunt worksheet will be made for several different ages levels and be available in both English and Spanish. The worksheet would guide the visitor through the exhibit asking them to complete tasks and hunt for certain symbols in glyphs, exhibit cases and photographs that are important to the Maya peoples. Examples: Building challenges, Mayan math, uploading photos to instagram/facebook/twitter to be entered for a monthly prize (gift card to a restaurant or business). Upon completion of the treasure hunt, participants have the option of receiving a Mayan-themed prize. The worksheets will be available throughout the duration of the exhibit. The MPM could use the worksheet to connect the *MHWR* exhibit with the Pre-Columbian exhibit.

MPM Collections Objects:

- *Stela Fragment with 6 glyphs*
- *Guatemalan Stick Loom*
- *Jaguar Effigy Hacha*

MKE Partners:

These partners were picked for their potential to sponsor the program and help create the content for the program, they were also chosen to help advertise. The MPM could publish content in *El Conquistador* that can keep the worksheet engaging throughout the exhibit. The Roberto Hernandez Center and ELS Milwaukee could help create the Spanish content for the worksheet, and El Rey Mexican Products can donate Mexican candies or gift cards for the completion of the worksheet.

- El Rey Mexican Product, Inc.
- El Conquistador
- Roberto Hernandez Center
- ELS Milwaukee
- Centro de la Comunidad Unida

Maintaining/Further Developing the Partnership:

Relationships with these partners can be continued through advertisement of different exhibits. In her report for the MPM, Dr. Laura Villamil suggested that this would be a great way to get the Latino community into the museum. Also, these groups can help the MPM integrate Spanish into the exhibits.

#3 Drinking Mayan Chocolate – A Pottery and Tasting Event

Description: This event is a potentially two-part event aimed for an adult audience. Part one of the event would be looking at Mayan pottery and the history of chocolate in ancient Mayan society. The participants would then make their own Mayan drinking vessel, fashioned like the ones on display in the exhibit. Part two of the event is a chocolate tasting – both in liquid and solid form. The tasting will focus on the chocolate used by the Maya and how it has changed throughout time. Participation at this part of the event would not require attendance at the first part; however, this is when the first part participants would be given the pottery that they made with the option to use it for the evening.

MPM Collections Objects:

- *Low Polychrome Tripod Bowl*
- *Vase with Three Quetzal Birds*
- *Hollow Head Figurine of Quetzalcoatl/Kukulcan*

MKE Partners:

The following partners would help advertise the event as well as help provide the content for the event. The Archaeological Institute and the Murray Hill Pottery works could help provide the content and help conduct the event alongside of MPM staff. El Rey could help sponsor the event and provide different types of Mexican chocolate for the event.

- El Rey Mexican Products, Inc.
- El Conquistador
- Murray Hill Pottery Works
- Centro de la Comunidad Unida
- Archaeological Institute of America-Milwaukee Society

Maintaining/Further Developing the Partnership:

Much like the programs described above, these partnerships can be extended through different versions of the event in different areas of the museum. There are many different types of pottery from cultures around the world represented at the MPM. These partnerships could be developed for different programming events throughout the museum.



Victoria Pagel

#1 International Mother Language Day: Decoding the Stelae

Description: This programming idea would involve decoding a Mayan hieroglyph message, or recreated stelae to coincide with International Mother Language Day on February 21, 2018 and the opening of *MHWR*. MPM could create this message in both English and Spanish, to make it more accessible to a

larger group of people. The message that needs to be decoded can be located at various businesses and restaurants in Milwaukee the MPM wants to partner with. The MPM should put a decoding key on the website for people to decode at their earliest convenience. If someone happens to visit these places to get the stelae message, they can look online to decode the message. There can be a prize involved or discounted admission to the Mayan exhibit.

The final day to decode the message could be International Mother Language Day on February 21st, close to the opening of *MHWR*. This is why the program could be a promotional idea to advertise the new exhibit.

MPM Collections Objects:

This program could integrate the stelae (52882/18609) located on the 3rd floor Mezzanine. Additionally, any objects that have hieroglyphs on them could be highlighted for this program.

MKE Partners:

Possible partnerships for this program could include local grocery stores and restaurants. These businesses would only have to provide the code to patrons for them to decode. This would encourage MPM members and curious newcomers to check out these various businesses in Milwaukee that they may not have been to before. There could be a stipulation involved, such as a patron having to buy at least one appetizer or something if it is a restaurant partnership. For the grocery-stores maybe the stipulation could be you have to donate one canned good item for a pantry donation. For advertising this program, the MPM could reach out to local radio stations. Possible partners could be:

- El Rey Mexican Products Inc.
- Riviera Maya Restaurant
- La Grande (104.7) Radio Station

Maintaining/Further Developing the Partnership:

The MPM could use these community partnerships in the future for promotional purposes as well as evaluation purpose. Promotional purposes could include advertising special events and evaluation purposes could include doing some demographic research into communities that do not visit the MPM as regularly.

#2: Music of the Maya: Past and Present

Description: This programming idea would involve looking at traditional and contemporary Mayan music and musical instruments. This could be offered as a music workshop or an activity that is held at MPM on a weekend during the exhibit. The first component of this program would involve using some of the prehistoric Mayan musical instruments in the collection. The second component would involve partnering with a dance company or club and have demonstrations of modern Mayan dancing to modern music. There could even be a competition component for creating a dance that incorporates Mayan dancing to contemporary music.

MPM Collections Objects:

Some objects that could be brought out for this project would include any of the different musical instruments in collections or on the 3rd floor Mezzanine. Objects include:

- Man-figurine whistle 55062/20523
- Wooden drum 53867/19692
- Flute 56130/21920.

MKE Partners:

Potential partnerships could be established with local dance groups and clubs that could possibly participate in future MPM events. Their commitment to programming during this exhibit could be as little or as much as they would want to contribute (i.e. how many times they would want to host a workshop or come in for a demonstration).

Possible stakeholders include:

- Dancy Academy of Mexico
- Latin Dance Organization, University of Wisconsin-Milwaukee
- Latino Arts Inc.

Maintaining/Further Developing the Partnership:

The MPM could reach out to these partners in the future by doing collaborative programs that relate to the Latino community in Milwaukee. Possibly partnering with them for other dance/music events the museum will have in the future.

#3 Coming to Tombs: An Exploration of Mayan Grave Goods

Description: The topic of this program would be pretty broad, so any objects could really be used.

Specifically, I wanted to highlight the incense burners since the MPM has so many of them and they were popular sacrificial objects. Mayan conceptions of death and rebirth could be topics which are discussed in relation to the objects pulled from collections storage. These objects could be an educational stop-spot either on the mezzanine or at the bottom of the stairs. Additional scavenger hunts or questions/photos of objects could be given to visitors to encourage them to go up on the mezzanine and engage with the Maya tomb and various artifacts.

MPM Collections Objects:

Some objects that could be brought out during this activity would be any of the incense burners (55264a&b/20737) or the incense inside some of the containers on display (55961/21611). Other burial goods include any of the effigy whistles (dog whistle 57079/23379; and human effigy whistle 55062/20523).

MKE Partners:

The MPM could partner with various archaeological groups/clubs and reach out to them to possibly volunteer or create the content for the programming components.

- Archaeological Institute of America-Milwaukee Chapter
- Wisconsin Underwater Archaeology Association

Maintaining/Further Developing the Partnership:

The MPM should strive to make lasting relationships with any organization that is related to North American Archaeology and Wisconsin archaeology specifically because of the scope of collections present at MPM. These partnerships could be sustained by hosting various meetings or lectures for these groups. These groups could also be beneficial in the future to any collaborative work on exhibits or programming related to their interests/expertise.



Madeline Poulette

#1: Looting Mayan Prehistory

Description: This program would expose visitors to the realities of archaeological looting by discussing the acquisition of the MPM's stela fragment.

Visitors would have the opportunity to create their own stela fragments out of paper by using provided stencils and/or 3D renderings to add to the MPM's own Maya stela on display on the ground floor.

While staff and community partners can facilitate the activity on busy days, it should be self-sufficient without a facilitator.

MPM Collections Objects:

- Limestone fragment with calendrical text (52882/18609): This object is an accurate representation of a looted stela fragment, and it was acquired from a Milwaukee dealer who is known for collecting and selling looted pre-Columbian material.

MKE Partners:

Archaeological Institute of American – Milwaukee Society: This student organization would volunteer on weekends or free days during the run of the exhibit to act as facilitators, providing more background information on archaeological looting in the past and present, the effects of the illicit activity, and the early collecting practices of museums. This organization would be called on to help organize lectures and workshops.

Maintaining/Further Developing the Partnership:

Forming and maintaining partnerships with student organizations and UWM would be worthwhile because students are looking for ways to practically apply their knowledge and gain experience working with the public. The MPM could think about cultivating a "Junior Docent" program with this organization or high schools to give interested individuals a chance to share their knowledge about archaeological topics on an ongoing basis.

#2: Weaving Workshop

Description: This program would include two weaving workshops and a more in depth look at some of the MPM's textiles, and a backstrap loom.

Attendees would produce their own small weaving that would be displayed at the MPM or at a partnering community center.

MPM Collections Objects:

- 20th century shawl (56891b/18020): This shawl is a great example of a textile that was woven using a backstrap loom. Stephen Borhegyi collected it in Santiago Atitlán in Guatemala, where he did his fieldwork.
- Large loom with huipil being made, includes leather backstrap, 35" wide (61057/21863): This loom with a textile in progress might be helpful to describe the various parts of the backstrap loom and the weaving process. Borhegyi also collected it during his fieldwork Santiago Atitlán.
- Huipil, cotton, orange and purple stripes on white with multicolored embroidery in naturalistic and geometric designs, brown cotton applique at neck, 62 cm. long, 58 cm. wide (61337/22144): This is a clothing item worn by women, including it in the program would give attendees more examples of textiles that can be woven using a backstrap loom.

MKE Partners:

- The Alice Bertschy Kadish (ABK) Weaving Center: The ABK weaving center would lead each workshop and help with the planning phase (estimating the materials/supplies needed, etc).
- UW-Milwaukee Peck School of the Arts; Fibers/Community Arts course: An offered course in fibers/community arts would also be another potential partner for this community arts program. They could facilitate the programs and also help with the exhibit phase of the weavings.

Maintaining/Further Developing the Partnership:

The Alice Bertschy Kadish (ABK) Weaving Center and the UW-Milwaukee Peck School of the Arts are both part of educational non-profits (UWM, MPS), and the MPM could reach out for future programs that focus on community arts. Both of these relationships will be beneficial to the MPM as they look for ways to collaborate more heavily with the community.

#3: Performing Mayan Cuentos/Realización de Historias Maya

Description: Elementary students from the Milwaukee Spanish Immersion School would read a Mayan-related children's book about the ancient/modern Maya, translate the text into Spanish, and create a small performance of the book for their friends and family in Spanish. The MPM would help the groups identify objects from their collection that would be on display before and after the performances (e.g. books related to the Mesoamerican ball game, weaving, etc.).

Recommended Books: Angela Weaves a Dream; Mayeros: A Yucatec Maya Family, George Ancona; Colibri, Ann Cameron; Abuela's Weave / El Tapiz de Abuela, Omar S. Castaneda; People of Corn: A Mayan Story, Mary-Joan Gerson; The Maya Ballgame: The Beginning and End of Time, David Bjorkman; Rain Player, David Wisniewski

MPM Collections Objects:

Objects related to books about weaving:

- 20th century shawl (56891b/18020): This shawl is a great example of a textile that was woven using a backstrap loom. Stephen Borhegyi collected the shawl in Santiago Atitlán in Guatemala, where he did his fieldwork.
- Large loom with huipil being made, includes leather backstrap, 35" wide (61057/21863): This loom with a textile in progress might be helpful to describe the various parts of the backstrap loom and the weaving process. Borhegyi collected it during his fieldwork Santiago Atitlán.
- Huipil, cotton, orange and purple stripes on white with multicolored embroidery in naturalistic and geometric designs, brown cotton applique at neck, 62 cm. long, 58 cm. wide (61337/22144): This is a clothing item worn by women, and including it in the program would give attendees more examples of textiles that can be woven using a backstrap loom.

Objects related to books about the ball game:

- Mayan Yoke (59150/39123): This yoke would be good to include because of its ceremonial

significance, and the ritual use before or after a match.

MKE Partners:

Milwaukee Spanish Immersion School: This school would be a good community partner because they are already trained in English to Spanish/Spanish to English translation, and they would be able to do the majority of the preparation/work with the students.

Maintaining/Further Developing the Partnership:

Partnering with the MSIS would be beneficial to the MPM for many reasons, one being that the MPM is considering the ways in which they can be more accessible to diverse audiences in terms of language and culture. Going forward, the MPM might want to collaborate with them to bring programs to their classrooms.



Shelby Stuparits

#1 From There to Here – A Closer Look at Modern Latino Stories

Description: Using the entirety of the museum and a series of prompted questions, via an app or worksheet, participants explore questions and/or go on a scavenger hunt about modern native and immigrant communities. This program utilizes a “passport” that will get a stamp or similar insignia at each related exhibition in the program.

MPM Collections Objects:

Involved exhibitions, specific objects determined by desired take away message

- *Maya Hidden Worlds Revealed*
- Third Floor’s Central and South American exhibitions
- Second Floor’s Native American exhibitions
- First Floor’s European village

MKE Partners:

- Centro Hispano – Milwaukee

- Centro de la Comunidad Unida (CCU)
- Dance Academy of Mexico
- ELS Milwaukee (or other ESL programs)
- Hispanic Chamber of Commerce
- Latino Arts, Inc.
- Latin Dance Organization, University of Wisconsin-Milwaukee

Maintaining/Further Developing the Partnership:

The MPM could continue engaging with these communities via continued bilingual exhibitions and programming; they could also extend to other cultures by doing so with both Spanish and other languages. They could also engage with more live performances of culture. Additionally, programs such as this one could help to highlight the presence (or lack) of Latino and other communities in the exhibitions at the MPM. Then in order to encourage a more sustained presence of these communities, the MPM could engage with them to discuss what types of representation they would like to see at the MPM.

#2 Maya Adornment: Necklaces, Earrings, and Nose Plugs, Oh My!

Description: Through this program, participants would examine specific objects and images that are or show Mayan adornment. Additionally, they could discuss how they are similar and/or different from modern forms of adornment. Participants will create their own piece of adornment and even dress up in different forms of replica Maya adornment.

MPM Collections Objects:

- Hollow Ceramic Figurine *53345/18711*
- Pottery Rim Head *56359/22144*

General Object Categories

- Pieces of Mayan adornment – ear flanges, necklaces, nose plugs, headdresses, etc.
- Images of Mayan adornment – ceramic figurines, murals, tattoos, etc.

MKE Partners:

- Archaeological Institute of America – Milwaukee Society
- Centro de la Comunidad Unida (CCU)
- Centro Hispano – Milwaukee
- Dance Academy of Mexico
- Hispanic Chamber of Commerce

- Latin Dance Organization, University of Wisconsin-Milwaukee
- Latino Arts, Inc.
- 3rd Ward Jewelry

Maintaining/Further Developing the Partnership:

Continued bilingual exhibitions and programming would be the best step in this direction.

Additionally, incorporating live performances of (Latino) cultures into programs and events. To continue a relationship with the crafting communities, the MPM could continue programs that center around adornment and work with jewelry and other “maker” interest groups.

Additionally, they could either host a small craft fair for crafts related to exhibitions.

#3 Weaving a History: From the Past to the Present

Description: This program would discuss the history of weaving represented in the Maya collection, using both the MPM collection and the *MHWR* exhibition. Educators would explore textiles and weavings both historic and modern, the patterns and methods. Using education objects, participants could examine the textures and then they could create their own weaving sample.

MPM Collections Objects:

- Huipil 61337/22144

General Objects Categories

- Samples of weavings – historic and modern, full objects and pieces
- Samples of looms
- Pieces of yarn, thread, etc.

MKE Partners:

- Alice Bertschy Kadish Memorial Weaving Center
- Archaeological Institute of America – Milwaukee Society
- Centro de la Comunidad Unida (CCU)
- Centro Hispano – Milwaukee
- Fiberwood Studio
- Hispanic Chamber of Commerce
- Latino Arts, Inc.

Maintaining/Further Developing the Partnership:

As discussion above, continued bilingual exhibitions and programming would be the first step in

sustaining a connection to the community. To engage with the crafting communities, continued programming and emphasis on creative elements of exhibitions and perhaps hosting craft fairs or programming at related areas, such as the ABK Memorial Weaving Center.



Summary of Opportunities

The opportunities to create collaborative programming that will foster more sustained partnerships through themes emphasized in the *MHWR* exhibition are numerous. At the same time, the rich nature of the MPM’s Maya Collections and the history of those collections (including their connection to the work of former MPM Director, and Maya Archaeologist, Dr. Steven Borhegyi) make them an especially rich resource for programming opportunities.

The student collections research represented in this report, while wide ranging, coalesces around several key themes that grow both from the thematic emphases of *MHWR* and the strengths of MPM collections. The ideas for programming presented here are intended to foster not “one off” consultative programs but sustained relationships with various community groups and stakeholders—and there are nearly 30 such groups/stakeholders identified in the appendix. In short, while *MHWR* focuses largely on the “hidden” history and prehistory of the ancient Maya, this report points to the hidden opportunities for the MPM to connect to the living descends of the Maya living in Milwaukee and those with both personal and professional connections to their rich legacy.

For example, several of the programming ideas emphasize the clothing, jewelry, and bodily adornment of the Maya. These components of the material culture of the Maya are well represented in the MPM’s collections and could be the focus of

programming in collaboration with communities of crafters in the Milwaukee area that could quite fruitfully be developed collaboratively with “maker-spaces” in Milwaukee and design programs at local universities and high schools. The outcomes of such programming could culminate in “fashion shows” and unique merchandise from the MPM gift shop, among other opportunities.

A second example is the focus of several of the programming ideas outlined in this report on “story telling.” In such instances, younger Latino/a children, primary and secondary schools, and community organizations might be enlisted to create inter-generational story telling events and performances in community centers branded as MPM events thereby bringing the MPM to the Latino community.

A final set of examples are the programming concepts focused on the fascinating subject of Maya glyphs and using them to engage visitors in “scavenger hunts” of various sorts. Working with community business partners to “release” clues designed to bring people to the exhibition is just one example of how such a programming concept might be leveraged in a multitude of ways for both promotional and substantial learning outcomes directly related to both the themes of *MHWR* and the collections strengths of the MPM.

To be sure, some of the ideas presented in this report are common to museum programs such as lectures, and cultural events. At the same time, opportunities to develop Maya themed beer, chocolate, and “ball game” events, provide relatively unique opportunities to take the initial steps toward more sustained MPM/community relationships with diverse community partners in novel ways.



Appendix: Potential Community Partners

Archaeological Institute of America – Milwaukee Society

Location: NA

Contact: Elisabetta Cova (President), covae@uwm.edu

Description: This society, one of 110, brings in archaeologists for lectures and organizes local programs and field trips throughout the academic year. The lectures are designed for archaeologists to share their fieldwork and research with the public.

Alice Bertschy Kadish Memorial Weaving Center

Location: 1250 E. Burleigh St. Milwaukee, WI 53212

Contact: Marcia Duckens, (Director), 414-267-5771

Description: ABK Weaving was founded after the death of Alice Bertschy Kadish, a Milwaukee benefactor who supported many local organizations and educational groups, and was avidly interested in weaving and teaching. After her passing, her family created this organization to sustain the development of the educational initiatives that Alice had supported in her lifetime. The ABK Weaving Center currently houses a weaving studio in the lower level of Gaenslen School and staffed primarily by volunteers. The organization has created educational programming in collaboration with local schools, developed fiber arts exhibits for venues in Milwaukee, and engages in outreach at the Wisconsin State Fair every year. They also have records and books and over 100 looms of various types and sizes.

Ballet Folklorico Nacional (Escamilla Entertainment and Dance Studio)

Location: 3226 West National Ave., Milwaukee, WI 53215.

Contact: 414-839-1807, ropetwirl@yahoo.com

Description: This dance organization brings tradition, art, culture, and history to its audiences. The group performs regional dances from different parts of Mexico such as : Michoacan, Durango, Veracruz, Chiapas, Yucatan, Sonora, Norte, Oaxaca, and Jalisco. The group also performs traditional Aztec dances. The groups is underneath the parent company of Escamilla Entertainment and Dance Studio

Brewcity Bruisers: Milwaukee Roller Derby

Location: 400 W. Kilbourn Ave, Milwaukee, WI.

Contact: marketing.promotaions@brewcitybruisers.com

Description: The Brewcity Bruisers are a four-team roller derby league in Milwaukee. The strongest players from each team form an all-star team that competes throughout the mid-west and nationally. Their community service and outreach arm is called Team Give, and each year they partner with a charitable organization. They also work at Hide House Community Garden where they raise produce to donate to a local food pantry.

Center for Latin American and Caribbean Studies (CLACS), UWM

Location: University of Wisconsin-Milwaukee, P.O. Box 413 Milwaukee, WI 53201

Contact: Natasha Borges Sugiyama (Interim Director), sugiyamn@uwm.edu, Julie Kline (Associate Director), jkline@uwm.edu, 414-229-4401, clacs@uwm.edu

Description: CLACS serves as a home for community members, students, teachers, and scholars interested in Latin America and the Caribbean. They are proud to serve as a Title VI National Resource Center (NRC), jointly funded by the U.S. Department of Education in consortium with the UW-Madison Latin American, Caribbean, and Iberian Studies Program. CLACS is also proud to serve as an educational resource for the local, national, and international community. Our regional

faculty network includes over a hundred scholars throughout the upper Midwest with Latin American Studies expertise. CLACS regularly sponsors cultural events, public lectures, workshops for k-16 teachers, curricular resources, scholarships and grants for field research, and so much more

Centro de la Comunidad Unida (CCU) or United Community Center

Location: 1028 South 9th Street, Milwaukee, Wisconsin 53204

Contact: José Olivieri (President); Ricardo Diaz, (Executive Director), 414-384-3100, info@unitedcc.org

Description: The United Community Center is an organization located on Milwaukee's south side that uses an emphasis on cultural heritage to encourage individual achievement and personal development. This organization has extensive facilities for the community including a health center, fitness center, senior center, and a Mexican/Puerto Rican restaurant. They also have extensive educational programming including pre-college preparation, summer programs, and the K4-8th grade Bruce-Guadalupe Community School. The organization also heads an initiative to increase community stability by promoting homeownership and renovating housing within the community. (www.unitedcc.org/AboutUs.htm)

Centro Hispano Milwaukee

Location: 614 W. National Avenue, Milwaukee, WI 53204 (main office)

Contacts: Julio Maldonado, (Chairman of the Board); Toni Rivera-Joachin, (Interim President and CEO), 414-384-3700, trivera@spanishcenter-milw.org; Kay MacKenzie (Director Adult Learning), 414-302-2629, kmakenzie@spanishcenter-milw.org

Description: The Centro Hispano Milwaukee was founded in 1964 and is run by the non-profit "Spanish Speaking, Inc." and advocates on behalf of Latinos and the socially and economically challenged. It offers programs in education (including headstart), low-income housing and human services to improve quality of life for families, children, youth, and the ageing; promotes cultural, racial and linguistic understanding; and community planning and development supportive of social and economic equity. The center's bilingual staff at 15 locations assist non-English speakers dealing with law enforcement, court cases, educational institutions, and other public and private agencies. This organization also hosts a variety of events including El Día de Los Niños, La Legacy Gala Patrimonia, and a Thanksgiving food drive. (www.centrohispanomke.org)

Creative Fire, Pottery classes and art studio

Location: 6427 W. North Ave, Wauwatosa, WI 53213

Contact: Phone: 414-443-9402, artists@creativefirepottery.com

Description: This art studio offers pottery making classes, use of studio hours, and the hold pottery making and decorating parties/events. (<http://www.creativefirepottery.com/>)

Dr. Sarah Clayton, University of Wisconsin-Madison

Contact: sclayton@wisc.edu, 608-262-7391

Profile: Dr. Clayton is a Mesoamerican archaeologist and Assistant professor at UW-Madison. Her includes topics related to the development, social structure and eventual decline of some of the prehistoric urban societies. Her material culture specialty is ceramic technology.

(www.anthropology.wisc.edu/staff/clayton-sarah/)

Dance Academy of Mexico

Location: NA

Contact: Marina Croft (instructor/director/owner) 414-559-2005

Description: The Dance Academy of Mexico (DAOM) specializes in the instruction of traditional Mexican folkloric dances from the various states of Mexico as well as pre-Hispanic dances.

El Rey Mexican Products, Inc.

Location: 916 S Cesar E. Chavez Dr, Milwaukee, WI (and 3 additional locations)

Contact: Ernesto Villarreal (President and Co-owner) 414-643-1640

Description: El Rey is a family owned and operated neighborhood Hispanic grocery store. It has been a staple to the Hispanic community of Milwaukee since 1978. Their sole purpose was to bring products from Mexico to the people of Milwaukee. It is now one of the largest Hispanic owned corporations in Wisconsin.

ELS Milwaukee (Marquette University)

Location: 1834 W. Wisconsin Avenue, Milwaukee, WI 53233

Contact: 414-344-9325

Description: ELS Milwaukee is located on Marquette's campus. It is a group that helps students to achieve their English language goals. This center offers programs of English for Academic Purposes-USA, ELS Fasttrack, Semi-Intensive English-USA, and American Explorer-USA. Specifically, the MPM could work with the Spanish speaking groups, which would work well with the bilingual labels of the exhibition. (It could also work with other language groups, as well.)

Fiberwood Studio

Location: 2709 N 92nd St, Milwaukee, WI 53222

Contact: 414-302-1849, info@fiberwoodstudio.com

Description: Fiberwood Studio is a specialty yarn store for knitters and weavers, providing the fiber enthusiast with beautiful, natural fibers and yarns. They also offer a wide range of classes is Fiber Arts to broaden textile skills. They offer classes in knitting and weaving throughout the year, among other craft techniques related to fibers and fabrics.

Greater Milwaukee Foundation

Location: 101 W. Pleasant St. Ste 210, Milwaukee, WI

Contact: Ellen M. Gilligan (President), 414-272-5805

Description: The Greater Milwaukee Foundation is a philanthropic organization made up of thousands of charitable funds. Each year, a portion of this funding is to create grants that support the Milwaukee community. This organization commissioned Marc V. Levine of UWM to do a comprehensive statistical portrait of Milwaukee's Latino community in April of 2016. The study can be found here: <http://www.greatermilwaukeefoundation.org/community-leadership/latino-community-study-2016/>

Hispanic Chamber of Commerce

Location: N/A

Contact: Jorge Franco (Chairman and CEO), 414-643-6963

Description: The Hispanic Chamber of Commerce of Wisconsin (HCCW) is the State's premier non-profit Hispanic advocacy, public policy, and programmatic organization founded more than 40-years ago (1972). The HCCW is an influential organization that drives outstanding legislative and regulatory public policy success at federal, state and local levels due to its vast network of influential leaders and stakeholders. The HCCW advocates and promotes the business development and advancement of Hispanic and other small- to mid-sized enterprise businesses and for others through education, advocacy, training, networking, personal empowerment, workforce development and numerous other programs and services.

La Grande (104.7) Radio Station

Location: 1138 South 108th Street, West Allis, WI 53214

Contact: 414-325-1800

Description: This radio station advertises themselves as the number one radio station for the best of Mexican music for the whole family. This would be a perfect promotional partnership for the MPM

to make if they want to reach out to more Latino families in the Milwaukee area.
(<http://wddw.lagrandradio.com/>)

Latino Arts Inc.

Location: 1028 S. 9th St. Milwaukee, WI 53204

Contact: Michael Reyes (President), Jacobo Lovo (Managing Artistic Director) 414-384-3100,
info@latinoartsinc.org

Description: Latino Arts Inc. is a nonprofit organization that supports the development of cultural awareness and art education in the greater Milwaukee area. For the last twenty-five years, this organization has brought Latino musicians, dance troupes, and artists to Milwaukee to perform. The organization has an auditorium, gallery, Hispanic Heritage Center, and classrooms, located in the United Community Center, on the south side of Milwaukee where a large portion of the city's Hispanic population lives. This organization's outreach programs support the artistic development of the young people in the community through classes and special art projects.
(<http://www.latinoartsinc.org>).

Latin Dance Organization, University of Wisconsin-Milwaukee

Location: NA

Contact: (414)229-5780, activities@uwm.edu

Description: This organization is a UW-Milwaukee student organization that promotes Salsa dancing, Merengue, and Bachata. This group has events in the form of dance performances and production showcases. Their mission (taken from their Facebook page) is: "The purpose of this organization is to unite those whose passion is Latin dance and its culture. AHORA! Emphasizes learning the history and methods of movement, practicing, and exhibiting a variety of Latin dances."
(<http://studentorgs.uwm.edu/org/ahora>)

Lakefront Brewery

Location: 1872 N. Commerce St., Milwaukee, WI.

Contact: Russ Klisch (President), 414-372-8800.

Description: Lakefront Brewery was founded in 1987 and began bottling their beer for distribution in Milwaukee in 1990. They have since become an important landmark in the city and are currently involved in a collaboration with UWM professor, Bettina Arnold, who is working to create a brewing course at the university.

Milwaukee Spanish Immersion School (MSIS)

Location: Upper Campus: 2765 South 55th St, Lower Campus: 3575 South 88th St., Milwaukee, WI

Contact: 414-604-7600, 167@milwaukee.k12.wi.us

Description: MSIS is a New Wisconsin Promise School for the eleventh consecutive year. They provide English-speaking pupils an opportunity to learn Spanish in a school where Spanish is the primary language of instruction. Students become proficient in the second language and develop an appreciation for Hispanic cultures. Children receive reading instruction in English beginning in grade 2. A school-wide computer network in K4 to grade 5 reinforces mathematics, reading and writing.

Murray Hill Pottery

Location: 2456 N. Murray Ave. Milwaukee, WI 53211

Contact: Geralyn Flick (Owner), 414-332-8828, murrayhillpottery@gmail.com

Description: Murray Hill Pottery was founded by Geralyn Flick in 1997, a graduate of the UWM graduate school, who specialized in anthropology, specifically focusing on archaeology and ceramic analysis. The studio features a gallery, open hours, and classes for people of all ages. They are involved charity organizations in Milwaukee including the Empty Bowls, which sells volunteer created and donated ceramic bowls, soup, and bread and uses these proceeds to support anti-

hunger organizations. Murray Hill Pottery also supports local creation of unique objects over the importation of mass-produced dishes from industrializing countries, where workers are poorly compensated.

Peck School of the Arts (UWM)

Location: University of Wisconsin-Milwaukee, 2400 E. Kenwood Blvd, Milwaukee, WI

Contact: Scott Emmons, (Dean, Professor in Music Education), 414-229-4762, semm@uwm.edu

Description: The mission of the Peck School of the Arts is to provide the highest quality education and professional training in the arts at the baccalaureate and master's degree levels. The school is committed to recruiting faculty, staff, and students who reflect the richness and diversity of art-making in a variety of cultures. As the only school of the arts in Wisconsin in a major urban environment, the Peck School of the Arts encourages collaboration with community arts organizations and artists to provide professional experiences for its students.
(<http://uwm.edu/arts/mission/>)

Riviera Maya Restaurant

Location: 58 S. Kinnickinnic, Milwaukee, WI 53207

Contact: 414-294-4848

Description: This restaurant is in Bay View. On their menu, they describe their Mexican house specialties (moles and sauces) and explain how the "ancestral cuisine has been recognized by UNESCO as an intangible cultural heritage of humanity." They are "proud to continue this culinary tradition." (<http://www.riviera-maya-milwaukee.com/>)

Roberto Hernandez Center (UWM)

Location: Bolton Hall Room 183 on the UWM campus, 3210 N. Maryland Avenue, Milwaukee, WI 53211

Contact: 414-229-6156, rhc@uwm.edu

Description: The Roberto Hernandez Center is dedicated to serving Latino students at UWM as well as the Latino population of southeastern Wisconsin through a three pronged mission: to provide academic services that promote Latino student success, to engage in outreach to the Latino community and beyond, and to support applied research pertinent to Latinos.

Third Ward Jewelry

Location: 207 E. Buffalo, Suite 100, Milwaukee, WI 53202

Contact: Mollie Kiesewetter (Owner), 414-289-0886

Description: An art jewelry gallery located in the Historic Third Ward District. It sells and exhibits work handcrafted by local and national artists (jewelers and metalsmiths). Could discuss a program or exhibition or promotion related to adornment in Maya culture.

Dr. Laura Villamil (MPM Adjunct Curator and Educational Consultant)

Contact: 608-262-7391

Profile: Dr. Villamil is a Mesoamerican archaeologist and independent consultant in the fields of anthropology, museum studies, and education counseling. LinkedIn Profile: [linked.com/in/laura-villamil-14885359](https://www.linkedin.com/in/laura-villamil-14885359).

Wisconsin Soccer League & Milwaukee Kickers Soccer Club: (Club Latino, Azteca United Reserves)

Location: N/A

Contact: Jim Keller (Vice President MSL), Alvaro Garcia-Valez (Executive Director MKSC), 414-257-1150, alvarogv@mksc.org

Description: These two institutions are sports leagues dedicated to soccer. The Wisconsin Soccer Club does not have a mission posted on their website. The MKSCs mission is to "be the best at providing people of all ages (with an emphasis on youth), genders, physical abilities and diverse backgrounds the opportunity to participate in soccer. To enrich the lives of the people we serve we offer organized leagues and tournaments, educational

programs and administrative services through quality facilities, professional staff and dedicated volunteers” (<http://www.mksc.org/about-us/club-information/mission-history>).

Wisconsin Underwater Archaeology Association

Location: N/A

Contact: Brendon Baillod (President), brendon@ship-wreck.com

Description: Founded in 1990, this association provides information/access to underwater archaeology information throughout WI. The group could hold a workshop pertaining to underwater archaeological excavations, providing some local examples. Could even hold a small workshop of the “basics” of how to do an underwater excavation. Since they’re local, we thought they would be a cool partnership to initiate. However, there are also national underwater archaeology associations. (<http://www.baillod.com/wuaa/about.html>)

