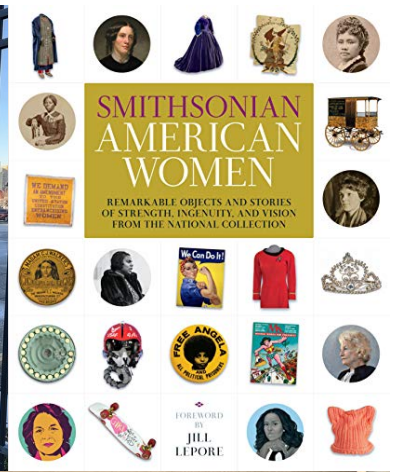# OF AND FOR EVERYONE

AS.389.280

SPRING 2022

FRIDAY
1:30-4:00pm
Gilman 277

3 credits

Johns Hopkins University

Course Overview and Objectives

We go behind the scenes of three museums to contribute to, engage with, and evaluate their DEIA work.

We investigate how museums have been responding to the pressures to be more equitable, inclusive and accessible. You will become conversant with research-based theories and practices important to museum DEIA work; evaluate them; and identify gaps in our knowledge. You will hear from museum staff at the Baltimore Museum of Industry, Smithsonian, and Baltimore Museum of Art about what they are trying to do from their institutional positions,

the challenges they face, and how their thinking has developed over time. You will write weekly reflections on what you have learned; prepare interview questions for museum staff; assess select museum projects. You will research a topic of your choice, complete a literature review on the topic, and identify gaps in the scholarship around it.

The course engages substantively with the practice of museums, and with museum practitioners. We will host guests from the BMI, BMA and Smithsonian American Women's History Initiative. We will participate in workshops and do site visits. Readings include peer-reviewed scholarship and public writings from within and outside the museum sector. We also work

hands-on with museum audience data.

Dr. Jennifer P. Kingsley
[she/her]
Assoc. Teaching Professor
Museums & Society
History of Art
Director, Museums & Society

The best way to reach me is to post in the TEAMS question channel or text me via TEAMS.
Office: Gilman 389
Phone: 410.516.3188
jkingsley@jhu.edu

Office hours by appointment

Academic Integrity

Statement from the JHU Ethics Board: *The strength of the university depends on academic and personal integrity. In this course you must be honest and truthful. Ethical violations include cheating, plagiarism, reuse of assignments, improper use of the internet and electronic devices, unauthorized collaboration, alteration of graded assignments, forgery and falsification, lying, facilitation of academic dishonesty, and unfair competition. Report any violations you witness to the instructor. You may consult the Associate Dean of Student Affairs and/or the Chairperson of the Ethics Board beforehand. See the guide here:* https://studentaffairs.jhu.edu/viceprovost/student-conduct-ethics/

Course Requirements

This course involves reading, group discussion, talking to museum professionals, participating in workshops and site visits, written reflections, and research. Research will be ongoing and largely self-directed although I will support you through the process of identifying a topic and help you get started. The course is reading intensive and fast paced. While we may not discuss every single reading, each will offer a perspective critical to learning from our guests and site visits. You will need to take careful notes on each reading and consider its significance on your own outside of class. You will need to integrate what you learn from the readings and in-class work into your weekly reflections. You will need to put in steady and consistent effort throughout the whole semester. You will need to stay engaged and demonstrate active learning. You will need to apply and build your academic research skills.

Participation and engagement (20%): You should be on time and ready to participate in each class session. I expect class discussion to be lively, respectful, and substantive and that you will thoroughly prepare to engage with our guests and applied experiences (which comprise roughly half the semester). You will be asked on occasion to submit your preparation to our TEAMS course site. Excessive absences will be penalized and may result in failure for the course – even if all written work has been completed.* If you miss class it is your responsibility to make-up the work.

Weekly Reflections (60%; 2-3 pages each): Reflections express what you think, what you learned, how you learned it, why it matters and how you will use that learning. Reflections ask you to consider your prior ideas and assumptions, what you have learned from readings, class discussion, and/or applied experiences, and to make connections between your observations, learning, experiences and opinions. You will be evaluated on accuracy, relevance, depth and logic of your analysis, the quality of the connections you draw

to course content, the clarity of your expression, and the logic of the paper's structure. An "A" reflection takes into account context, questions assumptions, considers alternatives, and analyzes the consequences, impact and significance of your learning for museum DEIA practices.

Reflections are almost always due on Mondays by 5pm. You may have up to a 48 hour extension by prior request. Submit on TEAMS.

Literature Review (20%; around 6-8 pgs): A literature review is a survey of scholarly sources on a specific topic. It provides an overview of current knowledge in order to surface relevant theories, methods, and gaps in existing research. A good literature review does more than summarize sources - it analyzes, synthesizes and critically evaluates the current state of knowledge on a subject.

Due to TEAMS on Monday May 16 by 5pm.

All work must be completed in order to pass.

In general, an A exceeds expectations, a B meets expectations, a C meets most expectations but may present problems in content or presentation. Within that general range, grades will be differentiated with a +/- as appropriate.

you will not, however, be penalized for following JHU's COVID guidelines: https://covidinfo.jhu.edu. And if you are struggling for any reason please reach out - the earlier you do the more options we have. I am committed to balancing accountability with flexibility and compassion.

> Diversity work does not simply generate knowledge about institutions…It generates knowledge of institutions in the process of attempting to transform them
>
> —Sara Ahmed

Learning objectives

- Identify roadblocks to equity and inclusion in museum internal and public facing practices and steps museum professionals can take to advance DEIA
- Reflect on your own ideas and assumptions about DEIA initiatives as they impact your own life as well as museums
- Articulate and evaluate key DEIA concepts and how they are applied in the museum field (today and in the past)
- Analyze underlying assumptions, institutional challenges and opportunities related to promoting DEIA
- Explain how institutional position and disciplinary schema affect promoting DEIA
- Evaluate the strengths and weaknesses of existing DEIA practices among our partner museums

Accommodations

Anyone needing academic accommodations should register or renew with Student Disability Services: https://studentaffairs.jhu.edu/disabilities/. Send your accommodation letter to me as soon as possible so that I can make sure to accommodate your needs.

Help & Resources

If you are feeling lost or overwhelmed...

1. Speak up in class or post a question/comment in TEAMS - You may not be the only person with the same concern, and we all benefit from working questions out together.

2. Make an appointment with me - Text me on TEAMS for an appointment to meet at any time or catch me after class. Many questions & issues can be resolved this way.

3. Consult with a research librarian - Our library staff is eager to help guide your research. JHU's specialist for art history and museum studies is Donald Juedes: djuedes@jhu.edu.

4. Use the Writing Center - The Writing Center is a free resource at all stages of the writing process, from getting started to revising drafts to polishing a final essay. Make an appointment at http://krieger.jhu.edu/writingcenter/

5. Visit Academic Advising and Support - Academic advising offers many tutoring and mentoring services, including a study consulting program. https://advising.jhu.edu

Inclusion

The diversity that you bring to this class is a resource, strength, and benefit. I am committed to creating a learning environment that serves students of all backgrounds and perspectives and which honors your identities. To help me:

- If you have a name and/or set of pronouns that differ from those that appear in your official JHU records, please let me know!

- If you feel like your performance in the class is being impacted by your experiences outside of class, please don't hesitate to come and talk with me. I want to be a resource for you.

- Inclusion is an ongoing process. The content of the class means we will be digging into social constructs of race, gender, and ability as well as how our own experiences and those of museum visitors are impacted by any seen or unseen parts of our/their identity. If something was said in class (by anyone) that made you feel uncomfortable, please talk to me about it. If anything in the readings made you feel uncomfortable, please talk to me about it. You can also submit anonymous comments by dropping an unsigned note in my mailbox in Gilman 301 (which may lead me to make a general announcement to the class, if doing so is necessary to address your concerns). If you prefer to speak with someone else, staff from the Center for Diversity and Inclusion are an excellent resource: https://studentaffairs.jhu.edu/student-life/diversity-inclusion/
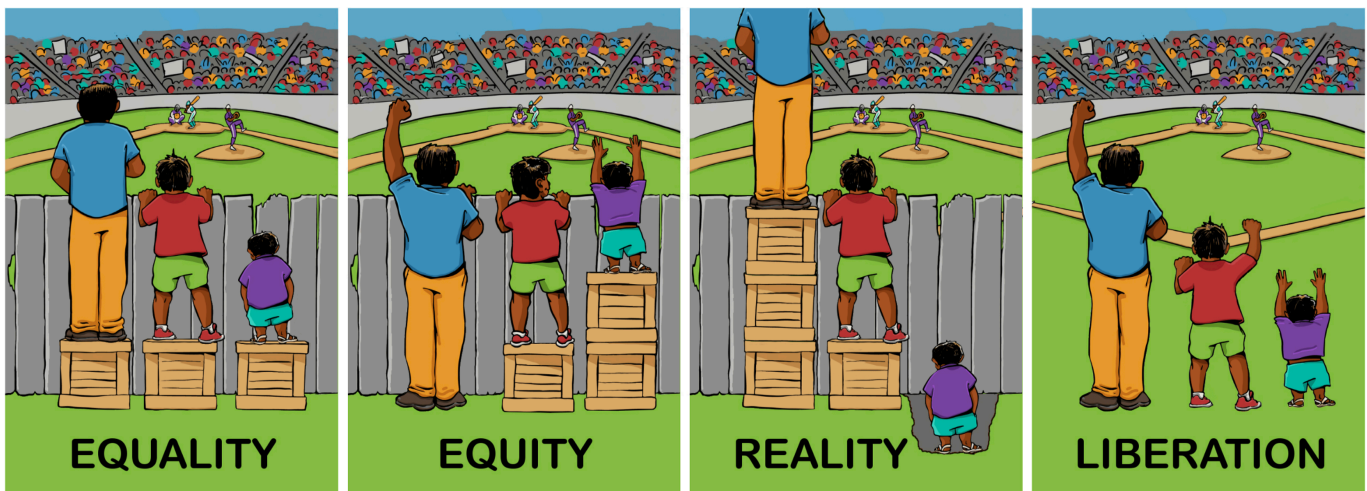
Course Outline

UNIT 1: CONCEPTS

1/28   Week 1: Introductions, Museum Critiques and the DEIA movement
We will get to know each other and talk about what diversity, equity, access and inclusion means to us generally and in relation to museums. What background, expectations or assumptions do we bring to the table? What norms and best practices will we set in our classroom to discuss race, gender, and ability? We will also unpack the assumptions and expectations that underlie this syllabus' statement on inclusion and what impact it has on you as students – with the opportunity to modify or revise that language as part of setting our classroom norms.
- Rose Paquet Kinsley, "Inclusion in Museums: A Matter of Social Justice" Museum Management and Curatorship 31.5 (2016): 474-490. https://drive.google.com/file/d/1MW8xXpoOFmDME3BaMiORpyoCWCerGM4t/view
- Porchia Moore, "The Danger of the "D" Word: Museums and Diversity," Blog Post, Incluseum, January 20, 2014 https://incluseum.com/2014/01/20/the-danger-of-the-d-word-museums-and-diversity/
- Zachary Small "After a Year of Reckoning, US Museums Promised to Implement Diversity Policies. Workers Are Still Waiting to See What That Means" *Artnet News* February 9, 2021 https://news.artnet.com/art-world/dei-initiatives-museums-1941407

Reflection 1: Our Schema 2-3 pages. DUE MONDAY. A schema is a cognitive framework or concept that helps organize and interpret information. Every time we learn we engage schema built from life experience, previous knowledge, opinions, and assumptions. Those schema help us integrate new information - but new information can also change our schema. When learning, it is important to reflect on our schema - what do we already know or think about a topic? What have we learned? What is the significance of what we have learned? What will we do with what we have learned going forward. Examples of schema include worldviews, stereotypes, disciplinary ways of thinking etc... For this reflection assignment identify up to three ideas you hold about diversity, equity, access, and inclusion. Reflect on what you know or think about those ideas, what you have learned from the readings and/or class discussion about those ideas, what is the significance of that learning for you and what you will do with that learning with special reference to your work in this class and/or museums.

2/4   Week 2: Who is the Museum for?
We will consider and discuss Michelle Obama's remarks at the Whitney's opening, considering the experiences of Black Americans in museums as a springboard for a broader conversation about who museums serve – and don't serve – and what barriers exist for audiences of varied backgrounds and identities. We will examine visitor metrics for some local museums and compare these to census statistics for our geographical area. Museums often talk about serving the "community" or "communities" – What does "community" mean - to them, and to us? How do museums conceptualize their audiences? How might museums expand their concept of "community"?
- Michelle Obama, "Remarks on the Opening of the Whitney Museum," April 30, 2015. https://vimeo.com/127080437

- Center for the Future of Museums, "Demographic Transformation and the Future of Museums," American Association of Museums Report, 2010 https://www.aam-us.org/wp-content/uploads/2017/12/Demographic-Change-and-the-Future-of-Museums.pdf
- US Census statistics for Baltimore City: https://www.census.gov/quickfacts/fact/table/baltimorecitymaryland,US/PST045219
- Lawrence Brown, "Two Baltimores: The White L vs. the Black Butterfly," The Baltimore Sun Jun 28, 2016: https://www.baltimoresun.com/citypaper/bcpnews-two-baltimores-the-white-l-vs-the-black-butterfly-20160628-htmlstory.html
- Antje Kluge-Pinsker and Barbara Stauffer, "Non-Visitors: Who Are They and What Should We Do About Them?" Journal of Museum Education 46.1 (2021): 61-73.
- Elaine Heumann Gurian, "Threshold Fear," in *Reshaping Museum Space: Architecture, Design, Exhibitions* ed. Suzanne Macleod (Routledge, 2005), 203ff.
- Richard Sandell, "Disability: Museums and Our Understandings of Difference," in *The Contemporary Museum: Shaping Museums for the Global Now* (Routledge, 2019), 169-184 (e-book, find link catalyst)
- LGBTQ Alliance "Welcoming Guidelines for Museums, 2019" https://www.aam-us.org/wp-content/uploads/2019/05/2019-Welcoming-Guidelines.pdf

Reflection 2: DUE MONDAY. Submit to TEAMS. 1-2 pages. Come up with 1 to 3 concrete action steps a museum you know well(ish) might take to expand their audience and make non-visitors feel more welcome. Imagine you are writing these suggestions for museum staff and the museum board. Justify your suggestions: why are these the most important steps to take? How will they help the museum expand who they serve? What specific impact do you expect these actions will have? Back up your suggestions with evidence. You may find it helpful to look into what these museums are already doing and/or what similar or peer museums have done that has worked or fallen flat.

2/11   Week 3: Turning our gaze inwards
We will play Taboo the Incluseum edition to help us clarify how we understand certain key terms used in DEAI work in the museum sector. We continue to unpack the terms "community" "diversity" and "inclusion" and others you may add to the list. We examine the mission statements of several museums, both in Baltimore and beyond it, the language these statements use and how we might interpret or understand that language. We analyze the impact of museum language in exhibits and programs and investigate cases of museum controversies.
This week we also turn our lens towards museum operations and internal practices, including recent protests over pay equity in the museum sector.
- Rose Paquet Kinsley, Margaret Middleton and Porchia Moore, "(Re) Frame: The Case for New Language in the 21st-Century Museum, Exhibition 36.1 (Spring 2016): 57-63; https://drive.google.com/file/d/0B2mitjKPAu6yMGN1YUxfQ2F5ZVk/view?resourcekey=0-0RxunIXuGaCkEaQdVnwspw
- Rose Paquet Kinsley and Aletheia Wittman, "Bringing Self-Examination to the Center of Social Justice Work in Museums," *Museum Magazine* (January/February 2016): https://drive.google.com/file/d/0B2mitjKPAu6yVk9HV0ZwRkRIT0E/view?resourcekey=0-zOcnOqB4exuYcUGtz2ENQg
- Art Museum Staff demographic survey: https://mellon.org/media/filer_public/ba/99/ba99e53a-48d5-4038-80e1-66f9ba1c020e/awmf_museum_diversity_report_aamd_7-28-15.pdf
- Gender Equity in Museums Movement, "Museums as a Pink-Collar Profession: The Consequences and How to Address Them" White Paper, March 2019 https://965b5ce3-455e-4511-a4e8-9f8d222d4372.filesusr.com/ugd/434074_6549b5054a474ac99b64d5780bc012b7.pdf

- Check out the writing by the group Art + Museum Transparency and pick at least two articles to read in full. Be prepared to share the content of those articles and your reactions in class: https://www.artandmuseumtransparency.org/writing

Reflection 3: DUE MONDAY. Submit to TEAMS. 1-2 pages. Pick one theme or topic from the readings and/or class discussion to write about. What did you already know or think about this topic, if anything? What have you learned? What if anything surprised you? What resonated with you? What if anything did you find to be missing in our readings/discussion? Based on this reflection please choose one key take-away (1 to 3 sentences max) to post on our discussion thread in TEAMS, channel Week 3.

2/18   Week 4: Decolonize the Museum

Both museums and universities are starting to include land acknowledgments on their websites and at the beginnings of talks and programs. This has been one response to the call to decolonize museums. We will unpack different local examples of land acknowledgments and hear/read indigenous perspectives on these and other strategies museums have used to be more inclusive of indigenous communities. And we will debate what each of our authors means by "decolonization". We will touch on matters of intersectionality and reflect on who museums and museum research continues to ignore or overlook in their DEAI work.
This week we also work on identifying potential research topics for your lit review assignment and discuss strategies for getting started.

- Cinnamon Catlin-Legutko "We Must Decolonize Our Museums" TedX talk December 6, 2016 https://www.youtube.com/watch?v=jyZAg8--Xg
- Eve Tuck and K. Wayne Yang, "Decolonization is Not a Metaphor," *Decolonization: Indigeneity, Education & Society* 1.1 (2012): 1-40
- Daryl Jorgenson and Mae Sevedge, "Two Case Studies in Decolonization," Alliance Blog December 12, 2019 https://www.aam-us.org/2019/12/12/two-case-studies-in-decolonization/
- Sumaya Kassim "The Museum Will Not Be Decolonized" Media Diversified, November 15, 2017 https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/
- In anticipation of identifying topics to research: Cultural Competence Learning Institute, "The State of DEAI Practices in Museums," 2020 https://higherlogicdownload.s3.amazonaws.com/ASTC/a6c0f3de-e0b1-4198-8ab7-01cee4a55b00/UploadedImages/CCLI_National_Landscape_Study-DEAI_Practices_in_Museums_2020.pdf (look at the table of contents and pick one or two areas of interest to read)

Assignment: Research brainstorm: DUE MONDAY. 1-2 pages. Submit to TEAMS. What are some topics, issues or questions you would be interested to research for this class? What do you already know about them? What resources exist that you can use as a starting point for that research? What research challenges do you note already or anticipate?

UNIT 2: Baltimore Museum of Industry

2/25   Week 5:   Panel Discussion with BMI staff
- Don't forget that you are responsible for posting questions for our panelists to TEAMS by midnight Thursday.
- Read about the history of BMI: https://explore.baltimoreheritage.org/items/show/389

- Explore the BMI website: https://www.thebmi.org (what impressions do you have of the organization based on this exploration? You might also find useful this 1993 review from the Journal of American History: https://www.jstor.org/stable/2079706)
- Annual Reports for 2018, 2019 and 2020: https://www.thebmi.org/about-us/annual-report/ (how do you read the museum's priorities in these years? How do they seem to measure their success?)
- Info on a recent project: Women of Steel Outdoor exhibit: blog post: https://aaslh.org/curating-during-a-pandemic/
- Cultural Competence Learning Institute, "The State of DEAI Practices in Museums," 2020 https://higherlogicdownload.s3.amazonaws.com/ASTC/a6c0f3de-e0b1-4198-8ab7-01cee4a55b00/UploadedImages/CCLI_National_Landscape_Study-DEAI_Practices_in_Museums_2020.pdf (read what you haven't yet read and review what you have read)

Reflection 5: DUE MONDAY. Submit to TEAMS. 1-2 pages. Name five things you have learned and five things you have questions about or want to learn more about after today's panel discussion. Pick one topic to discuss in greater depth. What did you think or know about this topic prior to the panel discussion? Connect the topic to the Cultural Competence Learning Institute publication. What advice would you give BMI staff based on this learning and the CCLI text?

3/04 Week 6: Talk or Professional Development
We will participate in a professional development experience alongside staff from the Baltimore Museum of Industry.

- Kimberly Crenshaw "Why Intersectionality can't wait" *Washington Post*, September 24, 2015
- Arun Venugopal "Museums as White Spaces" WNYC News, New York Public Radio, May 4, 2015 http://www.wnyc.org/story/museums-white-spaces
- Menachem Wecker, "Why Museums Should be a Safe Space to Discuss #BlackLivesMatter," Smithsonian Magazine April 29, 2015.
- "Early Childhood Racial Identity – The Potential Powerful Role for Museum Programming," *Journal of Museum Education* 42.1 (2017): 13-21. https://doi.org/10.1080/10598650.2016.1265851
- Kerry Downey, "Reaching Out, Reaching In: Museum Educators and Radical Transformation," *Journal of Museum Education* 45.4: Queering the Museum (2020): 375-388. https://doi-org.proxy1.library.jhu.edu/10.1080/10598650.2020.1831793

Reflection 4: DUE MONDAY. Submit to TEAMS. 1-2 pages. Pick one topic, theme or idea from today to write about. What did you know about the topic beforehand? What have you learned from participating in this experience? Imagine yourself in the role of a museum educator. Taking the two *Journal of Museum Education* articles as a starting point, write about how you might apply your learning on this topic to the practice of teaching museum audiences (specify adult or school groups). How do you envision the role of a museum educator? What questions do you still have about the topic, theme, or idea? What resources might you want to have to help inform your practice?

(3/11)   Week 7: BMI Site visit

Options & guidelines will be posted in TEAMS channel "BMI Site Visit"

- Background on industry museums & interpretation: Thomas E. Leary and Elizabeth C. Sholes "Authenticity of Place and Voice: Examples of Industrial Heritage Preservation and Interpretation in the U.S. and Europe," *The Public Historian* 22.3 (Summer 2000): 49-66. https://www.jstor.org/stable/3379578
- On evaluating bias in narratives: "10 Quick Ways to Analyze Children's Books for Racism and Sexism" https://wowlit.org/links/evaluating-global-literature/10-quick-ways-to-analyze-childrens-books-for-racism-and-sexism/ (how might you apply these guidelines to museum storytelling?)

Site report: DUE THURSDAY after your visit by midnight.

UNIT 3: Smithsonian American Women's History Initiative

3/18 Smithsonian American Women's History Initiative panel discussion:
The AWHI brings together staff from across the Smithsonian as well as staff working towards the future Smithsonian American Women's History Museum. The panelists will introduce themselves and how their work contributes to the AWHI. We will be able to ask them about the unique challenges and opportunities of this initiative as well as the challenges of building a Women's History Museum. We will ask them about their strategies and priorities thinking both in terms of feminist approaches developed in the 70s versus current, more expansive concepts of gender, and the intersectional concerns of our present moment.

- An early-ish report on women's history in the public sphere: Edith P. Mayo "Women's History and Public History," *The Public Historian* 5.2 (Spring 1983): 63-73
- An overview of feminist approaches to history in academia, published in 1995: Linda K. Kerber, Alice Kessler-Harris, Kathryn Kish Sklar "Introduction," *US History As Women's History: New Feminist Essays* (1995): 1-14
- National Museum of American History website. Mission and history: https://americanhistory.si.edu/museum/mission-history / and Strategic plan: https://amhistory.si.edu/docs/NMAH_StrategicPlan_2013.pdf What impressions do you have about the organization?
- Because of Her Story website: https://womenshistory.si.edu/herstory Pick a theme to explore for 30 minutes. Take a few minutes within that half hour to check out the website's News page. (What impressions do you have of this project?)
- Read the interview with the AWHI's director Dr. Tey Marianna Nunn: https://womenshistory.si.edu/news/2021/08/meet-american-womens-history-initiative-director-dr-tey-marianna-nunn
- Here is an episode of the Smithsonian's Sidedoor podcast created with Because of Her Story: https://www.si.edu/sidedoor/ep-8-americas-unknown-celebrity-chef
- Optional: Our Shared Future: Reckoning With Our Racial Past website: https://oursharedfuture.si.edu Read through the landing page content and pick an area to explore, either starting from the landing page or the navigation menu.

Reflection: DUE by TUESDAY following Spring break (although it may be easier to write this or at least jot down notes while it is fresh in your mind). 1-2 pages. Name up to five takeaways from today's panel discussion. Discuss at least two of these in greater depth. What did you know or

think about these take-aways prior to the panel discussion? What have you learned from our panelists or readings that is relevant? What opinions do you have about what you have learned? (eg: are they on the right track - why/why not / what's missing / can we apply the take-away elsewhere or in a different way / what would you say about their strategies…etc.)

3/25 Week 9: *NO CLASS DUE TO SPRING BREAK*
NO WORK TO DO. Please relax and recharge as much as you can!

(4/1) ASYNCHRONOUS - Week 10: Site Visit to Smithsonian - you must visit before Monday 4/4 Details will be posted on TEAMS but basically you will be asked to visit two Smithsonian exhibitions from a shortlist - one developed without the input of AWHI and one with their input. You will be asked to compare and contrast these exhibits. You will also be asked to apply to both exhibits a feminist critique using concepts presented in your readings for this week.
https://www.si.edu/visit/hours (Note that timed Entry passes are required for the National Museum of African-American history). Also as of January 27 hours were slightly irregular due to pandemic related staffing challenges. PLAN AHEAD. Make sure you do readings BEFORE your visit.

- Csilla E. Ariese, "Decentering," in *Practicing Decoloniality in Museums: A Guide with Global Examples* (Amsterdam University Press, 2022), 51-66. https://www.jstor.org/stable/j.ctv23dx2pf.6
- Darlene E. Clover and Kathy Sanford, "Feminist Museum Hack: Making a Creative Disruptive Pedagogical, Investigative and Analytical Tool," *Revista Lusófona de Educaçao* 42 (2018): 62-71 https://www.redalyc.org/journal/349/34958008006/34958008006.pdf
- Kathy Sanford, Darlene E. Clover, Nancy Taber and Sarah Williamson eds. *Feminist Critique and the Museum: Education for a Critical Consciousness* (Brill, 2020) https://brill-com.proxy1.library.jhu.edu/view/title/58960 articles in Part 1: Stories Museums Tell
- On art exhibits: Ashton Cooper," *Hyperallergic* January 10, 2015 https://hyperallergic.com/173963/the-problem-of-the-overlooked-female-artist-an-argument-for-enlivening-a-stale-model-of-discussion/

Exhibition Analysis. DUE THURSDAY following your visit BY MIDNIGHT. See assignment instructions on TEAMS.

4/8 Week 11: Workshop with Smithsonian's Wikimedian-in-Residence Andrew Lih
We will gain experience improving Wikipedia pages for notable women in American history and learn about how this work supports the creation of connected data and knowledge graphs, both valuable tools for public-facing digital humanities work.
- Francesca Tripodi, PhD "Ms. Categorized: Gender, Notability and Inequality on Wikipedia," in *New Media & Society* (2021): 1-21
- Maude Gauthier and Kim Sawchuk, "Not Notable Enough: Feminism and Expertise in Wikipedia," *Communication and Critical/Cultural Studies* 14.4 (2017): 385-402
- Noam Cohen, "One Woman's Mission to Rewrite Nazi History on Wikipedia," *Wired* September 7, 2021 https://www.wired.com/story/one-womans-mission-to-rewrite-nazi-history-wikipedia/

Reflection: DUE MONDAY. 1-2 pages. Option 1: Write/rewrite a wikipedia entry using skills you learned in the workshop (pick from the list provided in TEAMS). Note: you don't have to do it in

wiki proper, you can write this as a word document that follows wikipedia formatting and criteria and submit your document to TEAMS.

Option 2: Pick a theme that you know something about or that particularly matters to you (like the woman who rewrote Nazi history - make sure your topic/theme is narrow enough to be feasible - for instance I might look at how well represented women-identifying collectors are among wiki entries) and evaluate how well wikipedia does on this topic from a feminist perspective. What is your evaluation criteria? What "grade" do you give wikipedia based on this evaluation criteria and why? What would you advise be done to improve wikipedia's treatment of the topic and what potential obstacles are there? Make sure to include hyperlinks to the entries that you have read for your evaluation (these don't count towards your page count).

UNIT 4: Baltimore Museum of Art

4/15   Week 12: Panel discussion with BMA staff
4/22   Week 13: From BMA Outpost to BMA Lexington market
4/29   Week 14: Site visit: BMA Lexington Market

Literature review due Monday, May 16 by 5pm

Grading

Reflections:

Element	Description
Mechanics	Consistently avoids typographical, spelling and grammatical errors
Connection to Experience	Makes clear the connection(s) between the experience and the dimension being discussed.
Accuracy	Makes statements of fact that are accurate and supported with evidence; for academic articulated learning statements, accurately identifies, describes, and applies appropriate academic principle(s).
Clarity	Consistently expands on and expresses ideas in alternative ways, provides examples/illustrations.
Relevance	Describes learning that is relevant to the articulated learning statement category and keeps the discussion specific to the learning being articulated.
Depth	Addresses the complexity of the problem; answers important question(s) that are raised; avoids over-simplifying when making connections.
Breadth	Gives meaningful consideration to alternative points of view and interpretations.
Logic	Demonstrates a line of reasoning that is logical, with conclusions or goals that follow clearly from it.
Significance	Draws conclusions, sets goals that address a (the) major issue(s) raised by the experience.

Literature Review:
I provide the below as guideposts to how I will grade the literature review:

"A"
Information is gathered from multiple, evidence-based sources (blogs and the like are acceptable if the writing is supported by accurate evidence and from a trustworthy source). The topic/theme is well organized. Its presentation demonstrates logical sequencing and structure. Detailed conclusions are reached from the evidence offered. Information is cited properly according to the chosen format (APA or Chicago both acceptable). Research questions are formed through the literature review and clearly stated. The paper adheres to length requirements - at minimum meets these and does not exceed them excessively. The paper does not contain grammatical errors and the sentences convey their meaning clearly.

"C"
Information is gathered from a limited number of sources or from sources lacking in evidence. The topic/theme is weakly organized and lacks logical sequencing or structure. There is some indication of conclusions from the evidence offered. Research questions could be formed but are missing from the paper. Information is improperly cited. The paper does not meet formatting requirements for length, spacing, font, citations. The paper contains grammatical errors or the language is unclear.