UNIVERSITY OF THE FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 2005
COURSE REVISED IMPLEMENTATION DATE:	September 2010
COURSE TO BE REVIEWED:	April 2014
(four years after UPAC approval)	*(month, year)*

OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

AH 330	Faculty of Arts – Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Museum Principles and Practices
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This 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 analyzing exhibitions in terms of broad institutional mandate as well as specific curatorial objectives, issues of display, and issues of reception. This is a one-semester course of individual study with introductory lectures and seminars preceding an individual study period involving museum/gallery visits with field exercises and written reviews.

PREREQUISITES: One of the following: AH 101 or AH 102, or 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission.
Note: 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission, are strongly recommended and will be required for September 2012.

COREQUISITES:

PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces:
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(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:

OTHER:
Maximum enrolment: **15**
Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

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

Course designer(s): **Jacqueline Nolte (reviewed by Aleksandra Idzior)**

Department Head:	**Tetsuomi Anzai**	Date approved:	**February 5, 2010**
Supporting area consultation (Pre-UPAC)		Date of meeting:	**March 5, 2010**
Curriculum Committee chair:	**John Carroll**	Date approved:	**April 9, 2010**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**April 9, 2010**
Undergraduate Program Advisory Committee (UPAC) approval		Date of meeting:	**April 23, 2010**

LEARNING OUTCOMES:

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

- Demonstrate an understanding of the practice and protocol of visiting and viewing museum collections
- Articulate an understanding of museum mandates and audience experiences
- Demonstrate and use critical viewing skills
- Describe, interpret, and analyze visual arts and cultural objects displayed in various institutions
- Recognize and analyze a range of museums and special collections
- Engage critically in the analysis of curatorial objectives and issues of reception and display
- Demonstrate research, critical thinking, and writing skills

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples 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 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