



LNDN ARTH / HIST 3314
London Museums: Introduction to British Museology, Society and Culture
CAPA LONDON PROGRAM

Course Description

In the early twenty-first century, museums are becoming increasingly more relevant to all parts of society, exhibition displays are often controversial and politically charged. This course is an introduction to both British society, culture and museology. The course considers museums as reflections of the British psyche, unique cultural constructs that help us understand 'Britishness'. We will also be looking at museums as institutions of "global" heritage in the context of a global city, with a unique British perspective. As an introduction to museology, the course will look at the development of the modern museum and its operation, as well as interrogate the different types of museums. We will look at the impact British history, society and politics have had on London museums, their creation and their day to day operations and audiences. Taking advantage of our location, we will do field work in eight different museums, from the famous and vast 'global' British Museum to the small and privately-owned Saatchi Gallery.

Students will analyse the ways in which imperialism and its legacy, as well as Britain's global relationships have influenced museum development and how this gives rise to the politics of patrimony. We will look at questions of cultural appropriation and the political debate on repatriation versus protection. This debate has recently been energized by the depredations of IS on what many would call the global heritage of Iraq and Syria. We will also be looking at material culture and what it says about individuals and society. Students will examine the choices, ethics and political and social meanings of both creating material culture and collecting it, and the ethics of preservation and restoration. While the creation of material culture has specific psychological, social and often political meanings; collecting, preserving and displaying one particular object involves a very complex decision-making process which is influenced by the cultural values of the decision maker. We will examine, for example, the impact of the Classical period on British society in the past and present, its importance to class and education in Britain, and how this is reflected in museum collections. Students will also look at the complex decision making of conservators and restorers. These decisions have social and political impact, choosing to emphasize one period and use over another. The course will also look closely at decision makers and their role in the museum industry, the origins of museums from individuals to trade exhibitions and current museum professionals, as well as the impact museum audiences have on the work of museums. Students will also examine the impact of communities on museum development, on exhibition creation, how engaged museums are with their communities, and how the unique diversity of London is reflected (or not) in its museums.

Course Aims

Students are encouraged to understand contemporary British culture and society through their own observations and travel experiences in the UK, which are subsequently integrated into class discussions and assessment. Through seminar discussions, field classes, and the interpretation of a variety of sources including site visits and secondary texts, students will further develop their analytical skills and ability to engage in critical debate. Written work will enable students to conduct research, and devise complex arguments. Presentations will allow them to present their findings to the class. The course better enables students living in London critically to understand the cultures in which there are immersed.

Requirements and Prerequisites

A serious interest in learning about museums and London; enthusiasm for the subject; an ability to use one's eyes and do academic work in a gallery setting, combined with a commitment to consult and read recommended texts.

Learning Outcomes

Students will be able to:

- a. Acquire an understanding of the theory, history and organization of museums
- b. Learn to interpret material culture and critically evaluate museum exhibitions

- c. Discuss critically, in written and oral forms, current issues in museum missions, representation of the past, interpretation of cultural objects, and the role of museums in society
- d. Recognize, describe and interpret examples of the impact of **globalization** on London museums, society and culture from their examination of relevant written texts and through their exploration and analysis of the museums of their host city, which make an important part of their **urban** environment.
- e. Reflect on the differences and similarities between the **social dynamics** of their home and host communities as reflected in museums and be able to describe and interpret these through their writing.
- f. Understand concepts of, and implications of, the realities of **diversity**, power, privilege and inequality in **urban** environments and their expressions in the contemporary urban museum.

Developmental Outcomes

Students should demonstrate: responsibility & accountability, independence & interdependence, goal orientation, self-confidence, resilience, appreciation of differences.

Class Methodology

Half of the classes will take place in the academic center; the other half will take place in selected museums. Teaching will include oral and written exercises based on specific galleries, displays and/or objects. There will also be demonstrations and discussions of museum functions, such as outreach work, conservation etc., as well as wider ranging discussion of the topics and readings assigned.

Field Components

CAPA provides the unique opportunity to learn about the city through direct, guided experience. Participation in field activities for this course is required. You will actively explore the Global City in which you are currently living. Furthermore, you will have the chance to collect useful information that will be an invaluable resource for the essays/papers/projects assigned in this course.

The assigned field component(s) are:

8 museum visits. Please see details in the weekly course schedule below.

Students are also strongly encouraged to participate in **co-curricular** program activities. In order to be more familiar with London, the following are suggested:

- Southbank Walking Tour
- Camden and Primrose Hill Walking Tour
- Brixton Tour
- Borough Market
- Abbey Rd and Regents Park Tour
- Hampstead Heath and Village

Assessment/Grading Policy

Descriptor	Alpha	UK	US	GPA
Excellent	A	75+	93+	4.0
	A-	70-74	90-92	3.7
Good	B+	66-69	87-89	3.3
	B	63-65	83-86	3.0
	B-	60-62	80-82	2.7
Average	C+	56-59	77-79	2.3
	C	53-55	73-76	2.0
Below Average / Poor	C-	50-52	70-72	1.7
	D+	46-49	67-69	1.3
	D	40-45	60-66	0.7 1.0
Fail	F	<40	<60	0

Grade Breakdown and Assessment of Learning Outcomes

Assessment Task	Grade %	Learning Outcomes	Due Date
Seminar participation	20%	a, b, c, d	Weekly
Oral Presentation 1 X 10-15 min	10%	b., c.	TBD

Mid-term take home test	20%	a, b, c, e	Week 6
Essay	20%	c, d, e	Week 9
Museum review	30%	all	Week 13

Assignments

Seminar participation (20% of the final grade)

Weekly class seminars will allow students the opportunity to discuss and analyse a wide range of topics based on assigned readings and field studies. Regular participation in seminar discussion is a vital component of the course. Students are expected to have completed the readings prior to each class as well as the gallery exercises and to contribute to the discussion in an informed manner. Gallery work will involve completing exercise sheets reviewing and analysing both particular aspects of the museum, such as outreach, the museum in general or a specific gallery or display. The exercise sheets include questions that need to be answered or data that must be entered into a table. Completed gallery work sheets will be used for seminar discussion and will be assessed as part of your participation grade.

Oral presentation – 10-15 minutes (10% of the final grade)

Critically analyze a chosen museum's website. The website is your primary source (not the museum itself), but you can use secondary sources in your research and analysis. You should discuss the type of museum, its mission statement, its intended audience, and the website's overall effectiveness.

You must choose the website of a museum you haven't visited before. You may do the work on the websites of any of the museums we will visit, but only **before** we have visited them. Please make sure, should you decide to do this presentation on a museum we will be visiting, that the presentation takes place **before** the visit. You may also do the presentations on other London museums we will not be visiting during the course. The assignment is on the website only, do **not** visit the museum for this presentation.

Please see a list of recommended museums for the oral presentation/museum review at the end of the section. You may choose another museum in London that interests you, but your instructor must approve it.

Midterm take home test (20%)

This will consist of five short answer questions. The questions will be taken home after class and submitted during the next class.

A choice of essay – 1,500 words (20% of final mark)

Choose one of the following essay questions:

1. Why do museums matter?

You will need to discuss the nature and functions of the museum and provide clear analysis on the importance of these functions. You may draw on the authors we have read and the museums you've visited, as well as any independent research and your own opinions, ideas and interests.

2. What rights do communities have to their heritage? Should that effect the work of museums?

To answer this question, you will need to look into the terms 'museum', 'heritage', 'community' and 'stakeholders'. You should consider communities, of which you are or have been a stakeholder, then do a brief analysis of one of these communities. Do you think members would be upset if their heritage were misrepresented by outsiders or if they weren't consulted about it? Has that ever happened? If so, what reaction did they have? If not, what reaction do you think they would have? Do you think that this reaction (real or conjuncture) should affect the mission and work of museums? Why? You may draw on the authors we have read and the museums you've visited, as well as independent research and your own opinions, ideas and interests.

3. 'Collecting is a pathological human condition'. Do you agree?

You will examine the activity of collecting using academic texts and your own impressions of collections. You may use the widest definition of collections and collecting to include bottle cap and napkin collections as well as established professional collections that later become museums. It may be helpful to compare 'collecting' with 'hoarding', as well as to discuss the term 'pathological' and how it may or may not apply to the collecting process.

In your research for the paper, use field observations whenever possible (gallery evaluations and exercise sheets) as well as the recommended reading and books for the topic you are discussing, but also be sure to conduct independent research in the **SUNY Oswego on-line library**, use between three and five academic/professional secondary sources. Resource selection and use will be assessed as part of your final mark.

Museum review - 2,000 words (30% of final mark)

Select a London museum. See list of recommended museums below. As in the oral presentation above, you may choose another museum in London that interests you, but your instructor must approve it.

Be sure you will have access to enough sources to conduct the research. Investigate primary and secondary sources to gather information about the institution's mission, history, role in its community over time, and the nature of its collections, exhibitions, and programs.

Analyze and comment on the following:

- The type of museum, its mission statement, its intended audience
- The architecture of the building and the structure of the interior galleries. Use images and floor plans as much as possible. Are the architecture and interior structure suitable to the mission of the museum? What do they say about the museum, its history, and its interests and priorities?
- The history of the museum. How has the history of the museum affected its development into the museum it is today?
- Type and style of museum presentation and display. Is it effective? Does it fit its mission? Could it be improved and how?
- Object-based learning. What educational activities and/or outreach take place? Are these in line with the mission of the museum? Can you suggest an improvement?
- The institution's impact and relevance on its community. (Depending on the context of the museum, you can define "community" however you want – the local community, descendant community, the museum profession, the discipline (art, history, etc.), the nation, the industry, etc.)

In your research for the paper, use field observations whenever possible (gallery evaluations, exercise sheets and gallery interviews) as well as the recommended reading and books for the topic you are discussing, but also be sure to conduct independent research in the **SUNY Oswego on-line library**, use between five and eight academic/professional secondary sources. Resource selection and use will be assessed as part of your final mark.

Recommended Museums

British Museum
British Library
Science Museum
Natural History Museum
Petrie Museum of Egyptology
Victoria and Albert Museum
National Gallery
Tate Modern
Tate Britain
Jewish Museum in Camden
Saatchi Gallery
London Zoo
Sion House
Kenwood House
Kew Gardens
Imperial War Museum and Churchill War Rooms
RAF Museum
Horniman Museum
Sir John Soane's Museum
National Maritime Museum
The Wallace Collection
Royal Observatory Greenwich

Course Materials

Required Readings:

Course materials are available on CANVAS. See details of readings in the weekly schedule below.

Recommended Reading(s):

All ebooks are available via the SUNY Oswego on-line library

Whitaker A 2009 *Museum Legs*, Tucson

Mimi Zeiger 2005 *New museums: contemporary museum architecture around the world* New York

Gary Edson and David Dean 1994 *The Handbook for Museums* London and New York

Boylan P (ed.) 1992 *Museums 2000: Politics, People, Professionals and Profit*, London

Ambrose T. and Paine C. 2005 *Museum Basics*, New York

Alexander and Alexander, 2008, *Museums in Motion*, London and New York

Bennet T 1995 *The Birth of the Museum: History, Theory, Politics*, New York

Storrie, Calum. *Delirious Museum*, I.B.Tauris, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=677078>.

Companion to Museum Studies, edited by Sharon Macdonald, Wiley, 2008. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=284278>.

Walhimer, Mark. *Museums 101*, Rowman & Littlefield Publishers, 2015. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=2075615>.

Wells, Marcella, et al. *Interpretive Planning for Museums*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1127616>.

Norris, Linda, and Rainey Tisdale. *Creativity in Museum Practice*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1517499>.

The Museum Is Open, edited by Lars Blunck, et al., De Gruyter, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1130397>.

Museums and Truth, edited by Annette B. Fromm, et al., Cambridge Scholars Publishing, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1819196>.

Bitgood, Stephen. *Attention and Value*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1187037>.

Creating Authenticity, edited by Alexander Geurds, and Broekhoven, Laura Van, Sldestone Press, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1610036>.

Falk, John H, and Lynn D Dierking. *The Museum Experience Revisited*, Taylor and Francis, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1104662>.

Letting Go?, edited by Bill Adair, et al., Left Coast Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=767292>.

Hoberman, Ruth. *Museum Trouble*, University of Virginia Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3444052>.

Crimm, Walter L., et al. *Planning Successful Museum Building Projects*, AltaMira Press, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=466811>.

Ronchi, Alfredo M.. *eCulture*, Springer Berlin Heidelberg, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=429124>.

Kirshenblatt-Gimblett, Barbara. *Destination Culture : Tourism, Museums, and Heritage*. University of California Press, 1998. EBSCOhost, login.ezproxy.oswego.edu/login?url=http://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=6908&site=ehost-live&scope=site.

Fopp, Michael. *Managing Museums and Galleries*, Taylor and Francis, 1997. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=166728>.

McLean, Fiona. *Marketing the Museum*, Taylor and Francis, 1996. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=166763>.

Hooper-Greenhill, Eileen. *Museums and Their Visitors*, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=178530>.

Towards the Museum of the Future, edited by Roger Miles, and Lauro Zavala, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=169134>.

Hooper, Greenhill, Eileen. *Museums and the Shaping of Knowledge*, Taylor and Francis, 1992. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=170020>.

Objects of Knowledge, edited by Susan Pearce, and Professor Susan Pearce, Bloomsbury Publishing PLC, 2010. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=564288>.

Material culture

Woodward I. 2007 *Understanding Material Culture*, London

Boardman, John, et al. *On the Fascination of Objects*, Oxbow Books, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4558058>

Wood, Elizabeth, and Kiersten F Latham. *The Objects of Experience*, Taylor and Francis, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1520830>.

Collections and collecting

Pearce S. 1995 *On Collecting: an Investigation into Collecting in the European Tradition* London

Silver, Sean. *The Mind Is a Collection*, University of Pennsylvania Press, Inc., 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4321845>

Interpreting Objects and Collections, edited by Susan Pearce, Taylor and Francis, 1994. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=169958>.

Conservation and Restoration

Caple C. 2003 *Conservation Skills: Judgment, Method, and Decision Making*, London

Keene S 2002 *Managing Conservation in Museums* London and New York

Vinas SM 2005 *Contemporary Theory of Conservation* Oxford

Museum ethics and heritage

Hoffman B 2006 *Art and Cultural heritage: Law, Policy and Practice*, Cambridge

Indigenous Notions of Ownership and Libraries, Archives and Museums, edited by Camille Callison, et al., De Gruyter, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4595483>.

Atkinson, Jeanette. *Education, Values and Ethics in International Heritage*, Taylor and Francis, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1564273>.

Cuno, James. *Who Owns Antiquity?*, Princeton University Press, 2011. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=726050>.

Nafziger, J. A., and Ann M. Nicgorski. *Cultural Heritage Issues*, BRILL, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=635069>.

Museums and communities

Crooke E.M. 2008 *Museums and Community: Ideas, Issues and Challenges*, New York

Democratising the Museum, edited by Pille Runnel, and Pille Pruulmann-Vengerfeldt, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1666226>.

Golding V 2013 *Museums and Communities: Curators, Collections and Collaboration* London and New York

Alvizatou, Marilena. *Intangible Heritage and the Museum*, Taylor and Francis, 2016. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=990653>

Museum education and outreach

Lord B 2007 *The Manual of Museum Learning*, Plymouth

Research Informing the Practice of Museum Educators, edited by David Anderson, et al., Sense Publishers, 2015. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4396498>.

Beyond Pedagogy, edited by Brenda Trofanenko, Sense Publishers, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=4557127>.

Democratising the Museum, edited by Pille Runnel, and Pille Pruulmann-Vengerfeldt, Peter Lang GmbH, Internationaler Verlag der Wissenschaften, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1666226>.

It's all Mediating, edited by Kaija Kaitavuori, et al., Cambridge Scholars Publishing, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1819185>.

Hein, George E. *Progressive Museum Practice*, Taylor and Francis, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=989194>.

Hein, George E.. *Learning in the Museum*, Taylor and Francis, 1998. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=164934>.

Art Museums

McCarthy K.F. 2005 *A Portrait of the Visual Arts: Meeting the Challenges of a New Era*, Santa Monica

New Collecting: Exhibiting and Audiences after New Media Art, edited by Beryl Graham, Taylor and Francis, 2014. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1652953>.

van, Saaze, Vivian. *Installation Art and the Museum*, Amsterdam University Press, 2013. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1773756>

Salzmann, James, Mr, and Charlotte, Ms Appleyard. *Corporate Art Collections*, Ashgate Publishing Ltd, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=1019387>.

Woodson-Boulton, Amy. *Transformative Beauty*, Stanford University Press, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=827716>.

Issues in Curating Contemporary Art and Performance, edited by Judith Rugg, and Michèle Sedgwick, Intellect Books Ltd, 2007. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=329916>.

Science and Natural History Museums

Durant J (ed.) 2003 *Museums and the Public Understanding of Science*, London

Understanding Interactions at Science Centers and Museums, edited by Eva Davidsson, and Anders Jakobsson, Sense Publishers, 2012. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3034692>.

Barnes, Richard, et al. *Animal Logic*, Princeton Architectural Press, 2009. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3387462>.

History and Anthropology Museums

Making Histories in Museums, edited by Gaynor Kavanagh, Bloomsbury Publishing, 2005. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=436627>.

Ames, Michael M.. *Cannibal Tours and Glass Boxes*, UBC Press, 1992. ProQuest Ebook Central, <https://ebookcentral.proquest.com/lib/oswego-ebooks/detail.action?docID=3412250>.

Ostow R. (ed.) 2008 *(Re)visualizing National History: Museums and National Identities in Europe in the New Millennium*, Toronto

Weekly Course Schedule

Part One: The History and Development of the Contemporary Museum

WEEK 1		Date
Lesson Number / title	Introduction to course goals and structure	
Meeting time and Venue	Academic Centre	
In–class activity	Overview of museum studies; how we think about museums and why they matter; clips from “Night at the Museum” will be used as illustration	
Out–of–class activity		
Readings		
Assignments		
Notes		

WEEK 2		Date
Lesson Number / title	British Museum visit	
Meeting time and Venue	British Museum, King Edward entrance on Montague Place	
In–class activity	Our visit will cover two important topics: The ethics of heritage and material culture. We will visit and discuss controversial galleries and displays in the museum. We will also look and handle material culture, the basis of all museums. Work will include an introductory lecture, discussion and object handling session and exercises.	
Out–of–class activity		
Readings	<p>The British Museum Website - General History: http://britishmuseum.org/about_us/the_museums_story/general_history.aspx</p> <p>The British Museum - Parthenon Sculptures: http://britishmuseum.org/about_us/news_and_press/statements/parthenon_sculptures.aspx</p> <p>Elginism, various articles and authors: http://www.elginism.com/</p> <p>Woodward I. 2007 <i>Understanding Material Culture</i>, London, pp. 3-16</p>	

Assignments	
Notes	

WEEK 3		Date
Lesson Number / title	Who owns the past and introduction to material culture	
Meeting time and Venue	Academic Centre	
In-class activity	Discussion of cultural property, cultural patrimony and representation as well as principles of material culture.	
Out-of-class activity		
Readings	<p>“Museum items can't be seized to pay Iran judgment” newspaper article</p> <p>Hoffman B 2006 Art and Cultural heritage: Law, Policy and Practice, Cambridge, pp. 1-85</p> <p>Gary Edson and David Dean, The Handbook for Museums, 1994, pp. 238-258 (Chapter 17)</p> <p>Wood, Elizabeth, and Kiersten F Latham. The Objects of Experience, Taylor and Francis, 2013, pp. 9-22</p>	
Assignments		
Notes	Students MUST bring to class the exercise sheets and notes they made during the BM visit as well as the readings for week 2 & 3.	

WEEK 4		Date
Lesson Number / title	Saatchi Gallery visit	
Meeting time and Venue	Saatchi Gallery entrance.	
In-class activity	Introduction to Charles Saatchi and the history of the Saatchi Gallery. Gallery exercises and discussions on collections, collecting and the movement from private collection to a public museum using the unique example of the Saatchi Gallery. We will try to define the Saatchi: Is it still a private collection or a public museum?	
Out-of-class activity	It is strongly recommended that students visit the Sir John Soane's museum, an outstanding example of a private collection giving insight into the collector's state of mind.	
Readings	<p>The Saatchi Gallery - Introduction: http://www.saatchigallery.com/gallery/intro.htm</p> <p>“Charles Saatchi: the man who reinvented art” newspaper article</p> <p>Sir John Soane Museum – History: http://www.soane.org/about/our-history</p>	
Assignments		
Notes		

WEEK 5		Date
Lesson Number / title	From collecting to the public museum	
Meeting time and Venue	Academic Centre	
In-class activity	Discussion of collections, collecting and museum development.	
Out-of-class activity		
Readings	<p>Pearce S. 1995 <i>On Collecting: an Investigation into Collecting in the European Tradition</i> London, pp. 3-35</p> <p>Silver, Sean. <i>The Mind Is a Collection</i>, University of Pennsylvania Press, Inc., 2016, pp. 1-20</p> <p>Abt J. 2006 “The Origins of the Public Museum” in (Macdonald S ed.) <i>A Companion to Museum Studies</i>, Oxford, pp. 115-134</p> <p>Bennet T 1995 <i>The Birth of the Museum: History, Theory, Politics</i>, New York, pp. 17-58</p>	
Assignments		

Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for weeks 4 & 5.
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Part Two: Functions and Operations of the Contemporary Museum

WEEK 6		Date
Lesson Number / title	Wallace Collection visit	
Meeting time and Venue	Wallace Collection main entrance	
In-class activity	Introduction to the Wallace collection and gallery exercise. Talks and demonstrations by museum professionals on conservation and restoration as well as education and outreach.	
Out-of-class activity		
Readings	The Wallace Collection - History http://www.wallacecollection.org/thecollection/historyofthecollection The Wallace Collection - Conservation http://www.wallacecollection.org/thecollection/conservation The Wallace Collection - Learning http://www.wallacecollection.org/ms/learn/	
Assignments	Mid-term take home test	
Notes		

WEEK 7		Date
Midterm break		

WEEK 8		Date
Lesson Number / title	Museum conservation, restoration and learning	
Meeting time and Venue	Academic Centre	
In-class activity	Discussion of important museum functions: conservation, restoration and outreach and education.	
Out-of-class activity		
Readings	Caple C. 2003 <i>Conservation Skills: Judgment, Method, and Decision Making</i> , London, pp. 46-89 Ambrose T. and Paine C. 2005 <i>Museum Basics</i> , New York 118-133 Hein GE, "Museum Education" in (Macdonald S ed.) <i>A Companion to Museum Studies</i> , Oxford, pp. 340-352 Lord B 2007 <i>The Manual of Museum Learning</i> , Plymouth, pp. 5-27	
Assignments		
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for weeks 6 & 7.	

WEEK 9		Date
Lesson Number / title	Jewish Museum in Camden visit	
Meeting time and Venue	Entrance of the Jewish museum in Camden	
In-class activity	Introduction to the Jewish Museum by museum volunteer, gallery work on the museum, display strategies and the community served by the museum. Students are encouraged to talk	

	to the museum guides and audience to explore the connection between the museum and the Jewish community and critically analyse the way the museum has chosen to display its materials.
Out-of-class activity	
Readings	The Jewish Museum - History http://www.jewishmuseum.org.uk/history The Jewish Museum - Events http://www.jewishmuseum.org.uk/whats-on Susan Ashley, "Museum Volunteers: Between Precarious Labour and Democratic Knowledge Community" (chapter 7) <i>Cultural Policy, Work and Identity</i> , edited by Jonathan Paquette, Taylor and Francis, 2012.
Assignments	
Notes	

WEEK 10		Date
Lesson Number / title	Museum presentation and communities	
Meeting time and Venue	Academic Centre	
In-class activity	Discussion of basic museum presentation and display as well as the role of communities in museum work.	
Out-of-class activity		
Readings	Ambrose T. and Paine C. 2005 <i>Museum Basics</i> , New York 118-133 AND 134-170 Crooke E.M. 2008 <i>Museums and Community: Ideas, Issues and Challenges</i> , New York pp. 7-26 Alivizatou M. <i>Intangible Heritage and the Museum</i> , Taylor and Francis, 2016, 135-158 (chapter 6)	
Assignments	Essay	
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visit as well as the readings for week 8.	

Part 3: Museums and Professional/Academic Disciplines

WEEK 11		Date
Lesson Number / title	National Gallery and Churchill War Rooms visits	
Meeting time and Venue	Main entrance, National Gallery	
In-class activity	This week we will visit two museums: The National Gallery, one of Britain's major art museums and the Churchill War Rooms, an iconic British Museum commemorating a pivotal time in Britain's history. There will be introductions to the two museums, gallery visits, discussions and exercises on the nature of the museums and connections between the museums and the academic fields they represent.	
Out-of-class activity		
Readings	The National Gallery – History: http://www.nationalgallery.org.uk/paintings/history The National Gallery – Overview http://www.nationalgallery.org.uk/paintings/collection-overview? Waterfield, Giles 'The Churchill Museum: Ministry of sound' <i>Museum Practice</i> No.30 (Summer 2005) pp.18-21	
Assignments		
Notes		

WEEK 12		Date
Lesson Number / title	History and Art History Museums	
Meeting time and Venue	Academic Centre	
In–class activity	Discussion of history and art history museums – role, problems, effectiveness.	
Out–of–class activity		
Readings	<p>Ostow R. (ed.) 2008 <i>(Re)visualizing National History: Museums and National Identities in Europe in the New Millennium</i>, Toronto, pp. 3-46 AND</p> <p>Beier-de Haan, “Re-staging Histories and Identities”, in Macdonald S. (ed.), <i>A Companion to Museum Studies</i>, Oxford, pp. 186-197</p> <p>McCarthy K.F. 2005 <i>A Portrait of the Visual Arts: Meeting the Challenges of a New Era</i>, Santa Monica, pp. 1-40</p> <p>Alexander and Alexander 2008 <i>Museums in Motion</i>, pp. 23-51</p>	
Assignments		
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visits as well as the readings for week 10 & 11.	

WEEK 13		Date
Lesson Number / title	Science Museum and Natural History Museum Visits	
Meeting time and Venue	Main entrance of the Science Museum.	
In–class activity	This week we will visit two museums again: The Science Museum and the Natural History Museum, both giants in their field. There will be introductions to the two museums, gallery visits, discussions and exercises on the nature of the museums and connections between the museums and the academic fields they represent as well as the future of these museums.	
Out–of–class activity		
Readings	<p>A Brief History of the Science Museum by the Science Museum (PDF file)</p> <p>Natural History Museum – History: http://www.nhm.ac.uk/about-us/history-and-architecture.html</p>	
Assignments		
Notes		

WEEK 14		Date
Lesson Number / title	Science Museums and the future of museums	
Meeting time and Venue		
In–class activity	Discussion of the role and functions of the science museum and the future of museums and the museum sector.	
Out–of–class activity		
Readings	<p>Steven Conn, “Science Museums and the Culture Wars” in Macdonalds (ed), <i>A Companion to Museum Studies</i>, Macdonald, cp 30, pp 494-508</p> <p>Durant J (ed.) 2003 <i>Museums and the Public Understanding of Science</i>, London pp. 53-71</p> <p>Boylan P (ed.) 1992 <i>Museums 2000: Politics, People, Professionals and Profit</i>, London pp. 1-60</p>	
Assignments	Museum review	
Notes	Students MUST bring to class the exercise sheets and notes they made during the museum visits as well as the readings for week 12 & 13.	

Attendance, Participation & Student Responsibilities

Attendance: CAPA has a mandatory attendance policy. Attendance is taken at the beginning of every class. Unauthorized absence from class will result in a reduction of the final grade and potentially a failure for the course.

Missing classes for medical reasons: If you need to miss a class for medical reasons or for a family emergency, **you must send an e-mail** to excused.absence@capa.org to let CAPA know at least one hour in advance of your class or meeting. Note that calling the CAPA Centre (0207 370 7389) is acceptable only if you do not temporarily have access to the internet. An e-mail is still required as quickly as you can get access to the internet again. You will need to provide evidence of the reason for your absence. Unexcused absences will result in a grade reduction. In the event of a missed class or field trip, it is your responsibility to contact your instructor and make up any missed assignments.

Class Participation: Students are expected to participate actively and critically in class discussions, and the participation portion of the class will be graded accordingly. Students must read assignments BEFORE the class, and come in on time. Participation is a vital part of your grade: students are expected to participate orally in seminars and in online forums and discussions in a critical and evaluative manner; to interact with the faculty and fellow students with respect and tolerance; and to actively engage in discussion. Derogatory or inflammatory comments about the cultures, perspectives or attitudes of others in the class will not be tolerated.

Academic Integrity: A high level of responsibility and academic honesty is expected. Because the value of an academic course depends upon the absolute integrity of the work done by the student, it is imperative that a student demonstrates a high standard of individual honor in his or her scholastic work and class behavior. Plagiarism, self-plagiarism and cheating can result in dismissal from the program.

Self-plagiarism, copying an assignment entirely or partially to submit to a different class in an attempt to receive credit twice for one piece of work is unacceptable and considered cheating by duplication. Students risk receiving an "0" for any assignments in which they have duplicated their own work.

All substantial writing assignments (typically anything worth 20% or more of the final course grade) will be run through the plagiarism checking software Turnitin when submitted via CANVAS. See CAPA's Academic Standards and Policies for more information and resources on plagiarism.

Use of electronic equipment in class: All devices such as laptops, i-pods, i-pads, netbooks, notebooks and tablets, smartphones, cell phones, etc. are **NOT** allowed unless you have express permission from the faculty or you have been instructed to do so. If you require an accommodation to use any type of electronic equipment, inform the Associate Director of Academic Affairs at the beginning of Term.

Use of Electronic Translators: In Language courses students are NOT allowed to use electronic translators for writing texts in the target language: those submitting compositions and texts of whatever kind translated in such a fashion will receive a final F grade for the course.

Late Submission: Late submission of papers, projects, journal entries, pieces of homework and portfolios is only permitted with prior approval. A request must be made to the relevant Faculty member no later than two days prior to the due date. Late submission without prior approval will result in a full alpha grade penalty. In either case, work cannot be submitted after feedback has been provided to the rest of the class on the relevant assessment or one week after the due date whichever comes first, after which point a grade of F will be given for the assessment.

Behaviour during Examinations: During examinations, you must do your own work. Unless specifically instructed by the lecturer or instructor, talking during an exam is not permitted, nor may you compare papers, copy from others, or collaborate in any way. Any failure to abide by examination rules will result in failure of the exam, and may lead to failure of the course and disciplinary action.