

MUSE 780
The Culture of Museums
Spring 2015
Syllabus

Time & Place: Wednesday 5:30 – 8PM Wescoe Hall 4022

Instructor: Peter Welsh
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Office Hours: Wednesdays 3pm – 5pm (mostly), after class, and by arrangement. Note: I am happy to meet with students most any time, but please, call or email first to be sure I am around, even during Wednesday office hours. The contact phone number is for the Museum Studies office, and Lauren has access to my calendar, so she can set up appointments if you can't reach me.

Course Objectives: Culture of Museums is the second of a 2-semester course sequence, and highlights classic texts and current directions in museum studies. It is organized around the core conceptual domains of museums – Materiality, Representation, and Engagement. The course establishes the framework for understanding changes on the horizon for museums, and enables students to be familiar with classic texts in the field. Museums of art, history, natural history, are included, as well as museums large and small.

Textbooks:

Readings for the course will be available on Blackboard and in the Museum Studies office (see below for details).

Grading:

Readings and Class Participation	
All-Class Readings	30%
Seminar Presentations	30%
Research	
Final Paper	40%

Assignments

Readings and Class Participation: Readings are a fundamental to of the course – over half of your grade will be based on evidence of your active engagement with the literature assigned. You will be expected to have read the material assigned before each class, and be prepared to discuss it *critically*.

All-Class Readings. Each week there will be two or three articles or chapters that Everyone in the class will read. For each of these readings, one person will prepare a short written summary/outline and analysis of the work (2 – 3 pages, usually). Over the course of the semester, you will complete two summaries. Distribute your summary to the rest of the class before NOON of the day of the class using the Discussion Board feature of Blackboard (you should also have a copy with you for reference during class). Your summary should include:

- § the author's main points, or arguments;
- § analysis of the author's arguments (use examples);
 - consider examples used by the author to build the argument, and,
 - think about how this work connects to wider bodies of thought
- § several questions for discussion.

All-Class Reading Assessment

	Excellent	Satisfactory	Unsatisfactory
Discussion Leader:			
Summary	Concise identifies several issues raised and shows their relevance to broader topics in the field.	Clearly identifies key points in the material.	Fails to produce a written response, or submits a response that indicates poor understanding of the material.
Critical Analysis	Effectively develops an argument – in agreement or not with the author – that is logically compelling and sustained by evidence.	States a position relevant to topics identified and employs evidence in support of the argument.	Simply summarizes material without evidence.
In-Class Contribution	Presents views in a way that engages the class and offers insightful interpretations.	Actively leads discussion, and raises relevant points.	Does not lead the discussion, or does not offer relevant topics.
Class Member's Role			
Discussion Participation	Notes relevant points and offers insightful comments that guide the discussion in interesting directions.	Engages actively with the points raised by the discussion leader to more fully develop the topic(s) presented.	Does not join the discussion, or raises irrelevant points.

Seminar Presentation. Each week we will have several volumes that elaborate and inform the topic. One student will take responsibility for each work and will lead discussion concerning the material. The books will be available in the Museum Studies office. It is encouraged, but not required, that you meet with me before class to discuss book and structure their presentation. In class, the student will lead discussion and emphasize the key elements in the work. You are not required to develop your presentation in writing, but you might find it to be helpful. Over the course of the semester, you will complete three summaries.

Seminar Presentation Assessment

	Excellent	Satisfactory	Unsatisfactory
Discussion Leader's Role:			
Summary of Work	Effectively and efficiently identifies several issues and shows their relevance to the field as well as to the All-Class Readings.	Clearly identifies key points in the material as they relate to the All-Class Readings.	Fails to identify relevant points or to connect the work to other readings or to the field.
Critical Analysis	Develops discussion points that probe key issues and that draw classmates into the conversation with interest and engagement.	Identifies pertinent topics in the text and uses examples from the text to encourage discussion.	Simply summarizes material, and offers no points that encourage discussion.
Discussion Leadership	Presents views clearly, engages insightfully, and encourages lively discussion by the class.	Raises relevant points and encourages discussion.	Fails to identify topics that promote discussion.
Class Member's Role			
Discussion Participation	Notes relevant points and offers insightful comments drawn from All-Class readings or other relevant sources that guide the discussion in interesting directions.	Engages actively with the points raised by the discussion leader to more fully develop the topic(s) presented.	Does not join the discussion, or raises irrelevant points.

Research Paper: Write an analytical consideration of a museum topic. The paper should address a specific question, have relevance to the literature, and construct a clear argument. We will use the final class meeting during Finals Week for students to present their papers in a conference-like setting. Approximate length: 5,000 words.

Topics should be approved by April 2nd. Final paper due Friday, May 16, 2014.

Research Paper Grading

	Exceptional (A+)	Excellent (A)	Satisfactory (B)	Concerning (C)
Topic Selection (10%)	Topic is creative, focused, and manageable and addresses potentially significant yet previously less-explored areas in the field.	Topic is focused and manageable, and addresses relevant areas of the field in appropriate and interesting ways.	Topic is appropriate to the field, is focused and incorporates relevant source material.	Topic is far too general and wide-ranging or is so narrow that it is trivial.
Literature/Sources (20%)	Demonstrates an exceptional mastery of relevant sources and synthesizes information representing various points of view. Engages with the literature critically and analytically.	Presents in-depth information from relevant sources representing various points of view/ approaches. Engages with and is contextualized within the literature.	Presents information from relevant sources representing acceptable mastery of existing knowledge.	Presents information from irrelevant sources representing limited points of view/ approaches.
Communication (20%)	Presents material in a way that skillfully conveys meaning with creativity, clarity, and fluency, and is virtually error-free.	Presents material in a way that clearly conveys meaning and exhibits few errors in writing or delivery.	Presents material in a way that generally conveys meaning, although writing or delivery includes some errors.	Presents material in a way that impedes understanding because of confusing writing or delivery, with errors in usage.
Analysis (30%)	Organizes and synthesizes new evidence in a sophisticated and convincing way to reveal insightful patterns, differences, or similarities. Demonstrates superior control of material.	Organizes relevant evidence effectively to reveal important patterns, differences, or similarities related to topic. Demonstrates very good control of the material.	Organizes evidence to reveal patterns, differences, or similarities related to the topic and demonstrates adequate control of the material	Lists evidence, but it is not organized and/ or is unrelated to topic. Analysis is weak, confused, unclear, and/or inadequate. Does not demonstrate mastery of the material.
Conclusions (20%)	Conclusions are clearly stated and are exceptionally convincing, insightful, and original with clear implications for productive subsequent investigations.	States a conclusion based solidly on the analysis and responding specifically to the inquiry findings, with potential for further inquiry.	States a general conclusion supported by the analysis. Does not extend conclusions beyond the specific inquiry.	States an ambiguous, illogical, or unsupportable conclusion from inquiry findings.

Semester Overview

Date	Topic	Assignments
21 Jan	<p>Overview/Introduction</p> <p>Everyone: Janes (2010) The Mindful Museum, 325-338 Karp and Kratz (2015) The Interrogative Museum, 279-298</p>	Assign Seminar Leaders
28 Jan	<p>Materiality 1 – Theories of Things</p> <p>Everyone: Miller (2005) Materiality, 1-117 (Introduction, Meskell, Rowlands, Myers), 182-205 (Keane), 231-255 (Thrift) [NOTE: you only need to read Miller’s Introduction closely (pp 1-46) the other chapters are for your reference.] Harman (2011) The Road to Objects, 171-179 AND Harman (2013) An Outline of Object-Oriented Philosophy, 187-199 [This video helps: www.youtube.com/watch?v=QJ0GR9bf00g]</p> <hr/> <p>Seminar Leaders: Morton (2013) Hyperobjects: Philosophy and Ecology after the End of the World [This video might also be useful: https://www.youtube.com/watch?v=NS8b87jnqmw] Hicks and Beaudry (2010) The Oxford Handbook of Material Culture Studies, xvi, 774 p. Tilley, Keane, Kuchler, et al. (2006) Handbook of Material Culture</p>	<p>Miller <u>WELSH</u></p> <p>Harman <u>WELSH</u></p> <hr/> <p>Morton <u>Liz</u> (S1)</p> <p>Hicks <u>Andrew</u> (S1)</p> <p>Tilley <u>Jamie</u> (S1)</p>
4 Feb	<p>Materiality 2 – Objects In Motion</p> <p>Everyone: Appadurai (1986) Introduction: Commodities and the Politics of Value, 3-63 Myers and Miller (2001) Introduction (Myers); Alienable Gifts and Inalienable Commodities (Miller), 3-65; 91-118</p> <hr/> <p>Seminar Leaders: Dudley (2012) Museum Objects: Experiencing the Properties of Things Spitta (2009) Misplaced Objects : Migrating Collections and Recollections in Europe and the Americas</p>	<p>Appadurai <u>Megan</u> (E1)</p> <p>Myers <u>Welsh Miller</u> <u>Brittany</u></p> <hr/> <p>Dudley <u>Rebecca</u> (S1)</p> <p>Spitta <u>Meghan</u> (S1)</p>
11 Feb	<p>Materiality 3 – Objects as Agents/Actors</p> <p>Everyone: Morphy (2009) Art as a Mode of Action: Some Problems with Gell's Art and Agency, 5-27 Myers (2004) Social Agency and the Cultural Value(S) of the Art Object, 203-211</p> <hr/> <p>Seminar Leaders: Pinney and Thomas (2001) Beyond Aesthetics: Art and the Technologies of Enchantment, vii, 288 Bennett (2010) Vibrant Matter: A Political Ecology of Things Boivin (2008) Material Cultures, Material Minds: The Impact of Things on Human Thought, Society, and Evolution</p>	<p>Morphy <u>Jamie</u> (E1)</p> <p>Myers <u>Jillian</u></p> <hr/> <p>Bennett <u>Suzi</u> (S1)</p> <p>Pinney & Thomas <u>Kayle</u> (S1)</p> <p>Boivin <u>Brecken</u> (S1)</p>
18 Feb	<p>Materiality 4 – Assemblages/Collections</p> <p>Everyone: Macdonald (2006) Collecting Practices, 81-97 Newell (2012) Old Objects, New Media: Historical Collections, Digitization and Affect, 287-306</p>	<p>Macdonald <u>Rachel</u></p> <p>Newell <u>Brecken</u></p>

	<p>Seminar Leaders: Asma (2001) Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History Museums, xv, 302</p> <p>Were and King (2012) Extreme Collecting: Challenging Practices for 21st Century Museums, x, 238 p.</p>	<p>Asma <u>Brittany (S1)</u></p> <p>Were and King <u>Liz (S2)</u></p>
25 Feb	<p>Representation 1 – Theories of Representation</p> <p>Everyone: Basu, Macdonald, Weibel, et al. (2007) "Introduction" (Basu & Macdonald) and "Experimenting with Representation" (Weibel & Latour), 1-24; 94-108</p> <p>Lord (2006) Foucault's Museum: Difference, Representation, and Genealogy, 1-14</p> <p>Prendergast (2000) "The Triangle of Representation" & "Representing Other Cultures", 1-16 & 83-100</p>	<p>Basu <u>Rebecca</u></p> <p>Lord <u>Liz (E1)</u></p> <p>Prendergast <u>Andrew (E1)</u></p>
	<p>Seminar Leaders: Grewcock (2014) Doing Museology Differently, xi, 295 pages</p> <p>Dudley, Barnes, Binnie, et al. (2011) The Thing About Museums: Objects and Experience, Representation and Contestation</p> <p>Hall (1997) Representation: Cultural Representations and Signifying Practices, 400, [8] of plates</p>	<p>Grewcock <u>Abby (S1)</u></p> <p>Dudley <u>Megan (S1)</u></p> <p>Hall <u>Andrew (S2)</u></p>
4 Mar	<p>Representation 2 – Voice and Authority</p> <p>Everyone: Gifford-Gonzalez (1993) You Can Hide, but You Can't Run: Representation of Women's Work in Illustrations of Palaeolithic Life, 23-41</p> <p>Golding (2009) Section 2 Including New Voices and Forms of Practice, 67-78</p>	<p>Gifford-Gonzalez <u>Megan (E2)</u></p> <p>Golding <u>Abby</u></p>
	<p>Seminar Leaders: Simpson (1996) Making Representations: Museums in the Post-Colonial Era, x, 294 p.</p> <p>Golding (2009) Learning at the Museum Frontiers: Identity, Race and Power</p> <p>Dorfman (2012) Intangible Natural Heritage: New Perspectives on Natural Objects, xiv, 192 p.</p>	<p>Simpson <u>Brittany</u></p> <p>Golding <u>Abby</u></p> <p>Dorfman <u>Rachel</u></p>
11 Mar	<p>Representation 3 – Self-Representation</p> <p>Everyone: Hendry (2005) Museums Are Transformed, 28-55</p> <p>Hoobler (2006) 'To Take Their Heritage in Their Hands': Indigenous Self-Representation and Decolonization in the Community Museums of Oaxaca, Mexico. , 441-60</p>	<p>Hendry <u>Meg</u></p> <p>Hoobler <u>Rachel</u></p>
	<p>Seminar Leaders: Ravelli (2006) Museum Texts: Communication Frameworks</p> <p>Hallam and Street (2000) Cultural Encounters: Representing 'Otherness', xiv, 292</p> <p>Hendry (2005) Reclaiming Culture: Indigenous People and Self-Representation, xi, 242 p.</p>	<p>Ravelli <u>Brecken</u></p> <p>Hallam <u>Suzi</u></p> <p>Hendry <u>Meg</u></p>
18 Mar	Spring Break	
25 Mar	<p>Representation 4 –Death of the Curator?</p> <p>Everyone: Thomas (2010) The Museum as Method, 6-10</p> <p>O'Neill (2012) Curating as a Medium of Artistic Practice: The Convergence of Art and Curatorial Practice since the 1990s, 87-130</p>	<p>Thomas <u>Andrew (E2)</u></p> <p>O'Neill <u>Abby</u></p>
	<p>Seminar Leaders: Adair, Filene and Koloski (2011) Letting Go? Sharing Historical Authority in a User-Generated World</p>	<p>Adair <u>Rebecca</u></p> <p>Whitehead <u>Kayle</u></p>

	<p>Whitehead (2012) <i>Interpreting Art in Museums and Galleries</i>, xx, 196 p.</p> <p>O'Neill (2012) <i>The Culture of Curating and the Curating of Culture(S)</i>, xii, 180 pages</p>	<p>O'Neill <u>Abby</u></p>
1 Apr	<p>Engagement 1 – Audience and Community</p> <p>Everyone: Jackson (2010) <i>Visitors Becoming Audiences: Negotiating Spectatorship in Museum Performance</i>, 163-185</p> <p>Everyone: Samis (2007) <i>Visual Velcro: Hooking the Visitor</i></p> <p>Everyone: Calcagno and Biscaro (2012) <i>Designing the Interactions in the Museum</i>, 43-56</p> <hr/> <p>Seminar Leaders: Bautista (2013) <i>Museums in the Digital Age: Changing Meanings of Place, Community, and Culture</i>, 306</p> <p>Seminar Leaders: Golding and Modest (2013) <i>Museums and Communities : Curators, Collections and Collaboration</i></p> <p>Seminar Leaders: Silverman (2015) <i>Museum as Process: Translating Local and Global Knowledges</i></p>	<p>Paper Topics Approved</p> <p>Jackson <u>Brittany</u></p> <p>Samis <u>Meghan</u></p> <p>Calcagno & Biscaro <u>Jillian</u></p> <hr/> <p>Bautista <u>Megan</u></p> <p>Golding <u>Brittany</u></p> <p>Silverman <u>Rebecca</u></p>
8 Apr	<p>Engagement 2 – Inside/Outside</p> <p>Everyone: Spiegel, Evans, Frazier, et al. (2012) <i>Changing Museum Visitors’ Conceptions of Evolution</i>, 43-61</p> <p>Everyone: Wood and Latham (2011) <i>The Thickness of Things: Exploring the Curriculum of Museums through Phenomenological Touch</i>, 51-65</p> <hr/> <p>Seminar Leaders: Leahy (2012) <i>Museum Bodies : The Politics and Practices of Visiting and Viewing</i>, ix, 204 p.</p> <p>Seminar Leaders: Pitman and Hirzy (2010) <i>Ignite the Power of Art : Advancing Visitor Engagement in Museums</i>, 221 p.</p>	<p>Spiegel <u>Meg</u></p> <p>Wood & Latham <u>Suzi</u></p> <hr/> <p>Leahy <u>Jillian</u></p> <p>Pitman <u>Jamie (S2)</u></p>
15 Apr	<p>Engagement 3 – Agents of Change</p> <p>Everyone: Yelvington, Goslin and Arriaga (2002) <i>Whose History?: Museum-Making and Struggles over Ethnicity and Representation in the Sunbelt</i>, 343-379</p> <p>Everyone: Modlin, Alderman and Gentry (2011) <i>Tour Guides as Creators of Empathy: The Role of Affective Inequality in Marginalizing the Enslaved at Plantation House Museums</i>, 3-19</p> <p>Everyone: Grenier (2010) <i>Moments of Discomfort and Conflict: Holocaust Museums as Agents of Change</i>, 573-586</p> <hr/> <p>Seminar Leaders: Sandell and Nightingale (2012) <i>Museums, Equality, and Social Justice</i>, xxii, 314 p., 24 p. of col. plates</p> <p>Seminar Leaders: Lonetree (2012) <i>Decolonizing Museums : Representing Native America in National and Tribal Museums</i>, xxi, 221 p.</p> <p>Seminar Leaders: Message (2014) <i>Museums and Social Activism: Engaged Protest</i></p>	<p>Yelvington <u>Liz (E2)</u></p> <p>Modlin <u>Jamie (E2)</u></p> <p>Grenier <u>Rebecca</u></p> <hr/> <p>Sandell <u>Rachel</u></p> <p>Message <u>Suzi</u></p> <p>Lonetree <u>Brecken</u></p>
22 Apr	<p>Engagement 4 – Centers and Edges</p> <p>Everyone: Munro (2013) "People Just Need to Feel Important, Like Someone is Listening:" <i>Recognising Museums’ Community Engagement Programmes as Spaces of Care</i>, 54-62</p> <p>Everyone: Violi (2012) <i>Trauma Site Museums and Politics of Memory: Tuol Sleng, Villa Grimaldi and the Bologna Ustica Museum</i>, 36-75</p> <hr/> <p>Seminar Leaders: Silverman (2009) <i>The Social Work of Museums</i></p>	<p>Munro <u>Suzi</u></p> <p>Violi <u>Brecken</u></p> <hr/> <p>Silverman <u>Kayle</u></p>

	<p>Levin (2010) <i>Gender, Sexuality, and Museums : A Routledge Reader</i>, xiv, 322 p.</p> <p>Kidd (2014) <i>Challenging History in the Museum: International Perspectives</i>, 1 online resource (262 pages)</p>	<p>Levin <u>Rachel</u></p> <p>Kidd <u>Jillian</u></p>
29 Apr	AAM Atlanta	
6 May	<p>Museums' Futures</p> <p>Everyone: Smith (2006) <i>The Future of Museums</i>, 543-554</p> <hr/> <p>Seminar Leaders: Dewdney, Dibosa and Walsh (2012) <i>Post Critical Museology: Theory and Practice in the Art Museum</i> 288</p> <p>Black (2012) <i>Transforming Museums in the Twenty-First Century</i></p> <p>Janes (2009) <i>Museums in a Troubled World : Renewal, Irrelevance or Collapse?</i>, xvi, 208 p.</p>	<p>Smith <u>Kayle</u></p> <p>Dewdney <u>Andrew</u> (s3)</p> <p>Black <u>Megan</u> (s2)</p> <p>Janes <u>Liz</u> (s3)</p>
13 May	Student Presentations	
		Finals Week

Readings

21 January Overview/Introduction

Everyone

Janes, Robert R. (2010) *The Mindful Museum*. *Curator: The Museum Journal* 53(3):325-338.

Karp, Ivan and Corinne A. Kratz (2015) *The Interrogative Museum*. In *Museum as Process: Translating Local and Global Knowledges*, edited by Silverman, R. A. London, Routledge. Pp. 279-298.

28 January Materiality 1 – Theories of Things

Everyone

Miller, Daniel (editor) (2005) *Materiality*. Duke University Press, Durham, N.C.

Harman, Graham (2011) *The Road to Objects*. *continent* 1(3):171-179.

Harman, Graham (2013) *An Outline of Object-Oriented Philosophy*. *Science Progress* 96(2):187-199.

Seminar Presentations

Morton, Timothy (2013) *Hyperobjects: Philosophy and Ecology after the End of the World*. Minneapolis : University of Minnesota Press.

Hicks, Dan and Mary Carolyn Beaudry (editors) (2010) *The Oxford Handbook of Material Culture Studies*. Oxford University Press, Oxford; New York.

Tilley, Christopher, et al. (editors) (2006) *Handbook of Material Culture*. SAGE Publications, London.

4 February Materiality 2 – Objects In Motion

Everyone

Appadurai, Arjun (1986) Introduction: Commodities and the Politics of Value. In *The Social Life of Things: Commodities in Cultural Perspective*, edited by Appadurai, A. Cambridge, Cambridge University Press. Pp. 3-63.

Myers, Fred R. and Daniel Miller (2001) Introduction (Myers); Alienable Gifts and Inalienable Commodities (Miller). In *The Empire of Things: Regimes of Value and Material Culture*, edited by Myers, F. R. and A. E. Coombes. Santa Fe, School of American Research Press. Pp. 3-65; 91-118.

Seminar Presentations

Dudley, Sandra H. (editor) (2012) *Museum Objects: Experiencing the Properties of Things*. Routledge, New York, NY.

Spitta, Silvia (2009) *Misplaced Objects : Migrating Collections and Recollections in Europe and the Americas*. 1st ed.. ed. Austin : University of Texas Press, Austin.

11 February Materiality 3 – Objects as Agents/Actors

Everyone

Morphy, Howard (2009) Art as a Mode of Action: Some Problems with Gell's Art and Agency. *Journal of Material Culture* 14(1):5-27.

Myers, Fred (2004) Social Agency and the Cultural Value(S) of the Art Object. *Journal of Material Culture* 9(2):203-211.

Seminar Presentations

Pinney, Christopher and Nicholas Thomas (editors) (2001) *Beyond Aesthetics: Art and the Technologies of Enchantment*. Berg, Oxford; New York.

Bennett, Jane (2010) *Vibrant Matter: A Political Ecology of Things*. Duke University Press, Durham [N.C.].

Boivin, Nicole Ph D. (2008) *Material Cultures, Material Minds: The Impact of Things on Human Thought, Society, and Evolution*. Cambridge: Cambridge University Press, Cambridge.

18 February Materiality 4 – Assembledges/Collections

Everyone

Macdonald, Sharon (2006) Collecting Practices. In *A Companion to Museum Studies*, edited by Macdonald, S. Malden, MA, Blackwell Pub. Pp. 81-97.

Newell, Jenny (2012) Old Objects, New Media: Historical Collections, Digitization and Affect. *Journal of Material Culture* 17(3):287-306.

Seminar Presentations

Asma, Stephen T. (2001) *Stuffed Animals and Pickled Heads: The Culture and Evolution of Natural History Museums*. Oxford University Press, Oxford; New York.

Were, Graeme and J. C. H. King (2012) *Extreme Collecting: Challenging Practices for 21st Century Museums*. Berghahn Books, New York.

25 February Representation 1 – Theories of Representation

Everyone

Basu, Paul, et al. (2007) "Introduction" (Basu & Macdonald) and "Experimenting with Representation" (Weibel & Latour). In *Exhibition Experiments*, edited by Macdonald, S. and P. Basu. Malden, MA Blackwell. Pp. 1-24; 94-108.

Lord, Beth (2006) Foucault's Museum: Difference, Representation, and Genealogy. *Museum and Society* 4(1):1-14.

Prendergast, Christopher (2000) "The Triangle of Representation" & "Representing Other Cultures". In *The Triangle of Representation*. New York, Columbia University Press. Pp. 1-16 & 83-100.

Seminar Presentations

Grewcock, Duncan (2014) *Doing Museology Differently*. Routledge Research in Museum Studies.

Dudley, Sandra, et al. (editors) (2011) *The Thing About Museums: Objects and Experience, Representation and Contestation*. Routledge, London.

Hall, Stuart (editor) (1997) *Representation: Cultural Representations and Signifying Practices*. Sage, London.

4 March Representation 2 – Voice and Authority

Everyone

Gifford-Gonzalez, Diane (1993) You Can Hide, but You Can't Run: Representation of Women's Work in Illustrations of Palaeolithic Life. *Visual Anthropology Review* 9(1):23-41.

Golding, Viv (2009) Section 2 Including New Voices and Forms of Practice. In *Learning at the Museum Frontiers: Identity, Race and Power* Ashgate Publishing. Pp. 67-78.

Seminar Presentations

Simpson, Moira G. (1996) *Making Representations: Museums in the Post-Colonial Era*. Routledge, London.

Golding, Viv (2009) *Learning at the Museum Frontiers: Identity, Race and Power*. Ashgate Publishing Company, Farnham, UK.

Dorfman, Eric (2012) *Intangible Natural Heritage: New Perspectives on Natural Objects*. Routledge Studies in Heritage. Routledge, New York.

11 March Representation 3 – Self-Representation

Everyone

Hendry, Joy (2005) Museums Are Transformed. In *Reclaiming culture: indigenous people and self-representation*. Houndsmills, Basingstoke, Hampshire; New York, Palgrave Macmillan. Pp. 28-55.

Hoobler, Ellen (2006) 'To Take Their Heritage in Their Hands': Indigenous Self-Representation and Decolonization in the Community Museums of Oaxaca, Mexico. *American Indian quarterly* 30(3/4):441-60.

Seminar Presentations

Ravelli, Louise J. (2006) *Museum Texts: Communication Frameworks Museum Meanings*. Routledge, New York.

Hallam, Elizabeth and Brian V. Street (editors) (2000) *Cultural Encounters: Representing 'Otherness'*. Routledge, London; New York.

Hendry, Joy (2005) *Reclaiming Culture: Indigenous People and Self-Representation*. Palgrave Macmillan, Houndsmills, Basingstoke, Hampshire; New York.

18 March SPRING BREAK

25 March Representation 4 -Death of the Curator?

Everyone

Thomas, Nicholas (2010) The Museum as Method. *Museum Anthropology* 33(1):6-10.

O'Neill, Paul (2012) Curating as a Medium of Artistic Practice: The Convergence of Art and Curatorial Practice since the 1990s. In *The culture of curating and the curating of culture(s)*. Cambridge, MA, MIT Press. Pp. 87-130.

Seminar Presentations

Adair, Bill, et al. (editors) (2011) *Letting Go? Sharing Historical Authority in a User-Generated World*. 1st American ed.. ed. Pew Center for Arts & Heritage, Philadelphia, Pa.

Whitehead, Christopher (2012) *Interpreting Art in Museums and Galleries*. Routledge, Milton Park, Abingdon, Oxon ; New York.

O'Neill, Paul (2012) *The Culture of Curating and the Curating of Culture(S)*. MIT Press, Cambridge, MA.

1 April Engagement 1 - Audience and Community

Paper Topics Approved

Everyone

Jackson, Anthony (2010) Visitors Becoming Audiences: Negotiating Spectatorship in Museum Performance. *About Performance* 10:163-185.

Samis, Peter (2007) Visual Velcro: Hooking the Visitor. *Museum News* (November/December).

Calcagno, Monica and Claudio Biscaro (2012) Designing the Interactions in the Museum. *Int. Studies of Mgt. & Org.* 42(2):43-56.

Seminar Presentations

Bautista, Susana Smith (2013) *Museums in the Digital Age: Changing Meanings of Place, Community, and Culture*. AltaMira Press.

Golding, Vivien and Wayne Modest (2013) *Museums and Communities : Curators, Collections and Collaboration*. Bloomsbury Academic.

Silverman, Raymond A. (editor) (2015) *Museum as Process: Translating Local and Global Knowledges*. Routledge, London.

8 April Engagement 2 - Inside/Outside

Everyone

Spiegel, Amy, et al. (2012) Changing Museum Visitors' Conceptions of Evolution. *Evolution: Education and Outreach* 5(1):43-61.

Wood, Elizabeth and Kiersten F. Latham (2011) The Thickness of Things: Exploring the Curriculum of Museums through Phenomenological Touch. *Journal of Curriculum Theorizing* 27(2):51-65.

Seminar Presentations

Leahy, Helen Rees (2012) *Museum Bodies : The Politics and Practices of Visiting and Viewing*. Ashgate, Farnham, Surrey ; Burlington, VT.

Pitman, Bonnie and Ellen Cochran Hirzy (2010) *Ignite the Power of Art : Advancing Visitor Engagement in Museums*. Dallas Museum of Art; Distributed by Yale University Press, Dallas; New Haven.

15 April Engagement 3 – Agents of Change

Everyone

Yelvington, Kevin A., et al. (2002) Whose History?: Museum-Making and Struggles over Ethnicity and Representation in the Sunbelt. *Critique of Anthropology* 22(3):343-379.

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22 April Engagement 4 – Centers and Edges

Everyone

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29 April American Alliance of Museums Meeting – NO CLASS

6 May Museums' Futures

Everyone

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