CASPER COLLEGE COURSE SYLLABUS
Museum Studies
ART 1300.01 and .95

Semester/Year: Fall 2015

Lecture Hours: 3           Lab Hours: 0           Credit Hours: 3
Class Time: 10:00-11:15 a.m.    Days: Monday / Wednesday    Room: VA 102 and museums in Casper (refer to attached schedule)

Instructor’s Name: Valerie Innella Maiers, Ph.D.

Instructor's Contact Information: Office VA 128
Office Phone: 307.268.2060     Email: vinnella@caspercollege.edu

Office Hours: Monday - Thursday 11:15-12:00; 1:15-2 p.m.

Course Description: The course provides an understanding of basic operations of a museum or gallery such exhibit design, education, collections management, marketing, and an overview of the history and changing role of these facilities in society. The course also involves travel to Casper museums to explore their missions, services and collections.

Statement of Prerequisites: Section 1300.01 is open to all Casper College students; Section 1300.95 enrollment is limited to students accepted in the Honors Program

Goal: The goal of the course is for participants to become familiar with museums in their role as informal learning institutions and the diverse professional practices in museums.

Outcomes:
• Demonstrate effective oral and written communication
• Solve problems using critical thinking and creativity
• Demonstrate knowledge of diverse cultures and historical perspectives
• Use appropriate technology and information to conduct research
• Describe the value of personal, civic, and social responsibilities

Course Objectives:
• Participants will study the museum as an institution; its history, organization and procedures.
• Participants will examine the role of the museum as part of the society in which it exists with demonstrated understanding in their own words.
• Participants will learn about various professional roles in museums and engage in curatorial, education, and registration practices as part of the planned exhibit using critical thinking and creativity to design a museum exhibition.
• Participants will gain an understanding of the ethical concerns of the museum as an informal education institution and how museums present information on diverse cultures and historical
perspectives with an understanding of the implications of creating knowledge.

- Participants will establish criteria for the study of Wyoming museums, comparing their missions, services and collections and describe the value of museums and museum staffs’ personal, civic, and social responsibilities.
- Participants will develop skills in using research and reference materials, synthesizing and organizing research and presenting material in both written and oral forms demonstrated by their written critiques of museums and preparation for the exhibit.
- Participants will articulate how various museums can be utilized as educational resources.

Methodology: Class will be conducted primarily in a discussion format accompanied by slides and other projected material along with field trips to various Wyoming museums. Guest lecturers from local museums will also be invited to enhance class discussions of professions within the institution. The student is responsible for reading, research and writing. In addition, there will be a service learning component of designing a museum exhibition. This involves exhibition design, selection of materials and texts, and educational components.

Evaluation Criteria:
Grading Scale:
90-100= A, 4 points
80-89= B, 3 points
70-79= C, 2 points
60-69= D, 1 point
0-59= F, 0 points
Incomplete= I (special circumstances apply)

Evaluation:
- Attendance/ Participation = 100 pts.
  Attendance/Participation: The attendance/participation grade is based on your presence and in the classroom or at the museum, on time, each day. Each absence will lower the grade 8 points; each late will lower your grade 4 points. After 4 absences, an “absence” notification will be sent.

- Assignments
  Reading Reaction Paper #1: 100 points (Putnam)
  Reaction Paper #2: 100 points (The Bishop House Museum/ Burcaw)
  Response Paper #3: 100 points (Fort Caspar/ Putnam)
  Response Paper #4: 100 points (Tate/Putnam)

  Museum Exhibition Planning Meeting (assignment and completion of duties): 100 points
  Museum Exhibition Installation: 100 points
  Museum Exhibition Opening: 100 points
  Museum Exhibition Response Paper (description of your role in organizing the exhibition and assessment of the project): 100 points

Total possible points: 800

- Honors Program Participants: In addition to the items listed above, you will be involved in a special project publishing educational materials. 200 pts. (planning, research, brochure, related activities)
Thus, the total points possible for the Honors course is 1000.

Casper College may collect samples of student work demonstrating achievement of the above outcomes. Any personally identifying information will be removed from student work.

Required Text, Readings, and Materials:

Required Text:

Readings in the Syllabus Packet (provided for educational use only; books in the Goodstein Library):
G. Ellis Burcaw, "Historic Preservation"
Dean, "Museum Exhibition: Theory and Practice"
O’Toole, Thorwald, Scholnick, Tovar, “Cataloging Guide”; “Cataloging Sheet"
Rowlinson, "Rules for Handling Works of Art"

Supplemental Readings available on library reserve; further reading on lecture topics:
Alderson, “Mermaids, Mummies and Mastadons” (Museum History)
Berry/Mayer, "Museum Education: History, Theory, and Practice" (Museum Education)
Doering and Perkarik, “Questioning the Entrance Narrative” (Museum History)
Grinder/McCoy, “The Museum: Past, Present and Future” (Museum Education)
Innella, “Curriculum and the Gallery Space: A Service-Learning Partnership” (Museum Exhibition)
Innella, “A Spiral of Learning in Museums” (Museum Education)
Miller, "Museum Storage: Out of Sight, Out of Mind?" (Museum Collections)
Pekarik, Doering, Karns, “Exploring satisfying experiences in museums” (Museum History)

Class Policies:
No class/School holidays:
- Labor Day September 7
- Fall Break October 19-20
- Thanksgiving Break November 25-27

Last Date to Change Audit Status: Friday before "Final Exam Week" with instructor permission.

Last Date to Withdraw with a W Grade: November 12, 2015

Student Rights and Responsibilities: Please refer to the Casper College Student Conduct and Judicial Code for information concerning your rights and responsibilities as a Casper College Student.

Chain of Command: If you have any problems with this class, you should first contact the instructor to attempt to solve the problem. If you are not satisfied with the solution offered by the instructor, you should then take the matter through the appropriate chain of command starting with the Department Head/Program Director, the Dean, and lastly the Vice President for Academic Affairs.

Academic Dishonesty: (Cheating & Plagiarism) Casper College demands intellectual honesty. Proven plagiarism or any form of dishonesty associated with the academic process can result in the offender failing the course in which the offense was committed or expulsion from school. See the Casper College Student Code of Conduct for more information on this topic.
Official Means of Communication: Casper College faculty and staff will employ the student's assigned Casper College email account as a primary method of communication. Students are responsible to check their account regularly. This is also, where you will find course evaluation links during course evaluation periods.

ADA Accommodations Policy: If you need academic accommodations because of a disability, please inform me as soon as possible. See me privately after class, or during my office hours. To request academic accommodations, students must first consult with the college’s Disability Services Counselor located in the Gateway Building, Room 344, (307) 268-2557, bheuer@caspercollege.edu. The Disability Services Counselor is responsible for reviewing documentation provided by students requesting accommodations, determining eligibility for accommodations, and helping students request and use appropriate accommodations.

In case of fire, please evacuate to the Thunderbird statue to the east of the Visual Arts building. In case of shelter in place, if possible please use VA 127 (Photography lecture classroom) or the Kiln Room beyond VA 110 (Ceramics classroom). For any emergency or to report an accident, please call Campus Security at 307.268.2688.

Calendar or schedule indicating course content:

**Museum Studies Art 1300 Schedule**

**August 24**
- Introduction and explanation of the course
- Discussion: Defining Museums and Museum Organizations (AAM)
- Reading: Syllabus

**August 26**
- Lecture: The History and Function of Museums
  - M. Foucault “Power is involved in the construction of truths, and knowledge has implications for power”
  - Reading: (Putnam) “Introduction” and Paper #1 Reading Reaction

**August 31**
- Lecture: Within the Museum Walls: Museum Literacy/ The Curator
  - S. MacDonald “Why are assumptions, rationales, compromises, and accidents that lead to a finished exhibition.. generally hidden from public view”
  - Guest: Eric Wimmer, Nicolaysen Art Museum Curator
  - Paper #1 due: Putnam “Introduction”

**September 2**
- Lecture: Museum Exhibitions
  - Reading: (Dean) "Museum Exhibition: Theory and Practice"

**September 7**
- No Class Meeting, Labor Day, Campus Closed

**September 9**
- Meet at The Bishop House Museum
- Discussion: History Museums and Planning an Exhibit
Planning for the museum exhibition project: Theme, Artifacts/Art, Educational Activities, Postcard, Gallery Guides, Evaluations, Installation, Condition Reports, Signage
Reading: (Burcaw) "Historic Preservation"
Paper #2 Response to The Bishop House Museum and Burcaw’s *Historic Preservation* Reading
assigned

**September 14**
Meet at The Bishop House Museum
Photograph toys for research and publications
Plan dates for reception and tours
Paper #2 Due

**September 16**
Meet at Fort Caspar
Assigned Readings: Rowlinson, "Rules for Handling Works of Art"
(Putnam) Chapter 1 “Art of artifact”
Paper #3 Assigned

**September 21**
Meet at the Zahradnicek Gallery, Music Building
Exhibition installation in practice

**September 23**
Meet at the Historic Trails Interpretive Center
Exploring collections museums versus interpretive centers

**September 28/30**
Mountain Plains Museum Association Conference, no class meeting on campus
Complete Paper #3

**October 5**
Meet at the Goodstein Art Gallery
Exhibition in practice

**October 7**
Meet at the Western History Center

**October 12**
Lecture: Museum Collections and Registration
Paper #3 Due

**October 14**
Meet with PR; decide advertising/catalog for the exhibition
Readings: (Putnam) Chapter 2 and 3

**October 19**
No Class Meeting; Fall Break

**October 21**
Meet at the Bishop House Museum
Exhibition Planning: Exhibition Design and Signage for the Bishop House

**October 26**
Meet at the Nicolaysen Art Museum
Paper #4 Assigned

October 28
Meet at the Tate

November 2
Meet at the Werner Wildlife Museum

November 4
Lecture: Education in Museums: History, Function and Paradigms of Teaching
Reading: (Putnam) Chapter 4 and 5
Text due for signage / catalog
Paper #4 Due

November 9
Education in Museums
Installation and reception planning

November 11
Education in Museums

November 16-22 week of install and reception
Meet at the Bishop House

November 23
Meet at Veteran’s Museum
Visitor as creator of history
Reading: (Putnam) Chapter 6

November 26
No Class meeting, Thanksgiving, Campus Closed

November 30
Discussion of Chapter 4, 5, and 6
Consider for discussion:
Chapter 4 Framing the Frame
1) What is said to be well suited to objective observation of museum spaces by artists?
2) Does an artist become an observer and participant when taking photos?
3) Is the museum object secondary to the visitor as the primary subject in photographs of visitors with museum objects?
4) When taking a picture, the photographer is capturing some type of ownership of the object. Are photographers “consuming” the image? Are we as viewers?
5) How do you respond to the Struth quote: “The photos illuminate the connection and should lead viewers away from regarding the works as mere fetish objects and initiate their own understanding or intervention in historical relationships”
6) Can something become art through installation or presentation? Consider the Babies with Beads, p. 120-121.

Chapter 5 Curator/Creator
1) Can we appropriate others art, ethically, to be part of our own exhibit as curators to make a certain statement that the art work did not intend to make?

2) When does an exhibit become uncomfortable for viewers?

3) Discuss viewer interaction with an exhibition. If you went to a painting exhibition and they were replica paintings, can it still be meaningful? Why?

December 2
Meet at the Science Zone

December 7
Meet at ART 321

December 9
Assessment of installations and project

Finals Week Meeting
All outstanding/edited work due