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## THE MUSEUM AS MEDIUM in Fall 2019 (CM3037)

<b>Course Code</b>	CM3037	<b>Professor(s)</b>	Charles Talcott
<b>Prerequisites</b>	None	<b>Office Number</b>	G-402
<b>Class Schedule</b>	M: 10:35-11:55 in SD-1 W: 10:35-13:30 in V-1	<b>Office Hours</b>	Thursdays 11:00-12:00 and by appointment
<b>Credits</b>	4	<b>Email</b>	ctalcott@aup.edu
<b>Semester</b>	Fall 2019	<b>Office Tel. Ext.</b>	575

## Course Description

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What do museums 'communicate' about contemporary civil societies? What can we discover about social communities and their perceptions of their cultures, their heritage, their values by simply examining a society's museums? Why museums? What, in essence, defines a "museum"? What are the museum's origins, objects, material presence, practices? This course conducts a genealogy of the cultural institution of the "museum". To a large extent, the origins of the contemporary "museum" can be seen in the rage for collecting unique and unusual objects that characterized the Renaissance and the age of exploration. Possession of such objects conveyed not only the power and wealth of the collector, but also displayed the collector's intellectual and aesthetic preferences to a selected audience, thus simultaneously confirming the identities of both collector and spectators as members of a privileged group. In the Age of Enlightenment and the Encyclopaedia, the classification and organization of facts and objects – both intellectual property and material culture – gave birth to the concept of the modern 'museum'. We will investigate the construction and communication of national, cultural, and community identities and diverse definitions of heritage through the medium of the contemporary museum, where material culture is exhibited and organized to express verbal and visual narratives that evoke particular interpretations of history and values. Lectures and discussions will alternate with museum visits in which museum display and techniques of exhibition are identified and analysed. Issues of visitor participation, the museum experience, digital tools, websites and virtual visits will be considered.

The course involves intensive, on-site field visits to museums within and outside Paris. One over-night 'cultural excursion' studies trip is also organized within the framework of the course. The trip is *optional* (i.e., if you choose not to attend this will not affect your grade or class performance) but it is highly recommended. The trip will take place October 10-13 to Warsaw, Poland with visits to museums and memorial spaces, particularly the Treblinka Memorial and the *Polin* Museum. Student funding grants from *coup de pousse* and the Schaeffer Center are available.

Please Note: This course does not necessarily focus on or consider works of art or other objects in a collection for individual analysis except insofar as their display contributes to the overall

narrative being constructed by the exhibition. Although the classifications of periods or movements may figure in class discussion, this course does not require a background in Art History and will not formally utilize the disciplinary approaches of Art History or History.

## Course Learning Outcomes

Understand and be able to use qualitative Communications research methodologies  
 Be aware of key issues in debates about globalization and their relationship to forms of global media and culture

Develop critical perspectives on some of the major concepts and theories in Communication Studies and Cultural Studies

Develop a practical competence in the field of contemporary Museum communications.

Develop the capacity to analyze the individual, collective and institutional practices of conservation, preservation, construction and display of history and heritage and understand their role in the construction of cultural, social and political identity.

## General Education

## Course Outline

Week 1	<b>The Museum as Medium: Origins   <i>Cabinets de curiosité</i></b>
Monday	<b>Introduction</b> - course set-up
Sept 2	"Collections & Collecting..."  Museum as Medium: Defining the pre-Museum - <i>Cabinets de curiosité...</i>
Wednesday	<b>Museum Visit: Centre Pompidou – expo 'La Prehistoire'</b>
Sept 4	Cabinet de curiosité, the pre-museum and the 'Scientific' Collection  <b>Assignment:</b> one online reflection on the visit to 'La Prehistoire'
Week 2	<b>Museums &amp; Display: Structuring and Organizing Vision</b>
Monday	Stephanie Moser: "The Devil is in the detail: Museum Display and the Creation of Know
Sept 9	Valerie Casey "The Museum Effect: Gazing from Object to Performance in the Contem Museum"

	<b>Assignment DUE:</b> one page reflection on the visit to the Musée Fragonard
	Contemporary Art & the Museum as Artistic Medium – case Bertrand Lavier
Wednesday Sept 11	<b>Museums &amp; Display: Structuring and Organizing Vision</b>
Week 3	<b>"Collections &amp; Collecting..." Going Public</b>
	<b>The Museum, Science &amp; the Encyclopaedic Drive: Places of Erudition &amp; Edificati</b>
Monday Sept 16	"Collections & Collecting..." <b>Reading:</b> Chap 6 Sharon Macdonald "Collecting Practices" In <i>A Companion to Museum Studies</i> Recommended reading Baudrillard "The System of Collecting" in <i>The Cultures of Collecting</i> . Ed. John Elsner a
Wednesday Sept 18	Revolutionary Origins – Museum as 'public university' <b>Museum Visit</b> <i>Musee de l'Homme</i> <b>Reading</b> Edward Alexander and Mary Alexander, Chap 1 "What is a museum?" from <i>Museums</i> _____. Chap 3 Natural History and Anthropology Museums Chap 5 Anthony Alan Shelton "Museums and Anthropologies" ( <i>CompMS</i> )
Week 4	<b>Museum &amp; Nation-building Building 'Heritage', building national pride</b>
Monday Sept 23	<b>The 'Revolutionary' Origins of the Modern 'Public' Museum</b> <b>Reading</b> Chap 8 Jeffrey Abt "The Origins of the Public Museums" ( <i>CompMS</i> )
Wednesday Sept 25	<b>Museum Visit</b> <i>Le Louvre</i> <b>Reading:</b> Chap 16 Tony Bennett "Civic Seeing: Museums and the Organization of Visi
Week 5	<b>Museum &amp; Public-building - Revolutionary Origins, continued</b>

Monday Sept 30	<p>The Museum as republican place: the making of the people</p> <p>Louvre as “ceremonial space” (Duncan)</p> <p><b>Reading &amp; discussion</b></p> <p>Carol Duncan: “From the Princely Gallery to the Public Art Museum”, from <i>Civilizing Ri</i></p> <p><b>Museum &amp; the Nation-state</b></p> <p>The Louvre from a different angle: WWII and Nazi occupation</p> <p>In-class viewing of the documentary film:</p> <p>"<i>Illustre et Inconnu. Comment Jacques Jaujard a sauvé le Louvre</i>" (2015)</p> <p>["Famous and Unknown: How Jacques Jaujard saved the Louvre" (2015)]</p> <p>Directed by Jean-Pierre Devillers</p>
Wednesday Oct 2	<p>Cathedral as proto-museum: the case of <i>Basilica Saint Denis</i></p> <p><i>Royal Collections/Royal Remains</i></p> <p><b>Museum Visit:</b> Basilica Cathedral of Saint Denis</p>
Week 6	<p><b>Museums, Atrocity, Trauma: Commemoration &amp; Memorialization</b></p> <p><b>Museums in Ile de France – Museums &amp; Missions “Scientific &amp; Cultural Projects”</b></p>
Monday Oct 7	<p><b>Presentations of group assigned museums</b></p> <p><b>Assignment due:</b> French National Museum "<i>Projet scientifique et culturel</i>" (PSC) Con group-assigned museum visit.</p>
Wednesday Oct 9	<p><b>Museum Visit: Musée Nissim de Camondo</b></p>
	<p><b>Optional Cultural Programs trip to Warsaw Poland Oct 10-13</b></p> <p><b>Warsaw Ghetto, Polin Museum, Treblinka Memorial &amp; Museum</b></p>
Week 7	<p><b>Museums of Social Memory   Museums, Globalization and the "cultural Other"</b></p>
Monday Oct 14	<p>Museums &amp; Memory: towards a sociology of the modern museum</p> <p>Chap 3 Gordon Fyfe “Sociology and the Social Aspects of Museums” (<i>CompMS</i>)</p>
Wednesday	<p>Chap 7 Susan Crane "The Conundrum of Ephemerality..." (<i>CompMS</i>)</p>

Oct 16	<p><b>The Museum's role in re-mediation and healing</b></p> <p><b>Reading</b></p> <p>Sabine Offe. "Sites of Remembrance? Jewish Museums in Contemporary Germany."</p> <p><i>Study the Auschwitz-Birkenau Memorial and Museum website <a href="http://auschwitz.org">http://auschwitz.org</a></i></p> <p><i>Study the United States Holocaust Memorial Museum website</i></p> <p><i>Consult the "Museum Guide" <a href="http://www.ushmm.org/m/pdfs/20121011-visitg">http://www.ushmm.org/m/pdfs/20121011-visitg</a></i></p> <p><b>Museum Visit:</b> Memorial de la Shoah, Paris</p>
Week 8	<b>Museums and the State: National representations</b>
Monday	Museums and Ideology
Oct 21	Martin Weyl. "How Do Museums Speak the Unspeakable?" <i>The New York Times</i> , June 2011
Wednesday	<b>Museum Visit:</b> <i>Musée de l'Armée</i>
Oct 23	
Week 9	<b>Museums of Atrocity   Museums and National Pride</b>
Monday	<b>Reading:</b> Jay Winter, "Does War Belong in Museums?"
Oct 28	
Wednesday	No class – Fall Break October 30-31 and November 1
Oct 30	
Week 10	<b>Museums of "the Other"</b>
Monday	James Clifford "Museums as Contact Zones" from <i>Routes</i>
Nov 4	
Wednesday	<b>Museum &amp; Site Visit:</b> <i>Musée nationale de l'histoire de l'Immigration</i>
Nov 6	1931 Colonial Exhibition site – <b>Porte Dorée</b>
	<b>Reading:</b> Daniel J. Sherman, "The Perils of Patrimoine: Art, History, and Narrative in the Colonial Exhibition Museum, Paris"
Week 11	<b>Museums of Industry &amp; Invention</b>
Monday	No class – Armistice Holiday Break
Nov 11	
Wednesday	

Nov 13	<b>Museum Visit:</b> <i>Musée des Arts et Métiers</i> Tony Bennett, Chapter 7 "Museums and Progress" in <i>The Birth of the Museum</i>
Week 12	<b>Museums and Nature: Towards Sustainable Futures</b>
Monday	Museums: Materiality to Dematerialization:
Nov 18	<b><i>The Digital Turn: Museums, Digitization &amp; Visitor Experience</i></b>
Wednesday	<b>Museum Visit:</b> <i>National Museum of Natural History – ‘Jardin des plantes’ : The Gallery Comparative Anatomy and the Grand Gallery of Evolution</i>
Nov 20	
Week 13	<b>Contemporary Trends in Museums and Museum Communications</b>
Monday	<b>Museums, Branding &amp; Tourism</b>
Nov 25	Communication and contemporary media practices  <i>Brand analysis</i>  Charles Saumarez Smith, "The Future of the Museum" in ( <i>CompMS</i> )
Wednesday	<b>Contemporary Cultural spaces</b>
Nov 27	<b>Museum Visits:</b> <i>Musée d'art moderne de la ville de Paris and Palais de Tokyo</i>  Nick Prior Chap 31 "Postmodern Restructurings" ( <i>CompMS</i> )  Michelle Henning Chap 18 "New Media" in ( <i>CompMS</i> )
Week 14	<b>Museums of Communication and Media Archaeology</b>
Monday	<b>Review</b>
Dec 2	<b><i>Final Papers due (at the beginning of class)</i></b>
Wednesday	<b>Museum Visit:</b> <i>Musée de la poste</i>
Dec 4	
Wednesday	<b>Final Exam period 8:30 - 11:00*</b>
Dec 18	

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## Textbooks

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This course doesn't have any textbook.

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## Attendance Policy

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Students studying at The American University of Paris are expected to attend ALL scheduled classes, and in case of absence, should contact their professors to explain the situation. It is the student's responsibility to be aware of any specific attendance policy that a faculty member might have set in the course syllabus. The French Department, for example, has its own attendance policy, and students are responsible for compliance. Academic Affairs will excuse an absence for students' participation in study trips related to their courses.

Attendance at all exams is mandatory.

IN ALL CASES OF MISSED COURSE MEETINGS, THE RESPONSIBILITY FOR COMMUNICATION WITH THE PROFESSOR, AND FOR ARRANGING TO MAKE UP MISSED WORK, RESTS SOLELY WITH THE STUDENT.

Whether an absence is excused or not is ALWAYS up to the discretion of the professor or the department. Unexcused absences can result in a low or failing participation grade. In the case of excessive absences, it is up to the professor or the department to decide if the student will receive an "F" for the course. An instructor may recommend that a student withdraw, if absences have made it impossible to continue in the course at a satisfactory level.

Students must be mindful of this policy when making their travel arrangements, and especially during the Drop/Add and Exam Periods.

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## Grading Policy

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### **COURSE REQUIREMENTS & ASSIGNMENTS:**

- (1) ***Class Participation & Contribution*** and museum visit attendance. – **20%**

This includes active in-class discussion of the course readings. Attendance is essential at

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all sessions.

(2) **Responses & Museum Visit Analyses and Reflections - 20%**

(3) **Research paper** (to be submitted Monday November 25th) **30%**

Undergraduate: 10 pages including a bibliography (minimum seven secondary sources)

(4) **Final written exam** **30%**

**NOTE: The final exam will take place on Wednesday December 18th.**

**Failure to complete and submit any one of the assignments will double its coefficient value.**

**GRADING:**

Each assignment during the semester will be rated on a numerical scale of 10 points per percentage point.

The following qualitative guidelines will be used to evaluate your work and performance.

**UNDERGRADUATE GRADING POLICY:** The following guidelines will be used to evaluate and grade your work and performance.

**A = Exceptional;** *the quality of the student's work meets the highest standards of the department and the university, going well beyond the assigned requirements. A student demonstrates creative mastery of the course material. Work evinces great planning, extensive development, originality, rigorous research and argumentation, unique ideas and excellent written expression. In class on time. Fully prepared to participate in class. Has done all the relevant reading and sometimes more. Outstanding performance in tests and examinations. Writes clearly and concisely.*

**B = Very good;** *A student demonstrates a thorough understanding of the course material. Work fulfils all the assigned requirements and then some. Work demonstrates careful planning and organization, strong, well-formulated argumentation and a solid grasp of course concepts and material. Written work is clear, cogent and correctly constructed. Nearly always on time in class. Frequently participates in both class discussion and group work.*

**C = Satisfactory;** *Work satisfies all the basic minimum requirements for the course. Work reflects a basic understanding of all the course fundamentals. Average effort. Sometimes late for class. Not always ready to participate but pays attention. On the whole has read the required texts. Written work covers all the necessary requirements in terms of content and form and shows reasonable command of argumentation, organization, style and grammar.*

**D = Unsatisfactory;** *Generally unprepared and this is reflected in reluctance to participate in*



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*class discussions. Uses class time for other activities, such as checking a cellphone, Facebooking, texting. Generally uninterested in course material. Work submitted is incomplete; Written work is confused in argumentation and lacks unity and coherence. Claims are unsubstantiated. Written work does not adhere to basic academic standards in terms of content, form, register and style; written work contains grammatical and stylistic errors of various kinds.*

**F = Poor**; *No evidence of preparation for class. Often late or absent. Fails to hand in assignments on time. Misses more than three classes without proof of a legitimate reason. No evidence of effort to fulfil even the most basic of course requirements.*

## **Other**

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