UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE:	September 2005
COURSE REVISED IMPLEMENTATION DATE:	September 2005
COURSE TO BE REVIEWED:	September 2009
(Four years after implementation date)	(MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **VISUAL ARTS**

AH 330		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

MUSEUM PRINCIPLES AND PRACTICES
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course offers students a general understanding of the principles and practices of museums by means of a study tour. It is a one semester course of individual study with introductory lectures and seminars preceding a 10 day – 4 week study tour with field exercises and reviews. The course provides a theoretical and practical study of how museums perpetuate specific aesthetic, cultural and political interests. Students will gain an understanding of how galleries construct meaning and determine public taste by analysing exhibitions in terms of broad institutional mandate as well as specific curatorial objectives, issues of display and issues of reception.

PREREQUISITES: **AH 101 or AH 102**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: _____ *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

Lectures:	**8**	Hrs
Seminar:	**12**	Hrs
Laboratory:		Hrs
Field Experience:	**40**	Hrs
Student Directed Learning:		Hrs
Other (Specify):		Hrs

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE: _____
HOURS PER DAY: _____

MAXIMUM ENROLLMENT:	**15**	
EXPECTED FREQUENCY OF COURSE OFFERINGS:	**once every two years**	
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☒ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☐ Yes	☒ No

AUTHORIZATION SIGNATURES:

Course Designer(s): Jacqueline Nolte
Chairperson: Raymond Welch *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Virginia B. Cooke
PAC Approval in Principle Date:
PAC Final Approval Date: January 28, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Upon completion of this course students will have:
- attained an understanding of the practice and protocol of visiting and viewing museum collections
- become exposed to unfamiliar cultural milieus
- developed critical viewing skills
- supplemented art historical methodologies with analyses of how the selection and juxtaposition of artworks in exhibitions contribute to specific bodies of knowledge
- developed an understanding of museum mandates and audience development
- refined their analysis of issues of display
- improved their research, critical thinking and writing skills

METHODS:

lectures, seminars, self-directed readings, field study, on-site viewing, written assignments

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

portfolio

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Textbooks will vary depending upon the region and museums visited. Current exhibition catalogues, periodical articles and sources in museology and critical theory will be important. An example might be:

Bennett, T., "The birth of the museum: history, theory, politics", London, NY, Routledge, c. 1995

Duncan, C. "Civilising rituals: inside public art museums", Lnd, NY, Routledge, 1995.

Greenberg, R. Ferguson, B. and Nairn, S. (eds.) "Thinking about exhibitions", Lnd, NY, Routledge, c. 1996

Karp, I. and Lavine, S. (eds.) "Exhibiting Cultures: the poetics and politics of museum display", Washington, Smithsonian Press, c. 1991

McClellan, A., "Art and its publics: museum studies at the millenium", Malden, MA, Blackwell, 2003

Perry, G., "Academies, museums and canons of art", New Haven, Yale and Open University, 1999

Pointon, M., "Art apart: art institutions and ideologies across Europe and North America", Manchester University Press, c. 1994

Sherman, D. and Rogoff, I (eds.) "Museum culture. Histories, Discourses, Spectacles", Minneaplois, University of Minnesota Press, 1994

Staniszewski, M.A. "The Power of Display. A History of Exhibition Installation at the Museum of Modern Art", Cambridge Mass. MIT, 1998

Walsh, K. "The Representation of the Past. Museums and heritage in the postmodern world", Lnd, NY, Routledge, 1992

AH 311 coursepack and handbook

SUPPLIES / MATERIALS:

Requirements for national or international travel depending upon field trip. Students will be advised on what to pack prior to departure. Travel costs vary depending upon the country visited and the length of stay.

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Participation 5%
Journal of exercises 20%
Exhibition review 15%
Short essay 20%
Research essay 40%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

Course content depends on region and museums visited and individual's choice of research area. However, lectures and seminars prior to departure attend to the role of exhibitions and museum programmes in relation to:

- institution's mandate and public partnerships
- audience development
- principles of museum display and exhibition design
- evaluations of exhibitions in accordance with curatorial objectives

Field exercises and reviews are specified in the Tour Handbook. For example, for the New York Study Tour, students analyse curatorial objectives and issues of reception and display in relation to a range of museums and special collections. These include: The Metropolitan Museum of Art; Museum of Modern Art; Frick Collection; Solomon, R. Guggenheim Museum; Cloisters Museum; The Pierpont Morgan Library; Whitney Museum of American Art; International Centre of Photography; Brooklyn Museum of Art