



ORIGINAL COURSE IMPLEMENTATION DATE: September 2005
 REVISED COURSE IMPLEMENTATION DATE: January 2016
 COURSE TO BE REVIEWED: (six years after UEC approval) May 2021
 Course outline form version: 09/15/14

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 (if title exceeds 30 characters): Museum Principles & Practices																	
Faculty: Faculty of Humanities	Department (or program if no department): Visual Arts																
Calendar Description: This course provides a theoretical and practical study of how museums perpetuate aesthetic, cultural, and political interests. Students will examine 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.																	
Prerequisites (or NONE):	3 credits of 100- or 200-level Art History or 45 university-level credits.																
Corequisites (if applicable, or NONE):																	
Pre/corequisites (if applicable, or NONE):																	
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>	Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																
Total Hours: 60 Typical structure of instructional hours: <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr><td>Lecture hours</td><td style="text-align: center;">8</td></tr> <tr><td>Seminars/tutorials/workshops</td><td style="text-align: center;">12</td></tr> <tr><td>Laboratory hours</td><td></td></tr> <tr><td>Field experience hours</td><td style="text-align: center;">40</td></tr> <tr><td>Experiential (practicum, internship, etc.)</td><td></td></tr> <tr><td>Online learning activities</td><td></td></tr> <tr><td>Other contact hours:</td><td></td></tr> <tr><td style="text-align: right;">Total</td><td style="text-align: center;">60</td></tr> </table>	Lecture hours	8	Seminars/tutorials/workshops	12	Laboratory hours		Field experience hours	40	Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	60	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>
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Other contact hours:																	
Total	60																
Maximum enrolment (for information only): 25 Expected frequency of course offerings (every semester, annually, every other year, etc.): Every two years																	
Department / Program Head or Director: Jill Bain	Date approved: January 30, 2015																
Faculty Council approval	Date approved: February 2015																
Campus-Wide Consultation (CWC)	Date of posting: March 27, 2015																
Dean/Associate VP: Jacqueline Nolte	Date approved: February 2015																
Undergraduate Education Committee (UEC) approval	Date of meeting: May 22, 2015																

Learning Outcomes

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

- Apply the practice and protocol of visiting and viewing museum collections
- Articulate an understanding of museum mandates and audience experiences
- Apply critical viewing skills in museum settings
- 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 display and reception

Prior Learning Assessment and Recognition (PLAR)

Yes No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

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

Grading system: Letter Grades: Credit/No Credit: Labs to be scheduled independent of lecture hours: Yes No

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

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Bennett, T.	The Birth of the Museum: History, Theory, Politics	<input type="checkbox"/>	London: Routledge	1995
2. Duncan, C.	Civilising Rituals: Inside Public Art Museums	<input type="checkbox"/>	NY: Routledge	1995
3. Greenberg, R, Ferguson, B. & Nairn, S, eds.	Thinking about Exhibitions	<input type="checkbox"/>	London: Routledge	1996
4. Karp, I. & Lavine, S. eds.	Exhibiting Cultures: the Poetics and Politics of Museum Display	<input type="checkbox"/>	Smithsonian Press	1991
5. McClellan, A.	Art and its Publics: Museum Studies at the Millenium	<input type="checkbox"/>	Malden: Blackwell	2003
6. - McClellan, A.	The Art Museum from Boullée to Bilbao		Berkeley: U of Cal.	2008

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)

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.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	35%	Midterm exam:	%	Practicum:	%
Short Essay:	20%	Research Essay:	40%	Participation:	5%	Total:	100%

Details (if necessary): Journal of Exercises: 20% Exhibition Review: 15%

Typical 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:

- 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

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

1. History of collecting, classification, and display
2. The origins of the public museum
3. Museum architecture and space
4. The modern art museum
5. From „white cube“ to „alternative space“
6. Exhibiting the canon - blockbuster shows
7. The engaging museum: education, spectacle, entertainment
8. Museums and the indigenous voice – restitution and repatriation
9. Heritage, and material objects – mediating memory (trauma, empathy, nostalgia)
10. Museum and curatorial ethics
11. Participation and interaction in the museum
12. Museum and commerce
13. Towards new museum - “museum without walls“ in virtual world; case studies