

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: AH 330		Number of Credits: 4 Course credit policy (105)													
Course Full Title: Museum Principles and Practices Course Short Title: Museum Principles & Practices															
Faculty: Faculty of Humanities		Department (or program if no department): Art History													
Calendar Description: Exploration of how museums perpetuate aesthetic, cultural, and political interests and how they construct meaning and determine public taste. By analyzing their collections and exhibition practices, this course investigates institutional mandates as well as specific curatorial objectives, issues of display, and issues of reception. It also confronts the colonial legacies of museums.															
Prerequisites (or NONE):		45 university-level credits or 3 credits of 100- or 200-level Art History. Note: As of January 2024, prerequisites will change to 45 university-level credits or 6 credits of Art History.													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Every other year Maximum enrolment (for information only): 25													
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar</td> <td>20</td> </tr> <tr> <td>Experiential (field trip)</td> <td>20</td> </tr> <tr> <td>Tutorials/workshops</td> <td>20</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>60</td> </tr> </table>		Lecture/seminar	20	Experiential (field trip)	20	Tutorials/workshops	20					Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	20														
Experiential (field trip)	20														
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Total hours	60														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: Yes Submit outline for (re)articulation: No <i>(If yes, fill in transfer credit form.)</i>													
Department approval		Date of meeting: October 22, 2021													
Faculty Council approval		Date of meeting: December 2021													
Undergraduate Education Committee (UEC) approval		Date of meeting: January 27, 2023													

Learning Outcomes *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

Upon successful completion of this course, students will be able to:

1. Apply the practice and protocol of visiting and viewing museum collections.
2. Articulate an understanding of museum mandates and audience experiences.
3. Apply critical viewing skills in museum settings.
4. Apply critical approaches and worldviews, including decolonizing and Indigenizing perspectives, to the analysis of museum practices.
5. Interpret visual arts and cultural objects displayed in various institutions.
6. Analyze a range of museums and special collections.
7. Engage critically in the analysis of curatorial objectives and issues of display and reception.
8. Apply critical skills in discussing cultural appropriation.
9. Use critical skills in evaluating historical and current practices of collecting, display, and restitution/repatriation.
10. Identify key scholars, curators, artists, and activists practicing within the field of progressive museology, indigenizing and decolonizing museums.
11. Analyze the presence of colonial violence, racism, and misogyny in artworks, art movements, and institutional practices.

Recommended Evaluation Methods and Weighting *(Evaluation should align to learning outcomes.)*

Final exam:	20%	Project:	40%	Assignments:	40%
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Details:

Journal 10%, exhibition review 10%, short essay 15%, participation 5%

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Texts and Resource Materials *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1. Textbook	Janes, R. & Sandell, R. eds.	Museum Activism	2019
2. Textbook	Collinson et al.	Indigenous Repatriation Handbook	2019
3. Textbook	Witcomb, A. & Message, K. eds.	Museum Theory	2020
4.			

Course Content and Topics**Study Tour format:**

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 programs in relation to:

- institutions histories, their mandates, 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 analyze 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; Museum of Contemporary African Diasporan Art; National Museum of the American Indian at the George Gustav Heye Center.

When the course is offered in a classroom format, not in conjunction with a study tour:

- History of collecting, classification, and display
- The origins of the public museum
- Museum architecture and space
- The modern art museum
- The engaging museum: education, spectacle, entertainment
- Decolonizing museums; museums and the Indigenous voice: restitution and repatriation
- Heritage and material objects: mediating memory (trauma, empathy, nostalgia)
- Museum and curatorial ethics
- Participation and interaction in the museum
- Towards new museum: "museum without walls" in virtual world; case studies