

DEREE COLLEGE SYLLABUS FOR

AH 4132 AUDIENCES FOR DISPLAY: THEORY AND PRACTICE IN ARCHAEOLOGICAL AND HERITAGE DISPLAY

UK LEVEL: 6

UK CREDITS: 15

US CREDITS: 3/0/3

(Updated Spring 2018)

PREREQUISITES:	Any course in the ancient world (Archaeology, Art History, Classics, History)				
CATALOG DESCRIPTION:	An examination of the theory and practice of archaeological and heritage display. Case studies using displays available in Athens and Greece.				
RATIONALE:	Human desire to display has a long past—whether it is meant to demonstrate beauty, power, or knowledge amongst many things. Only recently, however, has display been theorized and the choices made revealed as specific constructs. This course will examine these constructs, utilizing the museums and sites of Athens as schemata through which to explore aspects of archaeological and heritage display such as audience, ideology, politics and practicalities. This course will prove useful to students interested in archaeology, history, heritage and display.				
LEARNING OUTCOMES:	As a result of taking this module, the student should be able to: <ol style="list-style-type: none"> 1. Identify and discuss key case studies in the history of display. 2. Examine key concepts in and some of the major critical approaches to theories of display to discuss and evaluate data on display in structured situations. 3. Create a model display that includes both extended rationale and mock-up. 				
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> - Classes consist of lectures and interactive learning (class discussions, student led discussions). - Use of field trips when possible. - Use of visual materials - Office hours: Students are encouraged to make full use of the office hours of their instructor, where they can discuss the course material. - Use of a Blackboard site, where instructors can post lecture notes assignment instructions, timely announcements, and additional resources. - Use of library facilities: Students are encouraged to make use of the library facilities for their assignments as well as for preparation for the final exam. 				
ASSESSMENT:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td data-bbox="521 1562 1222 1661">Midterm examination (take-home) – summative</td> <td data-bbox="1222 1562 1398 1661" style="text-align: center;">30%</td> </tr> <tr> <td data-bbox="521 1661 1222 1780">Project – summative Creation of a virtual/paper museum exhibition</td> <td data-bbox="1222 1661 1398 1780" style="text-align: center;">70%</td> </tr> </table>	Midterm examination (take-home) – summative	30%	Project – summative Creation of a virtual/paper museum exhibition	70%
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	<table border="1" data-bbox="521 138 1401 338"> <tr> <td data-bbox="521 138 1224 205">Coursework\formative</td> <td data-bbox="1224 138 1401 205">0</td> </tr> <tr> <td data-bbox="521 205 1224 338">Project proposal and 15 minute oral presentation of project formative</td> <td data-bbox="1224 205 1401 338">0</td> </tr> </table> <p data-bbox="506 380 1401 548">The formative assignments aim to prepare students for their examination. The formative oral presentation prepares students for public speaking and gives them a forum to test their project thesis. The project tests Learning Outcomes 2-3. The examination tests Learning Outcomes 1-2.</p>	Coursework\formative	0	Project proposal and 15 minute oral presentation of project formative	0
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Project proposal and 15 minute oral presentation of project formative	0				
<p data-bbox="139 615 326 678">INDICATIVE READING:</p>	<p data-bbox="506 615 829 646">REQUIRED READING:</p> <p data-bbox="506 680 1401 714">Watson, S. ed. <i>Museums and their Communities</i>. London: Routledge 2007.</p> <p data-bbox="506 749 1401 848">Further readings will be selected from the readings such as those listed below and new publications in conjunction with student interests and current exhibits.</p> <p data-bbox="506 921 915 953">RECOMMENDED READING:</p> <p data-bbox="506 970 1325 1035">Black, G. <i>The Engaging Museum, Developing Museums for Visitor Involvement</i>. London: Routledge 2005.</p> <p data-bbox="506 1054 1390 1119">Carbonell, B.M., <i>Museum studies: an anthology of contexts</i>, Malden and Oxford: Blackwell 2004.</p> <p data-bbox="506 1138 1313 1203">Corsane, G. ed. <i>Heritage, museums and galleries: an introductory reader</i>. Routledge, 2005</p> <p data-bbox="506 1222 1317 1287">Crooke, E., <i>Museum and community: ideas, issues and challenges</i>. London and New York: Routledge 2007.</p> <p data-bbox="506 1306 1333 1371">Knell, S.J. ed.. <i>Museums and the Future of Collecting</i>. Basingstoke: Ashgate 2007.</p> <p data-bbox="506 1390 1398 1421">Knell, S.J. ed. <i>Museums in the Material World</i>. London: Routledge 2007.</p> <p data-bbox="506 1440 1278 1505">Lowenthal, D. <i>The Heritage Crusade and the Spoils of History</i>. Cambridge: Cambridge University Press 1998.</p> <p data-bbox="506 1524 1398 1589">Macdonald, S. ed.. <i>A companion to museum studies</i>. Oxford and Malden: Blackwell Publishing, 2006</p> <p data-bbox="506 1608 1310 1673">MacLeod, S. ed. <i>Reshaping Museum Space: Architecture, Design, Exhibitions</i>. London: Routledge 2005.</p> <p data-bbox="506 1692 1281 1757">Pearce, S. M. ed.. <i>Interpreting objects and collections</i>. London: Routledge, 1994.</p> <p data-bbox="506 1776 1386 1841">Rowen, Y. and U. Baram eds. <i>Marketing Heritage: Archaeology and the Consumption of the Past</i>. New York: AltaMira Press 2004.</p> <p data-bbox="506 1860 1373 1892">Sandell, R. ed. <i>Museums, Society, Inequality</i>. London: Routledge 2002.</p> <p data-bbox="506 1911 1398 1942">Serrell, B. <i>Judging Exhibitions: A Framework for Assessing Excellence</i>.</p>				

	<p>Walnut Creek: Left Coast Press 2006.</p> <p>Sturken, M. and L. Cartwright, eds. <i>Practices of Looking: An Introduction to Visual Culture</i>. Oxford: Oxford University Press 2009.</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL: N/A</p> <p>RECOMMENDED MATERIAL: N/A</p>
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Effective oral communication in class discussions</p> <p>Written reports</p> <p>Oral reports</p> <p>Oral and written quizzes</p> <p>Exams</p>
<p>SOFTWARE REQUIREMENTS:</p>	<p>Word.</p>
<p>WWW RESOURCES:</p>	<p>www.jstor.org</p> <p>http://www.eunamus.eu/</p> <p>Web sites for individual museums and galleries</p>
<p>INDICATIVE CONTENT:</p>	<ol style="list-style-type: none"> 1 History of Display <ol style="list-style-type: none"> 1.1 what is display 1.2 what is a museum 1.3 Museums in Greece 2. typologies <ol style="list-style-type: none"> 2.1 what goes on display 2.2 what types of organizational structures exist for creating typologies 2.3 past use of objects/monuments vs current meanings and how that affects typology 3. Constructing identities/meanings—who gets to decide <ol style="list-style-type: none"> 3.1 museum curators 3.2 sponsors/administration 3.3 host countries/international communities (UNESCO) 4. Considering audience <ol style="list-style-type: none"> 4.1 Are all audiences the same? 4.2 gendered audiences 4.3 aging audiences—young vs old 4.4 educat-ing/ed audiences 5. Constructing display <ol style="list-style-type: none"> 5.1 practicalities 5.2 politics 5.3 aesthetics 6. Case Studies