Heritages of Change: Curatorial Activism and First-Year Writing [Revised Edition]

HERITAGES OF CHANGE: CURATORIAL ACTIVISM AND FIRST-YEAR WRITING [REVISED EDITION]

KISHA G. TRACY

ROTEL (Remixing Open Textbooks with an Equity Lens) Project
Fitchburg, Massachusetts

CONTENTS

Part I. Chapter 1: Introduction to Cultural Heritage

Part II. Chapter 2: Heritages of Change

Part III. Chapter 3: Disability Heritage

Part IV. Chapter 4: Writing and Researching a Heritages of Change Exhibition

Part V. Chapter 5: Heritages of Change Mentor Guide

ABOUT THIS BOOK

I began incorporating cultural heritage into my courses in 2015, after archaeologist Khaled al-Asaad was killed in Syria protecting the ancient site of Palmyra (see chapter 1.4 for more information). I had been thinking about how to redesign my world literature survey course to address the issue of student apathy due to taking the course as a general education requirement. I wanted to give students the opportunity to think about the significance of studying ancient and medieval literature. The death of Al-Asaad raised serious questions about the value of cultural heritage and what people have been willing to sacrifice for that heritage. Those questions led to a unit at the beginning of the course that asked students to look at what we would be studying through the lens of cultural heritage. The success of that experiment led to a variety of projects in other courses.

In first-year writing courses, it can often feel that we are practicing writing and research in a vacuum. Writing is about communication, and, if we do not feel that we have an audience, then it can seem like our writing has no purpose (even though practice of any kind will help us develop these skills). Heritages of Change developed in 2021 as a way for my students to think about the social changes that were prevalent during the COVID years and remain important in their wake. Many of us have so much to process, so many feelings, so many ideas we want to communicate. Heritages of change is a lens for thinking and writing about these ideas. Through curation and exhibition, we can focus on a specific audience with whom we can communicate authentically about this dynamic world.

Writing has impact, and, by honing our skills, we increase the potential reach and scope of that impact.

Heritages of Change is divided into five chapters:

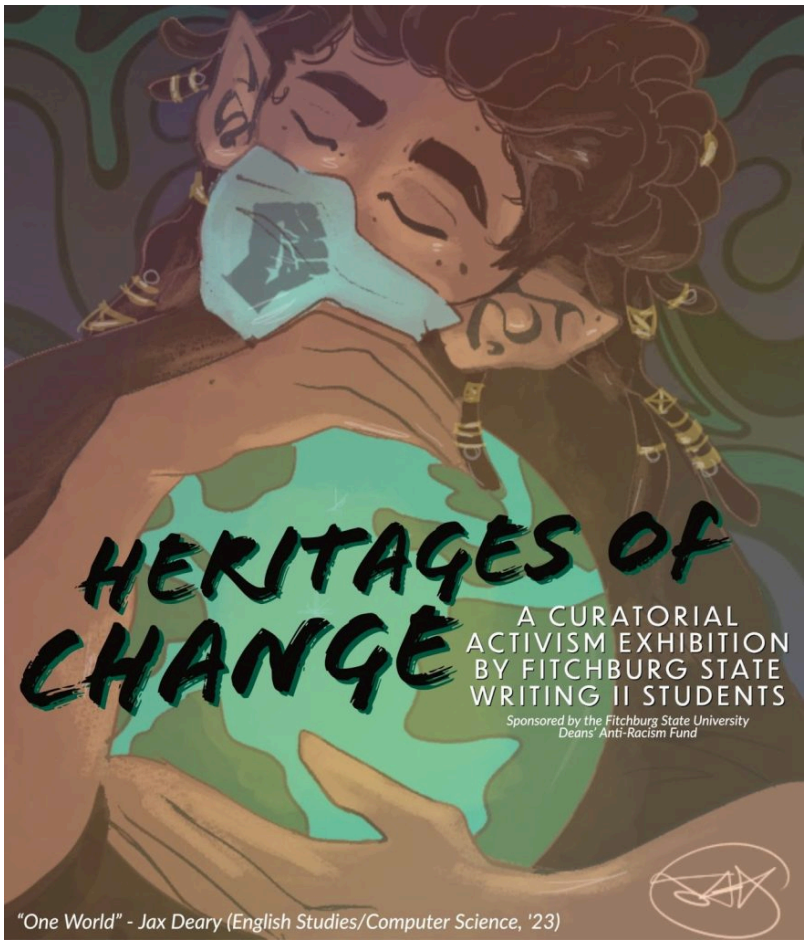
- Chapter 1 introduces the main concepts of cultural heritage.
- Chapter 2 defines and discusses the significance of heritages of change.
- Chapter 3 explores disability heritage as an example of heritages of change.
- Chapter 4 walks through the creation of a heritages of change exhibition, including research and writing.
- Chapter 5 provides a guide for mentors.

Video Introduction

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=24#oembed-1

Fellow Instructors

For instructors who wish to adopt this book, please note that it is designed to assign in its entirety, in parts, or in conjunction with other texts. I personally use the chapter on disability heritage as the main focus for the first course in our first-year writing sequence and the other chapters for the second course, which also has an emphasis on information literacy.



Poster for the exhibition "Heritages of Change" featuring work by Fitchburg State University Writing II students

Media Attributions

- Poster for the exhibition “Heritages of Change” © Jax Deary is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

ABOUT THE AUTHOR

Kisha G. Tracy

I grew up in a small town in rural southern Illinois. My parents were both teachers, one in elementary school and one in secondary school sciences. From an early age, I began hearing and thinking about education, from theory to practice. Although my own interests leaned towards literature, history, and other humanities, I was equally exposed to STEM and have found the skills and ways of thinking in these areas, especially when combined with those in the humanities, incredibly useful as well as perspective-changing.

From kindergarten until I graduated from high school, there were no people of color in my school system or even in the entire county. The year I went away to start college a Christian group of color moved in and started a business on the town square – in front of which a cross was burned almost immediately. When I entered undergrad, my first professor in my chosen field – Medieval Studies – was a scholar of color, Dr. Annette Parks in the History department at the University of Evansville. I did not realize it then, of course, but, as a result of her involvement in my early academic pursuits, my entire view of Medieval Studies was distinct from many who entered the field. In her courses, we often focused on the marginalized, on women, on peasants, on prisoners of war – on many whose voices are not always at the forefront in discussions about the period. Given the experiences of my younger self, I am grateful for her impact on me at the beginning of my academic career.

I would like to acknowledge that I identify as white, female, hetero, and disabled. At present, I am a tenured Professor of English Studies and Chair of the General Education Program at Fitchburg State University, a small liberal arts college in Massachusetts. I received my Ph.D. in Medieval Studies from the University of Connecticut. As an instructor, I teach courses ranging from first-year composition to medieval and early world literature. I utilize trauma-informed pedagogy, universal design, anti-racist pedagogy, and Real Talk. As a researcher, my main interests include medieval disability, especially mental health, and the scholarship of

teaching and learning. In addition to several articles, my first book was published by Palgrave in 2017 and is entitled *Memory and Confession in Middle English Literature*, and my second book was published in 2022 with Arc Humanities Press and is entitled *Why Study the Middle Ages?* I am the president of the Society for the Study of Disability in the Middle Ages, the editor of the Medieval Disability Glossary, and the co-founder of the scholarly organization the Lone Medievalist. For further information about me, see my digital portfolio.

If you have questions, comments, or suggestions, please feel free to email me. I welcome your feedback!

Media Attributions

- Kisha G. Tracy © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

ABOUT THE PHOTOGRAPHY

Throughout this book, you will notice several photographs attributed to me, the author. I developed an interest in photography about twenty years ago when I began taking photos of the American Civil War battlefields while visiting them with my family. For several years, I entered contests sponsored by the Civil War Trust and was honored to win multiple awards, particularly in the category of Preservation Threats. From this beginning, my photography has expanded into other subjects, and I have contributed photos, particularly with nature themes, to several juried exhibitions. In addition, I serve as the unofficial photographer for my dojo.

Bringing my photography into the classroom allows me to develop as a photographer, a teacher, and a scholar, combining three of my greatest passions. It allows me to speak to my students in unique and creative ways, demonstrating what I see as a trained expert when I visit cultural heritage sites and how crucial I think cultural heritage and history of all kinds are to humanity. This communication with my students can then spread to the local communities and hopefully further afield, perhaps inspiring other teachers to bring their passions into the classroom. In particular, I feel that photography has the ability to communicate in ways that other mediums do not, and I explore how it can teach and how it can bridge gaps in geography, time, and cultural empathy.

As an amateur photographer, I am committed to developing my photography skills and to connecting what I see through the lens – the histories, the past civilizations, the individual people – with the literature I study as a professor of medieval studies. Photography has grown from my hobby into a means of translating essential cultural heritage stories. This interest has developed into a project I work on with my students and other community members entitled “Cultural Heritage through Image.”

LAND ACKNOWLEDGEMENT

Land Acknowledgement Statement for the ROTEL Grant

As part of ROTEL Grant's mission to support the creation, management, and dissemination of culturally-relevant textbooks, we must acknowledge Indigenous Peoples as the traditional stewards of the land, and the enduring relationship that exists between them and their traditional territories. We acknowledge that the boundaries that created Massachusetts were arbitrary and a product of the settlers. We honor the land on which the Higher Education Institutions of the Commonwealth of Massachusetts are sited as the traditional territory of tribal nations. We acknowledge the painful history of genocide and forced removal from their territory, and other atrocities connected with colonization. We honor and respect the many diverse indigenous people connected to this land on which we gather, and our acknowledgement is one action we can take to correct the stories and practices that erase Indigenous People's history and culture.

Identified Tribes and/or Nations of Massachusetts

Historical Nations

- Mahican
- Mashpee
- Massachuset
- Nauset
- Nipmuc
- Pennacook
- Pocomtuc
- Stockbridge
- Wampanoag

Present-Day Nations and Tribes

- Mashpee Wampanoag Tribe
- Wampanoag Tribe of Gay Head Aquinnah
- Herring Pond Wampanoag Tribe
- Assawompsett-Nemasket Band of Wampanoags
- Pocasset Wampanoag of the Pokanoket Nation

- Pacasset Wampanoag Tribe
- Seaconke Wampanoag Tribe
- Chappaquiddick Tribe of the Wampanoag Indian Nation
- Nipmuc Nation (Bands include the Hassanamisco, Natick)
- Nipmuck Tribal Council of Chaubunagungamaug
- Massachusett Tribe at Ponkapoag

At the time of publication, the links above were all active.

Suggested Readings

Massachusetts Center for Native American Awareness

A guide to Indigenous land acknowledgment

'We are all on Native Land: A conversation about Land Acknowledgements' (YouTube video)

Native-Land.ca | Our home on native land (mapping of native lands)

Beyond territorial acknowledgments – âpihtawikosisân

Your Territorial Acknowledgment Is Not Enough

This land acknowledgement was based on the land acknowledgement of the Digital Commonwealth.

Author Land and Labor Acknowledgement: Fitchburg State University

The Fitchburg State University Community recognizes historical injustices. We acknowledge the legacy of the ancestral homelands and traditional territories of Indigenous Peoples from which they were dispossessed. We are cognizant that we cannot separate the history of our university or our community from the history of colonialism and slavery in the United States.

We recognize and honor the members of the Algonquian Peoples: Nipmuc, Pennacook, and Wabanaki Confederacy, whose ancestral land we now call the Fitchburg State University campus. We also acknowledge the removal of these peoples from this area and the systemic erasure of their complex and unique history.

We acknowledge the heritage of the African and Caribbean diaspora. We acknowledge the reality of slavery and forced labor that built this area.

The legacy of colonialism and slavery persists today as we continue to work towards racial justice, equity, inclusion, liberation, and community, and strive to dismantle the oppressive social systems interwoven into the fabric of our national and regional heritage.

ACKNOWLEDGEMENTS

ROTEL Grant

My sincere appreciation to the leaders of the ROTEL grant for allowing me this opportunity. I am particularly grateful to Dr. Jacalyn Kremer, Dean of Fitchburg State's Amelia V. Gallucci-Cirio Library, and Connie Strittmatter, Strategic Projects Librarian at the Gallucci-Cirio Library, for their support and championship of OER; Dr. Rachel Graddy, Associate Director of Student Accessibility Services at Worcester State University, for her guidance on accessibility; as well as Marilyn Billings, Faculty Advisor and Advocate for the grant, and the publishing support team of Rick Lizotte, Jess Eagan, Minh Le, and Vicky Gavin.

Contributors

I would like to acknowledge and thank the many contributors to this book. They include former students, colleagues (both from my campus and elsewhere), and staff in many different wonderful programs.

Recognitions

I would like to recognize the students in so many classes over the years who have explored and discussed cultural heritage with me. You have all shaped my ideas and thinking, helping me redesign future courses and providing the foundation for this book.

PART I

CHAPTER 1: INTRODUCTION TO CULTURAL HERITAGE

PART 1: WHAT IS CULTURAL HERITAGE?

Learning Objectives

By the end of this section, you will be able to:

- define "cultural heritage."
- differentiate among tangible, intangible, and natural heritage.

According to the World Cultural Forum, "UNESCO defines cultural heritage broadly as the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations." *[Note that "artefacts" is the British English spelling for "artifacts."]*

Let's break this definition down.

What is UNESCO?

UNESCO stands for the United Nations Educational, Scientific and Cultural Organization, which was founded in 1945. Their constitution defines their purpose as "to contribute to peace and security by promoting collaboration among the nations through education, science and culture" (United Nations Educational, Scientific and Cultural Organization 6). One of the ways they do so is "[b]y assuring the conservation and protection of the world's inheritance of books, works of art and monuments of history and science, and recommending to the nations concerned the necessary international conventions" (6). Note the connection made here between world "peace and security" and the preservation of cultural heritage.

How does UNESCO Define Cultural Heritage?

They identify cultural heritage as "[p]hysical artefacts and intangible attributes of a group or society." Physical

artifacts can be very diverse; the 2009 UNESCO Framework for Cultural Statistics glossary lists "monuments, a group of buildings and sites, museums that have a diversity of values including symbolic, historic, artistic, aesthetic, ethnological or anthropological, scientific and social significance." These are what the Framework glossary calls "tangible heritage (movable, immobile and underwater)." This list of what is tangible heritage is not exhaustive, for it can include far more than the obvious public monuments or buildings. There are the objects within the museums. Artwork, books, memorabilia, weapons, pottery, archaeological finds – it would be impossible to categorize everything.

Beyond physical artifacts, the Framework glossary also mentions "intangible cultural heritage (ICH) embedded into cultural, and natural heritage artefacts, sites or monuments." According to UNESCO Intangible Cultural Heritage, "[c]ultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts." As its name suggests, intangible heritage includes what we cannot necessarily touch but that which is important or significant, especially important enough to transfer through generations.

For example, in 2022, forty-one Japanese *furyū odori*, ritual dances requesting forms of peace that vary in different parts of the country, were named to the UNESCO list of Intangible Cultural Heritage of Humanity ("Japanese Ritual Dances Added to UNESCO Intangible Cultural Heritage of Humanity List"). These dances represent a cultural custom with multiple local variations that demonstrate beliefs and behaviors practiced over periods of time. Just because something is intangible, it should not be considered less important: "These invisible or 'intangible' practices of heritage, such as language, culture, popular song, literature or dress, are as important in helping us to understand who we are as the physical objects and buildings that we are more used to thinking of as 'heritage'" (Harrison 9). Sometimes, it is that which we cannot touch, measure, or quantify that holds the most meaning.

Tangible or Intangible? Not as Easy as It May Seem

What is tangible and what is intangible might seem simple to tell apart, but sometimes it can be complicated. With technology, for instance, we have been able to start recording and archiving dances, such as the Japanese *furyū odori,* and other forms of intangible heritage, which might raise the question if they are now in tangible form.

View: "Furyu-odori, ritual dances imbued with people's hopes and prayers"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=37#oembed-1

As a further example, think about a book. A book is tangible. You can physically pick it up. It is an object that could, if desired, be displayed or stored in a museum. There is ink with which the words inside the book are written. There is the paper (or vellum or parchment, etc.). This all seems tangible enough. But what about the stories or ideas that are composed or recorded within the book? What about the feelings or thoughts that the words invoke in the reader? What about the culture it interprets? These aspects are more intangible. Lars Boje Mortensen argues that "texts can be said to live a life at a somewhat indeterminate point between the material and the abstract realms." In other words, books may be both tangible and intangible at the same time.

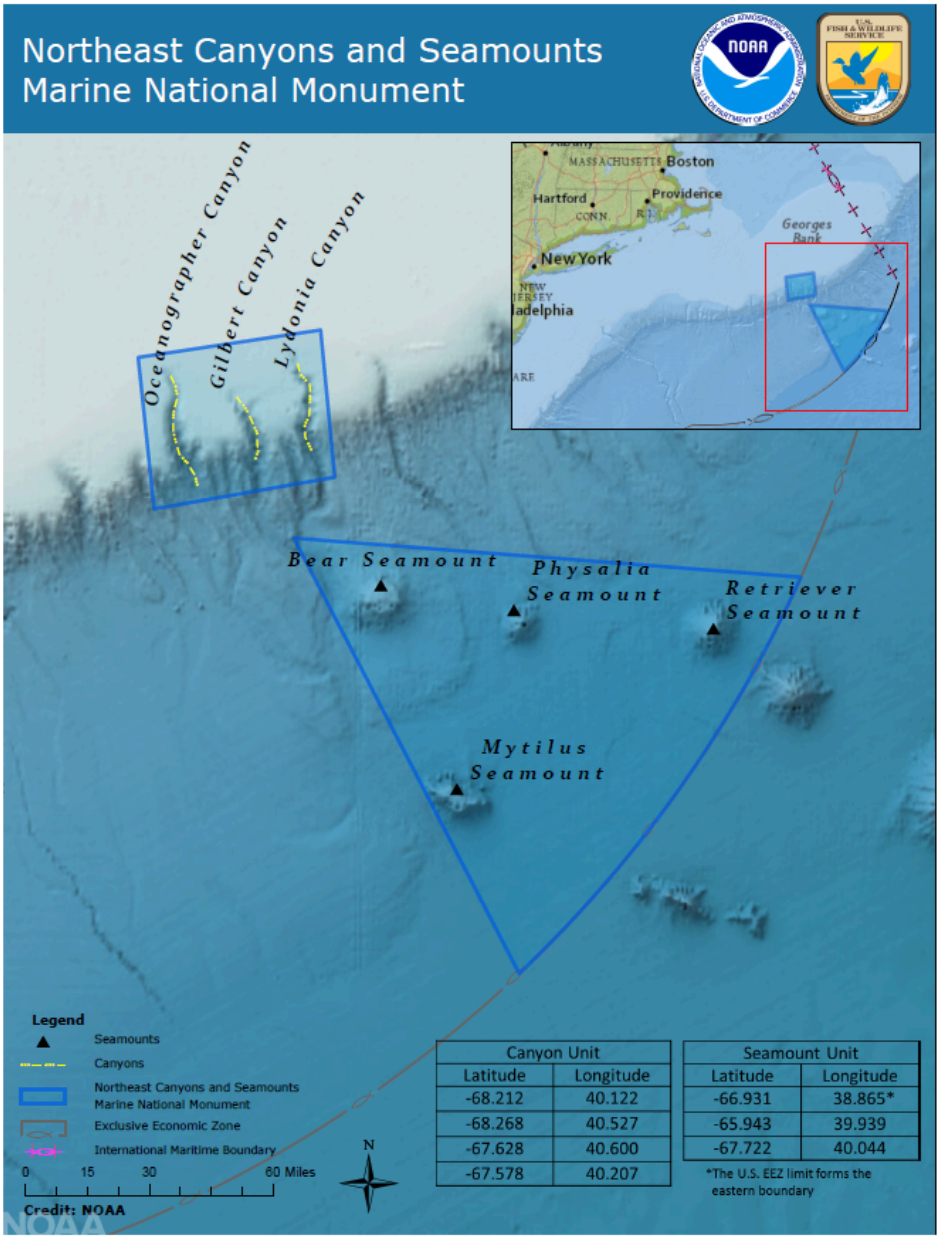
Joannes Blaeu, Dutch (1596-1673), Asia in the Great Atlas, or the Depiction of the World, in which the Earth, the Sea, and the Heavens are Shown and Described (Volume 9, 1662-1665) – Collection of Rose-Marie and Eijk van Otterloo, (Photo by Kisha G. Tracy)

Discussion 1.1

- Can you think of any examples of cultural heritage that might be both tangible and intangible at the same time?

What is Natural Heritage?

UNESCO also identifies a separate category for natural heritage. The World Heritage Convention defines it as "comprised of features such as plants, animals, natural landscapes and landforms, oceans and water bodies." Rodney Harrison notes that natural heritage is "valued for its aesthetic qualities, its contribution to ecological, biological and geological processes and its provision of natural habitats for the conservation of biodiversity" (13). An example of natural heritage in New England is the Northeast Canyons and Seamounts Marine National Monument, located around 130 miles east-southeast of Cape Cod. It was the first marine national monument in the Atlantic Ocean, designated in 2016. It has four underwater mountains (seamounts) and three canyons, and it is the home to endangered species and others that live nowhere else on the planet ("Northeast Canyons and Seamounts Marine National Monument").



Map of the Northeast Canyons and Seamounts in Marine National Monument

Food for Thought: Is Natural Heritage Tangible or Intangible?

Natural heritage provides another example of how something might be both tangible and intangible at the same time. Harrison comments that there can be "tangible aspects of natural heritage (the plants, animals and landforms) alongside the intangible (its aesthetic qualities and its contribution to biodiversity)" (13). We can

see and touch (carefully!) the flora and fauna, but the environmental contributions of those flora and fauna as well as the enjoyment of them are abstract.

How is Cultural Heritage Defined by Time?

The Past

Returning to analyzing the UNESCO definition, it states that cultural heritage is "inherited from past generations." Heritage is what comes to us from the past, what is preserved from the past, and what helps us to understand and perhaps empathize with and learn from that past.

> "Look at this [pocket watch]. It's worthless – ten dollars from a vendor in the street. But I take it, I bury it in the sand for a thousand years, it becomes priceless." – *Indiana Jones and the Raiders of the Lost Ark* (1981)

Emerging Heritage

It is important to remember, however, that we may be seeing heritage emerging every day. Sometimes, we only know the significance of events after they have passed. Other times, we know that we are witnessing heritage in the making as it happens.

Note: See Chapter 1, Part 3 for more on heritage in the making.

The Present

The UNESCO definition indicates that cultural heritage should be "maintained in the present." If we can agree that cultural heritage is important, then it should be our responsibility to study and learn from it. Furthermore, it is our responsibility to preserve it and/or continue to pass it down to future generations. We should strive for cultural heritage to be in as good or better condition than when we received it, and we should strive to add to our knowledge of it.

Note: See Chapter 1, Part 4 for more on preservation of heritage.

"That belongs in a museum." – *Indiana Jones and the Last Crusade* (1989)

The Future

The final aspect of the UNESCO definition is that cultural heritage should be "bestowed for the benefit of future generations." Once again, if we can agree that cultural heritage is important, it seems selfish to keep it to ourselves or fail to preserve it, preventing future people from learning from, enjoying, or experiencing it.

Note: See Chapter 1, Part 4 for more on the importance of heritage.

"We are simply passing through history. This...this *is* history." – *Indiana Jones and the Raiders of the Lost Ark* (1981)

Once Cultural Heritage, Always Cultural Heritage?

The UNESCO definition of heritage is but one of many developed by (inter)governmental agencies and academic scholars. Each one has their own purpose and context, perhaps even bias. The Central European University Cultural Heritage Studies Program tells us that the "concept of cultural heritage developed as a result of complex historical processes and is constantly evolving. The concept of the cultural and natural heritage is based on historically changing value systems [sic]. These values are recognized by different groups of people. The ideas developed and accepted by these different groups create various categories of cultural and natural heritage (world heritage, national heritage, etc.)." Due to that fact, what might be cultural heritage to one individual or institution may not be cultural heritage to another individual or institution. And what might be cultural heritage in one time period may not be in the next or vice versa. There are many factors that can contribute to changes in defining something like heritage: transitions in government, social values, war and conflict, marginalization, etc.

Harrison asserts that heritage "is in fact a very difficult concept to define," acknowledging these complexities (11). He continues, "Most people will have an idea of what heritage 'is', and what kinds of thing could be described using the term heritage. Most people, too, would recognise the existence of an official heritage that

could be opposed to their own personal or collective one" (11). Barbara Little and Paul Schackel agree with Harrison that heritage "is a difficult thing to define"; they also note that, "[d]espite attempts by specialists to draw boundaries around what is and is not heritage, the keepers of any particular heritage – the people who use it, shape it, remember it, and forget it – are likely to have their own definitions" (39). What an official entity – a government, museum, scholarly organization, etc. – does or does not designate as cultural heritage may be determined by political, economic, religious, or social factors or pressure. What an individual does or does not designate as cultural heritage may vary greatly depending on background, privilege/marginalization, education, and personal identity.

Note: see Chapter 2 for further discussions on how different groups define cultural heritage.

How Does This Book Define Cultural Heritage?

In this book, we will take the most expansive and inclusive view of what is cultural heritage. Essentially, if someone can make a case that a tangible, intangible, natural, personal, or community artifact has significance, whether that be to an individual or a group, then we will consider it cultural heritage. Here, we do not have to rely on official designations or the restrictions of resources, so we can decide.

Media Attributions

- The Great Atlas – Depiction of Asia © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- Map of the Northeast Canyons and Seamounts © National Oceanic and Atmospheric Administration is licensed under a Public Domain license

PART 2: IDENTIFYING CULTURAL HERITAGE

Learning Objectives

By the end of this section, you will be able to:

- apply definitions of "cultural heritage" to artifacts.
- consider the complexities of determining if artifacts are cultural heritage.
- determine the contexts of artifacts.

Activity 1.2

- Look closely at each of these artifacts.
- Think carefully about the previous discussion of the definition of cultural heritage.
- Consider the context of each of these artifacts. Please look up information as needed.
- Decide if you would consider each one cultural heritage. Why or why not?
- Assign each artifact one or more types of cultural heritage: tangible, intangible, natural.
- After reading the notes and questions to consider for each artifact, determine if you change your decision about whether each one is cultural heritage and what type it is.

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://rotel.pressbooks.pub/heritagesofchange/?p=39#h5p-2

Who Decides What Is Cultural Heritage?

"Cultural heritage objects are symbolic. They represent identities in terms of culture and natural surroundings. Connection to and traditional activities around these objects create a sense of community. At the same time, the selection of which objects, monuments or natural environments are preserved sets the future trajectory for various cultural narratives and societal consensus about both the past and present." (Cultural Heritage Studies Program)

Official determinations of whether an artifact is cultural heritage – and therefore deserves to be preserved – can have an effect on what group or groups of people are a part of the collective memory or even are considered worthy of remembrance as well as what receives funding and legal protection. A determination that one group's artifacts are not cultural heritage can, in effect, erase them, so the determining authority has a great deal of power and responsibility.

Let's consider this situation: a group of immigrants or refugees arrives in a different country. Having now joined another culture, they have brought with them as much of their personal and shared heritage as possible, but they are separated from their homeland. In some cases, their homeland's cultural heritage may even have been destroyed behind them. In their new homes, these people work and live alongside others who may or may not accept them into their own established heritage. What happens to the heritage of the immigrants or refugees? Keld Buciek and Kristine Juul have found that this heritage is often lost, intentionally or unintentionally: "Despite the fact that immigrants form a relatively large share of the population of most Western European countries, and hence contribute in a substantial manner to their economic and cultural development, these groups leave only very limited imprints on the official branding of heritage sites of these countries" (105). Without recognition of the cultural heritage of others, their identity in society – even their rights as human beings and citizens – can be ephemeral.

In the previous activity, we decided individually whether certain artifacts could be considered cultural heritage. While we are (probably) not official determining authorities on the matter, our individual choices concerning what is or is not cultural heritage, especially artifacts that have an importance to someone else, can determine how we interact with, empathize, and perceive others.

Note: see Chapter 2 for further discussions on marginalized cultural heritage.

PART 3: CULTURAL HERITAGE IN THE MAKING

Learning Objectives

By the end of this section, you will be able to:

- identify different types of emerging heritage.
- discuss the merits and challenges of identifying and preserving emerging heritage.

Susan Pearce believes that we can, "without great difficulty, single out some factors in the contemporary world that have global significance and that bear on issues relating to the construction of cultural heritage" (62). She calls this construction "cultural heritage in the making," and she feels "today 's 'lifestyle' is being transmuted into tomorrow 's 'cultural heritage'" (63). We might perhaps expand on the word "lifestyle" to encompass "once-in-a-lifetime events" (such as a global pandemic), "world-wide concerns" (such as climate change), and "change-makers" (such as Black Lives Matter) among other forms of potentially emerging cultural heritage.

"Cultural heritage in the making" anticipates if something happening in the present may one day be considered cultural heritage, rather than if something from the past should be considered heritage. It asks us to think about future heritage in the moment it is being created. It also raises questions of how and what should be preserved in order to record these events.

Activity 1.3

- Look closely at each of these artifacts.
- Think carefully about the previous discussions of the definitions of cultural heritage.
- Consider the context of each of these artifacts. You may look up information as needed.
- Decide if you believe each one is cultural heritage in the making. Why or why not?
- Think about ways we might preserve the events these artifacts represent.

- After reading the notes and questions to consider about each artifact, determine if you have anything to add to your decision about whether each one represents cultural heritage in the making.

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://rotel.pressbooks.pub/heritagesofchange/?p=41#h5p-4

PART 4: WHY CULTURAL HERITAGE?

Learning Objectives

By the end of this section, you will be able to:

- identify arguments for why cultural heritage is significant or valuable.
- articulate personal arguments for why cultural heritage is significant or valuable.

The Heritage Cycle

The "Heritage Cycle" as defined by Simon Thurley of English Heritage in 2005 (Graphic from Sarah May,"Heritage, endangerment and participation: alternative futures in the Lake District")

Simon Thurley's theory of the "Heritage Cycle" illustrates how and why we value cultural heritage. He posits that people have to understand and know more about heritage in order to value it, which then leads to a desire to care for and about it. Caring for heritage leads to enjoying the heritage and a further desire to understand more, starting the cycle over again (May 3).

Let's consider an example: the Fitchburg Abolitionist Park. The Fitchburg Historical Society and others have expanded the understanding of the role of abolitionists in the city in the 19th century through research and study. There were many who were active in the abolitionist movement, some of whom held an Anti-Slavery Fair in 1834, and several homes were on the Underground Railroad around and during the Civil War. This **understanding** of Fitchburg's place in abolition history led to citizens in the area **valuing** this past and desiring to communicate the heritage of this era. They began **caring** for and preserving the heritage by advocating for the creation of an Abolitionist Park with the mission to "represent the history, stories, and people of the Abolitionist Movement in Fitchburg and beyond" to be built near the site of one of the abolitionist's houses. This Park came into being, with visitors **enjoying** Fitchburg abolitionist heritage in a

public space with images, quotations, and local art in a natural setting, thereby increasing the desire for more **understanding** of this heritage as more visitors encounter it.

View: "I Remember When: Fitchburg's Abolitionist Park"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-1

Essentially, the cycle tells us that study and knowledge can lead to valuing cultural heritage, which helps us to define why heritage needs to be identified, communicated, preserved, and/or protected. Those who value heritage then decide what it is worth to them and what they are willing to sacrifice for it.

Those Who Value

Khaled al-Asaad was a Syrian archaeologist and the head of antiquities for the ancient city of Palmyra, a UNESCO World Heritage Site in Syria. Palmyra has been the site of a city since the early second millennium BCE and is considered one of the most important cultural centers of the ancient world, given its location on the trade routes among Persia, India, China, and the Roman Empire. Born in 1932 in Palmyra, Al-Asaad was the head of antiquities at Palmyra for forty years before retiring to continue his work as an expert for the site.

Syrian Archaeologist Khaled al-Asaad with Artifacts in Palmyra, Syria in 2002

In May 2015, the Islamic State of Iraq and Syria (ISIS), designated a terrorist group by the United Nations, took control of Palmyra. ISIS is known for the destruction of the cultural heritage of areas it takes over. Some of this destruction is for ideological reasons, both to demonstrate religious disagreement and to destroy or erase the past or beliefs of peoples with whom they are in conflict. They also loot these sites in order to sell artifacts in underground markets to generate funding. When ISIS took control of Palmyra, Al-Asaad was captured and tortured, but he refused to reveal where artifacts had been hidden.

On August 18, 2015, Khaled al-Asaad was assassinated in the public square of Tadmur, the modern city of Palmyra.

The stone dedicated to Khaled al-Asaad at the Garden of the Righteous in Milan, Italy (Photo by Fimbrethil via Creative Commons Attribution-Share Alike 4.0 International)

Discussion 1.4

- Why do you believe Khaled al-Asaad was willing to give his life for the cultural heritage of Palmyra?
- Is cultural heritage worth a person's life? What are some examples?

Al-Asaad's story is a striking example of an individual willing to risk – and in this case give – their lives or otherwise sacrifice to protect cultural heritage, and he is by far not the only one to do this throughout history. There are countless stories of individuals and groups and their decisions to protect cultural heritage.

Stories

The Librarians

Libraries as Repositories of Cultural Heritage

Built around the 3rd century BCE, one of the most famous libraries that lives in world memory is the Library of Alexandria in Egypt. Legend has it that the library was catastrophically burned down; however, the truth is more that it suffered major setbacks over several years, including a potentially accidental fire (by Julius Caesar's armies), changes in economic support, and exile of the main librarians. Libraries are repositories of cultural heritage, but they have many vulnerabilities. Indeed, during its lifespan, the Library of Alexandria, which is believed to have held over half a million documents in its time, represents many of these that libraries face: fire, floods, other natural disasters, political and economic upheaval, loss of patronage and staff, and violent conflict. (See **List of Destroyed Libraries**.)

Tragically, there are many who seek to damage cultural heritage and the knowledge it can communicate, and libraries are at times deliberately vandalized to prevent that knowledge from being accessible. On November 27, 2023, authorities in Gaza City reported what they called the "deliberate destruction of the city's main public library by Israeli forces," which Dan Sheehan on *Literary Hub* (2023) characterized as a "calculated, and often vindictive, destruction of a people's culture, language, history, and shared sites of community." Richard Ovenden in *Burning the Books: A History of the Deliberate Destruction of Knowledge* remarks that the "significance of books and archival material is recognised not only by those who wish to protect knowledge, but also by those who wish to destroy it. Throughout history, libraries and archives have been subject to attack. At times librarians and archivists have risked and lost their lives for the preservation of knowledge" (8). An example of individuals protecting libraries takes us back to the library of Alexandria – the modern one built to

replace and commemorate the ancient one. In 2011, there was a great deal of civil unrest in Egypt. To protect the library, students, librarians, and others formed a human chain holding hands around the building. Karen Leggett Abouraya and Susan L. Roth wrote a children's book *Hands Around the Library: Protecting Egypt's Treasured Books* about this event.

View: "Hands Around The Library"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-2

Badass Librarians of Timbuktu

In the fourteenth through the sixteenth century, the city of Timbuktu in modern Mali, designated a UNESCO World Heritage Site in 1988, was a renowned center of learning where books were a sign of wealth and social standing: "In Timbuktu, literacy and books transcended scholarly value and symbolized wealth, power, and *baraka* (blessings) as well as an efficient means of transmitting information" (Singleton 3). Even though we do not have an accurate count of exactly how many libraries and books existed in Timbuktu, there were many. Timbuktu scholars traveled all over the Muslim world to copy books in other libraries to bring back, and they hosted many scholars themselves in their own city: "The majority of Muslim libraries maintained a tradition of open access to scholars from around the world" (7). Timbuktu remained a center of scholarship until several of its libraries were looted with many manuscripts dispersed across Africa, although many more – perhaps even more than 350,000 – managed to remain in the city. In 2012, Islamist extremists took over Timbuktu, and, along with destroying religious sites, they targeted these manuscripts as they "portrayed Islam as practiced in this corner of the world as a blend of the secular and the religious — or they showed that the two could coexist beautifully [...] So it was tremendously important [...] to protect and preserve these manuscripts as evidence of both Mali's former greatness and the tolerance that that form of Islam encouraged" (NPR Staff). Timbuktu Librarian Abdel Kader Haidara resolved not to let anything happen to these books, so he and others began collecting and smuggling as many of the manuscripts as possible out of the city. They used mule carts, boats, and anything else they could find to transport their precious cargo secretly to Bamako where they raised funding to keep them in climate-controlled storage and begin the process of digitization. (See the book *The Bad-Ass Librarians of Timbuktu* by Joshua Hammer for more of this story.)

View: "Badass Librarians of Timbuktu"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-3

The Soldiers

Cultural Heritage in War

Alberto Frigerio in "Heritage Under Attack: A Critical Analysis of the Reasons Behind the Destruction of Cultural Property in the Event of Armed Conflict" states that "the most common reasons that have led to the intentional destruction of cultural property in the last 25 years: military necessity, psychological warfare, inter-ethnic hatred, religious radicalism, and planned/opportunistic looting [... T]he clashing forces have specifically targeted those artistic, historical and religious items that were perceived as evocative symbols of their opponents." Cultural heritage has been, unfortunately, a primary target in armed conflicts. It can be accidental destruction or collateral damage of the chaos of battle. Deliberate destruction of an opponent's heritage, however, is an attempt to belittle, to break an enemy's spirit or psychological desire to fight back, and, in some cases, to eliminate the identity of the enemy altogether.

Note: see Chapter 1, Part 5 for more discussion on laws preventing the destruction of heritage during wartime.

Tony Clarke and *The Resurrection*

Piero della Francesca (c. 1415-1492), The Resurrection

During World War II, famous Early Modern painter Piero della Francesca's fifteenth-century fresco *The Resurrection* resided peacefully in the town of Sansepolcro in Italy. Troop commander Lieutenant Tony Clarke and the Royal Horse Artillery arrived at Sansepolcro with orders to shell the town to pave the way for British troops. Clarke, however, happened to remember a description he had read of *The Resurrection* lauding its beauty and uniqueness, indeed calling it the "greatest picture in the world," and he ordered his guns to cease fire and stalled for time with his commanding officer until the infantry took the town without much incident, protecting the painting from destruction. Clarke could have been court-martialed, but, given the relative ease with which Sansepolcro was taken, his insubordination was overlooked. If anything had gone wrong, Clarke risked his laudable military career for a painting he had never as yet seen in person. Instead, a street in the Italian town was named after him, and *The Resurrection* lives on in Sansepolcro's Museo Civico. (See Philip McCouat' s "How One Man Saved the 'Greatest Picture in the World" for more of the story.)

A special note: after the war, Tony Clarke went on to found a bookstore in Cape Town, South Africa!

View: "A Renaissance masterpiece nearly lost in war: Piero della Francesca, The Resurrection"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-4

The Monuments Men

From the Smithsonian Archives of American Art exhibition "Monuments Men: On the Front Line to Save Europe's Art, 1942-1946": "During World War II, an unlikely team of soldiers was charged with identifying and protecting European cultural sites, monuments, and buildings from Allied bombing. Officially named the Monuments, Fine Arts, and Archives (MFAA) Section, this U.S. Army unit included art curators, scholars, architects, librarians, and archivists from the U.S. and Britain. They quickly became known as The Monuments Men. Towards the end of the war, their mission changed to one of locating and recovering works of art that had been looted by the Nazis. The Monuments Men uncovered troves of stolen art hidden across Germany and Austria—some in castles, others in salt mines. They rescued some of history's greatest works of art." (See the book *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History* by Robert M. Edsel for more of this story.)

Note: there has been some discussion about bringing back teams of experts such as the Monuments Men – see "To save world heritage sites from destruction, the US should bring back Monuments Men."

View: "Monuments Men Exhibits Bring Real Story to Life"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-5

"As a historical preservation officer, you must have an interest in history of people. Your role is not just to preserve historical artifacts, but to protect the historical record of a given period. You must be willing to give your time and effort to this cause. You should be open to working with other like-minded individuals and organizations. Finally, you must be willing to research and learn as much as possible about the history of the group you're working to preserve." **– Elizabeth ColdWind Santana-Kiser, Nipmuc Tribal Elder, Councilwoman, and Tribal Historic Preservation Officer**

Is It Worth It?

Julian Baggini writes, "Caring about how people live also means caring about those aspects of human culture that speak to more than our needs for food, shelter and good health. It involves recognising that there are human achievements that transcend our own lives and our own generations. We come and go, but we are survived by the fruits of our peers and those who came before us. [... When ancient sites are destroyed,] it is not just attacking buildings, it is attacking the values their preservation represents, such as a recognition of the plurality of cultures that precede and surround us, as well as a respect for the achievements of past generations and a sense that we are custodians for the generations to follow." If we accept these statements as true, cultural heritage then represents something larger than an individual. Heritage is connection, across time and geography, across boundaries and differences. Even heritage that represents something divisive (see Chapter 2) can unite and teach.

Perhaps equally if not more importantly, however, is that cultural heritage tells stories. That story may be epic – such as the Notre Dame Cathedral – or it may have a smaller audience – such as your grandmother's watch – but each one is a piece of human identity.

A few further thoughts to consider...

"Heritage constitutes a source of identity and cohesion for communities disrupted by bewildering change and economic instability. Creativity contributes to building open, inclusive and pluralistic societies. Both heritage and creativity lay the foundations for vibrant, innovative and prosperous knowledge societies." (UNESCO, "Culture Partnerships")

"By definition, that which has become cultural heritage has meaning that transcends political entities and fabricated boundaries, and, when it's in jeopardy, we all feel the heat of the flames on our faces." (Tracy)

"[C]ultural heritage teaches us about tolerance and respect for a diverse humanity. Saving heritage saves us from the foibles of arrogance, intolerance, prejudice toward and persecution of our fellow human beings." (Kurin).

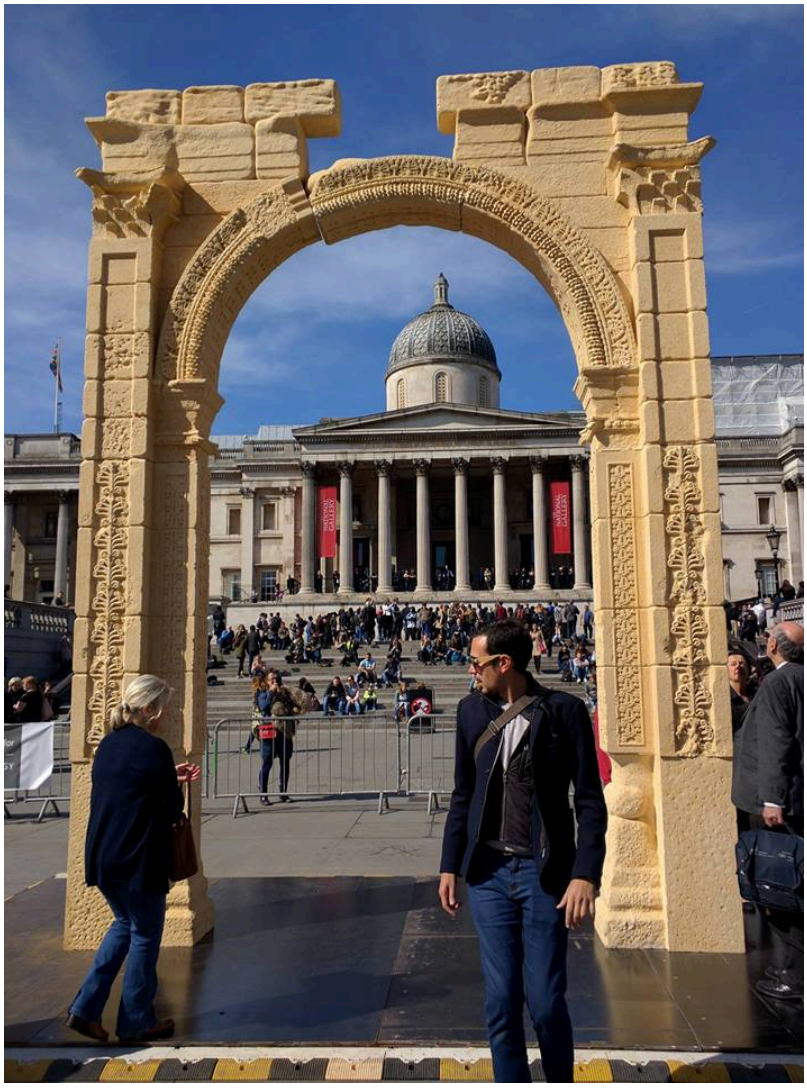
So is cultural heritage worth preserving, perhaps even sacrificing for? As individuals, we each have to decide that for ourselves.

View: "The Value of Heritage"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=48#oembed-6

Activity 1.4

- Examine the photo below.
- Read the article here: "Palmyra's Arch of Triumph recreated in Trafalgar Square"
  - Consider especially the following quotation: "The 1,800-year-old arch was destroyed by Islamic State militants last October and the 6-metre (20ft) model, made in Italy from Egyptian marble, is intended as an act of defiance: to show that restoration of the ancient site is possible if the will is there." (Brown)
- Discuss the following questions:
  - Why is the arch of Palmyra so powerful that even a copy can travel to multiple countries and draw large crowds?
  - Does it lose or change its significance because it is a copy?
  - Is there anything problematic about a non-Western artifact of this significance being displayed in prominent Western cities (after London, it went to New York)? Is there any concern of "white saviorism"?



Quarter-scale model of the Palmyra Arch (Syria) on Display in Trafalgar Square (2016), London

Media Attributions

- Our Strategy Chart © Sarah May is licensed under a CC BY-SA (Attribution ShareAlike) license
- Syrian Archaeologist Khaled al-Asaad 2012 © AFP - Agence France-Presse News Agency adapted by Wikipedia is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- Stone to Khaled al-Asaad © Wikimedia is licensed under a CC BY-SA (Attribution ShareAlike) license
- The Resurrection by Piero della Francesca (c. 1415-1492) © Wikipedia is licensed under a Public Domain license
- Copy of the Palmyra Arch © Alicia Protze is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 5: ISSUES IN CULTURAL HERITAGE

Learning Objectives

By the end of this section, you will be able to:

- identify some of the issues related to cultural heritage.
- discuss personal thoughts concerning issues related to cultural heritage.
- consider how to apply these questions to artifacts of cultural heritage.

"Do members of cultural groups have special claims to own or control the products of the cultures to which they belong? Is there something morally wrong with employing artistic styles that are distinctive of a culture to which you do not belong? What is the relationship between cultural heritage and group identity? Is there a coherent and morally acceptable sense of cultural group membership in the first place? Is there a universal human heritage to which everyone has a claim? Questions such as these concern the ethics of cultural heritage (or heritage ethics, for short)." (Matthes)

As this quotation from Erich Hatala Matthes in the *Stanford Encyclopedia of Philosophy* indicates, there are a number of issues, particularly ethical ones, that we need to consider when thinking about cultural heritage. Some of these issues include:

- Ownership, including whether heritage belongs to the world or to the group (or groups) who identifies with or claims it
- Cultural appropriation
- Digitization and copying
- Access and dissemination
- Preservation
- Repair
- Destruction
- Physical decay
- Natural disasters

- War and conflict
- Repatriation
- Illegal or underground markets
- Private ownership
- Climate change
- Tourist industry
- Sources of funding
- Respect for the dead (and return of remains)
- Exhibition display (and how heritage is labeled)

This is by far not an exhaustive list, but it demonstrates the complexities and discussions that can surround cultural heritage. One or more of these may apply to any heritage artifact, given its context and situation.

Cultural Heritage and Climate Change

"Damage to historic sites like this is just another example of how climate change increasingly threatens some of America's most treasured historic places and landmarks, many of which hold extraordinary meaning. From the Statue of Liberty to the coast of Florida, rising sea levels and extreme weather puts our historic sites at risk. And it's not just flooding; the effects of climate change likely worsened last year's wildfire in Lahaina, Hawaii, that claimed 100 lives and devastated the town's beloved historic district." **– Sara C. Bronin, Chair of the Advisory Council on Historic Preservation**

"In the stories about the old days, Santuit Pond in Mashpee, Massachusetts, was a lush green haven, full of croaking bullfrogs and soaring eagles [...] The shallow pond – and the surrounding area – was used for thousands of years as a place for members of the Mashpee Wampanoag tribe to play, teach, bathe, hunt, and conduct ceremonies [...] Cyanobacteria, sometimes known as blue-green algae, can be toxic. Exposure can sicken people and kill animals. Colder winters used to help ponds freeze over, killing off most of the cyanobacteria. But those deep freezes aren't so common anymore [...] What's happening at Santuit Pond is an example of a much larger problem. All over, more intense storms, rising sea levels, toxic algae blooms, and other environmental crises are making it harder for tribes to practice their culture and to pass it on. In other words, climate change is disproportionately impacting Indigenous people." **– Eve Zuckoff, "In a New England pond, toxic algae is disrupting tribal heritage"**

Activity 1.5

- Read carefully through three excerpts from cultural heritage laws:
  - Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 1954
  - Convention for the Protection of the World Cultural and Natural Heritage, Paris, 1972
  - Archaeological Resources Protection Act, United States Code, 1979
- Annotate each excerpt, identifying issues discussed related to cultural heritage as well as any questions you might have.

Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague, 1954

Recognizing that cultural property has suffered grave damage during recent armed conflicts and that, by reason of the developments in the technique of warfare, it is in increasing danger of destruction;

Being convinced that damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world;

Considering that the preservation of the cultural heritage is of great importance for all peoples of the world and that it is important that this heritage should receive international protection;

Guided by the principles concerning the protection of cultural property during armed conflict, as established in the Conventions of The Hague of 1899 and of 1907 and in the Washington Pact of 15 April, 1935;

Being of the opinion that such protection cannot be effective unless both national and international measures have been taken to organize it in time of peace;

Being determined to take all possible steps to protect cultural property;

Have agreed upon the following provisions:

Chapter I. General provisions regarding protection

Article 1. Definition of cultural property

For the purposes of the present Convention, the term `cultural property' shall cover, irrespective of origin or ownership:

(a) movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;

(b) buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);

(c) centers containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as `centers containing monuments'.

Article 4. Respect for cultural property

1. The High Contracting Parties undertake to respect cultural property situated within their own territory as well as within the territory of other High Contracting Parties by refraining from any use of the property and its immediate surroundings or of the appliances in use for its protection for purposes which are likely to expose it to destruction or damage in the event of armed conflict; and by refraining from any act of hostility, directed against such property.
2. The obligations mentioned in paragraph 1 of the present Article may be waived only in cases where military necessity imperatively requires such a waiver.
3. The High Contracting Parties further undertake to prohibit, prevent and, if necessary, put a stop to any form of theft, pillage or misappropriation of, and any acts of vandalism directed against, cultural property. They shall refrain from requisitioning movable cultural property situated in the territory of another High Contracting Party.
4. They shall refrain from any act directed by way of reprisals against cultural property.

Convention for the Protection of the World Cultural and Natural Heritage, Paris, 1972

The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session,

Noting that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction,

Considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world,

Considering that protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires and of the insufficient economic, scientific and technical resources of the country where the property to be protected is situated,

Recalling that the Constitution of the Organization provides that it will maintain, increase and diffuse knowledge, by assuring the conservation and protection of the world's heritage, and recommending to the nations concerned the necessary international conventions,

Considering that the existing international conventions, recommendations and resolutions concerning cultural and natural property demonstrate the importance, for all the peoples of the world, of safeguarding this unique and irreplaceable property, to whatever people it may belong,

Considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole,

Considering that, in view of the magnitude and gravity of the new dangers threatening them, it is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, by the granting of collective assistance which, although not taking the place of action by the State concerned, will serve as an effective complement thereto,

Considering that it is essential for this purpose to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods,

Having decided, at its sixteenth session, that this question should be made the subject of an international convention,

Adopts this sixteenth day of November 1972 this Convention.

Archaeological Resources Protection Act, United States Code, 1979

(a) The Congress finds that—

(1) archaeological resources on public lands and Indian lands are an accessible and irreplaceable part of the Nation's heritage;

(2) these resources are increasingly endangered because of their commercial attractiveness;

(3) existing Federal laws do not provide adequate protection to prevent the loss and destruction of these archaeological resources and sites resulting from uncontrolled excavations and pillage; and(4) there is a wealth of archaeological information which has been legally obtained by private individuals for noncommercial purposes and which could voluntarily be made available to professional archaeologists and institutions. (b) The purpose of this Act is to secure, for the present and future benefit of the American people, the protection of archaeological resources and sites which are on public lands and Indian lands, and to foster increased cooperation and exchange of information between governmental authorities, the professional archaeological community, and private individuals having collections of archaeological resources and data which were obtained before October 31, 1979.

Food for Thought: Activity 1.5

Read through the following annotations and questions to consider, and discuss them alongside your own annotations.

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://rotel.pressbooks.pub/heritagesofchange/?p=50#h5p-5

PART 6: FINAL THOUGHT

If people have died and sacrificed to protect cultural heritage, if it is one of the first targets in times of armed conflict, if it is protected by international and national laws, if it can bring individuals and groups together, and if it inspires important questions, then is the study of cultural heritage inherently significant?

PART 7: WORKS CITED AND FURTHER READING

Abouraya, Karen Leggett, and Susan L. Roth. *Hands Around the Library: Protecting Egypt's Treasured Books*. Dial, 2012.

Abouraya, Tharwat. "Hands Around the Library." *YouTube*, uploaded by Tharwat Abouraya, 24 March 2020, https://youtu.be/VvaZxljvBu8.

"Archaeological Resources Protection." *GovInfo*, U.S. Government Publishing Office, 2018, https://www.govinfo.gov/content/pkg/USCODE-2018-title16/html/USCODE-2018-title16-chap1B-sec470aa.htm.

Associated Press. "Monuments Men Exhibits Bring Real Story to Life." *YouTube*, uploaded by Associated Press, 4 February 2014, https://youtu.be/X3j1rrPVThw.

Baggini, Julian. "Why it's all right to be more horrified by the razing of Palmyra than mass murder." *The Guardian,* 24 August 2015, https://www.theguardian.com/culture/2015/aug/24/razing-palmyra-mass-murder-isis.

Bhattacharyya, Rituparna. "#metoo movement: An awareness campaign." *International Journal of Innovation, Creativity and Change*, vol. 3, no. 4, 2018, pp. 1-12. https://www.researchgate.net/publication/323816747_metoo_movement_An_awareness_campaign.

Bronin, Sara C. "We have to protect our historic sites from the ravages of climate change." *The Hill*, 11 February 2024, https://thehill.com/opinion/energy-environment/4459059-we-have-to-protect-our-historic-sites-from-the-ravages-of-climate-change/.

Brown, Mark. "Palmyra's Arch of Triumph recreated in Trafalgar Square." *The Guardian*, 19 April 2016, https://www.theguardian.com/culture/2016/apr/19/palmyras-triumphal-arch-recreated-in-trafalgar-square.

Buciek, Keld, and Kristine Juul. "'We Are Here, Yet We Are Not Here': The Heritage of Excluded Groups." *Ashgate Research Companion to Heritage and Identity*, edited by Brian Graham and Peter Howard, Ashgate, 2008, pp. 105-123.

"Convention for the Protection of Cultural Property in the Event of Armed Conflict. The Hague, 14 May 1954." *International Humanitarian Law Databases*, International Committee of the Red Cross, https://ihl-databases.icrc.org/en/ihl-treaties/hague-conv-1954.

"Cultural Heritage and the Challenges of Its Preservations." *World Culture Forum: History and Heritage*, https://worldcultureforum.org.in/history-and-heritage/.

Cultural Heritage Studies Program. "The Concept and History of Cultural Heritage." *Central European University*, https://culturalheritagestudies.ceu.edu/concept-and-history-cultural-heritage.

Edsel, Robert M. *The Monuments Men: Allied Heroes, Nazi Thieves and the Greatest Treasure Hunt in History.* Center Street, 2009.

Fleming, Ronald Lee, and Anthony Flint. "To save world heritage sites from destruction, the US should bring back Monuments Men." *The World*, 20 August 2015, https://theworld.org/article/6632996/2015/08/20/modern-day-monuments-men-can-help-save-world-heritage-sites-destruction.

Frigerio, Alberto. "Heritage Under Attack: A Critical Analysis of the Reasons Behind the Destruction of Cultural Property in the Event of Armed Conflict." *Aedon* no. 2, 2014, http://www.aedon.mulino.it/archivio/2014/2/frigerio.htm.

Hammer, Joshua. *The Bad-Ass Librarians of Timbuktu*. Simon & Schuster, 2016.

Harrison, Rodney, editor. *Understanding the Politics of Heritage*. Manchester University Press, 2009.

History in Five. "Badass Librarians of Timbuktu." *YouTube*, uploaded by History in Five, 6 March 2016, https://youtu.be/VrhosBGhiVM.

Hoffman, Barbara T., editor. *Art and Cultural Heritage: Law, Policy and Practice*. Cambridge University Press, 2005.

"Japanese Ritual Dances Added to UNESCO Intangible Cultural Heritage of Humanity List." *nippon.com*, 22 December 2022, https://www.nippon.com/en/japan-data/h01530/.

Johnson, Marilyn. *Lives in Ruins: Archaeologists and the Seductive Lure of Human Rubble.* Harper, 2014.

Kurin, Richard. "Why We Have a Civic Responsibility to Protect Cultural Treasures During Wartime." *Smithsonian Magazine*, 10 April 215, https://www.smithsonianmag.com/smithsonian-institution/why-we-have-civic-responsibility-protect-cultural-treasures-during-wartime-180954887/.

Little, Barbara J., and Paul A. Shackle. *Archaeology, Heritage, and Civic Engagement: Working toward the Public Good*. Routledge, 2016.

Mancini, Ryan. "Tribal elder Elizabeth ColdWind Santana-Kiser protects the historical record." *MassLive*, 18 November 2023, https://www.masslive.com/worcester/2023/11/tribal-elder-elizabeth-coldwind-santana-kiser-protects-the-historical-record.html.

Matthes, Erich Hatala. "The Ethics of Cultural Heritage." *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, 2018, https://plato.stanford.edu/entries/ethics-cultural-heritage/.

May, Sarah. "Heritage, endangerment and participation: alternative futures in the Lake District." *International Journal of Heritage Studies* vol. 26, pp. 1-16, 2019. *ResearchGate,* doi:10.1080/13527258.2019.1620827.

McCouat, Philip. "How One Man Saved the 'Greatest Picture in the World." *Journal of Art in Society*, 2022, https://www.artinsociety.com/how-one-man-saved-the-greatest-picture-in-the-world-piero-della-francescarsquos-resurrection-page.html.

"Monuments Men: On the Front Line to Save Europe's Art, 1942-1946." *Smithsonian Archives of American Art*, https://www.aaa.si.edu/exhibitions/monuments-men.

Mortensen, Lars Boje. "Why ancient and medieval texts are intangible cultural heritage." *University of Southern*

Denmark Centre for Medieval Literature Blog, 10 December 2020, https://cml.sdu.dk/blog/why-ancient-and-medieval-texts-are-intangible-cultural-heritage.

"Northeast Canyons and Seamounts Marine National Monument." National Oceanic and Atmospheric Administration Fisheries, updated 8 November 2022, https://www.fisheries.noaa.gov/new-england-mid-atlantic/habitat-conservation/northeast-canyons-and-seamounts-marine-national.

NPR Staff. "Timbuktu's 'Badass Librarians': Checking Out Books Under Al-Qaida's Nose." *NPR,* 23 April 2016, https://www.npr.org/2016/04/23/475420855/timbuktus-badass-librarians-checking-out-books-under-al-qaidas-nose.

Ovenden, Richard. *Burning the Books: A History of the Deliberate Destruction of Knowledge*. Belknap Press, 2020.

Pearce, Susan M. "The Making of Cultural Heritage." *Values and Heritage Conservation*, The Getty Conservation Institute, 2000, pp. 59-64, https://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/valuesrpt.pdf.

Price, Nicholas, M. Kirby Talley, Jr., and Alessandra Melucco Vaccaro, editors. *Historical and Philosophical Issues in Conservation of Cultural Heritage*. J. Paul Getty Trust, 2016.

Rush, Laurie, editor. *Archaeology, Cultural Property, and the Military*. Boydell Press, 2010.

Sheehan, Dan. "Gaza's main public library has been destroyed by Israeli bombing." *Literary Hub,* 27 November 2023, https://lithub.com/gazas-main-public-library-has-been-destroyed/.

Singleton, Brent D. "African Bibliophiles: Books and Libraries in Medieval Timbuktu." *Libraries & Culture*, vol. 39, no. 1, 2004, pp. 1–12. *JSTOR*, http://www.jstor.org/stable/25549150.

Smarthistory. "A Renaissance masterpiece nearly lost in war: Piero della Francesca, The Resurrection." *YouTube*, uploaded by Smarthistory, 21 May 2020, https://youtu.be/M_1KyaF1IeY.

Tracy, Kisha G. "Why you don't need to be French or Catholic to mourn the Notre Dame fire." *The Washington Post*, 17 April 2019, https://www.washingtonpost.com/outlook/2019/04/17/why-you-dont-need-be-french-or-catholic-mourn-notre-dame-fire/.

UNESCO. "Culture Partnerships." *UNESCO*, https://en.unesco.org/partnerships/partnering/Culture.

UNESCO. "Furyu-odori, ritual dances imbued with people's hopes and prayers." *YouTube*, uploaded by UNESCO, 30 November 2022, https://youtu.be/j39ZmLke6wM.

UNESCO. "The Value of Heritage." *YouTube*, uploaded by UNESCO, 22 November 2016, https://youtu.be/K1_f-GqaHHo.

UNESCO Intangible Cultural Heritage. "What is Intangible Cultural Heritage?" *UNESCO,* 2003, https://ich.unesco.org/en/what-is-intangible-heritage-00003.

UNESCO Institute for Statistics. "Cultural heritage." *UNESCO Framework for Cultural Statistics*, 2009, https://uis.unesco.org/en/glossary-term/cultural-heritage.

UNESCO World Heritage Convention. "Natural World Heritage." *UNESCO,* https://whc.unesco.org/en/natural-world-heritage/.

United Nations Educational, Scientific and Cultural Organization. *Basic texts: 2018 edition; including texts*

and amendments adopted by the General Conference at its 39th session (Paris, 30 October-14 November 2017). UNESCO, Paris, 2018, https://unesdoc.unesco.org/ark:/48223/pf0000261751.

United Nations Educational, Scientific and Cultural Organization. "Convention for the Protection of the World Cultural and Natural Heritage." *UNESCO Digital Library*, 1972, https://unesdoc.unesco.org/ark:/48223/pf0000133369.

Zuckoff, Eve. "In a New England pond, toxic algae is disrupting tribal heritage." *Cape, Coast, and Islands*, 28 August 2023, https://www.capeandislands.org/local-news/2023-08-28/in-a-new-england-pond-toxic-algae-is-disrupting-tribal-heritage.

PART II

CHAPTER 2: HERITAGES OF CHANGE

PART 1: WHAT ARE HERITAGES OF CHANGE?

Learning Objectives

By the end of this section, you will be able to:

- define "heritages of change," "marginalized cultural heritage," and "heritage activism."

Content Warning

There are themes and images in this chapter, particularly related to race-, religion-, and gender-based violence and discrimination, that could be distressing to think about and/or view.

Definitions: Heritages of Change

In the previous chapter, we spent a lot of time thinking about, defining, and identifying heritage, so hopefully we have established a fairly clear idea of what "heritage" is. That leaves "change." Change can have multiple meanings. It can refer to transformation. It can refer to modifying or replacing something. For our purposes, "change" encompasses action to amend inequities, discrimination, and intolerance. "Heritages of change" then are attempts to bring to the fore heritages that have been historically marginalized – forgotten, hidden, or erased.

Marginalized Heritage

Cultural heritage can be marginalized for a number of reasons. It can be unconscious, simply lost. More often than not, however, there are very real intentions to marginalize. By denying a group's heritage, the group

itself is either erased or minimized. Such erasure can be intentional or deliberate. For instance, due to a long-term unwillingness to acknowledge LGBTQ+ heritage, general knowledge about and understanding of the historical presence of LGBTQ+ people is limited, giving the impression that somehow this group of people are an anomaly. When we work to uncover **marginalized heritage**, such as LGBTQ+, we reaffirm the natural diversity of the human experience and reverse this erasure. The following is a list of categories of marginalized heritage, although by no means an exhaustive one, along with specific examples:

- Anti-Racism (example)
- Anti-Violence (including #MeToo) (example)
- Black (including Black Lives Matter) (example)
- Physical and/or Mental Disability (including Trauma and Healing) (example 1; example 2)
- Gender (including Women and LGBTQIA+) (example 1; example 2)
- Immigrants (example)
- Indigenous Peoples (example)
- LatinX (example)

Emerging Heritage (or Heritage in the Making)

Heritages of change may also be emerging, that is heritage may be in the process of being created in our present time. An example of **emerging heritage** is the Black Lives Matter movement. As protests and marches take place, heritage is in the making (see chapter 1.3). We can argue that protest signs and related street art, for instance, are a form of a heritage, even though "[a]rtworks created in the streets are by nature ephemeral and have the ability to capture raw and immediate individual and community responses; the meaning of these pieces is negotiated and shifts over time" (Shirey). Yet, the Urban Art Mapping research team seeks to "document and analyze street art responding to moments of friction and crisis," and they have a digital database of "tags, graffiti, murals, stickers, and other installations on walls, pavement, and signs" that developed around the world after the death of George Floyd. Digital methods of preservation make ephemeral heritage much easier to document. The following are more examples of current emerging heritage along with specific examples:

- Climate Change (example)
- COVID (example)
- Women's Marches (example)

Heritage Activism

The Urban Art Mapping project asserts its purpose is to document and analyze. Other projects have more explicit goals of **heritage activism**, seeking active change. For example, "We Are Still Here and This is Our Story" was a 2021 exhibition in the Jessie Wilber Gallery of the Emerson Center for the Arts & Culture in Bozeman, Montana. It was designed, as its description states, to "bring awareness to our nation's Missing and Murdered Indigenous People," for "[t]here are currently 243 people documented as missing or murdered, a figure that is considered low due to underreporting and inadequate data. Of these cases, 86% are unsolved. The fight for recognition and support continues. As a nation [we] have a duty to speak out against these injustices and to the widespread loss of human life." These types of exhibitions bring heritage together in order to incite action on the part of those viewing or studying it.

"Heritages of change" is a type of heritage activism that focuses on emphasizing historically marginalized heritage, including that which is currently in the making.

Discussion 2.1

Can you think of other examples of "heritages of change," "marginalized heritage," "emerging heritage," and/or "heritage activism"?

Why might it be important to emphasize "heritages of change"?

PART 2: WHY EMPHASIZE MARGINALIZED CULTURAL HERITAGE?

Learning Objectives

By the end of this section, you will be able to:

- articulate why it is important to emphasize marginalized cultural heritage.
- discuss issues related to heritages of change.

A Child's Story

In a Heritages of Change exhibition (see Chapter 4 for details) at the African Festival in Boston, Massachusetts, in 2019, artifacts were presented through images of ancient and medieval Black heritage as well as New England Black heritage. One of the images was of the Black Madonna at Chartres Cathedral in France. During the festival, a young girl and her mother were exploring the exhibition. She stopped at the Black Madonna, reverently traced her face with her finger, and looked at her in awe.

"Mom, she looks like me!"

Black Madonna in Chartres Cathedral – Chartres, France

Then she saw the photo of the Harriet Tubman memorial statue in Boston.

"So does she!" she cried happily.

"Step on Board," a Memorial to Harriet Tubman – Boston, Massachusetts

A special note: in a literal case of "white-washing," the Chartres Black Madonna was "cleaned" in 2017, to the point that its skin is now white instead of the black for which it was known.

In a Student's Own Words

Excerpt of "Does My Life Matter?"

by Milardie Milard, Student, Fitchburg State University

Racism was one of the things I dealt with as a child, being called a "cotton picker," many other racial slurs, and at some point even told to end my life all because of my skin color and my background. I was born in Haiti with my mother and father. My mother was mostly there in Haiti with me, while my father was in America getting a better job to make better money for us. It had been my mother and I by ourselves for quite some time so we grew very close. We moved when I was just five years old. Since I had been exposed to racism as a young girl, my mom had tried to help me through it and tell me how much of a young independent Black girl I was. I myself did not believe that. Being born in another country and moving to a suburban town really changes you. Being surrounded by white people as well as being the only Black girl at school was very hard. I would come home from school very negative with myself asking why I didn't look like the other kids. I grew out of that in 8th grade. I found my self-worth, and I am now a very confident young woman. I am able to tell my younger brother and relatives that and prevent them going through the same experience that I went through as a kid.

Why did I think like that as a child? I'm supposed to feel safe, wanted. That was not my feeling. In my eyes, I just wish we can all see the good in people and how skin color does not matter. In this world, it doesn't work like that. There are many fights just for human decency. One would be Black Lives Matter.

Does my life matter? Absolutely. Does yours? Absolutely. All lives matter. Each and every one of you matters. But Black lives need the most help. I understand not every Black person needs help, but at the same time not every Black person has the same privilege. Each of us has our own sense of privilege whether we think we do or we do not. That privilege is still there. We should not use that privilege to tear others apart. We use that privilege to help people. To protect people and shine the light on what they have to say. We come together as one. People are supposed to feel united, not threatened. It's called "The United States" for a reason. Prove it.

So Why Should We Emphasize Marginalized Cultural Heritage?

One, we need representation. These two previous stories reveal a need for everyone's heritage to have a visible place, for people to be able to see themselves and their identities valued and validated. Without this, a person or a group will feel disenfranchised. The child's surprise in the first story is, on one hand, heartwarming in its innocence, but, on the other, heartbreaking in that she clearly so rarely found herself in such a way. The student's story demonstrates the prejudice that young people experience when their heritage is invisible.

Two, we need the whole story. In a study by NPR of around 180,000 historical markers around the United States "looking to uncover the patterns, errors and problems with the country's markers, and the "effort revealed a fractured and often confused telling of the American story, where offensive lies live with impunity, history is distorted and errors are sometimes as funny as they are strange [...M]any markers have also become symbols of the country's dark and complicated past, in some cases erected not to commemorate history but to manipulate how it is told" (Sullivan and McMillan). The National Women's History Museum's "Where are the Women? A Report on the Status of Women in the United States Social Studies Standards" states, "History that does not acknowledge women's situations as well as their activities and accomplishments is, by definition, not a full history. We found that women's topics are often an addendum to the main storyline." We can replace "women's situations, activities, and accomplishments" with all marginalized groups, and the statement would be even truer. It is not a full history, not a full understanding of heritage, without all of the storylines.

Three, we need connection. Let's consider a few statistics:

- The Anti-Defamation League's 2023 report, "Hate in the Bay State: Extremism & Antisemitism in Massachusetts, 2021-2022," reveals that there was an increase of 33% in hate crimes in Massachusetts in 2021.
- The report on the 2021 visit of the United Nations Human Rights Council Special Rapporteur on minority issues states, "Most federal human rights protections date to the era of the 1960s civil rights movement. Sixty years later, the country is faced with the modern challenges of hate speech, misinformation and disinformation in social media, the recrudescence of antisemitism and Islamophobia, as well as the growing threats of hate crimes, xenophobia and racism targeting other minorities" (17).
- The 2022 Country Reports on Human Rights Practices compiled by the U.S. Department of State "illuminate the compounding impacts of human rights violations and abuses on persons in marginalized communities who also suffer disproportionately from the negative effects of economic inequality, climate change, migration, food insecurity, and other global challenges."

Unfortunately, there are many statistics of this nature, especially in the last five to ten years. What they reveal is that human beings are in need of connection to each other and in need of empathy for each other. One of

the ways that we can find that connection is through heritage, in our shared pasts and our shared identities. Heritage – and specifically heritage of change – also educates on difference and uniqueness, helping to bring people closer together.

Four, there is work to be done. A poignant example of heritage activism and work that still needs to be done is the Native American boarding schools that existed mostly between 1819 to 1969. See the 523 locations on the National Native American Boarding School Healing Coalition's "Interactive Digital Map of Indian Boarding Schools". Work by advocates in the last few years in Canada and the U.S. have led to the discoveries of burial sites at these schools, providing tragic insights into the deaths of indigenous children at these institutions. The 2022 "Federal Indian Boarding School Initiative Investigative Report" by the Department of the Interior found that there were "408 Federal schools across 37 states or then-territories, including 21 schools in Alaska and 7 schools in Hawaii" (6). Of these, they estimate "that hundreds of Indian children died throughout the Federal Indian boarding school system. The Department expects that continued investigation will reveal the approximate number of Indian children who died at Federal Indian boarding schools to be in the thousands or tens of thousands" (93). They have already identified "burial sites at approximately 53 different schools across the Federal Indian boarding school system" (8) that are "unmarked or poorly maintained" (93). How to manage and respect this heritage and how to honor as well as grapple with the experiences of these children is difficult. Tribal leaders are seeking to protect the children's remains, attempting to make sure that they are returned to tribal lands or remaining family if they can be identified ("U.S. report identifies burial sites linked to boarding schools for Native Americans").

Research into these institutions has found a disturbing trend of "identity-alteration methodologies" in order to "assimilate" indigenous children into white culture. These included: "(1) renaming Indian children from Indian to English names; (2) cutting hair of Indian children; (3) discouraging or preventing the use of American Indian, Alaska Native, and Native Hawaiian languages, religions, and cultural practices; and (4) organizing Indian and Native Hawaiian children into units to perform military drills" (7). The prevention of the children to use their own languages or cultural practices was dubbed by the founder of the Carlisle Indian Industrial School in Carlisle, Pennsylvania, Lieutenant Richard Henry Pratt, as a method to "Kill the Indian, save the man" as he believed that assimilation of Native American children into the dominant white culture was their "only hope for survival" (Pratt xi). In reality, these practices served as a widespread attempt to eradicate Native American culture and heritage.

Children at Carlisle Indian Industrial School, Carlisle, Pennsylvania, c. 1900

Special note: Read about Helen Hunt Jackson, born in Amherst, MA, in 1830, whose non-fiction and fiction works attempted to expose mistreatment of indigenous people.

Activity 2.2

One of the earliest of the Native American boarding schools was Moor's Indian Charity School opened by Eleazar Wheelock in North Lebanon, Connecticut, in 1754. Wheelock's plan included training Native American children in order to send them "to various tribes as [Christian] missionaries and schoolmasters" ("Moor's Indian Charity School"). Wheelock was also the founder of Dartmouth College in Hanover, New Hampshire, and Dartmouth's Rauner Special Collections Library hosted an exhibition in 2013-2014 titled "'A Matter of Absolute Necessity': Eleazar Wheelock & Moor's Indian Charity School." While this exhibition was an attempt to bring exposure to this mostly-ignored heritage, some of the language used highlights work that still needs to be done in how we discuss and present issues such as these.

- Consider this quotation from Barbara Little and Paul Shackel in *Archaeology, Heritage, and Civic Engagement: Working toward the Public Good*: "Those in control of the dominant narrative may insist on reinforcing their views of history, which can reinforce long-standing prejudices and inequalities. At the same time, subordinated groups may counter those claims and advocate versions of the past that

include their own sense of heritage" (42).

- Read through the following excerpts from the exhibition description written in 2013:
  - "Of the many programs designed to educate Native Americans in the colonial period, Moor's Indian Charity School, founded by Eleazar Wheelock in 1754, was the most ambitious."
  - "This exhibit examines Wheelock's educational philosophy, the daily life of Indian students at Moor's Charity school, including the hardships students faced adapting to the English way of life, as well as the little-discussed experience of the women students at the school. The exhibit also explores the outcomes of Wheelock's educational experiment, from successes like Samson Occom to the 'failures' of those who returned to an indigenous life styles."
  - "Like other schools of its kind the Indian boys who attended the Charity school were separated from their native culture. Unlike other schools they were given a classical education that included, in addition to bible studies[,] the study of Latin and Greek. Indian girls also received schooling, but attended academic classes only one day a week. Their other training focused [on] the household arts they would need to support the Christian brethren."
  - "Although one of Eleazar Wheelock's main goals was to use the Indian students to spread the gospel, the majority of the Indian students did not live up to these expectations and made no lasting evangelistic mark."
  - "The Indian boys were also required to work on the school's farm for half a day, a task classified as 'husbandry.' As illustrated in a letter from an Indian student's (John Daniel) father, most of the Indian students and their parents showed little interest in farm chores."
- Identify any language or descriptions in the excerpts that might be problematic.
- Practice rewriting these excerpts.

> "Learn about Indigenous brilliance and success as much as you learn about Indigenous suffering and trauma."**– Len Pierre, Coast Salish Consultant, Public Speaker, and Educator**

Media Attributions

- Black Madonna © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- "Step on Board," a Memorial to Harriet Tubman – Boston, Massachusetts © Sonia Marks is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- Children at Carlisle Indian Industrial School, Pennsylvania, c. 1900 © Carlisle Indian School Digital Resource Center is licensed under a Public Domain license

PART 3: CULTURAL HERITAGE THAT CAN HEAL AND/OR HARM

Learning Objectives

By the end of this section, you will be able to:

- consider the properties of cultural heritage that can heal and/or harm.
- analyze cultural heritage artifacts from different perspectives.

Is Heritage Inherently Bad or Good?

Barbara Little and Paul Shackel, in *Archaeology, Heritage, and Civic Engagement: Working toward the Public Good*, assert that "heritage can be centers that heighten dialogue, or create significant rifts between groups that may have very different memories of a place or events" (42). We can also add that people can have different associations with heritage beyond direct memories; there is also generational and racial trauma, among other issues. Racial trauma is the "emotional impact of stress related to racism, racial discrimination, and race-related stressors, such as being affected by stereotypes, hurtful comments, or barriers to advancements [...] People can experience racial trauma from something directly to them or from seeing others mistreated because of their race" ("Trauma Informed Discussion Guide"). Rodney Harrison states that heritage can have a "range of different meanings for the [...] people who interact with them on an everyday basis" (8), meanings that Little and Shackel point out can be "intense[...] to the communities and individuals involved in them, heightening the importance of ethical engagement" (40). We can argue that a heritage artifact itself is not inherently bad or good; it just is. Rather, it is the meaning that it can have that is positive, negative, or a combination of the two. This meaning can shift depending on the perspective of the individual or group interacting with it and on the context in which it is perceived, and the meaning can invoke intense emotions.

Example: “Emancipation Group” in Boston, Massachusetts

"Emancipation Group" in Boston, Massachusetts; removed on December 29, 2020

The "Emancipation Group" (1879) in Boston, Massachusetts, is a copy of the Freedmen's Memorial in Washington, D.C. (1876), both sculpted by Boston artist Thomas Ball. We can see in the photo above, taken before it was removed in 2020 from Park Square and put in storage, that the statue depicts a standing Abraham Lincoln holding the Emancipation Proclamation while gesturing to a kneeled, half-dressed, former slave freed from his shackles. The original in D.C. was commissioned by former slaves, and Frederick Douglass was at its dedication, although he expressed concern over its design ("Emancipation Group"). In the years following the installation of the "Emancipation Group," many, like Douglass, have presented concerns to the city, citing the way it depicts the Black man in a continued subservient position with a lack of clothes, which are symbols of civilization, especially in contrast to the suited Lincoln. The city of Boston's site dedicated to the statue acknowledges that its design is "perpetuating harmful prejudices and obscuring the role of Black Americans in shaping the nation's freedoms" and announces the removal of the "Emancipation Group" in 2020.

During the hearings before the Boston Art Commission to decide whether to remove the statue, hearings reopened by Black Lives Matter protests, Vice-Chair of the Commission Ekua Holmes stated, "What I heard today is that it hurts to look at this piece, and in the Boston landscape we should not have works that bring shame to any group of people, not only in Boston but across the entire United States" ("Emancipation Group"). Holmes highlights the crux of the issue. When the original was erected in Washington D.C., it was commissioned by former slaves and was what Douglass, despite his issues with it, called "admirable." It was and is, however, problematic, and, as time has passed, individuals and groups have expressed the emotions the statue evokes, many feeling "uncomfortable" and feeling it "reinforced a racist and paternalistic view of Black people" (Guerra). In short, the presence of the statue is harmful to people who must experience it daily, harm that the Boston Art Commission chose to respect at the same time preserving the statue itself, perhaps considering moving it to a museum so that it can be exhibited with interpretation.

View: "Examining Boston's Public Art: What's Next?"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=68#oembed-1

Excerpt of "Let's Change the 'Culture'"

by Tayson Turner, Student, Fitchburg State University

The "Emancipation Group" statue was taken down in Boston because of the controversy

around it. The statue represents African-American slaves being freed by our former president, Abraham Lincoln. Sadly, the statue was made to celebrate Lincoln, instead of the slaves set free. African-Americans have been free for 158 years, but at what cost? African-Americans' "culture" is one of the only ones to be constantly reminded we were slaves. In school we are taught about African-American slaves and freedom fighters, but what about the rest of our history? It's almost like they push this narrative, so we never really learn our full potential, culture, or heritage. Our grandparents and their parents had no say in what we learn, so technically we haven't really got a chance to change our culture. It makes me think, were we ever really free? I chose this topic because this statue is part of our culture and heritage, but, as a Black male in today's society, I want to remember the greatness we brought to America, not just all the hardships we had to go through.

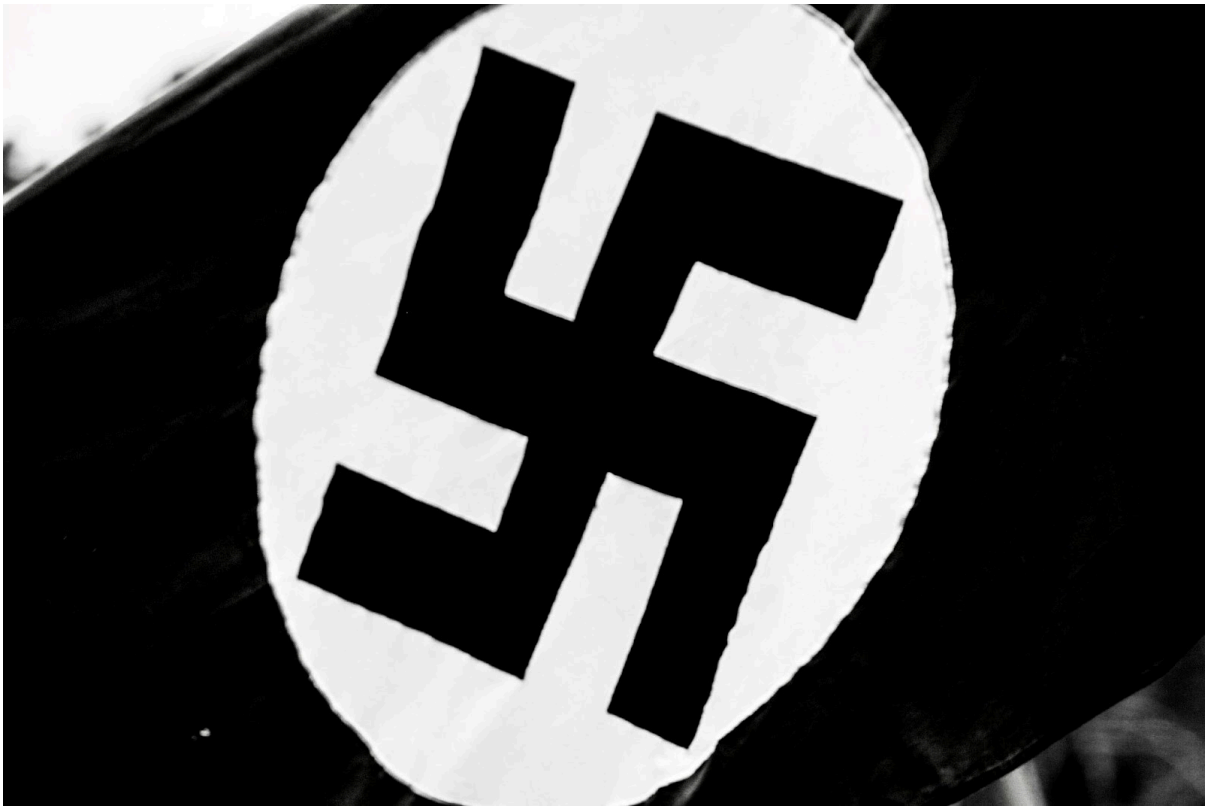
View: "Can a Museum Help America Heal?"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=68#oembed-2

Example: The Swastika

Let's consider another powerful example: the swastika. This symbol, according to experts, has been around for thousands of years with versions of it found in prehistoric sites around the world. In North America, Native American Southwest and Plains tribes used the swastika in various crafts and artistic works. It appears throughout this usage that it was a positive symbol, having meanings ranging from good luck and prosperity to representations of various gods (see Olson for further details). Indeed, according to the *Holocaust Encyclopedia* of the United States Holocaust Memorial Museum, the origin of the word *swastika* is from the Sanskrit *svastika*, which translates to "good fortune" or "well-being."

The Nazi Party appropriated the swastika in 1920, perhaps as a result of excavations by German archaeologist Heinrich Schliemann finding it at the site of what he believed to be ancient Troy. Adolph Hitler himself claims to have created the Nazi flag, selecting its colors, design, and the usage of the swastika. It became a primary flag of the German government from 1933 to the end of World War II. Since then, Germany and other European countries have banned the public display of Nazi symbols ("The History of the Swastika").



Nazi Swastika at Battle for the Airfield WWII Reenactment (2018)

The Nazi swastika has, as a result of this appropriation, come to represent hatred and fear. For Jewish people in particular, it is a reminder of the Holocaust and the death of over six million people. Little and Shackel contend that painful heritage "is worth confronting and learning from" (43). To do so, we need to recognize why and to whom certain heritage is painful, and we need to learn about its contexts. The *Holocaust Encyclopedia* ends its discussion of the swastika with this advice: "Symbols such as the swastika have a long history. To avoid misunderstanding and misuse, individuals should consider the context and past use of Nazi symbols and symbols in general." A piece of heritage can have one meaning to one group of people, perhaps a positive one, and an entirely different meaning to another, perhaps a negative one. It is important not to deny the trauma of any human beings even if a certain heritage has multiple connotations.

Fernie Swastikas Hockey Team, British Columbia, 1922 (Photo from Esemono, in public domain)

View: "Porcelain Unicorn"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=68#oembed-3

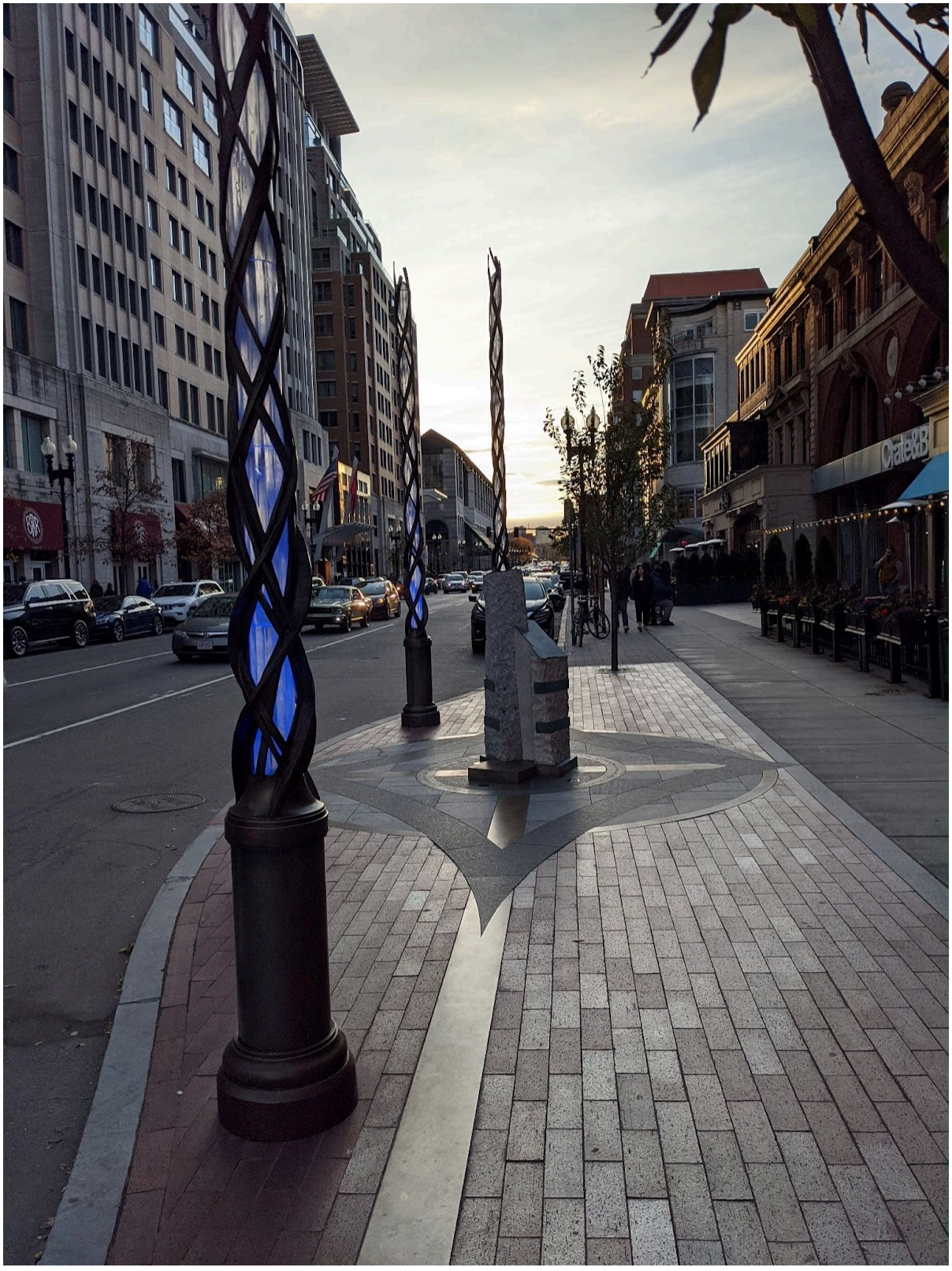
Example: Boston Marathon Bombing Markers

Not all heritage associated with tragic events is harmful. Some heritage is created to help heal. One such example of this type of heritage are the markers created to commemorate the Boston Marathon Bombings of 2013. These markers, designed by Pablo Eduardo, were completed in 2019. There are two markers, one at the finish line and one further down Boylston Street.

On the City of Boston site "Watch: Making of the Boston Marathon Markers," it describes the meaning behind some of the design: "In the center circle of the marker is a space for those that lost their lives, the second circle for those that were injured and finally the space for the rest of us, the witnesses." The design emphasizes its intention both to memorialize and also to bring peace to the loved ones of those who were killed or injured as well as others who were affected by the tragedy. The inscription along the base of the markers encapsulates this intention: "Let us climb, now, the road to hope."

View: "Re-Marking the Boston Marathon"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=68#oembed-4



Boston Marathon Bombings Markers – Boylston Street, Boston, Massachusetts

Special Note: Check out also the statue erected in Ashland, MA, in 2024 of Boston Marathon dog Spencer who was famous for supporting the runners.

Example: Connecticut Slave Composer Sawney Freeman

"The find [of a 1790 newspaper ad from a local farmer, offering a reward for the return of an enslaved musician who'd run away] would send volunteers on a meticulous search to learn more about Sawney [Freeman] and to reconstruct his story. They learned his full name: Sawney Freeman. And the group would eventually learn he wasn't just a violinist, but a composer. They would find handwritten copies of his music tucked away in a Connecticut library's archive, and painstakingly prepare it for contemporary musicians [...] 'I think that when people imagine the past, they often imagine a past where we weren't there or we were just sort of doing the drudgery work,' [Briana Almonte, a 19-year-old violinist] says. 'We made many contributions that people have yet to know.' Sawney Freeman's contributions are still being uncovered. And now, after centuries of silence, his musical voice sings once again." (Orson)

Listen: "St. Alban's, Music by Sawney Freeman"

View: "Unforgotten: Connecticut's Hidden History of Slavery | Rediscover Sawney Freeman's music"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=68#oembed-5

Activity 2.3

- Identify and examine this example of cultural heritage.

(Photo by George Hodan, in public domain)

- Consider the example of cultural heritage from each one of these different perspectives:
  - Immigrant
  - Native American
  - Female-identifying person
  - Person of color
  - Person from France
  - New Yorker
  - Tourist
  - Engineer
  - Person who cleans it
- After considering each of these perspectives, click on each of the markers on the image to read further food for thought.
- How do these different perspectives differ? How can we respect all of these different perspectives at the same time?

Media Attributions

- Emancipation Group © Boston Art Commission is licensed under a CC0 (Creative Commons Zero) license
- Nazi Swastika © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- Fernie Swastikas hockey team (1922) © Wikipedia is licensed under a Public Domain license
- Boston Marathon Bombings Markers © Wikimedia Commons is licensed under a CC BY-SA (Attribution ShareAlike) license
- Statue of Liberty © George Hodan is licensed under a Public Domain license

PART 4: THREE EXAMPLES OF HERITAGES OF CHANGE

Learning Objectives

By the end of this section, you will be able to:

- identify heritages of change artifacts.
- articulate why an artifact could be heritage of change.

Activity 2.4

- Look closely at each of these artifacts.
- Think carefully about the previous discussion of the definition of "heritages of change" and "marginalized heritage."
- Consider the context of each of these artifacts. Please look up information as needed.
- Decide why each one should be considered cultural heritage of change.
- Assign each artifact one or more types of cultural heritage: tangible, intangible, natural.
- After reading the notes and questions to consider for each artifact, determine if you change your decision about why each one is heritage of change and what type of cultural heritage it is.

An interactive H5P element has been excluded from this version of the text. You can view it online here:
https://rotel.pressbooks.pub/heritagesofchange/?p=71#h5p-8

Resisting Retraumatization

At the beginning of this chapter, there is a content warning. It is provided because some of the issues discussed in this chapter can be difficult for those with direct, indirect, or historical emotional connections to them. Retraumatization is "reliving stress reactions experienced as a result of a traumatic event when faced with a new, similar incident [...] A current experience is subconsciously associated with the original trauma, reawakening memories and reactions, which can be distressing" ("Tips for Survivors of a Disaster or Other Traumatic Event: Coping with Retraumatization"). Revisiting traumatic heritage, even with the best of intentions, can result in retraumatization, either of the audience or in ourselves, and we need to be aware of how we work with and present that heritage.

Mass Humanities provides a "Trauma Informed Discussion Guide" for their annual events "Reading Frederick Douglass Together." They acknowledge that listening to or reading Douglass' speech "What to the Slave Is the Fourth of July?" "forces us to reckon with the legacy of slavery and the promise of democracy" and "discussing its content and context can result [in] racial or historical traumatization and re-traumatization for participants and audience members." Resisting retraumatization is part of trauma-informed practices (TIP). The Mental Health Commission of Canada suggests tips for doing so, which include "be[ing] aware that the stories you tell can create trauma for someone else" and "allow[ing] the listener to prepare." Understanding the traumatic aspects of heritage can help us be aware of their effect on others, and practices such as the content warning at the beginning of this chapter allow individuals to prepare for interaction with traumatic issues.

"What to the American slave is your Fourth of July? I answer, a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim." – Frederick Douglass, "What to the Slave Is the Fourth of July?" (1852)

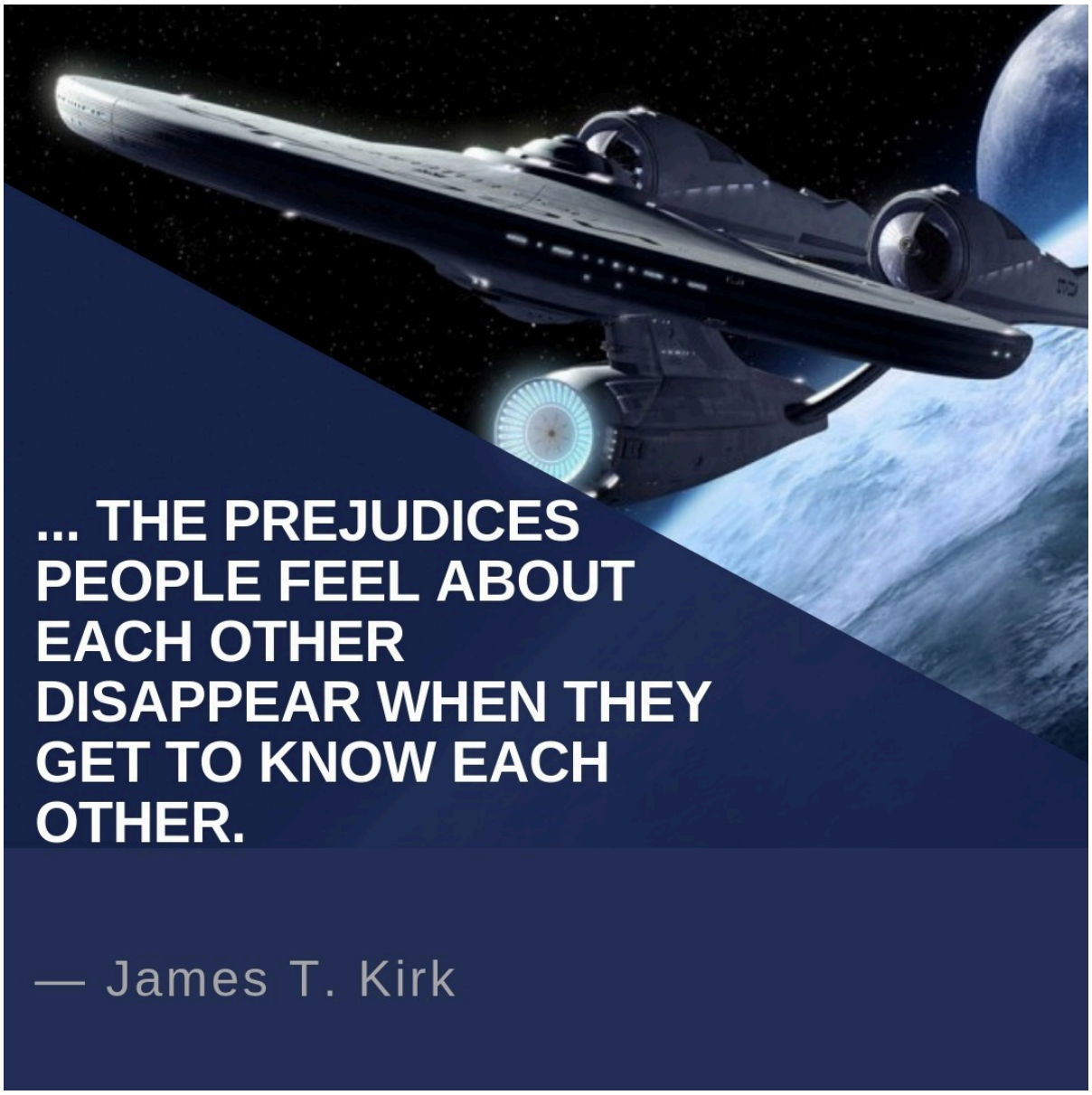
Rusted Railway Reminder – Portland, Maine

Media Attributions

- Rusted Railway Reminder © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 5: FINAL THOUGHT

Certain heritages have been historically marginalized. Without these heritages, the story of the human experience is incomplete. By emphasizing "heritages of change," we can help to reverse the erasure of marginalized groups, hopefully helping facilitate understanding and empathy among individuals.



Star Trek: The Original Series (season three, episode 13 – "Elaan of Troyius")

Media Attributions

- Original Star Trek © Quotereel is licensed under a CC BY-SA (Attribution ShareAlike) license

PART 6: WORKS CITED AND FURTHER READING

Anti-Defamation League. "Hate in the Bay State: Extremism & Antisemitism in Massachusetts, 2021-2022." Anti-Defamation League, 22 May 2023, https://www.adl.org/resources/report/hate-bay-state-extremism-antisemitism-massachusetts-2021-2022.

The Atlantic. ""Can a Museum Help America Heal?" *YouTube,* uploaded by The Atlantic, 19 December 2016, https://youtu.be/NPijm1_FjK4.

"Beit Olam East Cemetery." *Jewish Cemetery Association of Massachusetts*, https://www.jcam.org/BeitOlamEast/.

Boston City TV. "Examining Boston's Public Art: What's Next?" *YouTube*, uploaded by Boston City TV, 26 February 2021, https://youtu.be/QmWT0u8LIhY.

Buciek, Keld, and Kristine Juul. "'We Are Here, Yet We Are Not Here': The Heritage of Excluded Groups." *Ashgate Research Companion to Heritage and Identity*, edited by Brian Graham and Peter Howard, Ashgate, 2008, pp. 105-123.

Bureau of Democracy, Human Rights, and Labor. "2022 Country Reports on Human Rights Practices." *U.S. Department of State*, 20 March 2023, https://www.state.gov/reports/2022-country-reports-on-human-rights-practices/.

Chronicle 5 WCVB. "Maintaining history and honoring Harriet E. Wilson." *YouTube*, uploaded by Chronicle 5 WCVB, 23 November 2020, https://youtu.be/yj1ypr0ef_o.

City of Boston. "Re-Marking the Boston Marathon." *YouTube*, uploaded by City of Boston, 20 October 2019, https://youtu.be/Y3Tm3FhpJNI.

de Varennes, Fernand. "Visit to the United States of America: Report of the Special Rapporteur on minority issues." *United Nations Human Rights Council*, 17 August 2022, https://documents-dds-ny.un.org/doc/UNDOC/GEN/G22/462/51/PDF/G2246251.pdf.

Elton, Matt. "Are some LGBTQ histories being overlooked?" *History Extra*, 5 June 2023, https://www.historyextra.com/period/21st-century/lgbtq-history-overlooked-why/.

"Emancipation Group." *City of Boston,* https://www.boston.gov/departments/arts-and-culture/emancipation-group.

Foley, Ryan J. "Police guide that calls BLM a terrorist group draws outrage." *AP News*, 2 December 2020, https://apnews.com/article/police-guide-calls-blm-terrorist-group-8dc0afce2ce6b60dbaa0d1d9c53ce1e3.

Guerra, Cristela. "Boston Art Commission Votes To Remove Emancipation Memorial From Park Square." *WBUR,* 30 June 2020, https://www.wbur.org/news/2020/06/30/boston-art-commission-lincoln-emancipation-memorial.

The Harriet Wilson Project. http://www.harrietwilsonproject.net/.

Harrison, Rodney, editor. *Understanding the Politics of Heritage*. Manchester University Press, 2009.

"The History of the Swastika." *Holocaust Encyclopedia,* United State Holocaust Memorial Museum, https://encyclopedia.ushmm.org/content/en/article/history-of-the-swastika.

"How Statues Are Falling Around The World." *The New York Times*, 24 June 2020, https://www.nytimes.com/2020/06/24/us/confederate-statues-photos.html.

Janes, Robert R., and Richard Sandell, editors. *Museum Activism*. Routledge, 2019.

"Jewish Cemetery, Burial and Mourning Customs." *Jewish Cemetery Association of Massachusetts*, https://www.jcam.org/Pages/Foundation/Education/articles/stones-left-on-monuments.php.

Kolovson, Cliff. "Beit Olam East Dedication and Consecration." *YouTube*, uploaded by Cliff Kolovson, 15 November 2010, https://youtu.be/jFxTdD60qp4.

"LGBTQ+ Americans Under Attack." *Human Rights Campaign*, 8 June 2023, https://hrc-prod-requests.s3-us-west-2.amazonaws.com/Anti-LGBTQ-Legislation-Impact-Report.pdf.

Little, Barbara J., and Paul A. Shackel. *Archaeology, Heritage, and Civic Engagement: Working toward the Public Good*. Routledge, 2016.

"'A Matter of Absolute Necessity': Eleazar Wheelock & Moor's Indian Charity School." *Dartmouth College Rauner Library,* https://www.dartmouth.edu/library/rauner/exhibits/matter-absolute-necessity-moors-charity.html.

Matthes, Erich Hatala. "The Ethics of Cultural Heritage." *The Stanford Encyclopedia of Philosophy*, edited by Edward N. Zalta, 2018, https://plato.stanford.edu/entries/ethics-cultural-heritage/.

"Moor's Indian Charity School." *Dartmouth College Rauner Library "The Occam Circle" Collection*, https://collections.dartmouth.edu/occom/html/ctx/orgography/org0098.ocp.html.

Newland, Bryan. "Federal Indian Boarding School Initiative Investigative Report." *Department of the Interior Bureau of Indian Affairs,* May 2022, https://www.bia.gov/sites/default/files/dup/inline-files/bsi_investigative_report_may_2022_508.pdf.

Olson, Jim. "The Swastika Symbol in Native American Art." *Whispering Wind*, vol. 48, no. 3, 2020, pp. 23-25.

Orson, Diane. "A once-enslaved man's music was hidden for centuries. Go on a journey to rediscover his melodies." *Connecticut Public*, 15 March 2024, https://www.ctpublic.org/2024-03-15/sawney-freeman-slavery-connecticut-music-composer.

Pratt, Richard Henry. *Battlefield and Classroom: Four Decades with the American Indian, 1867-1904*, edited by Robert M. Utley. University of Oklahoma Press, 2003.

"The Progress Pride flag." *Victoria and Albert Museum,* https://www.vam.ac.uk/articles/the-progress-pride-flag.

Reilly, Maura. *Curatorial Activism: Towards an Ethics of Curating*. Thames & Hudson, 2018.

Reilly, Maura. "What Is Curatorial Activism?" *ARTnews*, 7 November 1017, https://www.artnews.com/art-news/news/what-is-curatorial-activism-9271/.

Shahvisi, Arianne. "The philosophical flaw in saying 'All Lives Matter.'" *Prospect Magazine,* 3 July 2020, https://www.prospectmagazine.co.uk/ideas/philosophy/40374/the-philosophical-flaw-in-saying-all-lives-matter.

Shirey, Heather. "Art and Social Justice: A Digital Archive of Street Art & Protest." *Americans for the Arts*, 3 December 2020, https://blog.americansforthearts.org/2020/12/03/art-and-social-justice-a-digital-archive-of-street-art-protest.

Smithers, Gregory book *Reclaiming Two-Spirits: Sexuality, Spiritual Renewal & Sovereignty in Native America*. Beacon, 2023.

Squailia, Sam. "NoWoCo Pride Fitchburg Progress Pride Flag Raising Ceremony." *YouTube*, uploaded by Sam Squailia, 4 June 2021, https://youtu.be/8ypgd9w2BxQ.

Suciu, Courtney. "How Do We Talk to Students About Racism?" *ProQuest Blog*, 9 September 2020, https://about.proquest.com/en/blog/2020/how-do-we-talk-to-students-about-racism/.

Sullivan, Laura, and Nick McMillan. "Historical markers are everywhere in America. Some get history wrong." *NPR*, 21 April 2024, https://www.npr.org/2024/04/21/1244899635/civil-war-confederate-statue-markers-sign-history.

"Tips for Survivors of a Disaster or Other Traumatic Event: Coping with Retraumatization." *Substance Abuse and Mental Health Services Administration*, 2017, https://store.samhsa.gov/sites/default/files/d7/priv/sma17-5047.pdf.

"Tips to prevent retraumatization." *Mental Health Commission of Canada*, 20 October 2020, https://mentalhealthcommission.ca/resource/tips-to-prevent-retraumatization/.

"Trauma Informed Discussion Guide." *Mass Humanities,* 2023, https://masshumanities.org/wp-content/uploads/2023/03/RFDT-Trauma-Informed-Discussion-Guide-Final-2023.pdf.

Urban Art Mapping Project, https://www.urbanartmapping.org/.

"U.S. National Strategy to Counter Antisemitism." *The United State White House*, 25 May 2023, https://www.whitehouse.gov/wp-content/uploads/2023/05/U.S.-National-Strategy-to-Counter-Antisemitism.pdf.

"U.S. report identifies burial sites linked to boarding schools for Native Americans." *NPR,* 11 May 2022, https://www.npr.org/2022/05/11/1098276649/u-s-report-details-burial-sites-linked-to-boarding-schools-for-native-americans.

"Watch: Making of the Boston Marathon Markers." *City of Boston,* 22 October 2019, https://www.boston.gov/news/watch-making-boston-marathon-markers.

"We Are Still Here and This is Our Story." *The Emerson*, https://www.theemerson.org/exhibition/we-are-still-here-and-this-is-our-story/.

"Where are the Women? A Report on the Status of Women in the United States Social Studies Standards." *National Women's History Museum*, https://www.womenshistory.org/social-studies-standards.

Wilcox, Keegan. "Porcelain Unicorn." *YouTube*, uploaded by Keegan Wilcox, 8 August 2010, https://youtu.be/hRMcPJrWm-g.

PART III

CHAPTER 3: DISABILITY HERITAGE

PART 1: DEFINITION(S) OF DISABILITY

In this chapter, we will focus on one category of heritages of change: disability heritage. According to the Center for Disease Control and Prevention, one in four Americans live with a disability. Approximately one billion people, or 15% of the world's population, experience disability ("Disability Inclusion"), making people with disabilities the "world's largest minority" (Ladau).

Learning Objectives

By the end of this section, you will be able to:

- articulate definitions of disability.
- communicate your own definition of disability.

Defining disability is not as easy it may at first seem. There are different ways to approach defining such a term. One is legal. The landmark Americans with Disabilities Act (ADA), originally passed in 1990 and which seeks to protect people with disabilities against discrimination in the same tradition as the Civil Rights Act of 1964, defines a person with a disability as someone who:

- has a physical or mental impairment that substantially limits one or more major life activities,
- has a history or record of such an impairment (such as cancer that is in remission), or
- is perceived by others as having such an impairment (such as a person who has scars from a severe burn).

Here, we see an attempt to restrict the definition of what constitutes a disability, particularly to be able to determine who receives the protection of the ADA and who does not in a court of law. It must be a physical or mental impairment that limits activity, but there is much room for interpretation as to what "substantially" means and what a "major" life activity is. There is also some ambiguity about "perception by others" and what exactly that means, especially in terms of invisible disabilities, such as mental health.

Beyond legal definitions, there are academic definitions. Disability scholar Dr. Rosemarie Garland Thomson, in a virtual event "The Preservation of Disability" hosted by Columbia University on September

25, 2020, commented that "[d]isability is the history of our encounters between flesh and world written on our bodies." Whether this history is written physically or metaphorically, this approach perceives disability as a record of our individual story and how we navigate life.

There are also the ways that people with disabilities themselves define the term. Emily Ladau is a disability rights activist and identifies as having a physical disability for which she uses a wheelchair, a hearing disability, and mental health disabilities. In her book *Demystifying Disability: What to Know, What to Say, and How to Be an Ally*, she says disability to her is "a state of being; a natural part of the human experience," but she emphasizes that disability "isn't just a static term with a single meaning," but rather a "big, broad term to describe a natural, constantly evolving part of the human experience." Just as people with disabilities experience them differently, even when technically diagnosed with the same one, the definition of the term can change depending on the individual, their experiences, and the way they are treated.

Impairment vs. Disability

For the purposes of discussion, disability and impairment can be treated as two separate terms, not as synonyms. Impairment is the physical or medical reality, perhaps including a diagnosis – for instance, the loss of a limb. Disability refers to the experience of the person, both in everyday life and in treatment by others. So the loss of a limb may entail needing accommodations and using a prosthetic. It may also include social stigma against those who do not have what society deems a "normal" body.

Discussion 3.1

- After examining the ADA definition of disability, what do you notice?
- How would you define disability?
- Can you think of examples of differences between impairments and disabilities?

Disability Studies

The academic study of disability is known broadly as disability studies. This work is interdisciplinary. It requires study in various fields – government, law, medicine, history, ethics, literature, archaeology, and art, among others – in order to understand the full experience of people with disabilities and to work to increase quality of life.

Activity 3.1

- Some educational institutions offer degrees in disability studies. Explore the description and requirements of the Disability Studies minor at Fitchburg State University.
- Imagine that you have decided to pursue this minor. Select courses to fulfill the requirements, and explain why you have selected those over others.

PART 2: MODELS OF DISABILITY

Learning Objectives

By the end of this section, you will be able to:

- articulate and apply the definitions of different models for understanding disability.

Since disability is such a complex concept, we must necessarily have multiple lenses with which we can examine various aspects of it. These lenses are called "models." While we can talk about them individually, in reality the issues focused on in each model work together in order to present a complete understanding of disability. The following are examples of different models we can use.

Medical Model

The medical model looks at disability from the viewpoint of impairments. It considers it a condition to be diagnosed, which can be helpful if a person with a disability is seeking medical help. Unfortunately, the medical model has led to a focus on disability as something to be cured.

Social Model

The social model starts from the premise that "people are disabled not by medical conditions but by environments, attitudes, and systems that create barriers" (Ladau). For someone who is deaf, for instance, the medical model would focus on the causes and potential cures, but the social model considers that the person is disabled more by a society that does not accommodate those with hearing loss – for example, the lack of normalizing the use of closed captioning – rather than the physical state of being unable to hear.

Economic Model

The economic model focuses on the belief that a person' worth is tied to their productivity. If a person with a disability is unable to work, then this model questions society's view of their contribution as a whole.

Human Rights Model

The human rights model is concerned with people with disabilities being able to exercise their rights, especially in the legal process.

Religious Model

In the religious model, disability is viewed as either a result of sin, thus a punishment for something an individual has done wrong, or a blessing used to test the faithful. It is sometimes closely related with the charity model, which views people with disabilities as objects of pity and, thus, a means to demonstrate goodness by providing them with charity.

Cultural Model

This book's focus on disability heritage tends to explore disability mostly from the cultural model. Since it centers disability "as a culture with a rich history and shared identity among disabled people, this model embraces the experience of disability and how it shapes people" (Ladau). The act of uncovering and emphasizing disability heritage reveals the experiences of people with disability.

Activity 3.2

- For each of the following scenarios, identify the model or models of disability above that it includes or identify another model not mentioned:
    - A person who uses a wheelchair arrives at a restaurant. There is no ramp to allow access inside. The second restaurant they try has an accessible entrance, but it is around the back of the building through an alley next to the dumpster.
    - The local church advertises that the Special Olympics will be the recipient of the funds raised by their recent charity event.

- The newest leg prosthetic is lauded for looking exactly like a human leg.
- A person diagnosed with post-traumatic stress disorder has difficulty finding a job that will provide necessary accommodations.
- A social media challenge encourages people to post the "scariest" photos of people with disabilities.

PART 3: WRITING ABOUT DISABILITY

Learning Objectives

By the end of this section, you will be able to:

- identify and avoid problematic language choices related to disability.
- articulate why word choices in general should be deliberate and considered.

Why Should We Write about Disability?

The act of writing is one of the ways humans communicate with each other. We use it both to persuade others and, in some ways, persuade ourselves of our ideas as we work them out through written expression. Writing of different kinds is everywhere – in news articles and journalistic reports, in social media, in films and literature, in government laws and legal documents, even in speeches and oral presentations. How disability is presented in all of these ways is important. It affects how people are treated and how they are perceived, but it also affects how people see themselves. Not writing about disability has the effect of erasing people with disabilities. Writing about disability in misinformed or disrespectful ways reinforces stereotypes and impedes progress.

> "The complexity of human experience is truly amazing, and when we constrain ourselves, or our characters, into narrow paths, we miss opportunities. Writing is one medium we use to sort out these complexities and express the full spectrum of human existence. Being a conscientious and careful writer includes acknowledging the variety of humanity even if we do not share in a particular identity. When you think of identity, what comes to mind? Race, religion, ethnicity? Age? Gender? One element often ignored is disability. Disability, like any other marginalized

identity, has its challenges and its joys. As with any marginalized identity, it is important to listen to and center disabled people. In the 1990s, the Disability Rights Movement (DRM) embraced the slogan 'Nothing About Us Without Us.' Elaborated by two South African disability activists, the slogan encourages everyone to include and center the marginalized community within their work. The DRM message was, and is, in direct opposition to how disabled people are generally treated by the non-disabled, which is often that their accomplishments are viewed only as motivational messages for abled people. 'Inspiration porn' (coined by disability activist Stella Young) is the objectification of disabled people as inspirations for abled people. The veteran is 'so brave' for walking with her prosthesis. The intellectually disabled child is 'so amazing' for graduating from high school. We, as abled people, have 'no excuses' not to exercise when we see a disabled athlete killing a workout. Reducing people to their disability and then using that disability to "motivate" the abled is essentializing and stereotyping. Writers have a unique space within which to examine and critique the historical silencing of disability, and to compose new, more comprehensive, narratives. When we write, we offer unique perspectives on lived experiences and we have the ability to find commonality in difference, to offer intersectional paths. One that values ALL bodies and minds. Do not be afraid to be your whole self or allow others to be their full selves. Recognize ways in which ableism affects you and those around you. Be intersectional; know that race, class, ethnicity, age, and disability interact in varied ways in this world. And write about it!" **– Dr. Kimberly Klimek, History, Metropolitan State University of Denver**

View: "Should schools teach disability history?"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=84#oembed-1

How Should We Write about Disability?

ADA Guidelines for Writing About People With Disabilities

Words are powerful.

The words you use and the way you portray individuals with disabilities matters. This factsheet provides guidelines for portraying individuals with disabilities in a respectful and balanced way by using language that is accurate, neutral and objective.

1. Ask to find out if an individual is willing to disclose their disability.

   Do not assume that people with disabilities are willing to disclose their disability. While some people prefer to be public about their disability, such as including information about their disability in a media article, others choose to not be publically identified as a person with a disability.

2. Emphasize abilities, not limitations.

   Choosing language that emphasizes what people can do instead of what they can't do is empowering.

Use	**Don't Use**
Person who uses a wheelchair	Wheelchair-bound; confined to a wheelchair
Person who uses a communication device; uses an alternative method of communication	Is non-verbal; can't talk

3. In general, refer to the person first and the disability second.

   People with disabilities are, first and foremost, people. Labeling a person equates the person with a condition and can be disrespectful and dehumanizing. A person isn't a disability, condition or diagnosis; a person *has* a disability, condition or diagnosis. This is called Person-First Language.

Use	**Don't Use**
Person with a disability, people with disabilities	Disabled person; the disabled
Man with paraplegia	Paraplegic; paraplegic man
Person with a learning disability	Slow learner
Student receiving special education services	Special education student
A person of short stature or little person	Dwarf, midget

4. However, always ask to find out an individual's language preferences.

   People with disabilities have different preferences when referring to their disability. Some people see

their disability as an essential part of who they are and prefer to be identified with their disability first – this is called Identity-First Language. Others prefer Person-First Language. Examples of Identity-First Language include identifying someone as a *deaf person* instead of a *person who is deaf*, or an *autistic person* instead of a *person with autism*.

5. Use neutral language.

   Do not use language that portrays the person as passive or suggests a lack of something: *victim*, *invalid*, *defective.*

Use	**Don't Use**
Person who has had a stroke	Stroke victim
Congenital disability	Birth defect
Person with epilepsy	Person afflicted with epilepsy, epileptic
Person with a brain injury	Brain damaged, brain injury sufferer
Burn survivor	Burn victim

6. Use language that emphasizes the need for accessibility rather than the presence of a disability.

Use	**Don't Use**
Accessible parking	Handicapped parking
Accessible restroom	Disabled restroom

Note that 'handicapped' is an outdated and unacceptable term to use when referring to individuals or accessible environments.

7. Do not use condescending euphemisms.

   Terms like *differently-abled*, *challenged*, *handi-capable* or *special* are often considered condescending.

8. Do not use offensive language.

   Examples of offensive language include *freak, retard, lame, imbecile, vegetable, cripple, crazy, or psycho.*

9. Describing people without disabilities.

In discussions that include people both with and without disabilities, do not use words that imply negative stereotypes of those with disabilities.

Use	Don't Use
People without disabilities	Normal, healthy, able-bodied, whole
She is a child without disabilities	She is a normal child

10. Remember that disability is not an illness and people with disabilities are not patients.

    People with disabilities can be healthy although they may have a chronic condition such as arthritis or diabetes. Only refer to someone as a patient when his or her relationship with a health care provider is under discussion.

11. Do not use language that perpetuates negative stereotypes about psychiatric disabilities.

    Much work needs to be done to break down stigma around psychiatric disabilities. The American Psychiatric Association has new guidelines for communicating responsibly about mental health.

Use	Don't Use
He has a diagnosis of bipolar disorder; he is living with bipolar disorder	He is (a) bipolar; he is (a) manic-depressive
Attempted suicide	Unsuccessful suicide
Died by suicide	Committed suicide
Is receiving mental health services	Mental Health patient/case
Person with schizophrenia	Schizophrenic, schizo
Person with substance use disorder; person experiencing alcohol/drug problem	Addict, abuser; junkie
She has a mental health condition or psychiatric disability	She is mentally ill/emotionally disturbed/ insane

12. Portray successful people with disabilities in a balanced way, not as heroic or superhuman.

    Do not make assumptions by saying a person with a disability is heroic or inspiring because they are simply living their lives. Stereotypes may raise false expectations that everyone with a disability is or should be an inspiration. People may be inspired by them just as they may be inspired by anyone else. Everyone faces challenges in life.

13. Do not mention someone's disability unless it is essential to the story.

    The fact that someone is blind or uses a wheelchair may or may not be relevant to the article you are writing. Only identify a person as having a disability if this information is essential to the story. For example, say "Board president Chris Jones called the meeting to order." Do not say, "Board president Chris Jones, who is blind, called the meeting to order." It's ok to identify someone's disability if it is essential to the story. For example, "Amy Jones, who uses a wheelchair, spoke about her experience with using accessible transportation."

14. Create balanced human-interest stories instead of tear-jerking stories.

    Tearjerkers about incurable diseases, congenital disabilities or severe injury that are intended to elicit pity perpetuate negative stereotypes.

Text Attributions

This section contains material taken from "Guidelines for Writing About People With Disabilities," which may be reproduced and distributed freely with attribution to ADA National Network.

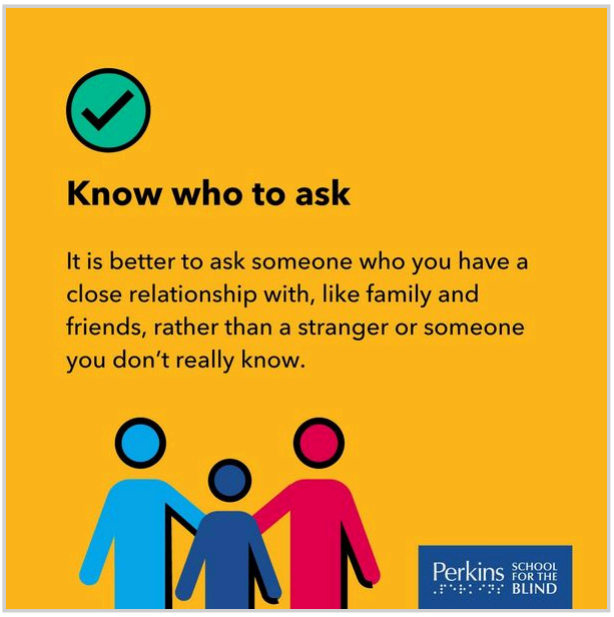
Excerpt from "It's Deaf, Not 'Hearing Impaired': Unpacking How This Label Misshapes, Harms, And Challenges Deaf Identity—And How We Can Change This" ***– Robert del Palacio, All Hands VRS***

Deaf identity is a unique and profound sense of self that encompasses much more than the absence of hearing. It involves a rich cultural heritage, shared language, and a vibrant community that values communication and connection. For many Deaf individuals, their identity is closely tied to their use of ASL (American Sign Language) and their participation in the Deaf community, which offers a distinct social network, cultural norms, and values that differ significantly from the hearing world.

This identity is not merely about the biological characteristic of not hearing; it is about belonging to a linguistic minority that has its own customs, history, and ways of interacting with the world. The Deaf community celebrates its achievements, cherishes its heritage, and fosters a sense of pride and solidarity among its members. Central to Deaf culture is the concept of "Deaf gain," a perspective that frames Deafness as a form of diversity and enrichment rather

than a disability. This view contrasts sharply with the medical model's implication that being Deaf is a condition needing correction.

By understanding Deaf identity, we can better appreciate why terms like "hearing impaired" do not resonate with many in the community. These terms fail to acknowledge the full and rich lives Deaf people lead and do not reflect the positive affirmations of their cultural identity. As we explore the nuances of Deaf identity further, we recognize the importance of language that aligns with and respects the community's self-defined identity, promoting an inclusive approach that honors their rich culture.

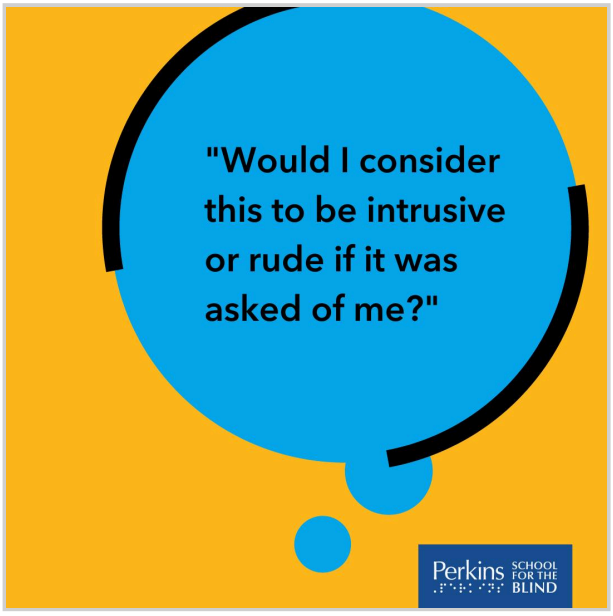



Be open to new perspectives.
Lived experience is diverse so what's true for one person with a certain disability may not be for another.
Perkins SCHOOL FOR THE BLIND


Ask if you can ask.
If you decide it's appropriate to ask a question, always ask, "Is it okay if I ask you a question about your disability?" first. If they decline, respect their answer.
Perkins SCHOOL FOR THE BLIND


Types of questions
Keep them related to the current conversation and approach it from a place of wanting to make sure you're better informed!
Perkins SCHOOL FOR THE BLIND


Ask questions that help you be a better ally, understand your friend's needs, and show consideration.
Perkins SCHOOL FOR THE BLIND



(Images with permission of Perkins School for the Blind)

Inspiration Porn

"Inspiration porn" is a phrase coined by Australian disability activist Stella Young to describe a tendency to use images or stories of people with disabilities to indicate that non-disabled people "should be able" to do something if a person with a disability can do it. This type of representation is often to motivate others, rather than highlight people with disabilities. We can especially see "inspiration porn" at work in media coverage of events such as the Paralympics.

View: "I'm not your inspiration, thank you very much"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=84#oembed-2

Excerpt of "Inspiration Porn'"

by Marissa Ladderbush, Student, Fitchburg State University

Throughout the semester, my classmates and I have touched on several different topics

pertaining to disability, including different types of prejudice, what type of language should and should not be used, and inspiration porn. All of these topics allowed many of us to gain insight that we most likely would not be introduced to within our college careers. Throughout the discussions of these topics, inspiration porn seemed to resonate the most with me because of how misunderstood it is by many people. Though there is not a specific definition for inspiration porn, I hope giving examples throughout history will encourage viewers to better understand what it is and more specifically how to avoid participation.

Starting with premodern examples of inspiration porn, we are brought to the late 1100's with Saint Mary of Oegines. Mary was a religious public figure in Nivelles, and battled with mental illnesses throughout her life. As told by Kisha Tracy and Alicia Protze, Mary struggled with a handful of different self harming tendencies: "In her Life, St. Mary of Oegines is described as self-harming, especially through fasts to the point of destroying her body, cutting, and suffering of excessive weeping and mood shifts." While dealing with these, Mary believed that they in fact made her closer to God and were in a sense health habits for her.

An example of Mary's mood swings are perfectly depicted when she is told by a priest that her weeping is deemed as unnecessary, but she claims that she could not help herself from weeping because of the immense compassion she felt for God's suffering. Mary would often place herself in God's shoes and push herself past unhealthy boundaries to show her devotion, such as cutting the bottom of her feet *and* fasting for upwards of a month. An example of her undying devotion with cutting her feet is described by Tracy and Protze: "Mary, after walking through a town w*hich filled her mind with sin, cuts herself,"asking for a knife from her maid,* when she was outside the town, would have cut the skin from her feet". It is to a certain extent an individual mimicking of Christ's wounds, and, if so, then Mary's cutting is presented as a holy act of cleansing" (220). This type of "religious" behavior is commonly known as affective piety. Mary's struggle with affective piety was perceived by society as her being devoted and as a role model.

Being a role model within her society back in the 1100's allows us as viewers to make the connection that Mary's life can be viewed as inspiration porn. Though the term "inspiration porn" was not considered at the time Mary was still alive, we now realize that all of her personal destructive ways were in fact seen as accomplishments of sainthood by outsiders.

The next public figure we can discuss is Perla Ovici and her family. The Ovici family barely lived through the horrors of the Holocaust in the concentration camp at Auschwitz. As told in my artifact entry, their family consisted of: "a family of twelve, with 9 siblings, 6 of which were dwarves and 3 were averaged sized people. Her mother, Batia, was an average sized woman,

while her father, Shimshon Eizik, had dwarfism." Having dwarfism, being Jewish, and living in Hungary, which was then taken over by Germany, was an extremely lethal combination for any family. So how were they able to survive years in the inhumane concentration camp?

The answer lies within Dr. Josef Mengele, who was an experimental doctor at Auschwitz. Mengele had a scientific obsession, as well as more inappropriate ones too, with the younger Ovici girls. This obsession seemed to generate from Hitler's fascination with those who had dwarfism, making Mengele want to impress Hitler with this family. An excerpt from my catalog can give us better insight on this matter: "The angry voice Perla and her family heard was Dr. Josef Mengele, also known as the "Angel of Death"'"The infatuation with Perla and her family from Dr. Josef Mengele escalated quickly and was very intense. He would do bizarre and disturbing experiments on each and every one of them, inflicting intolerable pain as if it were his second nature. Mengele would bring them to the breaking point, let them recover, all to do it again in a few days. Some experiments included the injection of chemicals straight into their eyes, blinding them, as well as for the women, having their uterus' scraped and pierced for many unknown reasons." There was no clear reasoning for these experiments, and Mengele never explained what data he genuinely wanted to collect.

Aside from the scientific reasoning that the Ovici's were allowed to live, they were also used for entertainment for the soldiers because of their musical background. Before being sent off, the Ovicis managed their group called the Lilliput Troupe, which was another reason they were kept alive for so long.

Now to relate this to the term of inspiration porn, we must find the deeper connections. Well, since there is no true definition of inspiration porn, it truly is up to the viewer to interpret just where they fall in this "category." In my own opinion, the Ovici's were most certainly used as inspiration porn for a multitude of reasons.

The first reason is that they survived Auschwitz by being prioritized and favorited by a higher power. This power was Josef Mengele, and even though he poked and prodded the undeserving family, he still made them feel as though they were special and a part of his family. In the documentary *Liebe Perla*, Perla states: "If the judges had asked me if he should be hanged, I'd have told them to let him go," she recalled. "I was saved by the grace of the devil; God will give Mengele his due" (Kelly). This shows the hold that Mengele had on the family, as well as how he "saved" them. Being shown kindness by a Nazi while being Jewish was nearly impossible, but the Ovici's were spared because of their disability.

Another way the Ovici family was used as inspiration porn was in a documentary that was created around Perla and her survival. Thousands of other Jewish prisoners made it out of the

concentration camps alive, yet very few were taken interest in and had their stories shared. Was Perla chosen because of her disability? Was it because of the fact that Dr. Mengele took special interest in her family? Or was it both? These are the questions we absolutely must take under consideration when we put a spotlight on individuals no matter what their status in life.

In order to take matters under consideration, we must also find ways to avoid inspiration porn zzz via social media or any type of public outlet. Since I am not an expert on how to avoid inspiration porn, and no one is, I turned to an article from *Forbes* magazine. This article by Andrew Pulrang gives a few examples that can steer writers or anybody in a better path when talking about disability. The first insightful advice Pulrang gives us is: "Stories about disability should always include ideas, impressions, and/or direct quotations from actual disabled people. There is simply no excuse not to. If a particular disability makes communication difficult, use whatever tools work best for them. If meaningful inclusion of disabled people isn't possible, for whatever reason, then don't do the story." This quotation shows the dire importance of how those with disabilities must have a say in any type of piece that is created around them, otherwise it is not authentic and can be fabricated in a way that is insulting or incorrect.

The next piece of advice Andrew Pulrang shares with us may be one of the most important "guidelines", and it is one that I most certainly try to consider with when writing. It states, "Don't speak of disability as an affliction, a burden, or a tragedy. Don't talk about disabled adults as if they are children, and never refer to the idea of someone having a "mental age" less than their chronological age. Give a realistic picture of what disability entails, but don't over-dramatize it, and remember to also show the tools and supports the disabled person uses every day to function." Within writing pieces it should never be made a point that those who have disabilities are at a disadvantage, because they most certainly are not.

The simple fact of the matter is that everyone lives their lives in different ways, so why should it be seen as a tragedy if those who are disabled utilize different equipment or have other ways to create solutions? As a society it is imperative that we treat everyone as equals, and especially we must produce media that is accurate and not insensitive or embellished.

Discussion 3.3

- In looking at the language "use/don't use" suggestions from the "Guidelines for Writing

About People With Disabilities," why should we use one over the other?
- Why is inspiration porn an issue? Can you think of any examples of inspiration porn?

Writing in Braille

It is important also to think about different styles of writing. Braille Brain, for instance, is a "free website-based, self-paced curriculum to help people who already have literacy skills learn braille."

PART 4: ISSUES IN HISTORICAL DISABILITY

Learning Objectives

By the end of this section, you will be able to:

- discuss issues related to historical disability.
- communicate positions through writing.

The following are brief discussions of only a few issues in historical disability.

Complex Heritage

When asked to think about disability, particularly historical disability, many will often reference a very simplistic, grim outlook. Disability is perceived as almost exclusively a negative, as both an undesirable state of existence and a guarantee of mistreatment. When someone "overcomes" this negative treatment or avoids it, they are believed to be the "exceptions." The truth, as it so often is, is far more complex. As with all human experiences, there are negatives, there are positives, there are neutrals, and sometimes these all can even occur simultaneously.

Leprosy in the Middle Ages is a perfect example. The average modern understanding of medieval leprosy is that lepers were shunned from all society and universally perceived as repulsive. While certainly we have examples of those experiences, we find that social perceptions were not so singular.

From a fourteenth-century Middle English sermon, we have a traditional model of leprosy equating with sin:

> For just as leprosy makes the body
> Ugly and loathsome and repulsive,
> So the filth of lechery makes
> The soul very loathsome spiritually,

> And the swelling of secret pride
> Is leprosy, which no man may hide.

Leprosy is described as making a person "ugly," "loathsome," and "repulsive," a disease that cannot be hidden because it is so apparent in its marks on the body. Yet, another Middle English sermon, written within a hundred years of the previous one, in the fifteenth-century, represents leprosy as a means of demonstrating spiritual worth:

> There once lived a bishop in France who washed the feet of lepers. One day the bishop encountered a leper along the way. The bishop kissed him. The leper said, "Bishop, on account of your humility, wipe with your tongue out of my nose the snot that is hanging in there, because I cannot bear any linen cloth to touch it, it is so sore." The bishop with his tongue licked it out humbly. And in his licking, suddenly out of the leper's nose fell a precious stone into the bishop's mouth, shining bright and sweet-smelling. And then, in the sight of the bishop, the leper ascended up to heaven. (Translations by Orlemanski)

Respectful treatment of the leper allows the bishop to be rewarded – in this case, the precious stone is also a metaphor for spiritual reward. Even more importantly, the leper "ascends into heaven," in direct contrast with the first sermon's insistence that leprosy is a metaphor for sin. These two texts demonstrate how, even in roughly similar time periods, languages, and geographical areas, perceptions and treatment of people with disabilities were multifaceted and even at times contradictory.

Why is it necessary to emphasize this complexity? The over-simplification of a concept so often leads to the over-simplification of people. People with disabilities become more marginalized when their heritage is flattened, when they are reduced to stereotypes.

Challenge to the Singular Narrative

Despite what we know about historical disability, its representation in museums, which is one of the main ways we communicate knowledge to the general public, lacks much in the way of nuance. In terms of medieval disability, for instance, an exhibit at the Morgan Library and Museum, "Medieval Monsters: Terrors, Aliens, Wonders," confined the disabled to the section on "Aliens," only presenting those ways the disabled were represented as monstrous. The Getty Museum, "Outcasts: Prejudice and Persecution in the Medieval World" included a section on "Ableism and Classism," focusing on the role of the disabled in charity and how they were often satirized. These were excellent exhibitions that brought the culture of the Middle Ages to broader audiences, but they also in their way contributed to a singular idea of historical disability.

Studying historical disability also challenges our understanding of "progress," of what is "normal." For instance, Geel, in Belgium, is famous as the site of the martyrdom of Saint Dymphna. After her death at the hands of her father in the seventh century, Geel became known as a destination for those with mental disability or mental health issues. Dymphna herself became the patron saint of mental health. Those who visited Geel

were housed either in the hospital or, when that filled up, in the houses of welcoming community members. These practices continue today. Such an example forces us to consider how far we have come when people with mental health disabilities are still viewed with stigma.

Language Differences

The study of historical disability can sometimes be complicated by the fact that different language has been used for disabilities across time and geography. Prior to the advent of common medical terminologies, there was a wide variation in how people talked about disabilities. The Medieval Disability Glossary attempts to collect different terminology used for disabilities in different languages and periods of the Middle Ages. One entry alone can demonstrate language variation. The term lame is derived from the Old English lama, and related terms in only four languages from the entire Middle Ages include Middle High German lüeme, Latin claudus and paralyticus; Old English wanhal; and Middle English palsy, feble,and crokyd. For each of these words, they have slightly different uses and meanings, which indicates a rich array of approaches to communicating about someone with a disability of the limbs depending on when and where a person lived. The same is true for other disabilities. At the same time that this provides much fodder for study, it can be difficult to track down and interpret all of these forms of words.

There is also language that changes as certain words receive more scrutiny and criticism. For instance, the word handicap derives from a tradition of people with disabilities being forced to beg for their livelihood, literally going "cap in hand" to ask for sustenance. The continued usage of the word handicap is a reminder of negative ways people with disabilities were perceived and treated, which is why many wish to replace the term with words such as accessible (i.e. accessible parking instead of the commonly-used handicap parking) that do not have the same connotations and etymology.

Write: Position

About This Type of Writing

In writing, a genre is a category of literary composition. In a position argument, your purpose is to present a perspective, or viewpoint, about a debatable issue and persuade readers that your perspective is correct or at least worthy of serious consideration. A debatable issue is one that is subject to uncertainty or to a difference of opinion; in college classes, a debatable issue is one that is complex and involves critical thinking. These issues are not rooted in absolutes; instead, they invite writers to explore all sides to discover the position they support. In examining and explaining their positions, writers provide reasoning and evidence about why their stance is correct.

Many people may interpret the word argument to mean a heated disagreement or quarrel. However, this is only one definition. In writing, argument—what Aristotle called rhetoric—means "working with a set of reasons and evidence for the purpose of persuading readers that a particular position is not only valid but also worthy of their support." This approach is the basis of academic position writing.

Position arguments must provide reasoning and evidence to support the validity of the author's viewpoint. By offering strong support, writers seek to persuade their audiences to understand, accept, agree with, or take action regarding their viewpoints. In a college class, an audience is usually an instructor and other classmates. Outside of an academic setting, however, an audience includes anyone who might read the argument—employers, employees, colleagues, neighbors, and people of different ages or backgrounds or with different interests.

Before you think about writing, keep in mind that presenting a position is already part of your everyday life. You present reasoning to frame evidence that supports your opinions, whether you are persuading a friend to go to a certain restaurant, or persuading your supervisor to change your work schedule. Your reasoning and evidence emphasize the importance of the issue—to you. Position arguments are also valuable outside of academia. Opinion pieces and letters to the editor are essentially brief position texts that express writers' viewpoints on current events topics. Moreover, government organizations and political campaigns often use position arguments to present detailed views of one side of a debatable issue.

It is most useful to look at a position argument as rational disagreement rather than as a quarrel or contest. Rational disagreements occur most often in areas of genuine uncertainty about what is right, best, or most reasonable. In disciplines such as literature and history, position arguments commonly take the form of interpretation or analysis, in which the meaning of an idea or text is disputed. In disciplines such as engineering and business, position arguments commonly examine a problem and propose a solution. For example, a position paper in engineering might focus on improvement recommendations for systems in the oil and gas industry; a position paper in business might focus on technological changes that would benefit a particular company or industry.

In college, position arguments aim to persuade readers to agree with a particular viewpoint. Assignments commonly require you to take a stance on an issue and defend your position against attacks from skeptics or naysayers. You are asked to choose an issue, present a viewpoint about it, and support it with reasoning and evidence.

Remember these basic points:

- Choose a debatable issue. A position argument that states, for instance, that three-year-old children can be left alone all evening is one with no room for debate, so the topic would not lead to an effective argument. Without a debate, there is no argument.
- Present a clear, definite viewpoint. Readers do not want to guess your position. Although you present both sides of a position, readers must be clear about which side you support.
- Support your viewpoint with reasoning and evidence. If, for instance, you are writing about backing a

local proposal to remove a statute of a Civil War general who fought for the Confederacy, readers need to know why you favor its removal, why the statue was first erected, and how removal will help the community. You would then support each with cause-and-effect reasoning and evidence. For example, details that explain why you favor removal might include the general's support of the Southern economic system sustained by enslavement. Details that explain why the statue was erected might include that the general was from the town and that his family was rich and influential enough to fund the creation and placement of the statue. Details that explain how the removal of the statue will affect the community might include the promotion of a feeling of solidarity with local citizens of all races and the end of negative publicity resulting from association with the general.

- Identify counterclaims (dissenting opinions). When you address differing or contradictory opinions, show empathy, the ability to understand and share the feelings of others, for those with dissenting views. If, for instance, people oppose a proposed new law because they think it will cost too much money, then explain why the money will be well spent or offset by savings in the future. Neither antagonize nor dismiss the opposition.

Summary of Writing Task

Statement: Disability is not often represented in museums, especially in exhibits or spaces of its own. Historical disability is rarely a primary topic of exhibition.

Write a position piece responding to the following questions:

- Why is historical disability rarely presented in museums?
- Why should or should it not be represented more often?

Text Attributions

This section contains material taken from "Chapter 10: Position Argument: Practicing the Art of Rhetoric" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

PART 5: ISSUES IN CONTEMPORARY DISABILITY

Learning Objectives

By the end of this section, you will be able to:

- discuss issues related to contemporary disability.
- communicate positions through writing.

The following are brief discussions of only a few issues in contemporary disability.

World Events

COVID-19

The COVID-19 pandemic has highlighted many issues. The United Nations' "A Disability-Inclusive Response to COVID-19" states unequivocally that "[p]ersons with disabilities are disproportionately affected by health, social and economic impacts of COVID-19." The discussions concerning masking, vaccines, and other precautions revealed a lack of understanding or, at times, concern about issues related to disability. A person with a disability, a neuromuscular condition, Jessica Lehman claimed,"I think in the COVID pandemic we saw the most horrible manifestation of ableism and ageism that I've ever seen [...] It was like seeing everything that I was aware of – the general societal perceptions and prejudices – seeing it in writing and seeing it legitimized and sanctioned" (Egusa). In addition, those who have developed long COVID are now trying to receive disability status in order to get legal accommodations (Emanuel).

War in Ukraine

In times of war, the most vulnerable people have the most difficulty. It is that much harder for people with mobility issues, and their caregivers, to leave a war zone. Mental health conditions are exacerbated. Medicine is scarcer. The war in Ukraine is no exception: "There are an estimated 2.7 million people with disabilities in Ukraine. Many now face brutal conditions brought on by the invasion, an unfolding humanitarian crisis, and international organizations' failure to account for the needs of disabled Ukrainians" (McBride). There are stories of people being unable to go to underground shelters to escape bombing because there is no access. Accessible transportation to escape to other cities or countries is arduous.

Climate Change

Kavitha Yarlagadda notes, "Persons with disabilities are frequently among the worst affected by climate change, similar to the disproportionately higher rates of morbidity and mortality they suffer in emergencies while also being among the least able to get emergency assistance." Several types of disability respond poorly to extreme heat, meaning that global warming has a larger effect on them. Natural disasters caused by climate change also affect people with disabilities more because they have a more onerous time getting help in these situations.

Activism

Disability activism has been prevalent during the pandemic as people with disabilities have faced many legal and human rights issues (Scheier). Activism comes naturally to people with disabilities; as Andrew Pulrang states, "Most people with disabilities have to be advocates at some point. We have no choice. Some later adopt it as a calling, for ourselves and others like us. A few are inspired to commit to more long-term and consequential disability activism with the potential to benefit thousands or millions of disabled people." As with other issues like this, allies also need to aid people with disabilities in their activism efforts.

Education

The rights of people with disabilities to receive an equal education to their peers is extremely important. There have been and continue to be obstacles to ensuring this happens, including lack of teacher training, dedicated resources, and willingness to provide accommodations, all exacerbated during COVID. There are also instances that show progress. According to the Massachusetts Advocates for Children, the state, in 2022, passed a law that "remove[s] barriers precluding persons with Intellectual Disabilities (ID) and Autism from

participating in state colleges and universities." These types of advancements help guarantee the right of education.

Employment

The Century Foundation's 2022 "Economic Justice Is Disability Justice" report lists a number of reasons people with disabilities face economic insecurity: denial of reasonable accommodations, among other forms of workplace discrimination; job loss due to disability or illness; disproportionate wages; disability-related insurance costs; and lack of access to education and training. Indeed, they conclude that "disabled workers in the United States face much higher rates of unemployment than their nondisabled peers [...] a stark pay gap means that disabled workers who are employed were paid an average of 74 cents on the dollar in 2020 compared with nondisabled workers." In Massachusetts, "[w]hile the unemployment rate for people with disabilities is 12.7 percent in Lowell, the rate is 22.8 percent in Springfield, [David Jan, senior applied economist at the state's Department of Economic Research] said as he cited U.S. Census Bureau data from 2017-2021. The unemployment rates were 15.3 percent in Boston, 14.6 percent in Fall River and 12.1 percent in Worcester" (Kuznitz). These statistics are even starker for people with disabilities who also share other marginalizations, such as disabled Black adults ("in 2020, one in four disabled Black adults lived in poverty compared to just over one in seven of their white counterparts") and disabled LGBTQ+ people ("nearly 46 percent of LGBT individuals reported experiencing workplace harassment or discrimination due to their sexual orientation or gender identity at some point during their lives"). The World Economic Forum reports that "[a]lthough 90% of companies claim to prioritize diversity, only 4% of businesses are focused on making offerings inclusive of disability." There is much lip service to diversity but actual progress is slow.

Intersections

There are other important intersections between disability and marginalized peoples. Disability is often perceived through white, Western lenses, which does not take into account how certain communities think about and address disability. See, for instance, the Wisconsin Department of Health Services video on "Mental Health So White" or the TED talk "Changing views on mental health in the Black community" for more on these issues. There is also a distrust on the part of some communities in asking for services due to historic mistreatment. Mi'kmaq mother Symbia Barnaby reports, "Indigenous families who have kids with disabilities, or suspect their child has a disability, are often very fearful to come forward to access support services, because they [support services] are connected with the Ministry of Child and Family Development [...] Historically, when you're looking at residential schools and MCFD – they haven't had the best track record with Indigenous people" (Kulkarni). These intersectional issues and others need to be considered and addressed simultaneously with those of people with disabilities.

10 Priniciples of Disability Justice by Sins Invalid

- INTERSECTIONALITY "We do not live single issue lives" –Audre Lorde. Ableism, coupled with white supremacy, supported by capitalism, underscored by heteropatriarchy, has rendered the vast majority of the world "invalid."
- LEADERSHIP OF THOSE MOST IMPACTED "We are led by those who most know these systems." –Aurora Levins Morales
- ANTI-CAPITALIST POLITIC In an economy that sees land and humans as components of profit, we are anti-capitalist by the nature of having non-conforming body/minds.
- COMMITMENT TO CROSS-MOVEMENT ORGANIZING Shifting how social justice movements understand disability and contextualize ableism, disability justice lends itself to politics of alliance.
- RECOGNIZING WHOLENESS People have inherent worth outside of commodity relations and capitalist notions of productivity. Each person is full of history and life experience.
- SUSTAINABILITY We pace ourselves, individually and collectively, to be sustained long term. Our embodied experiences guide us toward ongoing justice and liberation.
- COMMITMENT TO CROSS-DISABILITY SOLIDARITY We honor the insights and participation of all of our community members, knowing that isolation undermines collective liberation.
- INTERDEPENDENCE We meet each others' needs as we build toward liberation, knowing that state solutions inevitably extend into further control over lives.
- COLLECTIVE ACCESS As brown, black and queer-bodied disabled people we bring flexibility and creative nuance that go beyond able-bodied/minded normativity, to be in community with each other.
- COLLECTIVE LIBERATION No body or mind can be left behind – only moving together can we accomplish the revolution we require.

Transportation

In 2022, the U.S. Department of Transportation released an "Airline Passengers with Disabilities Bill of Rights." These include:

1. The Right to Be Treated with Dignity and Respect.
2. The Right to Receive Information About Services and Aircraft Capabilities and Limitations.
3. The Right to Receive Information in an Accessible Format.
4. The Right to Accessible Airport Facilities.
5. The Right to Assistance at Airports.
6. The Right to Assistance on the Aircraft.
7. The Right to Travel with an Assistive Device or Service Animal.
8. The Right to Receive Seating Accommodations.
9. The Right to Accessible Aircraft Features.
10. The Right to Resolution of a Disability-Related Issue.

This release comes on top of the Department's program to provide $1.75 billion in funding that cities can apply for to make public transit stations more accessible to disabled people (Lai). These efforts come on the heels of the thirtieth anniversary of the ADA, indicating progress but also indicating that universal transportation accessibility is still a work in progress.

Special Note: Check out a brief video look at the development of accessible Massachusetts Bay Transportation Authority (MBTA) stations.

Write: Position

About This Type of Writing

Reread "About this type of writing" concerning position arguments in 3.4.

Once you decide on a topic and begin moving through the writing process, you may need to fine-tune or even change the topic and rework your initial idea. This fine-tuning may come as you brainstorm, later when you begin drafting, or after you have completed a draft and submitted it to your peers for constructive criticism. These possibilities occur because the writing process is recursive—that is, it moves back and forth almost simultaneously and maybe even haphazardly at times, from planning to revising to editing to drafting, back to planning, and so on.

After you have decided on your topic, the next step is to arrive at your working thesis. You probably have a good idea of the direction your working thesis will take. That is, you know where you stand on the issue or

problem, but you are not quite sure of how to word your stance to share it with readers. At this point, then, use brainstorming to think critically about your position and to discover the best way to phrase your statement.

Remember that a strong thesis for a position should

- state your stance on a debatable issue;
- reflect your purpose of persuasion; and
- be based on your opinion or observation.

When you first consider your topic for an argumentative work, think about the reasoning for your position and the evidence you will need—that is, think about the "because" part of your argument. For instance, if you want to argue that your college should provide free Wi-Fi for every student, extend your stance to include "because" and then develop your reasoning and evidence. In that case, your argument might read like this: Ervin Community College should provide free Wi-Fi for all students because students may not have Internet access at home.

Note that the "because" part of your argument may come at the beginning or the end and may be implied in your wording.

As you develop your thesis, you may need help funneling all of your ideas. Return to the possibilities you have in mind, and select the ideas that you think are strongest, that recur most often, or that you have the most to say about. Then use those ideas to fill in one of the following sentence frames to develop your working thesis. Feel free to alter the frame as necessary to fit your position.

Summary of Writing Task

- Select a current issue in disability (one of the above or one of your own).
- Select a news article published within the last five years about the current issue that contains a position argument.
- Read the article carefully.
- Write out your position argument in response (either in agreement with or in opposition) in an organized, persuasive form.

Questions to consider:

- What is the position argument of the news article?
- What ramifications do you think this issue has on the disability community or the community at large?
- Are the issues specific to the disability community or do they apply to everyone?
- What accommodations have been designed or rejected? Why?
- Do you have a suggestion for a solution? Or a comment on/addition to a solution presented?

Text Attributions

This section contains material taken from "Chapter 10: Position Argument: Practicing the Art of Rhetoric" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

PART 6: DISABILITY CULTURAL HERITAGE

Learning Objectives

By the end of this section, you will be able to:

- articulate why disability heritage needs to be emphasized.
- discuss issues related to disability heritage.
- communicate reviews through writing.
- identify topics by locating areas in existing writing that could be expanded.

Why Do We Need to Emphasize Disability Cultural Heritage?

In conducting research in 2017-2018 for an article on how trauma is represented in museums, I attempted to contact over a hundred small cultural heritage institutions in the New England area of the United States, asking questions about any exhibitions or artifacts related to trauma and/or disability in general. The results were quite mixed and generally fell into one of three categories: 1) assertions that they did not have any information on the topic, 2) expressions of interest in the topic for future focus, or 3) descriptions of individual artifacts in their collections, generally ones that had not been previously emphasized as disability heritage. What this survey revealed is that, despite the number of individuals with connections to disability, the heritage of people with disabilities has often been overlooked. There are several reasons for this oversight, but a primary one is that the subject of disability can make some people uneasy:

"Erin McGough, the Executive Director of the Duxbury Rural and Historical Society [...] has seen the impact of [disability heritage] exhibits. Many visitors find personal connections and express support that disability is being addressed. Visitors talk about how it reminds them of family members, that the ideas in the exhibit "sound familiar to them." Yet, the reaction is not straightforward. McGough notes that the exit

surveys are usually divided on this part of the exhibit because the "conversation is difficult and uncomfortable" (personal communication, December 7, 2017)." (Tracy 52)

In addition to the unacceptable yet typical discomfort with human difference, perhaps one reason for this apprehension is a difficulty accepting that disability can happen to any individual at any time. A person may experience disability at any point in their lives. On one hand, some have trouble coming to terms with that concept, but, on the other, it emphasizes just how natural a part of the human experience disability is and how much people with disabilities deserve to have their heritage represented.

"As human beings, we go about our lives searching for representation of ourselves, our culture, and our identity in the world around us. People with mental and physical disabilities rarely find a true representation of themselves in history, literature, and media. In fact, many people with disabilities feel that the existing depictions are meant only to inspire able-bodied people. This distorted representation caters to those who see disability as something to look at and can often dehumanize the life of a person with a disability. As a person with mental disabilities, I always felt a sense of belonging when I read stories written by people like me who lived with a disability. Historically, I knew that people had survived and lived full lives with their disabilities, and that helped me to understand that I could too. Now, as an educator, I emphasize the importance of including literature written by people with disabilities. When students feel represented in the stories they read, they feel connected to a piece of their cultural heritage, and they may feel less alone in their individual journeys. Disability cultural heritage offers a real and personal view of what it means to live life with a disability, and these perspectives must be represented just as much as those of able-bodied individuals." – **Autumn Battista, English Teacher, Fitchburg High School, and Alum, Fitchburg State University**

Issues in Disability Cultural Heritage

"Nothing About Us Without Us"

As is the case with marginalized heritage in general, too often it is identified, interpreted, and exhibited without input from the very group of people it is intended to represent. There have been strides to make changes, however. For instance, the 2022-2023 exhibition "Nothing About Us Without Us," a phrase coined and used by disability activists, in the People's History Museum in Manchester, United Kingdom, states clearly that it was "co-curated by four community curators who identify as disabled people and guided by a steering group

who have been working with the museum since 2018." It is no surprise then that it was the "most accessible exhibition that has ever taken place at PHM [... with a] range of accessible formats [...] to enable visitors to engage with the exhibition in different ways." When people with disabilities are included in the representation of their heritage, increases in visibility and in accessibility tend to follow.

Making the Invisible Visible

One issue in disability cultural heritage is how to represent invisible or intangible disabilities in visible, tangible spaces. With visible disabilities, quite often, there are physical remnants: wheelchairs, eyeglasses, crutches, prosthetics, etc. With invisible disabilities, this kind of evidence or artifact is not as straightforward. What artifact might we have, for instance, for a person with a mental disability?

This difficulty does not mean it is impossible, however. We just might have to be more creative. For some with mental health issues, journals are a form of therapy. Those journals, if permission is given to make them public, might be artifacts, albeit ones that would need interpretation. For others, they express their experiences through art (Watlington). That art could be disability heritage.

We can imagine other ways in which mental disability might be depicted. Healing or soothing is another method of depicting mental disability. For instance, in the fourteenth-century Zibaldone da Canal by a Venetian merchant, rosemary is presented as having a number of uses, particularly for warding off nightmares and for aiding in the "weakness from rage" (Doston 149-151). Herbals through time, medieval and otherwise, provide insight into how certain symptoms of mental disability were treated and managed. We could, therefore, include manuscripts collected in an exhibit, but with a focus on the mental rather than the physical.

There has been a great deal of speculation about the manifestations of historical PTSD. The fourteenth-century Book of Chivalry by Geoffroi de Charny discusses the psychological consequences of battle, how to manage the act of killing, and the stress factors involved in being a soldier. There are also examples of legal pardons granted to returning soldiers for offenses involving erratic behavior. Henry VIII is a famous case of potential traumatic brain injury. Researchers are considering whether or not he received such injury from repeated falls during ceremonial tournaments and if there was resultant PTSD. The question is how to represent such experiences in a museum. Certainly we have skulls from a wide range of historical battles that demonstrate blows to the head and subsequent surgeries. These could be physical illustrations of battle-induced post traumatic stress disorder (PTSD).

Human Bodies

We do need to remember the issues with examining and displaying human remains. Skeletons from any time period were once people and should be treated with respect. Amanda Rossillo warns, "we study ancient skeletons and build careers on debating their significance while ironically forgetting about the lives that

these remnants represent—ancestor or not," admonishing everyone to "remember those facets of lives lost to history—the parts of humanity that will be forever beyond the grasp of science." This issue is compounded when we consider the bodies of marginalized people. There are museum collections of remains of enslaved Black people, which were sometimes used at the time of their collection for unsanctioned studies (studies that were often in support of eugenics and other racist ideas). Delande Justinvil and Chip Colwell write, "As archaeologists, we understand the impulse to gather human remains to tell our human story. Osteobiographies, life histories constructed from skeletal remains, can offer insights into nutritional, migratory, pathological, and even political-economic conditions of past populations. However, scholars and activists across the U.S. are now seeking to recognize and redress the deep history of violence against Black bodies. Museums and society are finally confronting how the desires of science have at times eclipsed the demands of human rights." So much can be learned from the study of human remains, but we need to respect both the science and the individuals and consider sacrificing potential discoveries if necessary.

See a discussion of "enfreakment of disability and difference in cultures of display" in disability historian Aparna Nair's article "The Mütter and More: Why We Need to be Critical of Medical Museums as Spaces for Disability Histories."

Scattered, Misinterpreted, or Misarchived Collections

Another issue is, because disability has traditionally had such a complicated and controversial reception, disability heritage artifacts are frequently scattered and have not been curated with disability deliberately in mind. Thus, when looking for disability heritage, searches can be quite difficult. These artifacts may not have previously been interpreted or archived through a disability lens.

> "Disability impacts people of all races, religions, genders, sexualities, socioeconomic statuses, and identity categories. Disability is one of the most overlooked aspects of diversity and has the unique distinction of being one of the only identity categories that individuals can enter at any time throughout their lives. Even if you or someone in your orbit does not identify as disabled, current data tells us that one in four individuals will become disabled (whether permanently or temporarily) at some point in their lives. Disabled people make up over 15% of the global population and account for over 1 billion people worldwide. Because of the prevalence of disability, and the likelihood that individuals will be impacted – either directly or indirectly – by disability at some point in their existence, there is a critical need for college students to understand disability history, rights, and cultural heritage, as disability history and culture is interwoven into the very fabric of American society. So many of the technologies, laws, and

strategies that we take for granted everyday were influenced by the creativity, knowledge, advocacy, and legislation first made possible by activists of the ongoing fight for disability rights, equal access, and inclusion." – **Dr. Rachel Graddy, Associate Director of Student Accessibility Services, Worcester State University**

Activity 3.6

- Explore the artifact entries in one of these two exhibits:
  - Cultural Heritage through Image – Disability Heritage: From the Medieval to the Local
  - Rhode Island School of Design – Variance: Making, Unmaking, and Remaking Disability
- Select one artifact on which to focus more closely. Why does it interest you? What issues does it raise?

Write: Review

About This Type of Writing

Developing evaluation skills can help you in everyday life. Just about anything you buy or use will require you to evaluate a range of choices based on criteria that are important to you. For example, writing a good paper or making a good presentation necessitates locating and evaluating sources.You also may be asked to evaluate the effectiveness of your courses at the end of the semester. Or you may be asked to evaluate the work of your peers to help them revise their compositions. In the professional world, you may be asked to evaluate solutions to problems, employees you supervise, and in some cases, even yourself. Evaluating effectively makes you not only a better consumer but also a better student, employee, and possible supervisor.

When you review or evaluate something, the end result is your judgment about it. Should your readers see the film? Is the food and service good at the restaurant? Should you use this source in your essay? Does your employee deserve a raise? Making a clear judgment about the subject of your evaluation provides guidance for the actions that audience members may take on the basis of the information you provide.

Ultimately, your judgment is your opinion. For example, it is expected that some people will love Avengers: Endgame (2019) and others will not. In fact, because some people may disagree with you, reviews provide a perfect opportunity to use evidence to defend your judgment. You are probably familiar with some ways in which reviewers present their judgments about their subjects. Reviews on Facebook, Google, and Yelp have a

star rating system (the more stars the better). The film review site Rotten Tomatoes shows the percentage of reviewers that recommend the film. The review site The AV Club rates films and TV episodes by using an A-to-F grading scale.

While it is important to present your overall judgment in a review, a simple "I liked it" or "I didn't like it" is not enough to help your audience make their own judgments. It is also important to explain why you arrived at the judgment you did. Think about some of the titles of reviews you have seen online. One might simply read "DIRTY!" about an experience staying in a hotel. Other reviews might present a thesis, or debatable main idea, as a title, such as Slate culture critic Willa Paskin's "In Its Immensely Satisfying Season Finale, Game of Thrones Became the Show It Had Always Tried Not to Be." In both examples, the title provides an overall reason for the author's judgment.

Although a simple rating might be effective when reviewing a business, reviews of creative works such as films, TV shows, visual arts, and books are more complex. Critics —professional writers who review creative works—like Willa Paskin try to review their subjects and at the same time analyze their subjects' cultural significance. In addition to providing an overall judgment, critics guide audiences on how to view and understand a work within a larger cultural context. Critics provide this guidance by answering questions such as these:

- In what genre would I place this work? Why?
- What has this work contributed to its genre that other works have not?
- How does the creator (or creators) of this work show they understand the culture (audience) that will view the work?
- How does this work reflect the time in which it was created?

People look to critics not only to judge the overall quality of a work but also to gain insights about it.

Reviews vary in style and content according to the subject, the writer, and the medium. The following are characteristics most frequently found in reviews:

- Focused subject: The subject of the review is specific and focuses on one item or idea. For example, a review of all Marvel Cinematic Universe movies could not be contained in the scope of a single essay or published review not only because of length but also because of the differences among them. Choosing one specific item to review—a single film or single topic across films, for instance—will allow you to provide a thorough evaluation of the subject.
- Judgment or evaluation: Reviewers need to deliver a clear judgment or evaluation to share with readers their thoughts on the subject and why they would or would not recommend it. An evaluation can be direct and explicit, or it can be indirect and subtle.
- Specific evidence: All reviews need specific evidence to support the evaluation. Typically, this evidence comes in the form of quotations and vivid descriptions from the primary source, or subject of the

review. Reviewers often use secondary sources—works about the primary source— to support their claims or provide context.

- Context: Reviewers provide context, such as relevant historical or cultural background, current events, or short biographical sketches, that help readers understand both the primary source and the review.
- Tone: Writers of effective reviews tend to maintain a professional, unbiased tone—attitude toward the subject. Although many reviewers try to avoid sarcasm and dismissiveness, you will find these elements present in professional reviews, especially those in which critics pan the primary source.

These are some key terms to know and use when writing a review:

- Analysis: detailed examination of the parts of a whole or of the whole itself.
- Connotation: implied feelings or thoughts associated with a word. Connotations can be positive or negative. Reviewers often use words with strong positive or negative connotations that support their praise or criticism. For example, a writer may refer to a small space positively as "cozy" instead of negatively as "cramped."
- Criteria: standards by which something is judged. Reviewers generally make their evaluation criteria clear by listing and explaining what they are basing their review on. Each type of primary source has its set of standards, some or all of which reviewers address.
- Critics: professional reviewer who typically publishes reviews in well-known publications.
- Denotation: the literal or dictionary definition of a word.
- Evaluation: judgment based on analysis.
- Fandom: community of admirers who follow their favorite works and discuss them online as a group.
- Genre: broad category of artistic compositions that share similar characteristics such as form, subject matter, or style. For example, horror, suspense, and drama are common film and literary genres. Hip hop and reggae are common music genres.
- Medium: way in which a work is created or delivered (DVD, streaming, book, vinyl, etc.). Works can appear in more than one medium.
- Mode: sensory method through which a person interacts with a work. Modes include linguistic, visual, audio, spatial, and gestural.
- Primary Sources: in the context of reviewing, the original work or item being reviewed, whether a film, book, performance, business, or product. In the context of research, primary sources are items of firsthand, or original, evidence, such as interviews, court records, diaries, letters, surveys, or photographs.
- Recap: summary of an individual episode of a television series.
- Review: genre that evaluates performances, exhibitions, works of art (books, movies, visual arts), services, and products
- Secondary source: source that contains the analysis or synthesis of someone else, such as opinion pieces, newspaper and magazine articles, and academic journal articles.

- Subgenre: category within a genre. For example, subgenres of drama include various types of drama: courtroom drama, historical/costume drama, and family drama.

All reviewers and readers alike rely on evidence to support an evaluation. When you review a primary source, the evidence you use depends on the subject of your evaluation, your audience, and how your audience will use your evaluation. You will need to determine the criteria on which to base your evaluation. In some cases, you will also need to consider the genre and subgenre of your subject to determine evaluation criteria. In your review, you will need to clarify your evaluation criteria and the way in which specific evidence related to those criteria have led you to your judgment.

- Choose one of these exhibitions.
  - Cultural Heritage through Image – Disability Heritage: From the Medieval to the Local
  - Rhode Island School of Design – Variance: Making, Unmaking, and Remaking Disability
- Explore the exhibition.
- Think about what you find interesting or useful, especially in light of previous readings and what you have learned up to this point.
- Write a review of the exhibition.

Questions to consider:

- Why should an audience explore the exhibition?
- Is the exhibition useful for the disability community?
- What will people learn?
- Do you have any criticisms or suggestions?

Text Attributions

This section contains material taken from "Chapter 7: Evaluation or Review: Would You Recommend It?" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Write: Selecting a Topic

About This Type of Writing

One aspect of writing is learning to select a topic. A good exercise to practice this element of writing is to locate

an aspect of a piece of writing on which you want to expand. For example, if you are reading a newspaper article, it is likely that the author has not covered every topic in depth. There will be topics simply referenced or parts of the main topic that need more information or discussion. These are opportunities for topics for your own writing.

Summary of Writing Task

- Re-explore the artifacts in the Cultural Heritage through Image exhibition Disability Heritage: From the Medieval to the Local
- Select an artifact description that has some element on which you would like to expand by creating a footnote (so, for example, if an artifact description mentions a person but does not elaborate on them, you could add a footnote discussing that person and their connections to disability).
- Write an extended footnote on the topic you have selected that would add an interesting aspect to the original piece of writing.

PART 7: THREE EXAMPLES OF DISABILITY HERITAGE

Learning Objectives

By the end of this section, you will be able to:

- identify disability heritages artifacts.
- articulate why an artifact could be disability heritage and what it could reveal about disability.

Activity 3.7

- Look closely at each of these artifacts.
- Think carefully about the previous discussion of disability heritage
- Consider the context of each of these artifacts. Please look up information as needed.
- Decide what aspects of each one should be considered disability heritage and why they might be important.
- Assign each artifact one or more types of cultural heritage: tangible, intangible, natural, emerging, marginalized.
- After reading the notes and questions to consider for each artifact, determine if you change your decision about why each one is heritage, its importance, and what type of cultural heritage it is.

An interactive H5P element has been excluded from this version of the text. You can view it

online here:
https://rotel.pressbooks.pub/heritagesofchange/?p=94#h5p-9

PART 8: FINAL WRITING TASK

Write: Proposal

About This Type of Writing

Your purpose is your reason for writing. The broad purpose for most academic and real-world proposals is to offer a solution to a problem. You, the writer, are tasked with identifying a problem and recommending a solution. You may need to write a proposal for a research project in a sociology class, or you may need to write a business proposal for a marketing class or a business you've started. Many topics are suitable for a proposal in a college writing class. For example, some problems are local and can be acted on directly, such as improving access to mental health services on your campus, offering a new food delivery option to campus buildings, designating quiet study spaces in your library, or bringing a farmer's market to your campus. Others are large-scale, research-oriented proposals such as reducing automobile emissions, providing broadband Internet access nationwide, or reforming immigration policies in the United States.

Sometimes writing a paper comes easily, but more often writers work hard to generate ideas and evidence, organize their thoughts, draft, and revise. Experienced writers do their work in multiple steps, and most engage in a recursive process that involves thinking and rethinking, writing and rewriting, and repeating steps multiple times as their ideas develop and sharpen. In broad strokes, most writers go through the following steps to achieve a polished piece of writing:

- Planning and Organization. Your proposal will come together more easily if you spend time at the start considering the rhetorical situation, understanding your assignment, gathering ideas and evidence, drafting a thesis statement, and creating an organizational plan.
- Drafting. When you have a good grasp of the problem and solution you are going to write about and how you will organize your proposal, you are ready to draft.
- Review. With a first draft in hand, make time to get feedback from others. Depending on the structure of your class, you may receive feedback from your instructor or your classmates. You can also work with a tutor in the writing center on your campus, or you can ask someone else you trust, such as a friend, roommate, or family member, to read your writing critically and give honest feedback.
- Revising. After reviewing feedback from your readers, plan to revise. Focus on their comments: Is your thesis clear? Do you need to make organizational changes to the proposal? Do you need to explain or connect your ideas more clearly?

Summary of Writing Task

Problem: As of now, the United States does not have a national museum dedicated to disability. There are discussions to remedy this situation. However, it is not yet official what this museum might look like.

Solution: After working through this chapter, you will propose a national museum of disability.

Questions to consider:

- Why do we need a national museum dedicated to disability?
- What might the mission statement be for such a museum?
- What would be the suggested organization of such a museum?
- What are some suggested examples of artifacts?

Text Attributions

This section contains material taken from "Chapter 6: Proposal: Writing about Problems and Solutions" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

PART 9: WORKS CITED AND FURTHER READING

"Airline Passengers with Disabilities Bill of Rights." U.S. Department of Transportation, 26 July 2022, https://www.transportation.gov/airconsumer/disabilitybillofrights.

Center for Disease Control and Prevention. "Disability and Health Overview." U.S. Department of Health & Human Services, 16 September 2020, https://www.cdc.gov/ncbddd/disabilityandhealth/disability.html.

Claiborne, Ron, and Wendy Brundige. "Study: Reading To Dogs Helps Children Learn To Read." ABC News, 2010, https://abcnews.go.com/WN/study-dogs-children-learn-read/story?id=11428770.

del Palacio, Robert. "It's Deaf, Not 'Hearing Impaired': Unpacking How This Label Misshapes, Harms, And Challenges Deaf Identity-And How We Can Change This." *All Hands VRS*, 15 May 2024, https://allhandsvrs.com/deaf-not-hearing-impaired/.

"Disability Inclusion." The World Bank, 3 April 2023, https://www.worldbank.org/en/topic/disability.

"A Disability-Inclusive Response to COVID-19." United Nations, https://www.un.org/en/coronavirus/disability-inclusion.

Doston, John, ed. Merchant Culture in Fourteenth-Century Venice: The Zibaldone da Canal. Medieval and Renaissance Texts and Studies, 1994.

Egusa, Christopher. "'Not Worth The Resources': How The Pandemic Revealed Existing Biases Against The Disability Community." KALW, 7 September 2021, https://www.kalw.org/news/2021-09-07/not-worth-the-resources-how-the-pandemic-revealed-existing-biases-against-the-disability-community.

Emmanuel, Gabrielle. "When Does COVID-19 Become A Disability? 'Long-Haulers' Push For Answers And Benefits." NPR, 22 February 2021, https://www.npr.org/sections/health-shots/2021/02/22/966291447/when-does-covid-19-become-a-disability-long-haulers-push-for-answers-and-benefit.

Fitchburg Historical Society. Legendary Locals of Fitchburg, Massachusetts. Arcadia Publishing, 2014.

Hippert, Savannah. "Better Reading Through the Beauty of Listening." Research Live, February 2020, https://www.fitchburgstate.edu/sites/default/files/documents/2021-02/Research_Live_Feb_2020_eFile.pdf.

"In Memoriam: Tammy Marcinuk." USA Deaf Sports Federation, 12 October. 2018, https://usdeafsports.org/news/in-memoriam-tammy-marcinuk/.

"Introduction to the Americans with Disabilities Act." U.S. Department of Justice Civil Rights Division ADA.gov, https://www.ada.gov/topics/intro-to-ada/.

Justinvil, Delande, and Chip Colwell. "Why Are Black People's Remains in Museums?" Sapiens, 1 April 2021, https://www.sapiens.org/archaeology/museums-human-remains/.

Kelly, Erin. "When The Seven Dwarfs Of Auschwitz Met The Nazis' Most Monstrous Doctor." All That's Interesting, 27 June 2019, https://allthatsinteresting.com/ovitz-dwarfs-auschwitz.

Kulkarni, Akshay. "Indigenous mother asks for more culturally competent support for children with disabilities." Canadian Broadcasting Corporation, 25 September 2021, https://www.cbc.ca/news/canada/british-columbia/indigenous-mothers-seek-better-support-1.6189363.

Kuznitz, Alison. "Unemployment rate for people with disabilities in Worcester sits at 12.1% as state economist raises alarm over disparities." *Worcester Business Journal,* 14 March 2024, https://www.wbjournal.com/article/unemployment-rate-for-people-with-disabilities-in-worcester-sits-at-121-as-state-economist.

Ladau, Emily. Demystifying Disability: What to Know, What to Say, and How to Be an Ally. Ten Speed Press, 2021. E-book.

Lai, Stephanie. "Transportation Dept. Opens Program to Make Public Transit Accessible." The New York Times, 26 July 2022, https://www.nytimes.com/2022/07/26/us/politics/dot-public-transit-program.html.

McBride, Seth. "As Millions Flee, Disabled Ukrainians Forced to Fend for Themselves." New Mobility, 11 March 2022, https://newmobility.com/as-millions-flee-disabled-ukrainians-forced-to-fend-for-themselves/.

Murchison, Krista. "Guide Dogs in Medieval Art and Writing." Dr. Krista A. Murchison, https://kristamurchison.com/medieval-guide-dogs/.

Nair, Aparna. "The Mütter and More: Why We Need to be Critical of Medical Museums as Spaces for Disability Histories." Disability Visibility Project, 28 July 2023, https://disabilityvisibilityproject.com/2023/07/28/medical-museums-disability-power-and-empire/.

"Nothing About Us Without Us." Public Histories Museum,
https://phm.org.uk/exhibitions/nothing-about-us-without-us/.

Orlemanski, Julie. "Leprosy." Medieval Disability Glossary, https://medievaldisabilityglossary.hcommons.org/leprosy/.

Pulrang, Andrew. "How To Avoid 'Inspiration Porn.'" Forbes, 30 Nov. 2019, www.forbes.com/sites/andrewpulrang/2019/11/29/how-to-avoid-inspiration-porn/#6c3bdc1a5b3d.

Pulrang, Andrew. "What Moves Some People With Disabilities To Be Disability Activists?" Forbes, 14 September 2021, https://www.forbes.com/sites/andrewpulrang/2021/09/14/what-moves-some-people-with-disabilities-to-be-disability-activists/.

Rossillo, Amanda. "Contemplating the Lives behind Ancient Bones." Scientific American, 19 June 1019, https://blogs.scientificamerican.com/observations/contemplating-the-lives-behind-ancient-bones/.

"Service, emotional support, and therapy animals." American Veterinary Medical Association, https://www.avma.org/resources-tools/animal-health-and-welfare/service-emotional-support-and-therapy-animals.

Shalhoup, Dean. "From Teen to Greeting-Card Millionaire." The Nashua Telegraph, 19 Dec. 2015, www.nashuatelegraph.com/life/health-lifestyle/2015/12/19/from-teen-to-greeting-card-millionaire/.

Scheier, Rachel. "Disabled Activist Speaks Out Against Ableism During Pandemic." truthout, 5 February 2022, https://truthout.org/articles/disabled-activist-speaks-out-against-ableism-during-pandemic/.

TED. "I'm not your inspiration, thank you very much | Stella Young." YouTube, , uploaded by TED, 9 June 2014, https://youtu.be/8K9Gg164Bsw.

TEDxTalks. "Changing views on mental health in the Black community." YouTube, uploaded by TEDxTalks, 2 November 2018, https://youtu.be/czGblnXTx8M.

Tracy, Kisha. "Trauma and New England Museums." State of Museums: Voices from the Field, edited by Rebekah Beaulieu, Dawn E Salerno, and Mark S. Gold, MuseumsEtc, 2018. pp. 43-64.

Tracy, Kisha, and Alicia Protze. "Life of Mary of Oegines." Medieval Disability Sourcebook: Western Europe, edited by Cameron Hunt McNabb, punctum, 2020, pp. 220-230.

Vallas, Rebecca, et. al. "Economic Justice Is Disability Justice." Century Foundation. 21 April 2022, https://tcf.org/content/report/economic-justice-disability-justice/.

Walbaum, Véronique. "Persons with Disabilities: Among the First Victims of National Disasters." Agence Française de Développement, 3 December 2014, https://ideas4development.org/en/persons-disabilities-among-first-victims-natural-disasters/.

Watlington, Emily. "Nothing About Us Without Us: Disability Arts Now." Art in America, 10 October 2022, https://www.artnews.com/art-in-america/features/disability-arts-now-1234642326/.

Wisconsin Department of Health Services. "Mental Health So White." Vimeo, 20 August 2021, https://vimeo.com/589902861.

World Economic Forum. "Closing the disability inclusion gap with business leadership." World Economic Forum, 23 May 2022, https://www.weforum.org/impact/disability-inclusion/.

Yarlagadda, Kavitha. "Climate Change is a Double Blow for People with Disabilities" Healthy Policy Watch, 16 August 2022, https://healthpolicy-watch.news/climate-change-twofold-blow-for-disabled/.

PART IV

CHAPTER 4: WRITING AND RESEARCHING A HERITAGES OF CHANGE EXHIBITION

PART 1: PRACTICING CURATORIAL ACTIVISM

Now that we have learned about cultural heritage, heritages of change, and disability heritage, it is time to create your own Heritages of Change exhibition! What you will be working towards is developing a mini-exhibition that includes three heritage artifacts and an exhibition guide that communicates a focused theme.

Learning Objectives

By the end of this section, you will be able to:

- define "curatorial activism" and how it applies to heritage activism.

In Chapter 2, heritages of change is described as a type of heritage activism that focuses on emphasizing historically marginalized heritage, including that which is currently in the making. In order to reach this goal, Heritages of Change exhibitions practice "curatorial activism." "Curatorial activism" is a phrase coined by Maura Reilly in the 2018 book Curatorial Activism: Towards an Ethics of Curating. In Reilly's own words: "'Curatorial Activism' is a term I use to designate the practice of organizing art exhibitions with the principle aim of ensuring that certain constituencies of artists are no longer ghettoized or excluded from the master narratives of art. It is a practice that commits itself to counter-hegemonic initiatives that give voice to those who have been historically silenced or omitted altogether – and, as such, focuses almost exclusively on work produced by women, artists of color, non-Euro-Americans, and/or queer artists." Reilly observes that certain groups – among which are listed women, artists of color, non-Euro-Americans, and/or queer people – have been erased or prevented from participating in artistic endeavors and spaces. Reilly asks questions about who gets to choose who exhibits their work, what work becomes "famous," and what work by marginalized artists can teach us. Curatorial activism then is the act of using the agency to select artifacts – curation – that appear before the public to affect social change.

While Maura Reilly focuses on the art world, the definition of "curatorial activism" can be expanded to all of cultural heritage. We can ask questions about who decides what heritage is emphasized, whose heritage is

preserved or studied, and what the effect of erasure of heritage has on the affected people. Then, we can practice curatorial activism by using the privilege to curate as an act to provide marginalized heritage more space and emphasis.

"Curatorial activism allows us to share stories, images, and experiences of communities deliberately removed from popular discourse. We can challenge this discourse by finding our voice throughout this learning environment. Your voice can show itself in the words you choose to write, how you showcase your art, or simply in the topics you decide to explore. Use this opportunity to embrace the process of unlearning simple truths and seeking out nuanced realities. When we view our work through dominant narratives and identities, we assume what is neutral, objective, and 'human.' In doing so, we lose sight of the reality many underserved communities navigate daily. Honor your complexity by allowing the communities you are inquiring about to be just as nuanced. Lean into using language that speaks specifically about people, history, and experiences. Lastly, understand the power you have to create a platform that appropriately represents many issues we do not often get the chance to explore further. Use your voice in its many forms to mold a new perspective for future conversations and outlooks. Use your art to convey a meaningful, authentic message that centers the needs of the communities you are exploring." – **Junior Peña, Director of Student Diversity, Equity, & Belonging Programs, Fitchburg State University**

Poster for the exhibition "Heritages of Change" featuring work by Fitchburg State University Writing II students

Activity 4.1

- Explore the entries in the (very real!) "Heritages of Change" exhibition.
- Select one entry on which to focus more closely.

- Why does it interest you?
- What issues does it raise?
- What do you notice about the way entries are written?
- What heritage of change category does it address?

What is Curation?

Chelsea Emelie Kelly from the Milwaukee Art Museum talks about how "[c]urating an exhibition of artwork requires editing and 'picking things out,' yes—as an art museum curator, you're searching your own museum's collection for what would be appropriate for the idea of your show, and you also search other museums and private collections for supplementary pieces. But curating in a museum also requires research, idea development and refinement, project management, budget management, programming considerations, educational training, decisiveness, and even interior decorating skills." Since we are not trained museum personnel creating exhibitions for a physical space, the aspects of curating including budget management and interior decoration skills are not as relevant, but Kelly illustrates two important points about heritage curation: 1) it involves "picking out" artifacts that foreground the theme of your exhibition (and these can be found anywhere!) and 2) it involves researching and thinking carefully about the ideas that you want to communicate.

"Curators are storytellers. The role of the curator is to select an object or group of objects and tell a compelling narrative with them. Within this framework, curators must decide not only which objects to choose but also how to contextualize them. Does the story of the exhibit repeat mainstream narratives and biases, or does it center counternarratives and marginalized voices? The latter is curatorial activism. To better understand what this looks like in practice, let's go through a short thought experiment. To start, draw a line down the middle of a sheet of paper. On the left half of the page, list everything a person or society may record. These can range from grocery lists to constitutions. On the right half of the page, list every format information can be recorded in. Again, the goal is to generate as many ideas as possible – everything from quantum computers to clay tablets is fair game. Once you have your two lists, draw lines between the types of records and the mediums used to record them. For example, an informal to-do list might be recorded on a sticky note, and family histories may be passed down by word of mouth. Finally, consider the longevity of the records. Circle the record types you think a person or society would be most likely to save long-term and the mediums that are the most likely to survive in a usable form. Now, look at the items that are circled on both sides of

the page. Those represent the bulk of museum collections. Of all of the records you originally listed, what percentage made it into this set? Who created those records, and for what purpose? Which perspectives have been lost? Curators may not control which items are collected and preserved, but they do shape the story those objects tell. Is a newspaper clipping presented for the article about a presidential inauguration on the front, or is it presented for the advertisements and classified ads of a diaspora community on the back? Every object contains many stories, and the curator's responsibility is to decide which ones to tell." – **Kai Fay, Discovery & Access Strategic Projects Manager, Harvard University**

Media Attributions

- Poster for the exhibition "Heritages of Change" © Jax Deary is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 2: CHOOSING AN AUDIENCE

Learning Objectives

By the end of this section, you will be able to:

- designate your audience.
- identify the needs of your audience.

Since the purpose of a Heritages of Change exhibition is to emphasize and raise the profile of marginalized heritage, it is important to have an audience in mind, an audience that we intend to persuade of the significance of the heritage we have curated and selected to bring together.

Thinking about Audience

A real audience is made up of people the originator may know personally or know of. For example, if you are the originator, your real audience could be a group of your peers to whom you present your ideas in class. Or it could be a person to whom you send a text message. You know the members of the class and know something about them. Similarly, you know the person to whom you send the text. An anticipated audience is one you hope to reach or one you expect will engage with your communication. When you post on social media platforms, for instance, your audience is probably anticipated. While you might have followers, you may not know them personally, but you anticipate who they are and how they might react.

The conditions of a rhetorical situation refer to the genre, purpose, stance, context, and culture. The **genre**, or medium, is the mode in which you communicate. You may speak persuasively in class, or you may send a text message; both are genres. The **purpose** is your reason or reasons for the communication. For example, if you are presenting to your class, your purpose might be to do well and get a good grade, but it also might be to inform or to persuade your classmates. Likewise, you might want to gain attention by posting something on social media that connects to other people's thoughts and feelings. The third condition is the **stance**, which is your take, or viewpoint, as presented in the communication. Your stance may be that college loans should be

forgiven, or it may be that college loans should be repaid in full. The **context** is the setting of the rhetorical situation. Some examples might be a communication taking place during a global pandemic or during a Black Lives Matter protest. The context affects the ways in which a particular social, political, or economic situation influences the process of communication. The final element is **culture**, which refers to groups of people who share commonalities. When communicating, you make assumptions about the cultural traits of your audience, perhaps expecting that they will agree with you regarding certain values or beliefs. For example, if you are communicating with an American audience, you may assume a positive value for democracy or a dislike of foreign interference. Conversely, you also may communicate with people whose cultural views are at odds or in conflict with your own: for example, a man who publicly advocates outdated gender views might have trouble communicating culturally with a younger female audience. The ways in which you choose to communicate to those within and those outside of your culture are likely to differ as you craft a stance within a given context for a particular purpose and audience.

As you work through a deeper understanding of rhetoric within a rhetorical situation, remember a few key points. When you read, write, and think critically or rhetorically, you try to figure out why a message is being communicated in a certain way. Reading language rhetorically means figuring out *why* and *how* it works or fails to work in achieving its communicative purpose. Writing rhetorically means being conscious of the ways in which you construct a message within a clearly defined rhetorical situation. Thinking rhetorically means considering the possibilities of meaning as conveyed through language and image. By putting these concepts together, you will come to understand how these elements work in concert with each other and affect your interactions with the world.

Text Attributions

This section contains material taken from "Chapter 1: The Digital World: Building on What You Already Know to Respond Critically" from *Writing Guide with Handbook* by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Activity 4.2

Imagine Adult Learning in the Fitchburg (Massachusetts) Area (ALFA) as the anticipated audience of the full "Heritages of Change" exhibition.

- Examine the (ALFA) web site.
- Consider the description of the ALFA program: "ALFA (Adult Learning in the Fitchburg Area) is a lifelong learning institute that serves adult learners in Fitchburg and the surrounding communities.

ALFA is sponsored by the Center for Professional Studies at Fitchburg State University in collaboration with volunteer members of the community. We offer non-credit daytime courses, free discussion groups, and intergenerational opportunities to participate across campus. ALFA students are encouraged to volunteer and participate in program leadership and development, as well as social and recreational activities."

- Answer the following questions:
  - What type of person do you think is the average ALFA?
  - What might they want to learn about?
  - Why might they be interested in Heritages of Change exhibitions?
  - What type of writing do you think they would like to read?

PART 3: SELECTING AND PROPOSING A THEME

Learning Objectives

By the end of this section, you will be able to:

- identify an effective theme for your Heritages of Change exhibition.
- communicate proposals through writing.

With an understanding of curatorial activism as the guiding principle for a Heritages of Change exhibition and of the audience for the exhibition, it is time to select a theme. We can think about this process as an ever-narrowing set of circles.

Illustration of the process of theme selection

We start with the largest circle, which is "Cultural Heritage." This is the overarching concept. We narrow from there to the exhibition type: Heritages of Change. This focuses us from all of cultural heritage to a specific sub-section. From there, we can select a category of heritages of change. As a reminder, this is a list of category examples:

- Anti-Racism (example)
- Anti-Violence (including #MeToo) (example)
- Black (including Black Lives Matter) (example)
- Physical and/or Mental Disability (including Trauma and Healing) (example 1; example 2)

- Gender (including Women and LGBTQIA+) (example 1; example 2)
- Immigrants (example)
- Indigenous Peoples (example)
- LatinX (example)

After selecting a category – for example, Gender/Women – we can work towards a theme, which is a focused aspect of the larger category. We could concentrate on contributions to women's suffrage, the right to vote. Or on employment issues, such as the wage gap. Or on women's mental health, maybe postpartum depression. From there, the final step is to decide on a title for your exhibition that clearly communicates what you want your audience to gain and serves to interest someone in exploring it.

To narrow down a theme, consider the following questions:

- Are there intersections you can explore (i.e. Black women, LGBTQ+ people with disabilities, indigenous #MeToo)?
- Can you focus on a specific location? Region (i.e. New England)? State (i.e. Massachusetts)? City (i.e. Fitchburg)?
- Is there a subsection of your category (i.e. PTSD instead of all of mental health)?
- What is your purpose? To uplift? To confront negative heritage? To advocate?

Activity 4.3

Inspiration for a Heritages of Change exhibition theme can be all around us. While a controversial practice, in the last few years, it has become common, in presentations, events, and institutional documents, to provide land acknowledgements. Land acknowledgements, as described by the National Museum of the American Indian, "are used by Native Peoples and non-Natives to recognize Indigenous Peoples who are the original stewards of the lands on which we now live." These land acknowledgements contain references to marginalized groups of the local area.

- Read the Fitchburg State University Land and Labor Acknowledgement (as of 2023).

The Fitchburg State University Community recognizes historical injustices. We acknowledge the legacy of the ancestral homelands and traditional territories of Indigenous Peoples from which they were dispossessed. We are cognizant that we cannot separate the history of our university or our community from the history of colonialism and slavery in the United States.

We recognize and honor the members of the Algonquian Peoples: Nipmuc, Pennacook, and Wabanaki Confederacy, whose ancestral land we now call the Fitchburg State University campus. We also acknowledge the removal of these peoples from this area and the systemic erasure of their complex and unique history.

We acknowledge the heritage of the African and Caribbean diaspora. We acknowledge the reality of slavery and forced labor that built this area.

The legacy of colonialism and slavery persists today as we continue to work towards racial justice, equity, inclusion, liberation, and community, and strive to dismantle the oppressive social systems interwoven into the fabric of our national and regional heritage.

- Identify references that might be starting places for a Heritages of Change exhibition theme.

Write: Proposal

About This Type of Writing

Reread "About this type of writing" concerning proposals in 3.8.

The audience for your writing consists of the people who will read it or who could read it. Are you writing for your instructor? For your classmates? For students or administrators on your campus or people in your community? Think about the action they can take to solve the problem. For example, if the problem you're presenting is a lack of diverse food options on your campus, a proposal to other students would perhaps ask students to join you in calling for change in dining options, whereas a proposal to administrators would request specific changes.

Whoever your readers are, they expect you to do the following:

- Address a specific, well-defined problem. As the writer, ensure that your readers know what the problem is and why it needs to be solved. Some problems are well-known, whereas others need to be explained.
- Have an idea of what they already know. It is up to you as the writer to learn as much as possible about your audience. You need to know how receptive your audience may be to your suggestions and what they know about the problem you're proposing to solve. Their knowledge—or lack thereof—will require you to adjust your writing as needed. If readers are new to the problem, they expect you to provide the necessary background information. If they are knowledgeable about the problem, they expect you to cover background information quickly.
- Provide reliable information. in the form of specific facts, statistics, and examples. Whether you present your own research or information from sources, readers expect you to have done your homework and present trustworthy information about the problem and the solution.
- Structure your proposal in a logical way. Open with an introduction that tells readers the subject of the proposal, and follow with a logical structure.
- Adopt an objective stance. Writing objectively means adopting a position and tone that are neutral and free from bias, personal feelings, and emotional language. In doing so, you show respect for your readers'

knowledge and intelligence, and you build credibility and trust, or ethos, with your readers.
- Tell them what you want them to do in response to your proposal. Do you want them to engage other members of the community? Build something? Contact their legislators? Although they may not do what you want, they are unlikely to act at all if you don't tell them what you would like them to do.

Summary of Writing Task

Problem: Certain types of cultural heritage have been marginalized, erased, or forgotten.

Solution: You will propose a "Heritages of Change" Exhibition theme with Adult Learners in the Fitchburg Area as your audience. Your Exhibition theme should be able to fit under one of the general categories listed here or another that you can support as heritages of change:

- Anti-Racism (example)
- Anti-Violence (including #MeToo) (example)
- Black (including Black Lives Matter) (example)
- Physical and/or Mental Disability (including Trauma and Healing) (example 1; example 2)
- Gender (including Women and LGBTQIA+) (example 1; example 2)
- Immigrants (example)
- Indigenous Peoples (example)
- LatinX (example)

Sections to include in Proposal:

- Proposed title of exhibition
- Explanation of theme: how is this theme related to heritages of change?
- Example artifact: an example of a cultural heritage artifact that illustrates your theme
- Personal interest: why have you chosen this exhibition theme?
- Audience interest: why would ALFA members be interested in this exhibition theme?

Text Attributions

This section contains material taken from "Chapter 6: Proposal: Writing about Problems and Solutions" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Media Attributions

- Theme selection © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 4: CURATING MARGINALIZED HERITAGE

Learning Objectives

By the end of this section, you will be able to:

- begin finding marginalized cultural heritage for your Heritages of Change exhibition.
- begin selecting artifacts for your Heritages of Change exhibition.

With the decision made on the theme of your Heritages of Change exhibition, it is time to select artifacts that will best demonstrate that theme. For your exhibition, you will choose three cultural heritage artifacts. As a reminder from Chapter 1: in this book, we will take the most expansive and inclusive view of what is cultural heritage. Essentially, if someone can make a case that a tangible, intangible, natural, personal, or community artifact has significance, whether that be to an individual or a group, then we will consider it cultural heritage. Here, we do not have to rely on official designations or the restrictions of resources, so we can decide.

The key with curating artifacts is not to select the first ones that you find, but to research enough to give yourself options. It is also important to select three different artifacts that illuminate separate points of your theme in order to have a rich amount of ideas about which you can write.

An Example

Theme: Violence against Women with Connections to Massachusetts

Artifact #1: The Axe of Hannah Duston – Haverhill, Massachusetts (Photo by Kisha G. Tracy)

Artifact #1: The Axe of Hannah Duston – Haverhill, Massachusetts (Photo by Kisha G. Tracy)

Description: The Buttonwoods Museum in Haverhill, Massachusetts, houses the axe allegedly used by Haverhill-native Hannah Duston (1657-c.1736) to kill and scalp Abenaki Native Americans, mostly children, in 1697, after reportedly being kidnapped by a war party and witnessing the death of her child.

Significance to Theme: This story is quite controversial. Duston was made infamous by Cotton Mather in his *Magnalia Christi Americana: The Ecclesiastical History of New England* (1702) and was built up later by others, potentially to justify violence against Native Americans. Duston became a local hero with a statue erected to her in 1879, reportedly the first American woman celebrated with a statue. The statue depicts Duston wielding an axe, scenes with the quite gruesome killing of the Abenaki along with Duston's capture, and phrases such as "pursued by savages." The statue has been the site of protests at least twice in 2020 and 2021 with the graffiti "Haverhill's own monument to genocide" written on it (Corneau). Many have called for the statue to be taken down, claiming it is "a racist depiction of what may or may not have actually happened in 1697 to people who were caught up in King William's War" (LaBella). Others claim it celebrates women's survival.

Found: This artifact was found by reading a news article related to the controversy surrounding the statue and the calls for its removal.

Artifact #2: “Step on Board,” a Memorial to Harriet Tubman – Boston, Massachusetts (Photo by

Sonia Marks)

Artifact #2: "Step on Board," a Memorial to Harriet Tubman – Boston, Massachusetts (Photo by Sonia Marks)

Description: "Step on Board" is a statue recognizing the life and achievements of abolitionist and activist Harriet Tubman (c.1822-1913). It is located in the Harriet Tubman Park in the South End, Boston, Massachusetts. It was erected in 1999 and sculpted by artist Fen Cunningham. It is the first memorial to a woman on city-owned property in Boston. Although Tubman was not born nor did she live in Boston, she has several ties to the city, including receiving her orders there during the Civil War to become an army scout. Later, she would associate with the 54th Massachusetts Infantry Regiment, which also has a statue dedicated to it in Boston, as a raiding party leader and then as nurse (Linger).

Significance to Theme: A former slave herself, Harriet Tubman is well-known as a conductor on the Underground Railroad, responsible for helping many escape to freedom. On the Railroad and in the Civil War, she was witness to violence of all kinds. She also experienced it herself. As a child and a slave, she was beaten often. In one incident that affected the rest of her life, an overseer hit her in the head with a weight. After that, she experienced headaches, dizziness, and bouts of narcolepsy, which almost caused her to be caught several times during her time on the Underground Railroad and as a spy in the war. In another story from the war, as she attempted to use her nurse's pass to board a train for half-fare, the conductor refused to let her on the train, and she was ejected, "injuring her shoulder and arm and several of her ribs in the process" (Brooks).

Found: This artifact was found by exploring the Boston Women's Heritage Trail South End Tour.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=111#oembed-1

Artifact #3: "Rita's Spotlight" Mural by Rixy – Allston, Massachusetts (Video posted by the Mayor's Office of Arts and Culture Boston)

Description: On November 28, 1998, Rita Hester, a transgender Black woman, was murdered in her apartment in Allston, Massachusetts. In July 2022, a mural depicting her and a line of her own poetry – "Look to me my family xoxo, Rita" – was installed in Union Square, an area she spent quite a bit of time in after moving to the city from the more conservative Hartford, Connecticut.

Significance to Theme: Hester's death was the inspiration for the Transgender Day of Remembrance, "an annual observance on November 20 that honors the memory of the transgender people whose lives were lost in acts of anti-transgender violence" ("Transgender Day of Remembrance"), and the "Remembering Our Dead" website, which gathers "details of trans people known to have been killed, as collated from reports by Transgender Europe and trans activists worldwide." The disrespectful and silencing way in which Hester's

death was reported in the media, even by then progressive gay and lesbian media that "repeatedly deadnamed Rita and referred to her as a crossdressing man," became a rallying cry for activists (Riedel).

Found: This artifact was found by exploring the City of Boston's Public Arts Project.

These three artifacts together create a Heritages of Change exhibition with many possibilities and a number of concepts that could be explored. For instance:

- Each of these women experienced (or committed) violence in a number of different ways for a number of different reasons in time periods almost a hundred years apart.
- Duston and Tubman, survivors, responded to experiencing violence in different ways while Hester inspired responses from others.
- The three artifacts represent different kinds of heritage: a weapon, a statue, and a mural.
- All are "firsts" in their own way: first American woman with a statue, first woman with a statue on city-owned property in Boston, and a woman that inspired a movement.
- For better or worse, all of these women took control of their own fates.
- One of these women, Duston, was used to justify violence against a marginalized people while another, Hester, is used to condemn violence against a marginalized people. Tubman both protected many from violence, on the Underground Railroad, but was also involved in (albeit what could be claimed as justified or necessary) violence, in the Civil War as a spy and raid leader.

Runner-Up

It is useful to keep track of all possible choices before narrowing down to final selections. In this example, a runner-up artifact is the marker dedicated to Margaret Scott at the Salem Witch Trials Memorial. An elderly widow forced to beg for livelihood, she was found guilty of witchcraft and was hanged in 1692. Scott was exonerated in 2001, one of the last victims of the trials to have her name cleared ("Margaret Scott Home, Site of").

Marker to Margaret Scott at the Salem Witch Trials Memorial

Ways to Find Artifacts

There are many ways to locate artifacts for Heritages of Change exhibitions. In the above example, the ways in which they are found are noted: in a news article, in an established heritage trail, and in a list of city-funded art. These are all effective ways to discover heritage to emphasize. The news will highlight heritage that has had an impact on someone, that is controversial, or that is emerging. Heritage trails dedicated to marginalized groups have become more prevalent in the last decade, and public art often responds to current and significant events.

Another way to find heritage artifacts is by looking at museum holdings. Often, museums will archive the sites dedicated to current and past exhibitions. They are particularly useful because they have already been curated, their artifacts brought together for specific purposes. However, as we are focusing on heritages of change, it might be necessary to delve deeper into the artifacts in order to interpret them through a different lens than the one the museum has already used. So, for example, there might be an exhibition of art by Vincent Van Gogh as a famous artist, but which has not been interpreted as art by a disabled artist.

Archive collections are another rich source of heritage artifacts. They are especially concerned with specific types of collections. For instance, a university archive maintains records and other materials related to the

institution and surrounding communities. See Fitchburg State University's Amelia V. Gallucci-Cirio Library Archives and Special Collections.

Local historical societies are also especially helpful. They have the advantage of owning artifacts that no one may have even seen before, let alone interpreted. Also, they represent local heritage that might be specific to a city or region. Emphasizing or uncovering local marginalized heritage can be an unexplored treasure, revealing individuals so far lost to public interest or surprising examples of positive social treatment or activism.

"At a public resource like the Fitchburg Historical Society, I see firsthand how people want to connect with each other by exploring the stories we share, and by understanding how different our experiences can be. We learn these stories by understanding our shared community in more depth: we have all walked different paths to get where we are today, and it's exciting to understand the forces that have shaped the community that we share. One of my friends, Stu McDermott, moved to Fitchburg in his teens and lived here for another seven decades. He told me that he saw many people who moved to Fitchburg and fell in love with it through its unique story. In some ways, it's America seen in microcosm and in others, it's a unique combination of traditional New England and two centuries of immigration. In the records of the Historical Society, we preserve fragile paper documents about the programs that the city created to welcome immigrants and help them choose to combine their original culture with the American culture that they encountered. And when young children visit the Historical Society, they are bowled over to understand that their own story of migration and change is important – that there are records to show how the same process happened to others and that their own story is part of the larger narrative that connects us all together. I think that is why visitors to the Fitchburg Historical Society always say, at some point in the conversation, 'You know, I love history!'" **– Susan Navarre, Executive Director, Fitchburg Historical Society**

Activity 4.4

Since 1812, Cyrus Dallin's controversial sculpture "Appeal to the Great Spirit," depicting an indigenous person on horseback, has stood at the the front entrance of Boston's Museum of Fine Arts (MFA).

Statue "Appeal to the Great Spirit" by Cyrus Dallin in front of Boston's Museum of Fine Arts (Photo by Kisha G. Tracy)

The conflicted responses to this statue are recorded in responses to the statue from the 2019 Indigenous Peoples' Day community celebration at the MFA.

- Read through the "Visitor Responses to 'Appeal to the Great Spirit'" and discuss them.

In 2024, the MFA decided on an initiative to respond to criticisms: "As part of an ongoing series, the museum will invite artists to create work that will stand near 'Appeal' and seek to recontextualize and 'respond' to the statue. Artist Alan Michelson, a Mohawk member of Six Nations of the Grand River, will be the first to create a temporary exhibit in response to 'Appeal.; Michelson's project, titled 'The Knowledge Keepers,' will be unveiled in November, the museum said" (Spatz, 2024).

- Discuss this response and what you think it will (or will not) accomplish.
- Think of other responses the MFA could have.

Research: Artifacts

About This Type of Research

You are ready to begin the task usually associated with the term *research*—namely, the collection of sources. One key point to remember at this stage is intentionality; that is, begin with a **research plan** rather than a collection of everything you find related to your topic. Without a plan, you easily may end up overwhelmed by too many unusable sources. A carefully considered research plan will save you time and energy and help make your search for sources more productive. Access to information is generally not a problem; the problem is knowing where to find the information you need and how to distinguish among types and qualities of sources. In short, finding sources is all about sorting, selecting, and evaluating.

Your specific methods for collecting sources will depend on the details of your research project. However, a good strategy to begin with is to think in terms of needs: *What do you need, as the researcher and writer? What do your readers need?* This kind of needs assessment is similar to the considerations you make about the rhetorical situation when writing an analysis or argument.

While much of your writing and research work happens online, libraries remain indispensable to research. Your university's physical and/or online library is a valuable resource, providing access to databases, books and periodicals (both print and electronic), and other media that might not otherwise be accessible. In many cases, experienced people are available with discipline-specific research advice. To take full advantage of library resources, keep the following suggestions in mind:

- **Visit early and often.** As soon as you receive a research assignment, visit the library (physically, virtually, or both) to discover resources available for your project. Even if your initial research indicates a wealth of material, you may be unable to find everything during your first search. You may find that a book has been checked out or that your library doesn't subscribe to a certain periodical. Furthermore, going to the library can be extremely helpful because you likely will see a range of additional sources simply by looking around the areas in which you locate initial sources.
- **Check general sources first.** Look at dictionaries, encyclopedias, atlases, and yearbooks for background information about your topic. An hour spent with these sources will give you a quick overview of the scope of your topic and lead you to more specific information.
- **Talk to librarians.** At first, you might show a librarian your assignment and explain your topic and research plans. Later, you might ask for help in finding a particular source or finding out whether the library has additional sources you have not checked yet. Librarians are professional information experts; don't hesitate to use their expertise.

Many libraries have donated records, papers, or writings that make up archives or special collections containing manuscripts, rare books, architectural drawings, historical photographs and maps, and so on. These, as well

as items of local interest such as community and family histories, artifacts, and other memorabilia, are usually found in a special room or section of the library. By consulting these collections or archives, you also may find local or regional atlases, maps, and geographic information systems (GIS). Maps and atlases depict more than roads and boundaries. They include information on population density, language patterns, soil types, and much more. And, as discussed later in this chapter, these materials can figure into research projects as primary data. University libraries' special collections often house items donated by alumni, families, and other community groups.

Even though libraries house many materials, you may need a source unavailable at your library. If so, you usually can get the source through a networked system called interlibrary loans. Your library will borrow the source for you and provide some guidance as to the form of the materials and how long you will have access to them.

Whichever search tool you use, nothing is magic about information gathered. You will need to use critical skills to evaluate materials gathered from sources, and you will still need to ask these basic questions: Is the author identified? Is that person a professional in the field or an interested amateur? What are their biases likely to be? Does the document represent an individual's opinion or peer-reviewed research?

Summary of Research Task

- Using a variety of methods (those outlined above or others), search for cultural heritage artifacts to construct your Heritages of Change exhibition.
- Be sure to keep your theme in mind, but be prepared to make changes to your theme as you become aware of more information in your research.
- Select three artifacts.

Text Attributions

This section contains material taken from "Chapter 13: Research Process: Accessing and Recording Information" from *Writing Guide with Handbook* by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Media Attributions

- The Hatchet of Hannah Duston © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license
- "Step on Board," a Memorial to Harriet Tubman – Boston, Massachusetts © Sonia Marks is licensed

PART 5: RESEARCHING AN EXHIBITION

Learning Objectives

By the end of this section, you will be able to:

- research the theme of your Heritages of Change exhibition.
- evaluate sources.
- organize research.
- write summaries of and critiques about sources.

Once you have established a theme and selected your artifacts, the next step is to do more research. You will want and need a deeper understanding of your artifacts and your theme, including knowing what others have already said or thought.

Research: Annotated Bibliography

About This Type of Research

A **bibliography** is a list of the sources you use when doing research for a project or composition. Named for the Greek terms *biblion*, meaning "book," and *graphos*, meaning "something written," bibliographies today compile more than just books. Often they include academic journal articles, periodicals, websites, and multimedia texts such as videos. A bibliography alone, at the end of a research work, also may be labeled "References" or "Works Cited," depending on the citation style you are using. The bibliography lists information about each source, including author, title, publisher, and publication date. Each set of source information, or each individual entry, listed in the bibliography or noted within the body of the composition is called a **citation**.

Bibliographies include formal documentation entries that serve several purposes:

- They help you organize your own research on a topic and narrow your topic, thesis, or argument.
- They help you build knowledge.
- They strengthen your arguments by offering proof that your research comes from trustworthy sources.
- They enable readers to do more research on the topic.
- They create a community of researchers, thus adding to the ongoing conversation on the research topic.
- They give credit to authors and sources from which you draw and support your ideas.

Annotated bibliographies expand on typical bibliographies by including information beyond the basic citation information and commentary on the source. Although they present each formal documentation entry as it would appear in a source list such as a works cited page, an annotated bibliography includes two types of additional information. First, following the documentation entry is a short **description** of the work, including information about its authors and how it was or can be used in a research project. Second is an **evaluation** of the work's validity, reliability, and/or bias. The purpose of the annotation is to summarize, assess, and reflect on the source. Annotations can be both explanatory and analytical, helping readers understand the research you used to formulate your argument. An annotated bibliography can also help you demonstrate that you have read the sources you will potentially cite in your work. It is a tool to assist in the gathering of these sources and serves as a repository. You won't necessarily use all the sources cited in your annotated bibliography in your final work, but gathering, evaluating, and documenting these sources is an integral part of the research process.

Research projects and compositions, particularly argumentative or position texts, require you to collect sources, devise a thesis, and then support that thesis through analysis of the evidence, including sources, you have compiled. With access to the Internet and an academic library, you will rarely encounter a shortage of sources for any given topic or argument. The real challenge may be sorting through all the available sources and determining which will be useful.

The first step in completing an annotated bibliography is to locate and compile sources to use in your research project. At the beginning, you do not need to be highly selective in this process, as you may not ultimately use every source. Therefore, gather any materials—including books, websites, professional journals, periodicals, and documents—that you think may contain valuable ideas about your topic. *But where do you find sources that relate to your argument? And how do you choose which sources to use?* This section will help you answer those questions and choose sources that will both enhance and challenge your claim, allowing you to confront contradictory evidence and **synthesize** ideas, or combine ideas from various sources, to produce a well-constructed original argument.

In your research, you likely will use three types of sources: primary, secondary, and tertiary. During any research project, your use of these sources will depend on your topic, your thesis, and, ultimately, how you intend to use them. In all likelihood, you will need to seek out all three.

Primary sources allow you to create your own analysis with the appropriate rhetorical approach. In the humanities disciplines, **primary sources** include original documents, data, images, and other compositions that provide a firsthand account of an event or a time in history. Typically, primary sources are created close

in time to the event or period they represent and may include journal or diary entries, newspaper articles, government records, photographs, artworks, maps, speeches, films, and interviews. In scientific disciplines, primary sources provide information such as scientific discoveries, raw data, experimental and research results, and clinical trial findings. They may include published studies, scientific journal articles, and proceedings of meeting or conferences.

Primary sources also can include student-conducted interviews and surveys. Other primary sources may be found on websites such as the Library of Congress, the Historical Text Archive, government websites, and article databases. In all academic areas, primary sources are fact based, not interpretive. That is, they may be commenting on or interpreting something else, but they *themselves* are the source. For example, an article written during the 1840s condemning the practice of enslavement may interpret events occurring then, but it is a primary source document of its time.

Secondary sources, unlike primary sources, are interpretive. They often provide a secondhand account of an event or research results, analyze or clarify primary sources and scientific discoveries, or interpret a creative work. These sources are important for supporting or challenging your argument, addressing counterarguments, and synthesizing ideas. Secondary sources in the humanities disciplines include biographies, literary criticism, and reviews of the fine arts, among other sources. In the scientific disciplines, secondary sources encompass analyses of scientific studies or clinical trials, reviews of experimental results, and publications about the significance of studies or experiments. In some instances, the same item can serve as both a primary and a secondary source, depending on how it is used. For example, a journal article in which the author analyzes the impact of a clinical trial would serve as a secondary source. But if you instead count the number of journal articles that feature reports on a particular clinical trial, you might use them as primary sources because they would then serve as data points.

In addition to primary and secondary sources, you can use a **tertiary source** to summarize or digest information from primary and/or secondary sources. Because tertiary sources often condense information, they usually do not provide enough information on their own to support claims. However, they often contain a variety of citations that can help you identify and locate valuable primary and secondary sources. Researchers often use tertiary sources to find general, historical, or background information as well as a broad overview of a topic. Tertiary sources frequently placed in the secondary-source category include reference materials such as encyclopedias, textbooks, manuals, digests, and bibliographies.

Not all sources are created equally. You likely know already that you must vet sources—especially those you find on the Internet—for legitimacy, validity, and the presence of bias. For example, you probably know that the website Wikipedia is not considered a trustworthy source because it is open to user editing. This accessibility means the site's authority cannot be established and, therefore, the source cannot effectively support or refute a claim you are attempting to make, though you can use it at times to point you to reliable sources. While so-called bad sources may be easy to spot, researchers may have more difficulty discriminating between sources that are authoritative and those that pose concerns. In fact, you may encounter a general

hierarchy of sources in your compilation. Understanding this hierarchy can help you identify which sources to use and how to use them in your research.

Academic article databases are the best starting places for finding sources. There are too many databases to cover them all in this chapter, but you would be wise to familiarize yourself with those to which you have access through your school or program.

Just as writing is **recursive**, requiring you to go back and forth between different stages of the process, you will likely return to your annotated bibliography at different points. You may begin by looking for sources related to your topic, or you may choose or narrow your topic after an initial database search for sources. If your project has a variety of possible topics, you may even start with a current issue of a leading journal in the field, find an article that interests you, and use that article to shape your topic selection. As a bonus, you will have your first reputable source.

Choosing sources to include in your annotated bibliography may seem overwhelming. However, if you can find a few good academic articles as a starting point, use them to guide your research. Academic articles are efficient, scrutinized by experts in their fields, and organized in ways that aid readers in identifying key findings that relate to their argument. The following tips will help you choose solid sources to guide your research:

- **Look for relevant scholarly articles.** Even the briefest Google search can yield an overwhelming amount of content. Sift through it by looking first through academic databases to find high-quality sources relevant to your research.
- **Read abstracts.** As you sift through scholarly articles, you can get a good idea of what each one is about by reading the abstract. It includes the findings and will show you in about 100 words whether the paper holds relevance to your research.
- **Skim.** Once you have determined that an article may be useful, skim each section to glean the information you need. Closer and more extensive reading can come later as you develop and support your argument.
- **Avoid getting bogged down** in technical information or industry-specific jargon. The benefit of reading peer-reviewed research is that you know the reviewers have determined it to be solidly constructed. Therefore, even if you don't understand some portions completely, you can still feel confident about using relevant information from the article.
- **Work smarter** by using the research provided. Once you have identified an article that is helpful to your research, use it to find more like it. Search for other publications by the authors; researchers often spend much of their careers researching one overarching topic or theme. Use the review of literature to identify related articles that may add to your research. You can also use the article's bibliography to find additional sources. Or reverse engineer the process: use article databases to find other articles that cite the article in their literature reviews.

An annotated bibliography goes further than the citation entry. Beginning with the formal citation as shown

above, it continues with information about the text, discussing the work's author(s), authority, and impact on or usefulness to the research project. Most annotated bibliographies also present a short critical analysis of the source. Annotations are written in paragraph form. Depending on the purpose of your project and the instructions given, your annotations may range from relatively simple summaries to thorough analyses of your sources and how you will use them. Typically, you will provide this information in one or two paragraphs of around 100 to 200 words total.

The function of an annotated bibliography can vary according to the purpose of the writing and the stage at which it is completed. These functions often include

- providing a review of literature for research related to a argument;
- formulating a thesis, particularly if you compile the annotated bibliography at the beginning of the writing process;
- demonstrating the amount and quality of your research on a subject or topic;
- providing examples of sources of information available on a topic; and
- supplying items and publications of interest to readers or other researchers.

An annotated bibliography allows readers to determine the scope and credibility of the sources you have used in your research. Each annotation goes beyond a summary of the source, providing information that helps readers determine whether to read the entire work. In other words, if someone else were researching the same or a similar topic, your annotations would help them decide whether the sources would be useful and why. Occasionally, confusion may arise about the function and purpose of abstracts versus annotations. As defined, an **abstract** is a purely descriptive summary, typically found at the very beginning of a journal article or in a periodical index. Abstracts are usually short, intended to provide readers with a concise understanding of a paper's basic content, research, and findings. Although **annotations** also can be descriptive, informative, and similarly brief, they are usually evaluative and critical.

A useful and thorough annotation contains three basic parts:

- A **summary** of the source, detailing the topic(s), major arguments and claims, and main ideas discussed.
- An **evaluation** of the source's usefulness to your argument, its validity, its reliability, and any bias present. When you evaluate sources, you discuss the authors and their credentials, any agendas present, and the sources' goals.
- A **reflection** on how the source fits into the puzzle of your research project. You will examine how it shapes your argument and influences your thinking about the topic.

Creating an annotated bibliography requires you to read your sources critically. As you first collect your sources, briefly review and examine the information they contain, specifically through the lens of how each can

add to your research. As you read more critically, choose those that represent different perspectives on your topic as well as those that have similar viewpoints but arrive at them in different ways or from various angles.

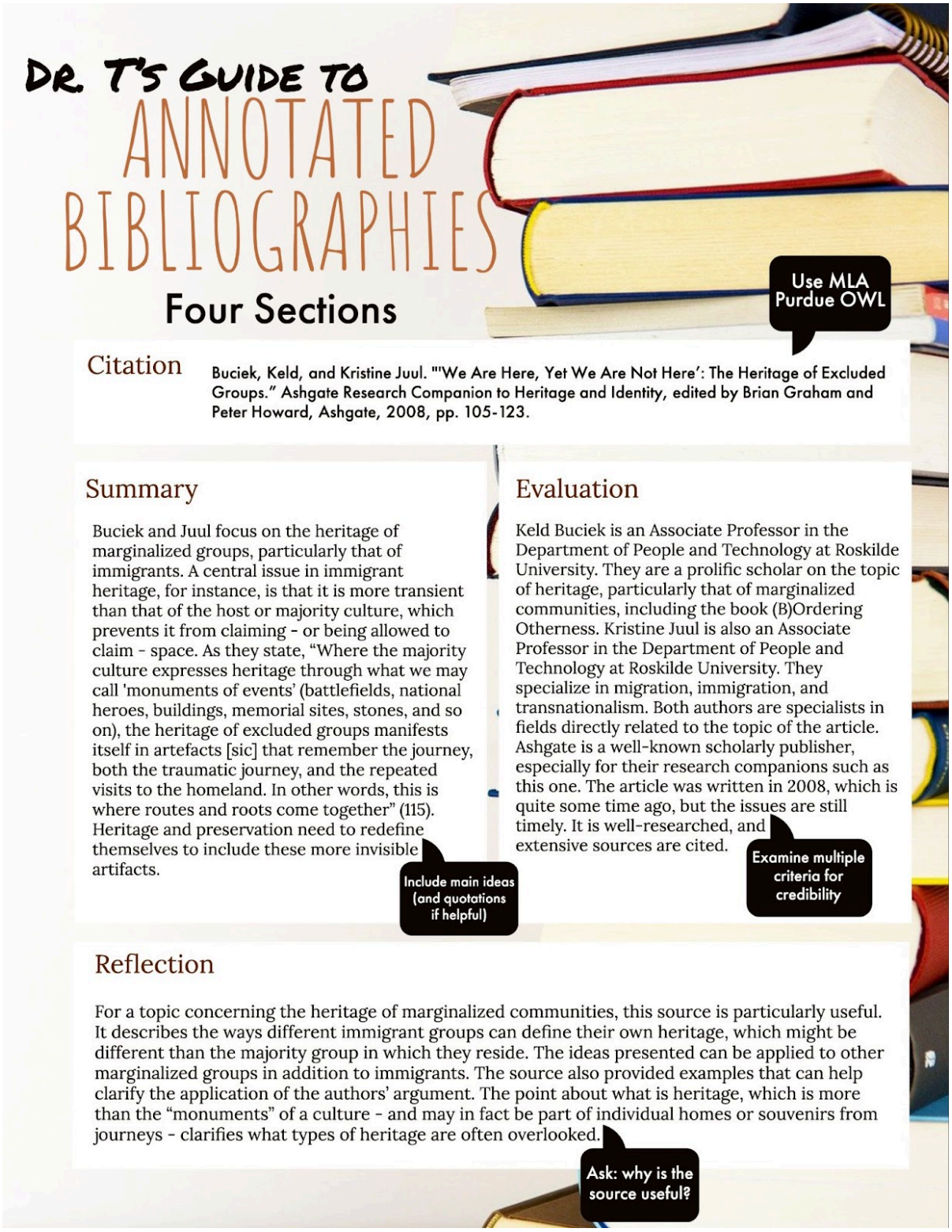
Example MLA Style Annotated Bibliography Entry

Citation: Buciek, Keld, and Kristine Juul. "'We Are Here, Yet We Are Not Here': The Heritage of Excluded Groups." *Ashgate Research Companion to Heritage and Identity*, edited by Brian Graham and Peter Howard, Ashgate, 2008, pp. 105-123.

Summary: Buciek and Juul focus on the heritage of marginalized groups, particularly that of immigrants. A central issue in immigrant heritage, for instance, is that it is more transient than that of the host or majority culture, which prevents it from claiming – or being allowed to claim – space. As they state, "Where the majority culture expresses heritage through what we may call 'monuments of events' (battlefields, national heroes, buildings, memorial sites, stones, and so on), the heritage of excluded groups manifests itself in artefacts [sic] that remember the journey, both the traumatic journey, and the repeated visits to the homeland. In other words, this is where routes and roots come together" (115). Heritage and preservation need to redefine themselves to include these more invisible artifacts.

Evaluation: Keld Buciek is an Associate Professor in the Department of People and Technology at Roskilde University. They are a prolific scholar on the topic of heritage, particularly that of marginalized communities, including the book *(B)Ordering Otherness*. Kristine Juul is also an Associate Professor in the Department of People and Technology at Roskilde University. They specialize in migration, immigration, and transnationalism. Both authors are specialists in fields directly related to the topic of the article. Ashgate is a well-known scholarly publisher, especially for their research companions such as this one. The article was written in 2008, which is quite some time ago, but the issues are still timely. It is well-researched, and extensive sources are cited.

Reflection: For a topic concerning the heritage of marginalized communities, this source is particularly useful. It describes the ways different immigrant groups can define their own heritage, which might be different from the majority group in which they reside. The ideas presented can be applied to other marginalized groups in addition to immigrants. The source also provided examples that can help clarify the application of the authors' argument. The point about what is heritage, which is more than the "monuments" of a culture – and may in fact be part of individual homes or souvenirs from journeys – clarifies what types of heritage are often overlooked.



Example MLA Style Annotated Bibliography Entry

Summary of Research Task

- Identify search terms related to your Heritages of Change exhibition theme and artifacts. Reminder of questions to ask yourself when starting research (from 4.4):
  - What do you need as the researcher and writer?
  - What do your readers need?
- Using the search tools and strategies outlined in this section and the previous one, search for research that will help you contextualize your theme. Keep track of your search strategies and sources found (suggestion: keep a search log).
- Evaluate each source. Reminders of questions to ask yourself when evaluating sources (from 4.4):
  - Is the author identified?
  - Is that person a professional in the field or an interested amateur?
  - What are their biases likely to be?
  - Does the document represent an individual's opinion or peer-reviewed research?
- Narrow down the sources you have found to the best (i.e. most relevant, most credible) ones. A collection of at least ten sources is a good starting point.

Summary of Writing Task

- Create an Annotated Bibliography.
- For each source, provide a full citation in the citation style most appropriate to your topic or the citation style provided for you.
- For each source, using the discussion and example provided in this section, write an annotation. Reminder that annotations include the following three elements:
  - A summary of the source, detailing the topic(s), major arguments and claims, and main ideas discussed.
  - An evaluation of the source's usefulness to your argument, its validity, its reliability, and any bias present. When you evaluate sources, you discuss the authors and their credentials, any agendas present, and the sources' goals.
  - A reflection on how the source fits into the puzzle of your research project. You will examine how it shapes your argument and influences your thinking about the topic.

Text Attributions

This section contains material taken from "Chapter 14: Annotated Bibliography: Gathering, Evaluating, and Documenting Sources" from Writing Guide with Handbook by Senior Contributing Authors Michelle

Media Attributions

- Guide to Annotated Bibliographies © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 6: WRITING AN EXHIBITION GUIDE

Learning Objectives

By the end of this section, you will be able to:

- provide context for your Heritages of Change exhibition in writing.
- put your ideas effectively into writing.
- communicate profiles and essays through writing.
- use research to support ideas in writing.

According to the University of Toronto Libraries, exhibition guides (or catalogues as they call them) "provide documentation relating to all the items displayed in a show at a museum or art gallery and they contain new scholarly insight by way of thematic essays from curators and academics," and they "often take the form of substantial books containing an introduction, essays, works shown, crisp colour images on glossy paper, a bibliography and sometimes an index." So an exhibition guide is a piece of writing, perhaps a book, that contains both the artifacts in the exhibit as well as context, perhaps in the form of an introduction and essays, although the format can be creative.

Michael Glover tells us that "a good [guide] must [...] bring over something of the flavor, the temper, the attitude, the very feel of the show, while revealing something important to us about the nature of its subject." That last – "reveal something important" – is a key element in thinking about what an exhibition guide should accomplish. There is relating facts about the artifacts – dates, people involved, etc. – but, more importantly, there is demonstrating a point or points about why these particular artifacts have been brought together and what they can teach us by being looked at next to each other.

In a guide, in addition to essays about overarching themes, there are also profiles of the individual artifacts. Sylvan Barnet, in A Short Guide to Writing about Art, talks about writing an effective artifact profile (also known as a catalog entry):

> "Perhaps most important of all, a good entry in a catalog conveys: the inherent value of the work; the entry helps the reader and viewer to understand why the work is worth looking at and is worth reading about. In fact, a good entry should help the reader to see the work more clearly, more fully. It should make the reader want to return to

> the exhibition to take another look at the work (or if the exhibition is no longer available, the entry should make the reader take a second and closer look at the reproduction of the work in the catalog), and cause the reader to say mentally, 'Ah, I hadn't noticed that. That's very interesting.'" (154-155)

An essential part of Barnet's description is that an artifact profile "helps the reader to see the work more clearly, more fully." An artifact profile is writing that communicates an idea or ideas about an artifact that the audience might not be able to interpret for themselves from simply viewing the artifact. It reveals the thoughts of the curator in selecting the particular artifact in the first place. It also provides context in order to help the audience connect the artifact to broader complexities or questions.

Activity 4.6

- Explore the exhibition guide for artist Mark Steven Greenfield's exhibition "Black Madonna."
- Make note of different parts of the guide and what they accomplish.

Write: Artifact Profiles

About This Type of Writing

Profile writing are articles or essays in which the writer focuses on a specific trait or behavior that reveals something essential about the subject. Much profile material comes from interviews either with the subject or with people who know about the subject. However, interviews may not always be part of a profile, for profile writers also draw on other sources of information. In creating profiles, writers usually combine the techniques of narrative, or storytelling, and reporting, or including information that answers the questions of *who*, *what*, *when*, *where*, *why*, and *how*.

You can find profile subjects everywhere. The purpose of a profile is to give readers an insight into something fundamental about the subject, whether that subject is a person, a social group, a building, a piece of art, a public space, or a cultural tradition. Writers of profiles often conduct several types of research, including interviews and **field observations**, as well as consult related published sources. A profile usually reveals one aspect of the subject to the audience; this focus is called an **angle**. To decide which angle to take, profile writers look for patterns in their research, then consider their audience when making choices about both the angle and the **tone**, or attitude toward the subject.

If you would like to profile a subject other than a person, you may be unsure of how to make such a focus work. This section features a profile of a cultural artifact and discusses how the elements of profile writing work within the piece.

First, here is some background to help you better understand the blog post: On December 7, 1941, Japanese

fighter planes attacked the United States military base at Pearl Harbor in Hawaii, damaging or destroying more than a dozen ships and hundreds of airplanes. In direct response to this bombing and to fears that Americans of Japanese descent might spy on U.S. military installations, all Japanese immigrants and Japanese Americans living on America's West Coast—about 120,000 men, women, and children in all—were detained in internment camps for the remainder of the war.

As you will read in the profile, people living in the camps created newspapers for fellow detainees; the subject of this profile is the newspapers themselves. Author Mark Hartsell published his profile of the newspapers, Journalism, behind Barbed Wire , on the Library of Congress blog on May 5, 2017. Look at these notes to find out how profile genre elements can work when the writer focuses on a cultural artifact such as these newspapers.

As you find when you click on the link above to visit the blog post, Hartsell uses images to show his subject to readers. Providing images can be a particularly strong choice for profiles of places or cultural artifacts.

For these journalists, the assignment was like no other: Create newspapers to tell the story of their own families being forced from their homes, to chronicle the hardships and heartaches of life behind barbed wire for Japanese-Americans held in World War II internment camps. "These are not normal times nor is this an ordinary community," the editors of the *Heart Mountain Sentinel* wrote in their first issue. "There is confusion, doubt and fear mingled together with hope and courage as this community goes about the task of rebuilding many dear things that were crumbled as if by a giant hand." Today, the Library of Congress places online a rare collection of newspapers that, like the *Sentinel*, were produced by Japanese-Americans interned at U.S. government camps during the war. The collection includes more than 4,600 English- and Japanese-language issues published in 13 camps and later microfilmed by the Library. "What we have the power to do is bring these more to the public," said Malea Walker, a librarian in the Serial and Government Publications Division who contributed to the project. "I think that's important, to bring it into the public eye to see, especially on the 75th anniversary.... Seeing the people in the Japanese internment camps as people is an important story."

Although the blog places almost every sentence in its own "paragraph" for easier online readability, the first four sections function as a cohesive opening paragraph as presented here. Notice how the author supports his points with information synthesized from a variety of sources: quoted material from both the newspapers and one of the project's curators, background, historical context, and other factual information.

Following the Japanese attack on Pearl Harbor in December 1941, President Franklin D. Roosevelt signed an executive order that allowed the forcible removal of nearly 120,000 U.S. citizens and residents of Japanese descent from their homes to government-run assembly and relocation camps across the West—desolate places such as Manzanar in the shadow of the Sierras, Poston in the Arizona desert, Granada on the eastern Colorado plains. There, housed in temporary barracks and surrounded by barbed wire and guard towers, the residents built wartime communities, organizing governing bodies, farms, schools, libraries. They founded newspapers, too—publications that relayed official announcements, editorialized about important issues, reported camp news, followed the exploits of Japanese-Americans in the U.S. military and recorded the daily activities of residents for whom, even in confinement, life still went on. In the camps, residents lived and died, worked and played, got married and had children. One couple got married at the Tanforan assembly center in California, then shipped out to the Topaz camp in Utah the next day. Their first home as a married couple, the *Topaz Times* noted, was a barracks behind barbed wire in the western Utah desert.

This section offers additional background information and information from secondary research, woven with specific details to help readers imagine the backdrop for the newspaper writing. Hartsell offers a brief overview of typical content found in these newspapers; this description indicates that he has reviewed primary documents. The section concludes with a brief anecdote to show the human face of the original camp newspaper audience.

The internees created their publications from scratch, right down to the names. The Tule Lake camp dubbed its paper the *Tulean Dispatch*—a compromise between *The Tulean* and *The Dusty*

Dispatch, two entries in its name-the-newspaper contest. (The winners got a box of chocolates.) Most of the newspapers were simply mimeographed or sometimes handwritten, but a few were formatted and printed like big-city dailies. The *Sentinel* was printed by the town newspaper in nearby Cody, Wyoming, and eventually grew a circulation of 6,000.

After covering background and context, Hartsell turns to focus on his profile subject. He discusses specific details of naming and producing the newspapers; he also includes information about the writers and their decisions regarding newspaper content.

Many of the internees who edited and wrote for the camp newspapers had worked as journalists before the war. They knew this job wouldn't be easy, requiring a delicate balance of covering news, keeping spirits up and getting along with the administration. The papers, though not explicitly censored, sometimes hesitated to cover controversial issues, such as strikes at Heart Mountain or Poston. Instead, many adopted editorial policies that would serve as "a strong constructive force in the community," as a *Poston Chronicle* journalist later noted in an oral history. They mostly cooperated with the administration, stopped rumors and played up stories that would strengthen morale. Demonstrating loyalty to the U.S. was a frequent theme. The *Sentinel* mailed a copy of its first issue to Roosevelt in the hope, the editors wrote, that he would "find in its pages the loyalty and progress here at Heart Mountain." A *Topaz Times* editorial objected to segregated Army units but nevertheless urged Japanese-American citizens to serve "to prove that the great majority of the group they represent are loyal." "Our paper was always coming out with editorials supporting loyalty toward this country," the *Poston* journalist said. "This rubbed some… the wrong way and every once in a while a delegation would come around to protest."

People reading these newspapers in current times may be surprised that such newspapers often featured content with a focus on loyalty to the United States. While Hartsell does not dig deeply into alternative views held by internees, he does indicate that some disagreed with

the emphasis on such content. Readers are often interested in learning surprising or counterintuitive information about a profile subject.

As the war neared its end in 1945, the camps prepared for closure. Residents departed, populations shrank, schools shuttered, community organizations dissolved, and newspapers signed off with "–30–," used by journalists to mark a story's end. That Oct. 23, the *Poston Chronicle* published its final issue, reflecting on the history it had both recorded and made. "For many weeks, the story of Poston has unfolded in the pages of the Chronicle," the editors wrote. "It is the story of people who have made the best of a tragic situation; the story of their frustrations, their anxieties, their heartaches—and their pleasures, for the story has its lighter moments. Now Poston is finished; the story is ended. And we should be glad that this is so, for the story has a happy ending. The time of anxiety and of waiting is over. Life begins again."

Hartsell closes with a chronological structure, concluding his piece with the closing of the internment camps and their newspapers. He allows the voices of the editors to have the last word.

These terms, or **genre elements**, are frequently used in profile writing. The following definitions apply specifically to the ways in which the terms are used in this genre.

- **Anecdotes:** brief stories about specific moments that offer insights into the profile subject.
- **Background information:** key to understanding the profile's significance. Background information includes biographical data and other information about the history of the profile subject. It often helps establish context as well.
- **Chronological order:** information or a narrative presented in time order, from earliest to most recent.
- **Context:** the situation or circumstances that surround a profile subject. Situating profile subjects within their contexts can offer deeper insights about them.

- **Factual information:** accurate and verifiable data and other material gathered from research.
- **Field notes:** information gathered and recorded by observing the profile subject within a particular environment.
- **Location:** places relevant to the profile subject. For a person, location might include birthplace, place of residence, or place where events occurred.
- **Narrative structure:** text organized as narratives, or stories, weaving research into the story as applicable.
- **Quotation:** words spoken or written by the subject or from interviews about the subject.
- **Reporting structure:** structure that relays factual information and answers *who*, *what*, *when*, *where*, *why*, and *how* questions.
- **Show and tell:** descriptive and narrative techniques to help readers imagine the subject combined with reporting techniques to relay factual information.
- **Spatial structure:** used in profiles of buildings, artworks, and public spaces. This structure reflects a "tour" of the space or image.
- **Thick description:** combination of sensory perceptions to create a vivid image for readers.
- **Tone:** the writer's attitude toward the subject. For example, tone can be admiring, grateful, sarcastic, disparaging, angry, respectful, gracious, neutral, and so on.
- **Topical structure:** structure that focuses on several specific topics within the profile.

Like introductions in most of the writing you do, the profile introduction establishes some background and context for readers to understand your main point. Think about what readers need to know in order to appreciate your angle and include that information in the introduction. Some writers prefer to compose their introductions first, whereas others wait until after they have developed a draft of the body. Whichever strategy you use, be sure that the introduction engages readers so that they want to continue reading. Refer to the sample texts in this chapter for models of introductory texts.

Remember, too, that your thesis should appear as the last sentence, or close to the end, of the introduction. For the profile, your thesis would be a sentence or two explaining your angle. For example:

- [Name of subject] showed [the admirable trait] not only in [doing something that shows the trait] but even more so by refusing to [accept or participate in something].
- [Name of subject] plays a unique part in the [history, life, culture] of [place, group] because [reason for angle].

Each body paragraph should support the angle you have taken, advancing your thesis, or main point. For each paragraph, synthesize details—examples, anecdotes, quotations, location, background information, or descriptions of events—from more than one source to support your angle. By including all of these elements,

necessary explanations, and a combination of narrative and reporting, you will create the strongest possible profile piece.

Summary of Writing Task

- In thinking about each of your three selected artifacts, decide on a specific focus you want to communicate. Examples of ways to find a specific focus:
  - story of the artifact
  - connection to exhibition theme
  - significance of artifact
  - question raised
- Using your research, write a profile for each of the artifacts. Remember that a profile is more than a report, so the purpose here is only to use facts and historical information in order to develop a deeper focus.
- It is best to avoid:
  - relying on simple summary (this is about contextualizing the artifact as heritage of change, not just describing it)
  - making details up (research is important)
  - using jargon without further elaboration (consider your audience)

Text Attributions

This section contains material taken from "Chapter 5: Profile: Telling a Rich and Compelling Story" from *Writing Guide with Handbook* by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Write: Exhibition Guide Essay

About This Type of Writing

Conducting research on topics about which you have limited knowledge can be intimidating. To feel more comfortable with research, you can think of it as participating in a scholarly conversation, with the understanding that all knowledge on a particular subject is connected. Even if you discover only a small amount of information on your topic, the conversations around it may have begun long before you were born and may continue beyond your lifetime. Your involvement with the topic is your way of entering a conversation

with other students and scholars at this time, as you discuss and synthesize information. After you leave the conversation, or finish your research, others are likely to pick it up again.

What you find through research helps you provide solid evidence that empowers you to add productively to the conversation. Thinking of research in this way means understanding the connections among your topic, your course materials, and larger historical, social, political, and economic contexts and themes. Understanding such connectedness begins with choosing your topic and continues through all phases of your research.

The most specific way to define the scope and focus of your research paper—and, as a writer, to control the thought and creativity of it—is through the *position* you take on the topic: your **stance**, or thesis. A thesis statement is often (though not always) a single, clear, and concise sentence that reveals your stance early in the essay. Keep in mind, though, that it is *not* the essay question restated, a topic statement, an assertion of fact, or a step-by-step writing plan. Strong academic writing generally shows the thesis in the introductory section and then returns to it throughout, allowing readers to understand the writer's purpose and stance. To use a travel analogy, your thesis tells readers where you are going and why the journey matters.

As you are composing your essay, the thesis serves as a touchstone to help you determine what material is pertinent. Keeping your thesis in mind as you draft is important to ensure that your reasoning and supporting evidence are focused and relevant. A strong thesis also provides a way to measure how successful you have been in achieving your purpose—in travel terms again, it lets you judge whether you have reached your destination and explained the journey's meaning.

In a research essay, you may incorporate borrowed material through synthesis, summary, quotation, or paraphrase. Because research writing is more than cutting and pasting together other people's ideas, good writers synthesize the material they use by looking for connections among sources to develop their own arguments. Summary—or a brief review of main points—is a necessary foundation for synthesis, but it is important to avoid constructing an essay simply on a series of summaries. Part of developing your own voice and control over your essay stems from your decision about which supports you use and why. You do not want sources to override your ideas. Remember, sources provide evidence for *your* thesis.

One of the most common ways to use sources is by incorporating other people's words into your work. Students who are unsure about their writing sometimes overuse quotations, creating a patchwork essay of other people's voices, because they may lack confidence about using their own words. However, one key point to remember is not to allow your sources to drown out your own voice. As a writer, you can avoid overreliance on others' words by being strategic about the quotations you include and by incorporating your own explanations and analysis for the quotations that you do include. Always explain or analyze your quotations; they do not speak for themselves.

A crucial skill you will develop as you practice writing is the ability to judge when to quote directly and when to paraphrase. You have no doubt used direct quotations in your writing, repeating someone else's words verbatim within your paper and placing them within quotation marks, "like this." Another way to incorporate borrowed ideas into your writing is to **paraphrase** them, or restate them in your own words. If the ideas you want to borrow are particularly long, complicated, or filled with jargon, consider paraphrasing for brevity or

clarity. Paraphrasing also allows you to maintain your own voice, keeping the writing style and language as consistent as possible—a benefit especially when you draw on multiple sources at once.

Although quoting can be more straightforward, consider these suggestions when paraphrasing:

- Focus on ideas and on understanding the paper or passage as a whole rather than skimming for specific phrases.
- Put the original text aside when you write so that it doesn't overly influence you.
- Restructure the idea to reflect the way *your* brain works.
- Change the words so that the paraphrase reflects your language and tone. Think about how you would explain the idea to someone unfamiliar with your subject (your mother, your roommate, your sister).

Lead your argumentative research essay with your best punch. Make your opening so strong your reader feels compelled to continue. Make your closing so memorable your reader can't forget it. Because readers pay special attention to openings and closings, make these sections work for you. Start with a title and lead paragraph that grab readers' attention and alert them to what is to come. End with closings that sum up and reinforce where readers have been.

Guide to MLA Style Quoting and Quotations

Citation of Source: Buciek, Keld, and Kristine Juul. "'We Are Here, Yet We Are Not Here': The Heritage of Excluded Groups." *Ashgate Research Companion to Heritage and Identity*, edited by Brian Graham and Peter Howard, Ashgate, 2008, pp. 105-123.

Using Quotation as Part of Sentence: A central issue in immigrant heritage, for instance, is that it "manifests itself in artefacts [sic] that remember the journey, both the traumatic journey, and the repeated visits to the homeland" (Buciek and Juul 115).

Naming Authors in Introduction: As Keld Buciek and Kristine Juul state, "Where the majority culture expresses heritage through what we may call 'monuments of events' (battlefields, national heroes, buildings, memorial sites, stones, and so on), the heritage of excluded groups manifests itself in artefacts [sic] that remember the journey, both the traumatic journey, and the repeated visits to the homeland. In other words, this is where routes and roots come together" (115).

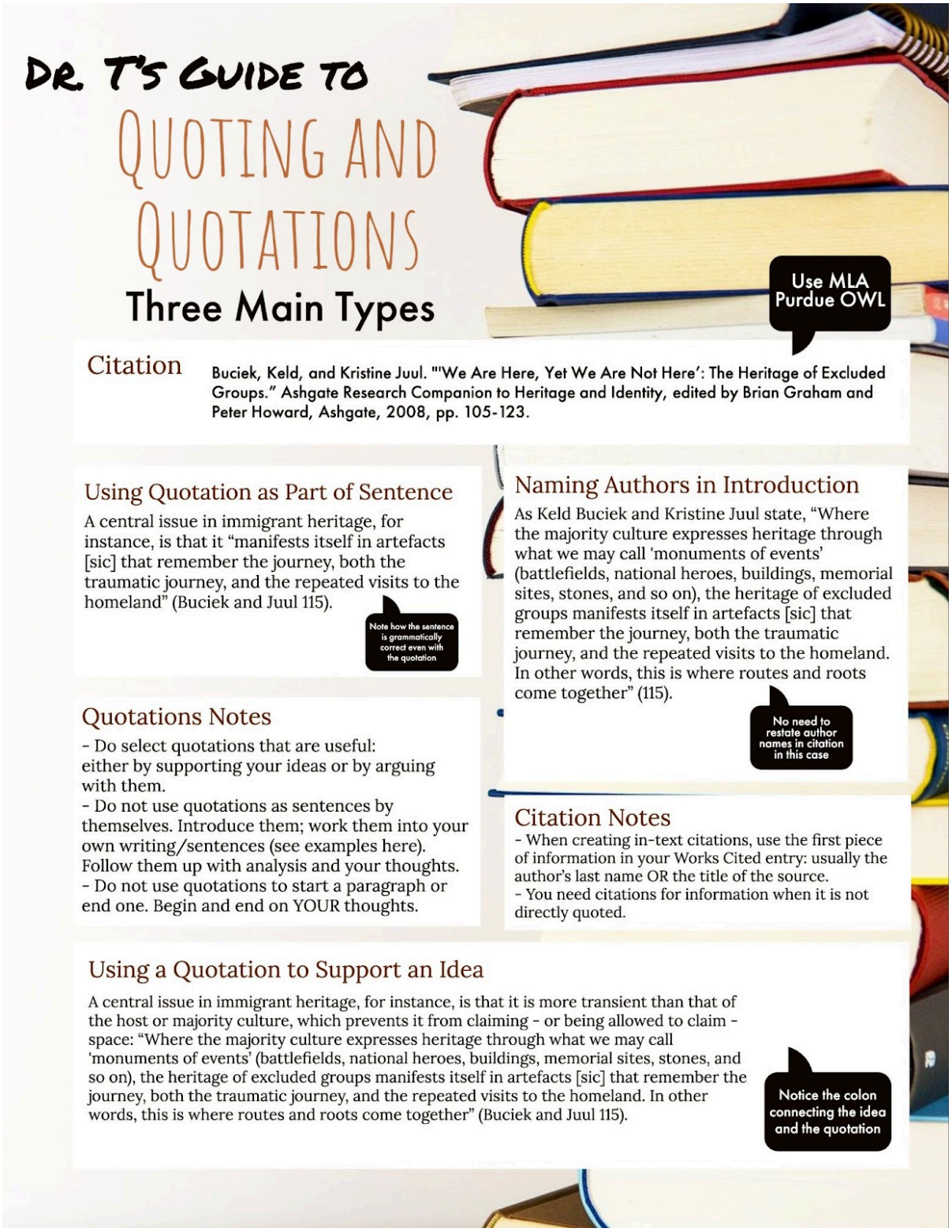
Using a Quotation to Support an Idea: A central issue in immigrant heritage, for instance, is that it is more transient than that of the host or majority culture, which prevents it from claiming – or being allowed to claim – space: "Where the majority culture expresses heritage through what we may call 'monuments of events' (battlefields, national heroes, buildings, memorial sites, stones, and so on), the heritage of excluded groups manifests itself in artefacts [sic] that remember the journey, both the traumatic journey, and the repeated visits to the homeland. In other words, this is where routes and roots come together" (Buciek and Juul 115).

Quotations Notes:

- Do select quotations that are useful: either by supporting your ideas or by arguing with them.
- Do not use quotations as sentences by themselves. Introduce them; work them into your own writing/ sentences (see examples here). Follow them up with analysis and your thoughts.
- Do not use quotations to start a paragraph or end one. Begin and end on YOUR thoughts.

Citation Notes:

- When creating in-text citations, use the first piece of information in your Works Cited entry: usually the author's last name OR the title of the source.
- You need citations for information when it is not directly quoted.



Guide to MLA Style Quoting and Quotations

Summary of Writing Task

- Think about the theme of your exhibition and its title.
- Using your research and including quotations where appropriate, write an essay that brings all three of your pieces of cultural heritage together to explain the theme that you have selected.
- Questions to consider:
  - Why did you put these three artifacts together?
  - What do you want to emphasize by bringing them together?
  - What is the purpose and significance of your exhibition?
  - What are you trying to communicate to your audience?

Text Attributions

This section contains material taken from "Chapter 12: Argumentative Research: Enhancing the Art of Rhetoric with Evidence" from Writing Guide with Handbook by Senior Contributing Authors Michelle Bachelor Robinson, Maria Jerskey, and Toby Fulwiler, with other contributing authors and is used under a CC BY 4.0 license.

Food for Thought: Accessible Museum Labels

Excerpt from "How Can We Make Museum Labels More Accessible?" (Deakin, MuseumNext*):*
"The Responsive EPaper Adaptive Displays – or R.E.A.D. – project updates traditional museum labels using ePaper screens and contactless cards, allowing a single label to cater to different languages, larger fonts, age-appropriate texts and more. Phil [Jones, Head of Digital Innovation at the Cornwall Museums Partnership] explains,

'Curators spend a lot of time thinking critically about museums, but we rarely think as much about the labels. Museum labels are iconic, but they haven't changed in hundreds of years. In the past, museums have tackled accessibility by simply putting more labels down – perhaps a children's label, or a second language option – but this can be limiting. You could end up with ten labels to suit every possible viewer, and the museum becomes more label than artefact.

'Labels can be such a blocker for people with accessibility issues, to the point there they may be put off the whole museum experience. If you know you're not going to be able to read the labels, a museum just becomes a place with a lot of objects and very little context. You're not able to experience it in full.

'So, we started to explore ways to solve these problems. We looked at screens, but visitors don't always want to be looking at screens in a museum, which led us to ePaper.'"

Media Attributions

- Guide to Quotations © Kisha G. Tracy is licensed under a CC BY-NC-SA (Attribution NonCommercial ShareAlike) license

PART 7: FINAL THOUGHT

Congratulations – you have created a Heritages of Change exhibition! By doing so, you have practiced writing in different forms, and you have engaged in the research process. These are important skills to develop, both for personal and professional success.

At the same time, hopefully, you have considered how your writing can have an impact on real audiences beyond the classroom and what you can accomplish when you write both effectively and passionately – in this case, helping to rectify exclusions from cultural heritage spaces. In this process, you have had the opportunity to explore not only heritages of change and the issues that surround it, but your own stances, experiences, and beliefs.

PART 8: WORKS CITED AND FURTHER READING

Barnet, Sylvan. *A Short Guide to Writing about Art*. Pearson, 2014.

Brooks, Rebecca Beatrice. "Harriet Tubman Assaulted by a Train Conductor." *Civil War Saga*, 15 February 2012, https://civilwarsaga.com/harriet-tubman-assaulted-by-a-racist-train-conductor/.

Buciek, Keld, and Kristine Juul. "'We Are Here, Yet We Are Not Here': The Heritage of Excluded Groups." *Ashgate Research Companion to Heritage and Identity*, edited by Brian Graham and Peter Howard, Ashgate, 2008, pp. 105-123.

Corneau, Allison. "Hannah Duston statue vandalized with words 'Haverhill's own monument to genocide'." *The Eagle-Tribune*, 10 July 2020, https://www.eagletribune.com/news/hannah-duston-statue-vandalized-with-words-haverhills-own-monument-to-genocide/article_06d7498e-c2b4-11ea-b1d1-5f24e6a8799f.html.

Deakin, Tim. "How Can We Make Museum Labels More Accessible?" *MuseumNext*, 7 December 2023, https://www.museumnext.com/article/how-the-r-e-a-d-project-is-making-museum-labels-more-accessible/.

"Diversity, Equity and Inclusion." *Fitchburg State University,* https://www.fitchburgstate.edu/student-support/diversity-equity-and-inclusion.

Glover, Michael. "What Are Exhibition Catalogues for?" *Hyperallergic*, 16 May 2020, https://hyperallergic.com/563950/what-are-exhibition-catalogues-for/.

"Honoring Original Indigenous Inhabitants: Land Acknowledgment." *National Museum of the American Indian*, https://americanindian.si.edu/nk360/informational/land-acknowledgment.

Kelly, Chelsea Emelie. "What Does It Mean to 'Curate'?" *Milwaukee Art Museum,* 15 June 2012, https://blog.mam.org/2012/06/15/what-does-it-mean-to-curate/.

LaBella, Mike. "Haverhill woman wants Hannah Duston monument moved." *The Eagle-Tribune,* 5 July 2020, https://www.eagletribune.com/news/haverhill/haverhill-woman-wants-hannah-duston-monument-moved/article_c4f95f26-9c7d-5418-b435-0cdaff8b8209.html.

Linger, Theo. "Harriet Tubman and the 54th Massachusetts." *National Park Service*, 8 January 2023, https://www.nps.gov/articles/harriet-tubman-and-the-54th-massachusetts.htm.

"Margaret Scott Home, Site of." *Salem Witch Museum,* https://salemwitchmuseum.com/locations/margaret-scott-home-site-of/.

Mayor's Office of Arts and Culture Boston. "Boston's mural 'Rita's Spotlight' by Rixy." *YouTube*, uploaded by Mayor's Office of Arts and Culture Boston, 18 August 2022, https://youtu.be/RxQeNfMRNAM.

Riedel, Samantha. "Remembering Rita Hester, Who Changed What It Means to Remember Trans Lives." *them*, 31 March 2022, https://www.them.us/story/rita-hester-trans-remembrance-visibility-memorial.

"Transgender Day of Remembrance." *GLAAD*, https://glaad.org/tdor/.

Veltman, Chloe. "So you began your event with an Indigenous land acknowledgment. Now what?" *NPR*, 15 March 2023, https://www.npr.org/2023/03/15/1160204144/indigenous-land-acknowledgments.

"Why Exhibition Catalogues?" *University of Toronto Libraries,* https://guides.library.utoronto.ca/c.php?g=251039&p=5168228.

PART V

CHAPTER 5: HERITAGES OF CHANGE MENTOR GUIDE

PART 1: HERITAGES OF CHANGE MENTORS

As Audience

One part of the process of creating Heritages of Change exhibitions is writing with a specific audience in mind. As such, it is beneficial to have members of that audience work with students as mentors.

The Original Audience

The core audience for "Heritages of Change" are members of the Adult Learning in the Fitchburg (Massachusetts) Area (ALFA) program.

> "ALFA (Adult Learning in the Fitchburg Area) is a lifelong learning institute that serves adult learners in Fitchburg and the surrounding communities. ALFA is sponsored by the Center for Professional Studies at Fitchburg State University in collaboration with volunteer members of the community. We offer non-credit daytime courses, free discussion groups, and intergenerational opportunities to participate across campus. ALFA students are encouraged to volunteer and participate in program leadership and development, as well as social and recreational activities."

ALFA members were selected as the original audience for the exhibition because of the intergenerational members' dedication to lifelong learning. They are curious about the world and that enthusiasm is inspiring to students beginning their college careers. Also, as ALFA members are of varying generations different than that of many college students, it is an intergenerational opportunity allowing ALFA members and students to interact and learn from each other. Heritages of change are often related to contemporary issues that have their own historical contexts. ALFA members benefit from learning from younger generations about these issues, and students benefit from the life experiences of ALFA members.

As Mentors

Having members of the intended audience mentor students as they develop their own contributions to the "Heritages of Change" exhibition has several advantages. First, rather than having to imagine their audience, students can interact with and ask questions of representatives of an authentic audience. They get a sense of the real people who have a genuine interest in what they are writing. Second, writing about heritages of change is about communication, and community mentors to students in first-year writing can have a profound impact

on understanding how to communicate effectively for purposes other than simply earning a grade. Third, writing for an audience that may not have an in-depth knowledge of a subject helps students develop their creativity and their understanding of clarity.

"From Cultural Heritage to Mentoring...An Interview with Kisha Tracy"
by Gail Hoar, Heritages of Change Mentor
ALFA Bytes Newsletter, January 2024

In answer to my question of "How did the Mentoring Program begin?" Kisha Tracy's reply surprised me. Would you believe that it all started when a Syrian archeologist, Khaled al Assad, was murdered by ISIS when he refused to give up the location of hidden artifacts to be looted for money?

Here's her story:

As a Medievalist, this incident started Kisha thinking about how important historical artifacts are to cultural retention and why people are willing to sacrifice their lives to save their cultures. This proved to be the catch she was looking for to involve her, often times unwilling, students in research projects they could relate to. She wanted them to think about "What is important enough to give your life for?" The Cultural Heritage component of her curriculum expanded after she began to add an image requirement when she realized the importance of the photos she had taken while traveling abroad. They brought life to and visual memories of what she had experienced.

When COVID struck, Kisha was desperate to find a way to keep her students involved while learning from afar. She had only a passing knowledge of the ALFA program and didn't know if it would fit with what she envisioned until she offered an ALFA class on Medieval Africa. There she met several ALFA board members who inspired her with a vision of having ALFAs serve as the audience for her student's research projects. A bonus for the students proved to be the addition of these mentors' perceptions and life experiences.

This is how the program works: Kisha's students are required to write three papers on a single topic, with images for each, that reflect the social or cultural heritage or history of New England in some manner. At the end of the term, these works go on display and are archived on Kisha's Cultural Heritage through Image web site. What this means to students is they know they are reaching others with their ideas, voices and generational perspectives; that they've taught someone something. They learn

their work is important and that writing has meaning. Through research, they also learn about artifacts from history that may rest in their own communities; things they may not have known about. Things that may leave them with a sense of wonder and even pride about the importance of their own back yard.

What mentors gain from this experience is just as great. They not only learn about currently and historically relevant issues on important topics, but also learn how this generation views the world they live in. They learn about students' insights and visions for what the world can become after reflecting upon what has already happened. This intergenerational program also helps everyone involved overcome stereotypical assumptions while learning from each other.

Kisha's summation to my question was:
"Our younger generation has a voice they would like to and need to share. I have faith in young people today and their voices, if allowed to be heard, are powerful."

PART 2: GOOD SOUNDING BOARDS

Think of a mentor as a Good Sounding Board (GSB) similar to a GPS. You choose where you want to go, and they help get you there. The choice of destination is the student's, but their GSB can suggest a variety of routes and indicate highlights along the way.

A GSB is also a person who listens, values, supports, and encourages the journey. They give honest feedback and no criticism. They share their personal learning and experience with similar roads and provide information tips when appropriate. Finally, they will celebrate the student and their voice as they move on. Mentors may be people who live within reach of campus or may be distant learners drawn to the opportunity of sharing ideas while also learning from and walking the paths students are embarking upon.

Text Attributions

This section contains material taken from the ALFA "What Is a Mentor?" brochure.

Sharing Experiences

Students can be greatly influenced by the interactions with their mentors. They can be surprised by individuals of other generations who are open to hearing their experiences and ideas. They can find it inspirational to have an audience who interacts with them and cares about their work. And they can learn much from the experiences of their mentors. Sharing experiences can be one of the most important aspects of being a mentor.

> "What mentoring students under the Heritage of Change format has given me is not only a peek into issues facing our current generation, but why they find these concerns important. Just as important is this may be one of the first time these students have had a chance to be listened to as teachers to people eager to learn what they have discovered in their research, research that leads to intergenerational discussions with people who are not immediate family or teachers. Finally, my mentees' topics always prompt me into my own research that may be a help to them as well their papers, teaching me something new about issues as diverse as overcoming racism in sports to how school systems treat disabilities, from trans people of the 19th century to the importance of retaining cultural heritage when moving to a new country. I

believe I have become a better, more understanding and wiser person for having the chance to be part of this mentoring program." **– Gail Hoar, Heritages of Change Mentor**

PART 3: TIPS FOR PROVIDING FEEDBACK

> "Listen and prepare to be amazed. Your student has thoughts, ideas and life experiences that can be the basis for their writing and new learning for each of you. Share what moves or strikes you and explore together what makes this significant . Keep track of what you share and how: this can become the outline of important concepts to be explored and written about. Summarize what each of you has learned from the other because this too contains material that can add to assignments. Finally, enjoy the sharing and connection. It's magic." **– Joyce Hinckley, Heritages of Change Mentor**

Being a Heritages of Change mentor may seem intimidating. Mentors may think, "I'm not the teacher – how can I give useful feedback to a student writer?" What Heritages of Change mentors CAN do is give their students an honest reaction as a reader and give advice based on their own experience. It is ultimately up to the writer to decide if they want to make use of the feedback given. If you feel unsure of your ability to give feedback, remember that you are learning from the process. In class, the students will also receive feedback from the instructor.

When your role in mentor review is to give feedback, your job is to help the writer by giving your reaction as a reader to the writing. Think about the kind of feedback you would like to get and also how you would like that feedback to be given. What follows here are some basic rules to follow for responding to someone else's writing.

First, listen to the writer. What kind of feedback are they asking for? Do they want to know if their thesis is clear? Do they have questions about their content? Make a note about what kind of feedback the writer has requested and keep that in mind as you respond.

Be kind. When you are receiving criticism, isn't it easier to hear if the person giving the criticism is kind and respectful to you? Do the same for your student.

Comment on the higher order concerns first. That means asking questions about anything that confuses you, checking to see if the writing did what the assignment called for, and considering if the order of the paper makes sense. Sometimes the instructor will give you specific things they want you to comment on; if so, be sure you do so.

Use "I" statements to help stay focused on your reaction to the writing. For example, instead of saying, "You aren't clear in this paragraph," try saying, "I'm confused in this paragraph. Did you mean X or Y?"

Be specific. Never say "I liked it" or "It was good" unless you follow up with an explanation of exactly what you liked or thought was good. The same goes for criticism; say exactly what confused you or what was missing.

Ask questions. Use questions to clarify what the writer means, what the resources given are saying, and what the writer is trying to do.

Offer advice based on your own experience. For example, you could say "if this were my paper, the two things I would do next are A and B." Provide options such as, "If you wanted to expand this, you could do A, B, or C."

Don't try to make the writer sound like you. If a word is the wrong word, note that, but if you just think of a word you like better, that's just a matter of style and voice.

Don't edit your student's writing for them. Correcting errors is important at some point, but it makes no sense to spend time editing a paragraph if that paragraph may need to be deleted or changed. Only ask about editing errors if you have trouble understanding the sentence because of the mistakes. Remember that the responsibility for correcting the errors lies with the writer, not with you.

Higher Order vs. Lower Order Concerns

When providing mentor feedback, it can be helpful to have an understanding of higher order and lower order concerns.

Higher Order Concerns

Revising for higher order concerns means changing and revising sections of a paper and working on the organization of ideas.

When revising at the "big picture" stage, the writer is looking at the most important aspects of the writing tasks, and the ones that require the most thought.

Here's a set of questions concerning these higher order concerns:

- What is the writer's position (thesis/main point)? Is that position clearly communicated to the reader? Point to places in the text where the position is articulated and argued.
- What evidence does the writer provide to support his/her position? Is the evidence persuasive? Specific enough? Well-documented if from another source? Does the evidence match the point being made?
- How is the piece of writing organized? Does the writer follow a logical sequence to guide the reader through his/her reasoning? Are transitions needed? What about other organizational cues, like headings and subheadings (if called for by the discipline)?
- Think about the overall effectiveness of the piece. Does the writer accomplish his/her goals? If not, point to one or more areas where the writer should focus his/her attention for the next revision.

Lower Order Concerns

Lower order concerns focus on editing and proofreading.

We recommend spending less time on lower order concerns because, though they may be distracting, these are things that typically can be caught in a later draft. If the writer asks for proofreading comments, however, try to pick out the big mistakes rather than picking on every single thing that might be incorrect. Consider also that we don't all have the same perceptions of what constitutes an error. It could be productive to have a discussion about the errors that tend to be most distracting to the group members and to make a list of these as you go along.

- Are the "mechanics" correct, e.g. sentence structure, sentence syntax (the phrasing and word choice), grammar, punctuation, citations, and, of course, spelling?
- Are there stylistic problems you find distracting? (Like, unclear use of "this" and "it" or wordiness.)

Text Attributions

This section contains material taken and transformed from the chapter "Revising" from The Word on College Reading and Writing by Carol Burnell, Jaime Wood, Monique Babin, Susan Pesznecker, and Nicole Rosevear and is used under a CC BY-NC 4.0 license. Other material is taken from George Mason University Writing Center "Providing Feedback to Writers."

PART 4: ISSUES TO REMEMBER

h1>It's the Instructor's Problem!

Grading

One of the best parts about being a Heritages of Change mentor is that you do not have to grade! The mentor's role is to interact with students, read their work, discuss ideas, share experiences, and be a cheerleader. The instructor is responsible for providing critical feedback, meeting course learning outcomes, and grading the work.

Artificial Intelligence

The rise of artificial intelligence may be of particular concern to mentors. Developed in 2022 by the research laboratory OpenAI, Chat Generative Pre-Trained Transformer (or ChatGPT) is an artificial intelligence chatbot, which is software that mimics human conversation. After you submit a question or prompt, it will develop a response that is based upon "training its AI with an extraordinarily large amount of data, much of which comes from the vast supply of data on the internet," and it has so far been able to, at someone's direction, "make jokes, write TV episodes, compose music, and even debug computer code" (Heilweil). And when given parameters, it produces (rather mediocre) writing on the subject requested.

There are already ethical concerns being debated about ChatGPT. The Future of Life Institute (2023) has called for "all AI labs to immediately pause for at least 6 months the training of AI systems more powerful than GPT-4," citing that these concerns need to be addressed:

- Should we let machines flood our information channels with propaganda and untruth?
- Should we automate away all the jobs, including the fulfilling ones?
- Should we develop nonhuman minds that might eventually outnumber, outsmart, obsolete and replace us?
- Should we risk loss of control of our civilization?

These are huge questions, ones that have ethical considerations for all of us. Further than these concerns, Cindy Gordon tells us there is evidence of ChatGPT "producing toxic content, surfacing up biases on women, and in

particular women of color" learned from the web content it has been fed. While it seems to have certain limits built in (i.e. Hitler is bad), most limits seem easily overridden.

Universities too are grappling with ChatGPT as it is possible for students to complete assignments through the AI. In a 2023 BestColleges survey of undergraduate and graduate students, "half of students (51 percent) agree that using AI tools to complete assignments and exams counts as cheating or plagiarism" while 48 percent believe it is possible to use AI in an ethical and responsible way in coursework and 40 percent believe that the use of AI by students defeats the purpose of education. Faculty and students alike share these concerns. University of North Carolina at Chapel Hill student Sierra President writes, "With the creation of new AI platforms that assist in gaining and distributing information, the ethical dilemmas of using sites like ChatGPT have become pertinent, making students like me wonder if we should even be using these platforms to begin with." Is it ethical for a student to use ChatGPT for even a portion of an assignment and represent the work as their own? Are there some circumstances in which it would be ethical and others in which it is not?

It is important to remember that the use or prohibition of AI is up to the instructor, and it is up to the instructor to determine any repercussions for its use.

The following are suggestions regarding the ethical use of ChatGPT in the "Guidelines for the Ethical Use of Generative AI (i.e. ChatGPT) on Campus" (Uche, Grame, O'Neill, & Pedersen) created by the Markkula Center for Applied Ethics at Santa Clara University:

1. **NEVER** directly copy any words used by ChatGPT or any generative AI.
2. Always be wary of the blatant biases that generative AI's may harbor.
3. Do not rely on ChatGPT for accurate information; utilize a variety of reliable sources when researching important topics.
4. Treat ChatGPT as an additional learning tool, not a vehicle to avoid honestly completing academic work.
5. Whenever using ChatGPT be sure to double check all information against other sources to ensure accuracy.
6. Be specific and concise when interacting with ChatGPT as its responses will only be as strong as the prompts.
7. Before using ChatGPT, remember your own capabilities and the value gained through problem-solving.
8. Before you use ChatGPT, ask yourself if your professor would approve of the way you are using it, and if you consider it to follow academic integrity.

Students Are People Too

Writing Apprehension

Students sometimes express apprehension about writing, making statements like, "I am bad at writing." The good news, which we can discuss with students, is that writing is about practice. How do athletes get better at their sport? Practice. How do musicians learn to play so well? Practice. The same is true for skills like writing. No matter the skill level we begin on, the more we write the better we write, and the stronger our brain gets.

View: "Neuroplasticity"

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://rotel.pressbooks.pub/heritagesofchange/?p=258#oembed-1

Some Sobering Statistics

In a podcast for *Teaching in Higher Ed*, Stephen Brookfield comments, "College students of any age should be treated as adults." While I laud this statement, I would make a slight, but, I think, important revision. College students of any age *are* adults. They might not have had much practice at it, depending on what age they are, but they are indeed adults. Many of them have or are experiencing the beginnings of adult problems and responsibilities. Consider the following:

- The Center for Law and Social Policy in the "Children, Young Adults Stuck in Poverty: Census Data Show Millions Left Behind, September 2018 reports, "The poverty rate for children remains the highest for all age groups at about one in six children (17.5 percent), with no change from 2016, and significantly contrasting with major progress from 2014 to 2016. For young adults, ages 18-24, the poverty rate also remained flat at 16.1 percent after a steep decrease in the previous two years and remains higher than average poverty rates for all. The profound consequences of poverty, especially for young children, are well documented and include negative outcomes during childhood and in education, employment, and earnings into adulthood."
- According to the 2021 HOPE Center Survey "Basic Needs Insecurity during the Ongoing Pandemic," "Among survey respondents at two-year colleges, 38 percent experienced food insecurity in the 30 days prior to the survey, with just over 16 percent experiencing low food security and a little more than 22

percent experiencing very low food security [...] At four-year colleges, 29 percent of students reported experiencing food insecurity." It also reports, "These patterns are consistent with another national survey conducted in November 2020, which found that approximately three in 10 college students missed a meal at least once per week since the start of the pandemic."

- According to the 2019–20 National Postsecondary Student Aid Study that looks at the "First Look at the Impact of the Coronavirus (COVID-19) Pandemic on Undergraduate Student Enrollment, Housing, and Finances," "Students who identified as genderqueer, gender nonconforming, or a different identity had difficulty finding safe and stable housing at three times the rates (9 percent) of students who identified as male or female (3 percent each)." Also, "Black students, Hispanic or Latino students, American Indian or Alaska Native students, and students of two or more races had difficulty accessing food or paying for food at higher rates (10 to 14 percent) than either White or Asian students (7 percent)."
- According to the 2022 "College Enrollment and Work Activity of Recent High School and College Graduates" from the U.S. Bureau of Labor Statistics, 42.4 percent of full-time college students and 81 percent of part-time college students are employed. 44 percent of students at four-year colleges and 55.5 percent of students at two-year schools are employed.
- According to the Institute for Women's Policy Research 2014 "4.8 Million College Students Are Raising Children" report, "Approximately 2.1 million student parents attend 2-year institutions, representing 30 percent of the entire community college student body. An additional 1.1 million student parents attend four-year institutions (public and private not-for-profit), representing 15 percent of the total four-year undergraduate student body."
- According to the National Center for Learning Disabilities 2017 "The State of Learning Disabilities: Understanding the 1 in 5" report, "Learning and attention issues are more common than many people think, affecting 1 in 5 children." They also report that "[s]uccess in college and the workplace is heavily influenced by internal resilience factors such as temperament and self-perception. Low self-esteem and stigma help explain why young adults with learning disabilities—who are as smart as their peers—enroll in four-year colleges at half the rate of all young adults. Lack of self-advocacy and self-regulation skills may explain why students with learning disabilities who attend any type of postsecondary school are less likely to graduate than students without disabilities."
- According to the American College Health Association National College Health Assessment Fall 2022 Executive Summary, 33.9 percent of university students surveyed had been diagnosed with anxiety (60.1 percent of trans/gender non-conforming respondants), 26.3 percent reported being diagnosed with depression (55.4 percent of trans/gender non-conforming respondants), and 30.4 percent had a positive suicide screening (65.2 percent of trans/gender non-conforming respondants).

There are endless statistics I could provide, but these alone illustrate that a majority of students have serious adult concerns: parenthood, poverty level, and employment, among others. For students with disabilities or

mental health issues, they are constantly facing the challenge of deciding for themselves for the first time whether to request services. Veterans are returning from the military's high-responsibility, high-anxiety life, perhaps with some form of disability, to (re)enter the classroom. As a side note, it is also possible for veterans to go from deployment to the classroom within as little as *three days*. Those students who do not fit any of the above markers are still struggling with learning how to become an adult, how to negotiate new freedoms and identities. I especially like how Ronald Barnett in *A Will to Learn* looks at the experience of college students as "a project that calls for considerable effort and even anxiety on their parts, and it is a project where success cannot be assured...Just how is it that students keep going?" (2). He echoes my own awe of students who continue to show up in spite of potential and often multiple challenges. Our job is to move them from "showing up" to "investing," to the point that they become immersed in their learning and embrace a liberal education.

Making Choices

More than adults, students are people – with the concerns, the emotional tangles, and the physical realities that any person may have. I think we can all agree that we struggle to teach when, for example, our child is sick, we have been up all night working, we're not sure if we'll have enough money to eat that week (which, unfortunately, is all too common among adjunct faculty, in particular), or we have a physical or mental health issue. The 2013 "Higher Stress: A Survey of Stress and Well-Being Among Staff in Higher Education" (34) by the University and College Union in the United Kingdom concludes that stress is a major cause for concern in higher education settings. Maggie Berg and Barbara K. Seeber note in *The Slow Professor* that "faculty stress directly affects student learning. We know from experience that when we walk into a classroom breathless, rushed, and preoccupied, the class doesn't go well; we struggle to make connections with the material and our students" (6). It is just as difficult – arguably, perhaps more so given the type of cognitive activity – for students to "do their job," to learn, under such circumstances in their own lives. Judy Willis (2006, p. 58) provides the science that the brain cannot learn and process information effectively, especially in terms of remembering, when it is dealing with stress. Despite books such as the humorously-titled *Professors Are from Mars®, Students Are from Snickers®* (which actually is a useful book on how to break down barriers between instructors and students with humor), we have far more in common than we usually admit.

Thinking of students as people and adults can change how we perceive their requirements of education. Chet Meyers and Thomas Jones tell us rightly that adults "do not suffer fools gladly" (7-8). When a student does not complete readings or assignments or demonstrates apathy at having to take a course outside their major, there is every possibility they chose not to do so because they simply do not see the worth of the work. Consciously or unconsciously, they may be choosing not to waste their time on it.

Sensitive Topics

Consider some more statistics:

- The Centers for Disease Control and Prevention find that "almost two-thirds of surveyed adults report at least one ACE (Adverse Childhood Experiences, such as emotional, physical, or sexual abuse), and more than one in five reported three or more ACEs," which various studies associate with having "lasting effects on...graduation rates [and] academic achievement."
- The 2021 Annual Report of the Center for Collegiate Mental Health concludes that " Stress and Academic Performance showed increases in 2020-2021" and "Eating Concerns and Family Distress slightly increased."
- According to Bruce Sharkin, "In a survey conducted by the American College Health Association (as cited in Voelker, 2003), a high percentage of students reported feeling hopeless and depressed to the point where they could barely function" (4-5).
- According to Barredo, et al., in "Stress and Stressors: The Impact of the COVID-19 Pandemic on Students, Faculty and Staff at a Historically Black College/University," "Inequities about the impact of COVID-19 among racial groups have been widely reported in the United States and they show that minorities and people of color are more adversely and disproportionately affected than their White counterparts" (279).
- According to the Victims of Crime "2015 NCVRW Resource Guide" on school and campus crime, "Of youth ages 12 to 18 in 2012, 52.4 per 1,000 students were victimized at school: 28.8 per 1,000 students experienced some form of violent victimization, with 3.4 per 1,000 students experiencing serious violent victimization." Also, "Twenty-eight percent of students age 12 to 18 in 2011 reported being bullied at school during the school year." More so, "In a 2011 study that included youth in grades 6 through 12, 64 percent of lesbian, gay, bisexual, or transgender (LGBT) respondents said they felt unsafe in school because of their sexual orientation, and 44 percent felt unsafe because of their gender expression" while "[e]ighty-two percent of LGBTQ youth respondents in 2011 had been verbally harassed at school because of their sexual orientation, 38.3 percent had been physically harassed (e.g., pushed or shoved), and 18.3 percent had been physically assaulted because of their sexual orientation." On college campuses, "[i]n 2012, 88,444 crimes were reported." The data does not get separated out, but, "[o]f the hate and bias crimes reported on school and college campuses in 2012, 52.0 percent were hate crimes based on race, 20.3 percent were hate crimes based on sexual orientation, 16.8 percent were hate crimes based on religion, 10.1 percent were hate crimes based on ethnicity, and 0.8 percent were hate crimes based on disability."
- The National Sexual Violence Resource Center reports that "[o]ne in five women and one in 71 men will be raped at some point in their lives" and "[o]ne in four girls and one in six boys will be sexually abused before they turn 18 years old." Additionally, "[o]ne in 5 women and one in 16 men are sexually

assaulted while in college" and "[m]ore than 90 percent of sexual assault victims on college campuses do not report the assault."

- According to Z Nicolazzo in *Trans* in College*, "Studies now indicate that 50 percent or more of trans* people will experience intimate partner or sexual violence in their lifetimes (Calton, Cattaneo, & Gebhard, 2015; Marine in press-b) and that trans* college students at the undergraduate and graduate levels face more victimization than cisgender men or women (Cantor et al., 2015; New, 2015)...[A]lmost 60 percent of trans* undergraduates, and a little more than 60 percent of trans* graduate students, felt a report of sexual violence would not be taken seriously by campus administrators."

These numbers are staggering, even more so when considering what the people sitting in front of us in classrooms have experienced, are experiencing, or will experience. Students may decide to discuss sensitive topics, especially when they are given the freedom to choose a topic related to marginalized heritage. Be prepared for this possibility, and just remember to respect and value their experiences.

In a Student's Own Words: Example from Chapter 2

Excerpt of "Does My Life Matter?"

by Milardie Milard, Student, Fitchburg State University

Racism was one of the things I dealt with as a child, being called a "cotton picker," many other racial slurs, and at some point even told to end my life all because of my skin color and my background. I was born in Haiti with my mother and father. My mother was mostly there in Haiti with me, while my father was in America getting a better job to make better money for us. It had been my mother and I by ourselves for quite some time so we grew very close. We moved when I was just five years old. Since I had been exposed to racism as a young girl, my mom had tried to help me through it and tell me how much of a young independent Black girl I was. I myself did not believe that. Being born in another country and moving to a suburban town really changes you. Being surrounded by white people as well as being the only Black girl at school was very hard. I would come home from school very negative with myself asking why I didn't look like the other kids. I grew out of that in 8th grade. I found my self-worth, and I am now a very confident young woman. I am able to tell my younger brother and relatives that and prevent them going through the same experience that I went through as a kid.

Why did I think like that as a child? I'm supposed to feel safe, wanted. That was not my feeling. In my eyes, I just wish we can all see the good in people and how skin color does not matter. In

this world, it doesn't work like that. There are many fights just for human decency. One would be Black Lives Matter.

Does my life matter? Absolutely. Does yours? Absolutely. All lives matter. Each and every one of you matters. But Black lives need the most help. I understand not every Black person needs help, but at the same time not every Black person has the same privilege. Each of us has our own sense of privilege whether we think we do or we do not. That privilege is still there. We should not use that privilege to tear others apart. We use that privilege to help people. To protect people and shine the light on what they have to say. We come together as one. People are supposed to feel united, not threatened. It's called "The United States" for a reason. Prove it.

Text Attributions

Sections of this part contain material adapted from *Why Do I Have to Take This Course?* by the same author.

PART 5: RESOURCES

About Writing

- Fitchburg State University First Year Writing Program (including Goals and Objectives)
- Purdue Online Writing Lab
- Illinois Writers Workshop: Conducting Peer Review
- University of Nebraska-Lincoln Fundamentals of Research Writing: Peer Feedback in Writing Groups

About Mentorship

- National Mentoring Research Center
- Introduction to Mentoring: A Guide for Mentors and Mentees (American Psychological Association)
- "Mentoring For The First Time? 14 Tips To Start Off On The Right Foot"
- MENTOR

Support System

Course Instructor

Your first support is, of course, the course instructor. Do not be afraid to ask questions or raise any issues that might arise.

Peer Mentors

It is also important to have the support of the other mentors. Suggestion: have at least one initial orientation and/or training about the course and the mentors' roles, plus an additional meeting when students begin their assignments. Setting up pairs of mentors to work together is also a good idea.

PART 6: WORKS CITED AND FURTHER READING

American College Health Association National College Health Assessment. "Executive Summary of the Undergraduate Student Reference Group." Fall 2022, https://www.acha.org/documents/ncha/NCHA-III_FALL_2022_UNDERGRADUATE_REFERENCE_GROUP_EXECUTIVE_SUMMARY.pdf.

Barnett, Ronald. *A Will to Learn: Being a Student in an Age of Uncertainty.* McGraw-Hill, 2007.

Barredo, Ronald, Mohamed Kanu, Jemal Gishe, et al. "Stress and stressors: The impact of the COVID-19 pandemic on students, faculty and staff at a historically black college/university." *Journal of Community Health* 48 (2023): 269–285.

Berg, Maggie, and Barbara K Seeber. *The Slow Professor: Challenging the Culture of Speed in the Academy.* University of Toronto Press, 2016.

Brookfield, Stephen. "The skillful teacher." *Teaching in Higher Ed,* 28 April 2016, http://teachinginhighered.com/podcast/skillful-teacher/.

Center for Collegiate Mental Health. "Annual Report." 2021, https://files.eric.ed.gov/fulltext/ED617358.pdf.

Center for Law and Social Policy. "Children, young adults stuck in poverty: Census data show millions left behind." September 2018, https://www.clasp.org/sites/default/files/publications/2018/09/2018_censusdatabrief.pdf.

Centers for Disease Control and Prevention. "Adverse childhood experiences (ACEs)." 1 April 2016, https://www.cdc.gov/violenceprevention/acestudy/index.html.

Future of Life Institute. "Pause giant AI experiments: An open letter." 22 March 2023, https://futureoflife.org/open-letter/pause-giant-ai-experiments/.

Gault, Barbara, Lindsey Reichlin, Elizabeth Reynolds, and Meghan Froehner. "4.8 million college students are raising children." *Institute for Women's Policy Research,* November 2014, http://www.iwpr.org/publications/pubs/4.8-million-college-students-are-raising-children?searchterm=%23c424.

Gordon, Cindy. "AI ethicist views on ChatGPT." *Forbes,* 30 April 2023, https://www.forbes.com/sites/cindygordon/2023/04/30/ai-ethicist-views-on-chatgpt/.

Heilweil, Rebecca. "AI is finally good at stuff, and that's a problem." *Vox,* 7 December 2022, https://www.vox.com/recode/2022/12/7/23498694/ai-artificial-intelligence-chat-gpt-openai.

HOPE Center. "Basic needs insecurity during the ongoing pandemic." 2021, https://hope.temple.edu/sites/hope/files/media/document/HopeSurveyReport2021.pdf.

Horowitz, S. H., J. Rawe, and M.C. Whittaker. "The state of learning disabilities: Understanding the 1

in 5." *National Center for Learning Disabilities*, 2017, https://www.ncld.org/research/state-of-learning-disabilities/executive-summary/

Kinman, Gail, and Siobhan Wray. "Higher stress: A survey of stress and well-being among staff in higher education." *University and College Union,* 2013*,* http://www.ucu.org.uk/media/5911/Higher-stress-a-survey-of-stress-and-well-being-among-staff-in-higher-education-Jul-13/pdf/HE_stress_report_July_2013.pdf.

Meyers, Chet, and Thomas B Jones. *Promoting Active Learning*. Jossey-Bass, 1993.

National Center for Education Statistics. "National postsecondary student aid study." June 2021, https://nces.ed.gov/pubs2021/2021456.pdf.

National Sexual Violence Resource Center. "Statistics about sexual violence." 2015, http://www.nsvrc.org/sites/default/files/publications_nsvrc_factsheet_media-packet_statistics-about-sexual-violence_0.pdf.

Nicolazzo, Z. *Trans* in College: Transgender Students' Strategies for Navigating Campus Life and the Institutional Politics of Inclusion.* Stylus, 2017.

President, Sierra. "The ethics of college students using ChatGPT." *University of North Carolina at Chapel Hill Office of Ethics and Policy Blog,* 17 April 2023, https://ethicspolicy.unc.edu/news/2023/04/17/the-ethics-of-college-students-using-chatgpt/.

Sharkin, Bruce. *College Students in Distress: A Resource Guide for Faculty, Staff, and Campus Community*. Routledge, 2006.

Uche, Nnenna, Sean Grame, Callie O'Neill, and Kailyn Pedersen. "Guidelines for the ethical use of generative AI (i.e. ChatGPT) on campus." *Markkula Center for Applied Ethics, Santa Clara University*, 22 May 2023, https://www.scu.edu/ethics/focus-areas/campus-ethics/guidelines-for-the-ethical-use-of-generative-ai-ie-chatgpt-on-campus/.

U.S. Bureau of Labor Statistics. "College enrollment and work activity of recent high school and college graduates." 26 April 2023, https://www.bls.gov/news.release/hsgec.nr0.htm.

Victims of Crime. "NCVRW resource guide: School and campus crime." 2015, http://victimsofcrime.org/docs/default-source/ncvrw2015/2015ncvrw_stats_school.pdf?sfvrsn=2.

Welding, Lyss. "Half of college students say using AI on schoolwork is cheating or plagiarism." *BestColleges.* 27 March 2023, https://www.bestcolleges.com/research/college-students-ai-tools-survey/.

Willis, Judy. *Research-based Strategies to Ignite Student Learning: Insights from a Neurologist and Classroom Teacher*. Association for Supervision and Curriculum Development, 2006.

GRANT INFORMATION

The U.S. Department of Education, the granting agency for the ROTEL project, requires information about the grant be included in the back matter. The text for this section is provided below.

The contents of this book were developed under a grant from the Fund for the Improvement of Postsecondary Education, (FIPSE), U.S. Department of Education. However, those contents do not necessarily represent the policy of the Department of Education, and you should not assume endorsement by the Federal Government.

For more information about the ROTEL Project, please visit our project website.

VERSION HISTORY

Below is the version history for Heritages of Change: Curatorial Activism and First-Year Writing.

Version	Publication Date	Changes
First Edition: link to the first edition	January 24, 2024	—
Revised Edition: link to revised edition	September 10, 2024	**Added Activities: tba** **Stylistic improvements** throughout