

ARTH 1007

INTRODUCTION TO MUSEUM STUDIES

Fall 2026

Days & Times TBD

Location

4.0 Credits

(3 Hours/Week of Lecture Hours plus 1 Hour/Week of Discussion Section)

No Prerequisites

CANVAS SITE Link

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Instructors:

Professor: Jennifer Marshall, PhD

Forms of Address: Jenn, or Dr./Professor Marshall

Pronouns: she/her/hers

Email: marsh590@umn.edu

Email Policy: I check email only during regular business hours (8-5pm) and can usually respond within 24-48 hours. Use the subject line to get my attention: include both the class name and the timeframe by which you need an answer.

Office Hours: [Day & Time](#)
(drop-in times) Find me in my office: Heller #372
Come say hi, get a free coffee, whatever!

Zoom Consults: Need an evening appointment or another time? Make an appointment through Jenn's Calendly page:
calendly.com/jennmarshall

Get to Know Me: I've been teaching at the U since 2009. That's a long time! But

I didn't grow up in Minnesota. I'm from Tucson, Arizona and went to the University of Arizona for my undergrad. I was an art history and anthropology double major, and my first job in my area was as a museum guard at the UofA Museum of Art. Then, I moved to L.A. and got my PhD at UCLA in art history, then moved to the Bay Area where I had my first teaching job at Stanford University. Now, the Midwest is home, even if some of the culture is still a little funny and foreign to me.

My book, *Machine Art, 1934*, is about the display of "non-art" objects of industrial design at the Museum of Modern Art in New York City. It won the Robert Motherwell Book Award.

**Teaching
Assistants (TA):**

TA name

**Forms of Address:
Pronouns:**

Prefers to be called
pronouns

Email:

email address

Email Policy:

email policy

**Office Hours:
(drop-in times)**

Day & Time

Course Description:

This class provides an introduction to museum studies in both theory and practice, with frequent reference to actual examples drawn from the long history of collecting and display. After beginning with a global overview of collecting and exhibitions, the course then moves to cover the rise of modern museums in the nineteenth and twentieth centuries and their roots in private, monarchical, and religious contexts of keeping and curating objects. Different theories of curation and exhibition design will be introduced and discussed, using both historical and contemporary exhibitions as examples. Throughout the semester, and especially in two intensive units, you will be introduced to the wide variety of museum jobs that sustain the profession today. These include an array of fields, including: curatorial, object registrars, preparatorship, education and outreach, and public relations. Working professionals from museums in the Twin Cities will join us throughout the semester, providing you with a practical introduction to these careers.

Classroom Lectures:

This class is delivered in person during biweekly 75-minute meetings, each comprising both lecture and discussion (whole class, small group, and paired). You can access the slide shows for each class meeting on our Canvas site, organized by weekly modules. Slides will NOT contain all informational content, so make a plan to get notes or meet with Jenn or Ashley if you must miss class.

This course moves through six chronological, thematic, and vocational (career-focused) units. Namely, we'll get acquainted with the scholarly and professional field of museum studies through: (1) Theories of Collection & Display, (2) History of the Western Art Museum, (3) Museum Jobs, (4) Museum Citizens, (5) Controversies & Critique, and (6) Current Trends. Six online quizzes and two exams will help you reinforce the learning you accomplished through the six units (see Assignments & Grading below).

Discussion Sections:

Your teaching assistant will lead your weekly discussion section. These meetings will give you and your classmates a chance to review course content from lectures and assigned readings, while also expanding beyond that material through planned activities and supplemental lessons. Several of the discussion section meetings are designed to support work for your semester-long "Adopt-A-Museum" consultancy project, including the last three weeks, which are dedicated to individual presentations.

You are required to sign up for one of the sections. Section numbers and times are: [Numbers, Days, Times & Locations](#)

Why Study Museums? Or:

Why this class satisfies your Arts & Humanities and Civic Life & Ethics LE Requirements

The University of Minnesota is committed to ensuring that all students gain exposure to a wide array of disciplinary scholarly knowledge (through its diversified Core requirement), and sink deeply into a range of timely and important social questions, designed to enhance their adult lives as citizens of a common culture (through its Themes).

This class satisfies your Arts & Humanities LE Core requirement and your Civic Life & Ethics Theme requirement in four crucial ways:

(1) First, this class explicitly coaches you to become more active, reflective, critical, and collaborative participants in contemporary museum culture, which itself comprises a wide range of experiences in public life. After completing this class, you'll be better prepared to be an **active citizen and life long learner in contemporary museum culture**, which includes: massive, encyclopedic art museums; even more massive, even more global zoos; immersive experiences (e.g., Immersive Van Gogh, Meow Wolf, the Museum of Ice Cream); personal and private collections (e.g. of baseball cards, fine art,

or digital social media displays); science museums and planetariums; historical societies; house museums; and national parks. While image-, object-, display-, and collections-based forms of entertainment and education saturate our current moment, very few Americans have a working knowledge of museum history, theory, or administration. This course will meet all you where you are--whether museum novice or museum nerd, empowering you to visit museums confidently. We'll do this by demystifying hidden museum rules and conventions, by highlighting opportunities for joy and self-expression in museum life, and by inviting open critique of museum knowledge.

(2) Second, this course seeks **to tie academic knowledge to professional life beyond college**. Connecting past practices to current careers and studied criticism to job pathways, this class is designed to bridge history and theory to the vocational field of museum work: a sector that contributes over \$16.5 billion dollars to the U.S. economy annually.¹ (The combined revenue of the four major American professional sports organizations, the NFL, MLB, NBA, and NHL, is approximately \$17 billion annually.²) Visits from local museum professionals will provide exposure to real-life museum careers, while furthering our effort to demystify museum spaces.

(3) This course will provide you with a solid foundation of academic and professional knowledge, unique to specific areas of practice in museum culture. At the same time, the course will *also* empower you to apply this knowledge to a context and problem of your own choosing. In this way, the course **exposes you to a discipline that might be totally new for you, while also asking you to bring your own individual strengths to doing the work of that field already**. Specifically through its "Adopt-A-Museum" Consultancy Project, this course will challenge you to develop the skills of keen and thorough observation, and then to move from data collection through the steps of curiosity, inquiry, research, and problem-solving.

(4) Not all museums are art museums and not all museums focus on people. Planetariums focus on the mostly non-human realm of space, for instance, and zoos make animals the star. But **all museums are made by people, and they advance the humanistic effort to produce knowledge and make it broadly accessible**. Because of this, museum knowledge isn't absolute--and it's certainly not above critique. Together, we will learn the many histories, cultures, and power structures that made today's museums possible. Especially in lectures and assigned readings (drawn from both academic and journalistic sources), we'll develop a solid understanding of the many contexts of museum display and what's been called the "exhibitionary culture" of modern life. This working knowledge will help you with site-visits, critical observation, and data-collection when you take on-campus field trips or independent visits to area museums. For the "Adopt-A-Museum" assignment, which unfolds all semester over five guided steps, you'll select a single display at a Twin Cities museum, which you will then

¹ [According to a June 2025 report published on Statista.Com](#)

² [According to a New Haven University guide to careers in the sports industry](#)

analyze objectively, critically, and creatively: moving from identifying an opportunity for change to drafting a proposal for how to make that change. **Museums are rich, highly complex social and creative texts.** Reading them requires attention to a host of details, including those related to: architectural space, temperature, lighting, words, images, objects, and urban space. This course teaches you fluency in this kind of observational attention, while also satisfying your drive to ask questions, seek improvement, and make change.

(5) Since museums and museum-life experiences are everywhere in global, contemporary life, it's important to **become aware of the ethics that govern the collection and display of images and objects in contemporary life.** Modern museums are bound to a series of professional codes of best practices and cultural ethics, which provide guidelines for a wide range of considerations. These include: artifact repatriation, artwork accessioning and deaccessioning, conservation and preservation, donor and board relations, educational mandate and equity, facilities accessibility, free speech protections, object provenance, regard for artifacts' agency and position in kinship networks, and consideration for diverse forms of visibility and representation. This course introduces you to the field of museum ethics via the standardized codes adopted by professional organizations, while also **contextualizing these criteria within a history of prior practices and controversies that made them urgent.** In this way, you will learn about museum ethics as a well-defined standard, *and* how this standard emerged from history. In imagining your own future as museum audience members and, perhaps, museum workers, this class **helps you see how you will participate in the ongoing negotiations and changes to museum life and ethics.**

Student Learning Outcomes:

Students who successfully complete this course can expect to exercise & achieve:

Mastery of Knowledge: working knowledge of over 500 years of private and public collections; working knowledge of careers available in the museum profession; fluency in current trends, controversies, and debates in U.S.-based museums; awareness of an expanded definition of "the museum" (to include, for example, national parks, historical sites, zoos)

Assessments: online quizzes; 2 in-person exams (midterm & final)

Critical Thinking: proficiency in making detail-oriented observations, especially in immersive contexts of museum display (e.g., including architecture, sound and light, images, objects, furniture, typography, etc.); skill of transforming observations into questions (e.g., what effect do dim lights have on visitor experience? why do history museums have more words on the signs than art museums?, what do zoo enclosures keep visitors from seeing?)

Assessments: "Adopt a Museum" consultancy project

Problem Solving: practice moving from making observations and asking questions, to identifying problems and opportunities for improvement; practice moving from brainstormed lists of possible solutions, to identifying limits and obstacles, to conducting research into implementation outcomes, to making a proposal to solve a problem or improve a condition

Assessments: "Adopt a Museum" consultancy project

Communication: develop skill of supportive, collaborative thinking about issues related to public life; practice speaking in large classroom settings; refine your skills at written and image-based persuasive communication

Assessments: participation points; "Adopt a Museum" consultancy project

Active Citizenship: develop confidence in visiting museums; become a more savvy and enriched tourist, even in your own home town; learn what it takes to support public museum resources as a volunteer, contributor, or employee

Assessments: "Adopt a Museum" consultancy project; lifetime goal!

AI Use in this Class (more details in the campus policies section at end of syllabus):

This class emphasizes the skills of reading, reflection, analysis, critical thinking, creative problem-solving, and writing. All of these skills are necessary to successful careers in the museum sector and its allied professions. They are also good skills to practice and develop, so that you can be a good manager of artificial intelligence elsewhere in your life. Finally, a lot of these skills are fun when practiced on topics you care about. Let Jenn or Ashley know if you're having trouble finding motivation to complete work for this class.

Because we want you to grow your cognitive, intellectual, professional, and practical skills, the below rules regarding AI Use will be enforced:

You **MAY** use AI tools to:

- Search for information
- Get suggestions on the clarity and structure of your writing
- Check grammar and mechanics of your writing

You **MAY NOT** use AI tools to:

- Brainstorm or generate ideas (that's what Jenn, Ashley, and your classmates are for!)
- Draft any portion of your written assignments
- Summarize course readings or lectures
- Complete quizzes or exams
- Demonstrate your personal knowledge

Jenn and Ashley promise that all course content -- including all our communications with you, in all its forms -- will be human made and crafted with intention, expertise, and care.

Assignments & Grading:

Work in this class is designed to help you identify, comprehend, and retain the most important ideas and concepts in the class, *and* to give you opportunities to put them into use as a thinker, problem-solver, and communicator. You will receive detailed instructions for all assignments. Deadlines are listed in the Schedule below.

30%	"Adopt a Museum" Consultancy Project (4 mini-assignments, 1 presentation, 1 final assignment)
40%	2 Exams (in-class, open-note, talking-allowed, non-cumulative)
18%	6 Quizzes (open-note, talking-allowed, no screens)
12%	Participation

"Adopt a Museum" Consultancy Project: This class gives you the opportunity to develop deeper familiarity with a Twin Cities museum site of your choosing. A scaffolded series of assignments ask you to behave like an expert consultant: (1) choosing a museum for which you'd like to serve as an imagined problem-solving consultant (worksheet, due Week 3); (2) making site visits & assessing museum resources (worksheet, due Week 5); (3) identifying a change opportunity for the institution (worksheet, due Week 8); (4) researching strategies and solutions (worksheet, due Week 10), and (5) putting together a proposal, using research, writing, and images to communicate your vision persuasively (slide-show and 5-7 minute oral presentation, given in section during the last 2-3 weeks of the semester).

Exams: Twice during the semester, you will sit for an in-class written exam designed to give you the opportunity to synthesize and reinforce your learning, while also the chance to think creatively about the material by making new connections within it. These exams will ask you to define key terms, to analyze museum-based case studies, and to put major events in chronological order. You will be allowed to use class notes (paper only, not digital) and you can talk to your classmates during the test.

Quizzes: At the end of all 6 units, an open-note quiz will help you identify and reinforce key concepts, facts, and chronologies.

Participation: Participation is ongoing in this class. A portion of your final grade, your participation will be counted & evaluated in the following ways:

Talking In-Class: In lecture meetings, Jenn will frequently invite discussion during lecture. You are expected to respond to questions and pose their own. Museums

are part of our public life; museum fluency is exercised in social spaces and requires conversation.

Small Group Discussion & Study: Certain lecture meetings involve structured small group discussions, in which you will be asked to work together on the skills of supportive collaborative discussion and turn in their work at the end of the meeting.

Discussion Section: ALL discussion section meetings rely on your participation, including: active listening, individual reflection, and contributing to structured exercises in dialogue, debate, and discussion

In-Class Individual Work: Occasionally, in both lecture and discussion meetings, Jenn or Ashley will ask for some in-class work, usually to be completed at the start of class, such as: list-making, reading responses, or pro/con brainstorm

Advising: Meeting with your professor (Jenn) or your TA (Ashley) to discuss course material and assignments is strongly encouraged for your success and enjoyment in the class. We'll keep track of your visits to make sure they're rewarded. You don't need a plan! Just come to say hello!

Assigned Readings

All readings in this class are freely available on Canvas, organized according to their assigned dates in the Weekly Modules.

CLASS SCHEDULE

Unit #1: WHAT IS A MUSEUM?

The first unit will introduce you to course mechanics, instructor expectations, accessibility provisions, and the course syllabus and schedule. It will also give us the chance to begin to answer the question: "What is a museum?"

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
1	Wed 9/3	Course Introduction International Council of Museums (ICOM), "Museum Definition," approved 2022. • read the 57-word definition at the top of the webpage) Oxford English Dictionary (OED), "museum"; requires UMN login • Read all definitions under the "meaning & use" tab, and browse all quotations • Read about the origins of the word under the "etymology" tab • Check out the timeline under the "frequency" tab	None

Unit #2: THEORIES OF COLLECTING & DISPLAY

This unit considers two of museums' primary activities: to collect and to display. But it doesn't take a museum to perform these tasks and not all museums do both things. So, during these two weeks we'll consider how collecting and display operates in a wide variety of contexts: from family albums to national archives to university libraries, from sacred shrines to state fair pavilions to IKEA showrooms. From these case studies, we'll ask: how do these kinds of collections shape our lives?

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
2	Mon 9/8	Museum as Ritual Truth-Making Machine Excerpt, "Carol Duncan, "The Art Museum as Ritual," in <i>Civilizing Rituals: Inside Public Art Museums</i> (London: Routledge, 1995), 11-13.	☐ Complete Introduction & Accessibility Form (find in UNIT 2 Module)

		Gary Edson, "Ethics and Truth," in <i>Museum Ethics in Practice</i> (United Kingdom: Taylor & Francis Group, 2016), 86-97.	
2	Wed 9/10	Is <i>This</i> a Museum? Browse at least one of the below websites: • House on the Rock, Spring Green, WI • IKEA store map • Immersive Van Gogh, traveling • Meow Wolf, Santa Fe, NM • Minnesota State Fair, St. Paul • Museum of Ice Cream, various • Orange Show, Houston, TX	None
3	Mon 9/15	Making Families & Identities Excerpt: Marianne Hirsch, <i>Family Frames: Photography, Narrative, and Postmemory</i> (Cambridge, MA: Harvard University Press, 1997). Excerpt: Whitney Davis, "Queer Family Romance in Collecting Visual Culture," <i>GLQ</i> 17, no. 2-3 (2011): 310, 321-323.	None
3	Wed 9/17	Museum Ethics: Contemporary Best Practices American Alliance of Museums (AAM), "Code of Ethics," most recent amendments in 2000. ICOM, "Code of Ethics," most recent amendments in 2004. ICOM Timeline of New Revisions to Code of Ethics, tracing dates between 2020-2026.	WORKSHEET #1: "Adopt a Museum" Consultancy Project (paper submissions only) (find in Unit 2 Module)

Unit #3: HISTORY OF THE ENCYCLOPEDIC MUSEUM

This three-week unit provides a history of the development of the modern global museum as it began in Western Europe during the 18th century. This is a history of imperialism, monarchical and national expansionism, and Enlightenment knowledge production. It is a history that includes dramatic changes over time for museum development. In this unit, we'll learn about: (1) the early museum catch-all, so called "cabinets of curiosity," which made no distinction between natural history, the fine arts, or science and technology, (2) the rise of national museums, like the British Museum in London (established 1753), the Musée du Louvre in Paris (est. 1793), the Smithsonian Institution in Washington, DC (est. 1846), and the American Museum of Natural History in New York (est. 1869); and (3) the development of the encyclopedic art museum in the United States, including histories of the Metropolitan Museum of Art in New York (est. 1870), the Chicago Art Institute (est. 1879), the Museum of Modern Art in New York (est. 1929), the Minneapolis Institute of Art (est. 1915), the Walker Art Center (est. 1939), and the UMN Weisman Art Museum (est. 1934).

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
4	Mon 9/22	Princely Collections Elizabeth Rodini, "A Brief History of the Art Museum" (2019) <i>Smarthistory</i> https://smarthistory.org/a-brief-history-of-the-art-museum/?sidebar=understanding-museums	None
4	Wed 9/24	Cabinets of Curiosities Jeffrey Chipps Smith, "Introduction," <i>Kunstammer: Early Modern Art and Curiosity Cabinets in the Holy Roman Empire</i> (London: Reaktion Books, 2022), 6-16. Amber Sparks, "Where Wonder Lives Online: Why Instagram is the New Cabinet of Curiosities," <i>Fanzine</i> (March 31, 2016).	None
5	Mon 9/29	National Museums No reading	WORKSHEET #2: "Adopt a Museum" Consultancy Project (paper submissions only) (find in Unit 3 Module)
5	Wed 10/1	National Museums Excerpt, Joseph Wallace, "Carl Akeley's Great Dream," in <i>A Gathering of Wonders</i> (New York: St. Martin's Press, in conjunction	None

		with the American Museum of Natural History, 2000), 11-20. Robin Pogrebin, "Roosevelt Statue to Be Removed From Museum of Natural History," <i>New York Times</i> (June 21, 2020)	
6	Mon 10/6	Encyclopedic Museums Neil Harris, "The Gilded Age Revisited: Boston and the Museum Movement." <i>American Quarterly</i> 14, no. 4 (1962): 545-66.	None
6	Wed 10/8	Encyclopedic Museums Faye Harris, "Understanding Human Remains Repatriation: Practice Procedures at the British Museum and the Natural History Museum., <i>Museum Management and Curatorship</i> (1990) 30.2 (2015): 138-53.	None

MIDTERM EXAM: On All Course Content So Far

7	Mon 10/13	Midterm Review	None
7	Wed 10/15	In-Class Midterm Exam	In-Class Midterm Exam

Unit #4. MUSEUM JOBS

This week gives you a chance to learn directly from four local professionals in the Twin Cities museum community. The American Association of Museums lists 27 different job categories for careers in the field.

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
8	Mon 10/20	Curators & Exhibition Designers Excerpt: Robert Storr, "Show and Tell," in <i>What Makes a Great Exhibition?</i> , edited by Joseph Newland (Philadelphia, PA: Reaktion Books, 2006), 14-31	None

8	Wed 10/22	Collections Managers & Ethicists Mary Case, "What Registrars Do All Day" in <i>Registrar on Record: Essays on Museum Collections Management</i> (Registrars Committee of the American Association of Museums, 1999). Gary Edson, "Introduction to Practical Museum Ethics," in <i>Museum Ethics in Practice</i> (United Kingdom: Taylor & Francis Group, 2016), 1-6.	WORKSHEET #3: "Adopt a Museum" Consultancy Project (paper submissions only) (find in Unit 4 Module)
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Unit #5. MUSEUM CITIZENS

This two-week unit explores a key motivation for the growth of the modern museum: the production of a well-educated national citizenry. In other words, museums not only assume a certain kind of visitor -- what we'll call a "museum-citizen" -- they try *to make people into* this idealized image. During this unit, we'll learn about (1) Charles Willson Peale's museum in the early American republic and his goal produce a museum subject who could be a citizen worthy of democracy, (2) Charles Cotton Dana's Newark Museum in the early twentieth century and his goal to produce a museum-subject who could also be an empowered laborer under conditions of mechanized mass-production, (3) Albert Barnes's private collection museum in Philadelphia and his goal to produce a museum-subject who could enjoy self-improvement through direct artistic experience, and (4) Elvis Presley's Graceland house museum and his estate's goal to produce a museum-subject in thrall to the American dream of fame and fortune.

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
9	Mon 10/27	American Citizens Excerpt, Andrew B. Ross, "'Gratified in the Sight': Charles Willson Peale, the Philadelphia Museum, and the Object of Early American Happiness," <i>Early American Literature</i> 54 3 (2019) Clarissa J. Ceglie, "Introduction: The American Museum As Social Instrument," in <i>A Cultural Arsenal for Democracy: The World War II Work of US Museums</i> (University of Massachusetts Press, 2022), 1–15.	None
9	Wed 10/29	American Citizens Excerpt: Carol G. Duncan, <i>A Matter of Class: John Cotton Dana, Progressive Reform, and</i>	None

		<i>the Newark Museum</i> (Pittsburgh: Periscope Publishing, 2010).	
10	Mon 11/3	American Dreams Studio 2, "Albert Barnes: The Maverick's Museum," (2025) 54-min. AUDIO or VIDEO: https://why.org/episodes/albert-barnes-foundation-gopnik/ "To Market, to Market: Against Original Stipulation by Dr. Barnes, Barnes Foundation Trustees Seek to Sell Artwork to Keep Museum Afloat," <i>The Economist</i> (June 1991). ICOM, " Guidelines on Deaccessioning ," adopted 2019.	None
10	Wed 11/5	American Dreams Excerpt: Karal Ann Marling, <i>Graceland: Going Home with Elvis</i> (Cambridge, MA: Harvard University Press, 1996).	WORKSHEET #4: "Adopt a Museum" Consultancy Project (paper submissions only) (find in Unit 5 Module)

Unit #6: CONTROVERSIES & CRITIQUE

This two-week unit covers a representative, though not exhaustive, sample of case studies of controversies and critiques that take aim at modern museum practices. Together, we'll examine (1) the culture wars over public funding for curatorial statements (e.g., "The West as America" at the National Museum of American Art in 1991 and Robert Mapplethorpe's retrospective, "The Perfect Moment," canceled from its dates at the Corcoran Gallery in 1989), (2) the ethics of collection and calls for repatriation (e.g. at the British Museum, the Met, and the UMN's Weisman Art Museum), and (3) contemporary acts of iconoclasm aimed at public monuments.

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
11	Mon 11/10	Culture Wars of the 1990s Alan Wallach, Janet Marstine, and Oscar Ho Hing Kay. "The Battle over 'The West as America.'" in <i>Curating Art</i> (New York: Routledge, 2022), 119–27.	None

11	Wed 11/12	Culture Wars of the 2010-20s Erin L. Thompson, "Meet the Indigenous Activist Who Toppled Minnesota's Christopher Columbus Statue (excerpt from <i>Smashing Statues</i>)," <i>Smithsonian Magazine</i> , February 3, 2022.	None
12	Mon 11/17	No Class! Jenn is in DC to give a lecture at the Smithsonian	No Class!
12	Wed 11/19	Repatriation Senta German, "Repatriating Art Works," <i>Smarthistory</i> (2020) https://smarthistory.org/repatriating-artworks/?sidebar=understanding-museums National Park Service, educational website overview of NAGPRA https://www.nps.gov/subjects/nagpra/index.htm Weisman Art Museum statement regarding the Mimbres Cultural Materials held at UMN https://wam.umn.edu/about/mimbres_faq/	None

Unit #7: CURRENT TRENDS

This last unit in class offers you a two-week introduction to some of the major trends in the field of museum collection, display, and audience engagement. In view of the long--often imperialist, appropriative, violent, and exclusionary--history of the modern museum, today's directors, curators, museum educators, and activists have sought a protocol of revised best practices. In this unit, we'll consider changes to the norm in areas including: docent guides, wall labels, object acquisitions, K12 educational programs, and putting the museum itself on display (i.e., through meta exhibition content). We will be joined by two more representatives of the museum career force this week.

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
13	Mon 11/24	Wall Labels & Museum Education Ann Landi, <i>Wall Talk: What Should Museum Wall Labels Tell Us? Who Writes Them? Do We Even Need Them?</i> ARTnews 114 (2015).	None

13	Wed 11/26	No Class!	No Class!
14	Mon 12/1	Community Consultation	None
14	Wed 12/3	Audience Development	None

CONCLUSIONS & REVIEW

Week #	Dates	Topics & Readings <i>Read all texts before class</i>	Turn-In Assignments DUE <i>Due at start of class (marked late after 1:15pm)</i>
15	Mon 12/8	Conclusion	None
15	Wed 12/10	Final Exam Review	WORKSHEET #4: "Adopt a Museum" Consultancy Project (paper submissions only) (find in Unit 5 Module)
Finals	Mon 12/15	Final Exam 1:30-3:30pm - Blegen #235	

Attendance, Grading, Other Policies & Information

Attendance: Attendance to all class meetings is considered mandatory.

Late Assignments: All assignments are due by 1:15pm on their stated deadline; i.e. before the START of our class meetings. Late assignments will be docked $\frac{1}{2}$ letter grade for every business day late. You can stop the clock by emailing Jenn or Ashley.

University Grading Scales

The University has two distinct grading scales: A-F and S-N.

A-F grading scale. The A-F grading scale allows the following grades and corresponding GPA points:

Grade	GPA Points	Definitions for undergraduate credit
A	4.000	Represents achievement that significantly exceeds expectations in the course.
A-	3.667	
B+	3.333	
B	3.000	Represents achievement that is above the minimum expectations in the course.
B-	2.667	
C+	2.333	
C	2.000	Represents achievement that meets the minimum expectations in the course.
C-	1.667	
D+	1.333	
D	1.000 -	Represents achievement that partially meets the minimum expectations in the course. Credit is earned but it may not fulfill major or program requirements.
F	0.000	Represents failure in the course and no credit is earned.

S-N grading scale. The S-N grading scale allows for the following grades and corresponding GPA points:

Grade	GPA Points	Definitions for undergraduate credit
S	0.00	Satisfactory (equivalent to a C- or better)
N	0.00	Not Satisfactory

For additional information, please refer to:

<https://policy.umn.edu/education/gradingtranscripts>.

AI (Artificial Intelligence)

Students are responsible for any data input into AI tools and the AI-generated outputs they choose to include in their coursework. Please be aware of the following:

- **Do not enter private, sensitive, or copyrighted information** into AI systems, including personal information, research data, or **any instructional or peer-generated materials from this course**. The [Student Conduct Code](#) and [University copyright policies](#) prohibit students from uploading or sharing instructor or peer course materials (e.g., lecture notes, assessments, readings, discussion posts) with AI tools or external platforms without written consent.
- Tools may generate false, misleading, biased outputs and illicitly reproduce copyrighted materials. You are responsible for vetting all generated responses before using them in your work.
- Any violation of this course policy, including failure to disclose or adequately cite AI use when required may be considered Scholastic Dishonesty in accordance with the [Student Conduct Code](#) and the Office of Community [Standards Consequences & Outcomes](#). You may be required to submit assignments through TurnItIn to check for originality. Violations may result in a failing grade on the assignment, a required resubmission, or additional grade penalties. In all cases, incidents will be reported to the [Office of Community Standards](#).
- As the AI landscape evolves globally and at the UMN, this policy is subject to revision at any point throughout the semester. Students will be alerted to any changes via email, Canvas announcements, and during class sessions.

Scholastic Dishonesty

You are expected to do your own academic work and cite sources as necessary. Failing to do so is scholastic dishonesty. Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis. (Student Conduct Code:

<https://regents.umn.edu/sites/regents.umn.edu/files/2019->

[09/policy_student_conduct_code.pdf](#)) If it is determined that a student has cheated, the student may be given an "F" or an "N" for the course, and may face additional sanctions from the University. For additional information, please see:

<https://policy.umn.edu/education/instructorresp>.

The Office for Community Standards has compiled a useful list of Frequently Asked Questions pertaining to scholastic dishonesty:

<https://communitystandards.umn.edu/avoid-violations/avoiding-scholastic-dishonesty>. If

you have additional questions, please clarify with your instructor for the course. Your instructor can respond to your specific questions regarding what would constitute scholastic dishonesty in the context of a particular class, e.g., whether collaboration on assignments is permitted, requirements and methods for citing sources, if electronic aids are permitted or prohibited during an exam.

Makeup Work for Legitimate Absences

Students will not be penalized for absence during the semester due to unavoidable or legitimate circumstances. Such circumstances include verified illness, participation in intercollegiate athletic events, subpoenas, jury duty, military service, bereavement, and religious observances. Such circumstances do not include voting in local, state, or national elections. For complete information, please see:

<https://policy.umn.edu/education/makeupwork>.

Appropriate Student Use of Class Notes and Course Materials

Taking notes is a means of recording information but more importantly of personally absorbing and integrating the educational experience. However, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate shared norms and standards of the academic community. For additional information, please see: <https://policy.umn.edu/education/studentresp>.

Student Conduct Code

The University seeks an environment that promotes academic achievement and integrity, that is protective of free inquiry, and that serves the educational mission of the University. Similarly, the University seeks a community that is free from violence, threats, and intimidation; that is respectful of the rights, opportunities, and welfare of students, faculty, staff, and guests of the University; and that does not threaten the physical or mental health or safety of members of the University community.

As a student at the University you are expected to adhere to Board of Regents Policy: *Student Conduct Code*. To review the Student Conduct Code, please see:

https://regents.umn.edu/sites/regents.umn.edu/files/2022-07/policy_student_conduct_code.pdf

Note that the conduct code specifically addresses disruptive classroom conduct, which means "engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach and/or a student's ability to learn." The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

Use of Personal Electronic Devices in the Classroom

Using personal electronic devices in the classroom setting can hinder instruction and learning, not only for the student using the device but also for other students in the class. To this end, the University establishes the right of each instructor to determine if and how personal electronic devices are allowed to be used in the classroom. For complete information, please reference: <https://policy.umn.edu/education/studentresp>.

Equity, Diversity, Equal Opportunity, and Affirmative Action

The University provides equal access to and opportunity in its programs and facilities, without regard to race, color, creed, religion, national origin, gender, age, marital status, disability, public assistance status, membership or activity in a local commission created for the purpose of dealing with discrimination, veteran status, sexual orientation, gender identity, or gender expression. For more information, please consult Board of Regents Policy: https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_equity_diversity_equal_opportunity_and_affirmative_action.pdf.

Disability Accommodations

The University views disability as an important aspect of diversity, and is committed to providing equitable access to learning opportunities for all students. The Disability Resource Center (DRC) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations.

- If you have, or think you have, a disability in any area such as, mental health, attention, hearing, chronic health, sensory, or physical, please contact the DRC office on your campus (UM Twin Cities - 626.1333) to arrange a confidential discussion regarding equitable access and reasonable accommodations.
- Students with short-term disabilities, such as a broken arm, can often work with instructors to **minimize** classroom barriers. In situations where additional assistance is needed, students should contact the DRC as noted above.
- If you are registered with the DRC and have a disability accommodation letter dated for this semester or this year, please contact your instructor early in the semester to review how the accommodations will be applied in the course.
- If you are registered with the DRC and have questions or concerns about your accommodations please contact your (access consultant/disability specialist)

Additional information:

- Twin Cities - <https://diversity.umn.edu/disability/, drc@umn.edu>

Mental Health and Stress Management

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance and may reduce your ability to participate in daily activities. University services are available to assist you. You can learn more about the broad range of confidential mental health services available on campus via the Student Mental Health Website: <http://www.mentalhealth.umn.edu>.

Sexual harassment, sexual assault, stalking and relationship violence

The University prohibits sexual misconduct, and encourages anyone experiencing sexual misconduct to access resources for personal support and reporting. If you want to speak confidentially with someone about an experience of sexual misconduct, please contact your campus resources including the Aurora Center, Boynton Mental Health or Student Counseling Services (<https://eoaa.umn.edu/report-misconduct>). If you want to report sexual misconduct, or have questions about the University's policies and procedures related to sexual misconduct, please contact your campus Title IX office or relevant policy contacts.

Instructors are required to share information they learn about possible sexual misconduct with the campus Title IX office that addresses these concerns. This allows a Title IX staff member to reach out to those who have experienced sexual misconduct to provide information about personal support resources and options for investigation. You may talk to instructors about concerns related to sexual misconduct, and they will provide support and keep the information you share private to the extent possible given their University role. https://regents.umn.edu/sites/regents.umn.edu/files/2019-09/policy_sexual_harassment_sexual_assault_stalking_and_relationship_violence.pdf

Academic Freedom and Responsibility

Academic freedom is a cornerstone of the University. Within the scope and content of the course as defined by the instructor, it includes the freedom to discuss relevant matters in the classroom. Along with this freedom comes responsibility. Students are encouraged to develop the capacity for critical judgment and to engage in a sustained and independent search for truth. Students are free to take reasoned exception to the views offered in any course of study and to reserve judgment about matters of opinion, but they are responsible for learning the content of any course of study for which they are enrolled.*

Reports of concerns about academic freedom are taken seriously, and there are individuals and offices available for help. Contact the instructor, the Department Chair, your adviser, the associate dean of the college, or the Vice Provost for Faculty and Academic Affairs in the Office of the Provost.

** Language adapted from the American Association of University Professors "Joint Statement on Rights and Freedoms of Students."*