MSTD-A510/A410 Museum Education
Syllabus Fall 2011

Instructor: Elizabeth (Elee) Wood, Ph.D.
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email: eljwood@iupui.edu

Course Information:
Wednesdays, 6:00-8:40 pm
Class Meets at The Children’s Museum

Course Description:
Education is about communicating messages, creating experiences, and promoting human
development for people of all backgrounds, abilities, and circumstances. Museums are powerful and
important locations of education and learning in communities. Individuals, families, and other
groups can learn and explore the world through objects, collections, and social interactions. This
course will give students a basic foundation on the educational theory, practices, and skills central to
museum education and an appreciation for the wide-ranging learning needs of all audiences.
Through a variety of in-class projects and exercises, service-learning and observation, museum-based
classes, and readings, students will gain an understanding of the role of museum educators, current
issues in museum education, and informal/non-formal learning in museums. Topics in this survey
of museum education practice include the role of museums in the learning process, planning and
development of learning activities, life-long learning and the educational mission of museums, the
role of museums in promoting diversity in learning, and museum-community partnerships.

Course Objectives:
At the end of the course, the student should:

- Recognize the basic philosophy and approaches to informal learning as it applies to the museum
  setting; become familiar with key philosophies in education that impact museum practice.
- Identify the ways in which the museum serves as a learning place within the community and how
  this contributes to the democratic process, social justice, and lifelong learning.
- Place learning and education within the museum context; be able to identify and explain where
  and how museums are educational resources and how they can pay special attention to the
  diverse needs of learners.
- Practice essential skills of museum education: concept and program development (for school,
  family, adult, distance learning, etc.), label writing, and exhibit and program evaluation.
- Have an understanding of the role of museum educators within a museum and within the
  community at large, and the professional responsibilities of a museum educator.
- Discuss critically, in written and verbal form, current issues in museum education including
  education theory applicable to informal learning, object-based learning, and assessment.
- Evaluate critically a museum exhibit and museum programming through the lenses of ability and
  access.
- Be familiar with the core museum education literature, professional organizations, and museum
  education reference sources including on-line resources.
- Design and complete an original applied research-based museum education program that meets
  the needs of different audience segments.
Course Format:
This course will follow a discussion and peer-learning format, that is, all members of the class share responsibility for teaching and learning course material with each other whether through reading collectives or class facilitation. We will generally discuss course readings and conduct in-class projects and activities to apply the material to real museum settings. The course incorporates the major values of the museum studies program: civic engagement, applied learning, integration, collaboration, inclusion, and leadership. In addition, it meets the core principles of undergraduate learning, for more information see http://www.universitycollege.iupui.edu/UL/Principles.htm

Required textbooks: (Available in IUPUI bookstore and your favorite online bookseller)

Additional required readings available through Oncourse. (Oncourse)

Recommended text:

Graduate Books (Select one for your assignment)

Optional: A style-guide for writing and references. Papers for this class are expected in APA 6.0.
OR

Optional: Professional Development Memberships. Consider joining one of the professional associations related to museums or museum education. You’ll gain access to publications, information and networking.
- **Museum Education Roundtable** (Student rate is $25/year)—publishes Journal of Museum Education http://www.mer-online.org/membership/index.html
- **Museum Education Monitor** ($25/year CAD)—publishes current research, programs, and articles in museum education in an online format delivered to your inbox. See a sample copy at http://www.mecastle.com/museum.asp
- **Museum-Ed online community**. No cost to join; register for the list serv at http://museum-ed.org/
- **Association of Midwest Museums** (AMM) (Student rate $25/year) http://www.midwestmuseums.org/join.html
Course Requirements:
- Attendance in class
- Completion of assigned readings, discussion notes, and blog/forum posts
- Participation in class discussions and exercises
- Participation in 10-12 hours of service learning in a museum setting
- Graduate students will facilitate a short learning session on one of the readings
- Visiting museums (outside of class time) as a source for certain assignments
- Completion of written assignments
- Completion of a final project (including submission of a proposal, annotated bibliography, and class presentation)

Expectations:
- Students will contribute their ideas, thoughts, and reflections to class discussions, and will listen respectfully to the contributions of others in the class. This includes posting discussion questions and contributing to the book read-along.
- Students will make every effort to attend all classes, and will notify the instructor as soon as possible in the event they must miss class or an assignment deadline due to an emergency. **Unexcused absence in more than two classes will reduce your grade by 1/3rd** (E.g. A- would become a B+).
- Complete the assigned work in a thorough and timely manner. **Late assignments must be negotiated in advance. Any late assignment that is not pre-arranged will automatically lose 10% off the total grade** (E.g. 100% becomes 90%). Incompletes will be given only in extreme cases and then only when 75% of coursework is already completed.
- Written work will represent close examination and thoughtful reflections of museum sites and exhibits. It is expected that final project will reflect scholarly research, creativity, original thinking, and independent direction. I am always available by appointment or via e-mail for consultation or assistance with projects or any other aspect of the course work. Please do not hesitate to ask questions.
- Students will regularly check the class website at Oncourse for readings, resources, updates, and information as well as your IUPUI email account. You are responsible for any email on your IUPUI account (i.e. you must check it regularly!!). You can access Oncourse through the IUPUI home page or the Onestart portal.

Course Evaluation:
All assignments will receive points that contribute to the overall grade. More information on assignment point values will be handed out in class and are available in Oncourse.

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Reflection on learning experiences</td>
<td>10</td>
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<tr>
<td>Exhibition and Label Analysis</td>
<td>30</td>
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<tr>
<td>Museum Program–Service Learning</td>
<td>20</td>
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<tr>
<td>Read-along Blog Posts</td>
<td>20 points (Graduate Students Only)</td>
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<td>Final Project</td>
<td>70</td>
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<td>Class Participation</td>
<td>50 points</td>
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Total 200 points (180 points undergraduate)

General grading uses the following principles and standards developed by the Education Committee of the American Association of Museums.

<table>
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<tr>
<th>A: Extraordinary high achievement</th>
<th>A+: Exceptionally thorough knowledge of the subject matter</th>
<th>B+: Significantly above average understanding of material</th>
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<tr>
<td>• Shows unusually complete command of the subject matter</td>
<td>• Outstanding performance</td>
<td>• Analytic abilities are developed and may require more depth.</td>
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<td>• Represents a high degree of originality and creativity</td>
<td>• Showing strong analytical abilities</td>
<td>• Two or more of “A” level criteria is absent</td>
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<td>• Demonstrates ownership for learning by going beyond materials provided in class</td>
<td>• One of “A” level criteria is absent</td>
<td>• May lack an understanding or demonstration of diversity of perspectives that enable informed viewpoints</td>
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<td>• Reveals an understanding of and attentiveness to museum audiences</td>
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<td>• Reflects diversity of perspectives that enable informed viewpoints</td>
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<td>• Demonstrates a commitment to nurture and develop an informed citizenry.</td>
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<td>• Is coherent and precise, reviewed for spelling and grammatical errors, makes appropriate citations</td>
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<tr>
<th>B: Very good, solid work</th>
<th>B-: Satisfactory work, minimally acceptable work for graduate students</th>
<th>C+ and below:</th>
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<tr>
<td>• Above average understanding of material</td>
<td>• Analysis is weak, lacks cohesion</td>
<td>• Minimally acceptable performance</td>
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<tr>
<td>• Analysis is represents basic understanding of material, may lack cohesion.</td>
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<tr>
<td>• Three or more of the “A” level criteria is absent.</td>
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**Academic Conduct:**
Students will maintain standards of intellectual honesty in keeping with the academic policies of the University. Consult the Code of Student Rights, Responsibilities and Conduct at [http://www.iupui.edu/code/#P2_G](http://www.iupui.edu/code/#P2_G) for more details:

- **Cheating:** Cheating is considered to be an attempt to use or provide unauthorized assistance, materials, information, or study aids in any form and in any academic exercise or environment. This includes: using files or papers prepared by someone else or documents found on the Internet; collaborating with other persons on a particular project and submit a copy of a written report that is represented explicitly or implicitly as the student’s individual work; submitting substantial portions of the same academic work for credit or honors more than once without permission of the instructor or program to whom he work is being submitted.

- **Plagiarism:** “Plagiarism is defined as presenting someone else’s work, including the work of other students, as one’s own. Any ideas or materials taken from another source for either written or oral use must be fully acknowledged, unless the information is common knowledge. What is considered “common knowledge” may differ from course to course.” [http://www.iupui.edu/code/#P2_G](http://www.iupui.edu/code/#P2_G)

**Adaptive Services:**
If you have a learning need that might require special accommodation for completion of class assignments, please notify me of these matters within the first two or three class periods. I’ll make every effort to make
things work for you. You may wish to contact Adaptive Educational Services (AES), Cavanaugh Hall, Suite 001E, 425 University Blvd., Indianapolis, IN 46202–5140, Tel: (317) 274–3241, TDD/TTY: (317) 278–2050, Fax: (317) 278–2051, Email: aes@iupui.edu. Staff there can provide a range of assistance.

**Technology Requirement:** You are expected to access Oncourse for certain reading assignments, announcements and other class information. Please check it regularly.

**Museum visits:**
Students will be expected to make visits to museums in order to complete course projects. Visits are based on your area of interest and you are responsible for your own admission. Several area museums are free with your IUPUI JagTag and others have discounts. If there is interest, we can discuss and organize a few weekend visits to area museums to help facilitate your assignments.

**Museum Program-Service Learning Experience:**
As part of this course you will be required to complete a minimum of 10 hours of service in a museum education program at a local museum. This is a graded assignment that includes participation and analysis of museum education programs. Details on options will be available in class.

**Reading Assignments—Expectations**

*As You Read:* There is a lot of reading for this class! Plan ahead! I expect all students to follow graduate-level academic practices: 1) complete all readings by the date listed in the syllabus; 2) read the material thoughtfully and in an engaged manner (take notes, reflect on the material, etc.); 3) read all endnotes and footnotes, and consider the position of the author and what influences his or her orientation to the work; 4) read (not skim) all of the required readings-- even those you find “boring” or difficult; 5) reread those texts which you have previously read; 6) seek out definitions for words and terminology you don’t know. Start with the Definitions Project from the National Association of Interpretation; if the words don’t appear in the Definitions, try the following websites: [www.infed.org](http://www.infed.org) or [www.museum-ed.org](http://www.museum-ed.org).

**Written Assignments**
All written assignments with the exception of reading forms must be typed with 12pt Font double-spaced and 1” margins. Formal writing, including the use of internal citations and reference lists (if applicable) in *APA 6.0 style* is expected. Please proofread your papers!

**Electronic submissions:** All written assignments, with the exception of reading notes, must be submitted electronically, either through email in a MS Word or RTF format or an attachment through the Oncourse assignments page. I will return them to you with comments and grades in the same format they were submitted (Oncourse, or email).

!! Please title all assignments as LastName-Title, E.g. *Wood-Learning Reflection* !!

If you have any questions about any of these assignments, please see the instructor in advance of the due dates. Late assignments must be negotiated in advance, failure to do so will reduce the grade by 10%.
NOTE: Several assignments have multiple format options for completion. Select ONE that makes the most sense for your learning style or interest area.

Reading Discussion Questions included in your class participation grade.
For each day’s required reading, you will be expected to prepare notes for discussion that includes ideas and questions for discussion. Develop a minimum of 2 questions for discussion related to the day’s reading selections and bring them to class. A discussion question can deal specifically with one of the assigned readings or it can be a bit broader and engage several readings. Your discussion questions will significantly guide our class conversations and serve at least three additional purposes: 1) They offer opportunities for students to reflect more deeply on the assigned readings and, through this reflection, to deepen their learning. 2) They enhance student accountability and give students more control over our time together. 3) They allow me to assess student interests and learning.

If you ask a question about a specific passage, please provide the quotation and page number(s); if you ask a question about an issue found on specific pages, please include the page numbers. Do not ask definition-based or other easily researched questions (for instance: “What does pedagogy mean?” or “What is Constructivism?”).

Reflection on Learning Experiences 10 points
Due: September 14
Main questions: Where does your learning happen? What does your learning look like?
Options (Select One):
• Describe your “configuration of learning” through artistic or visual presentation, for example drawing or collage (no larger than 11” x 17”). Include a brief (150-200 words) written narrative and explanation of the visual images and their relation to your learning experiences.
• Create a museum life list: Generate a list of all the museums you have visited in your lifetime, and the ones you want to see before you die. Give an in-depth explanation of your experiences in at least three museums. Include why these were important, when you felt the most engaged, or least engaged, and what this means to you in your learning.
• Write a reflective essay comparing and contrasting formal and informal learning experiences in your life. (3 pages).

Exhibit Analysis 30 points
Due: October 19
Main questions: How is education delivered through an exhibit and labels? What learning strategies are used? How well does the exhibition and label framework engage the audience? To what extent does the exhibit promote accessibility for people with disabilities? To what extent does the exhibit include multiple points of view or representations of culture and ways of knowing?

Prepare a 5-7-page report (does not need to be a narrative, but should be a cohesive reporting of your observations) based on your observation of the visitor experience in one exhibition of your choice at any area museum. You will analyze the exhibit based on three different “lenses”: learning theory, accessibility/universal design, representation and inclusion.
Lens 1: Learning theory. Describe the learning theory or educational strategies you see or believe to be guiding the exhibition messages, experiences and labels. This might include ways in which the visitors use the exhibit--the type of learning activities present, interpretation or programming, and social interactions you observe. For discussion on the labels in the exhibition, consider the interpretive labels (not artifact labels) to the extent that they direct and support visitor interaction, communicate major content and facilitate learning. Include information on types of label and their purpose and function in the exhibit, approaches to the theme and content, approach to the audience (voice, reading level, length, etc.), and observations you made of visitors interacting with the labels.

Lens 2: Accessibility/universal design. Using resources from class discussions and readings on issues of accessibility for people with disabilities and strategies for universal design and universal design for learning, consider the extent to which the exhibit intentionally (and unintentionally) addresses these needs.

Lens 3: Representation and inclusion. Consider the interpretive nature of the exhibit’s messages and content. Examine the extent to which the labels, artifacts, experiences, and messages reflect multiple ways of knowing, include direct perspectives of those people/cultures/groups represented (e.g. in their own voice), and ways in which the exhibit content/messages/labels work include multiple points of view to minimize the dominant cultural view as the only voice of authority.

You may want to visit the particular exhibition more than once to see different groups interacting. For example, you may choose to visit during a school day to see group usage, or on the weekend to see families using the exhibit.

Museum Program—Service Learning 20 points

Due: December 7 (or earlier)

Main questions: How did you see and help the museum deliver an educational program? What learning strategies were used? How well did the program engage the audience?

There are two parts to this assignment: 1) completion of 10 hours of service in a museum education program (20 points), and 2) a critical reflection on your experience (20 points) using the following format:

1. What did you do? Describe 3-4 distinct experiences that you are reflecting upon.
2. Examine each experience in light of our course content. Choose one theoretical concept or issue to focus on in light of your past, present or future activities. Consider your gut level feelings, your values and your basic knowledge as you further examine the concept and what it means to you. What did you think were key messages for the audience, when did you feel most engaged, when did you feel least engaged?
3. Articulate what you learned from the experience. Answer the following questions:
   a. What did you learn (about yourself, about the museum field, about objects, etc.)?
   b. How did you learn it?
   c. Why is this learning important for you as a developing museum worker?
   d. What will you do in your future practice, in light of this learning?

Issues in Museum Education Book Read-along Blog (Graduate only) 20 points

Due: Schedule posted by September 7, posts due October 12, October 26, November 9
Graduate students will participate in a book read-along with members of the class, as well as other museum studies cohorts, alumni and museum education professionals in the Indianapolis community. The purpose of this assignment is to reflect on the current issues in museum education with regard to access, ability, and democracy. It will provide you with contemporary (or historical) perspectives on particular issues and, hopefully, some interaction with others in the field about these issues.

You will select one book/issue (Dana, Janes, Sandell or Silverman) and with others in your group develop a reading schedule and set of overarching questions to consider. These should be posted to the blog (http://www.museum-read-along.blogspot.com/) by the 3rd week of classes so that your fellow readers can keep up with the schedule. You are responsible to prepare a minimum of 3 blog posts in response to the content and questions, and participate in a final discussion later in the semester.

Co-Teaching Session (included in class participation grade)
Graduate students will be responsible for designing a short lesson (15 minutes) for your classmates on one reading during the semester. Your lesson should address three main objectives: a) helping students understand the material covered in the reading selections, b) helping them apply the material to other theory or issues, and c) critiquing the ideas—what is useful, what isn’t, etc. Selection of readings will be made in the first class session.

Final Project 70 points
Complete details are available in Oncourse and in class. All final projects due: No later than noon, December 15.

There are 4 parts to this assignment: Purpose statement, Annotated Bibliography, Program Plan, Presentation
1. Proposal, due September 28 graded, 10 points
   A one page proposal for this project to include: target audience, type of program, content to be researched, and for graduate students, a brief description of the conceptual framework for the educational content.
2. Annotated Bibliography due: November 2 graded, 20 points
   Demonstration of your educational theory and content sources with complete bibliographic information, a 3-4 sentence description of the content, and 1-2 sentences on the application of this source for your project. Bibliography must include 2 primary sources of educational theory/research that will inform your project. Be sure to use credible, scholarly references for your project.
3. Program Plan Draft due: November 18 not graded, 5 points
   Final due (with annotated bibliography): December 15 at noon. graded, 30 points
   This is a comprehensive program plan that sets the stage for explaining and demonstrating the overall interpretation of the exhibit you have selected. This will include an introduction, a conceptual framework (graduate only), program overview—ISM template, background content research, learning plan, discussion of potential results, bibliography/annotated bibliography
4. Public Presentations: November 30 and December 7 not graded, 5 points
   10 minute presentation to class on your topic. Each program should include an overview of the audiences, exhibit, program learning objectives, and materials & process. More details to come on the location and format of these presentations.
Schedule of Classes and Topics

For each week there are several reading selections. You will be assigned a group of readings to complete for each week. You MUST read your assigned selections and you should skim the rest to be familiar with as many of each week’s readings as possible.

1: August 24  
Course Overview and orientation: What is learning?  
Introduction to course goals and structure, role of education in museums

2: August 31  
Why do people go to museums? Who goes? (Who cares?)

Required Readings:
FD: Preface, Chapter 1
Oncourse:
Hooper-Greenhill, “Education, communication and interpretation: towards a critical pedagogy in museum”
a.  Sandell, “Museums and the combating of social inequality: roles, responsibilities, resistance”
b.  Csikszentmihalyi and Hermanson, “Intrinsic motivation in museums: why does one want to learn?”

Peruse the names and ideas you read about in: Informal Education Encyclopedia

3: September 7  
What is Learning in a Museum?

Assignment due: Read-along book reading schedule posted

Required Readings:
FD: Chs. 2-4
Oncourse:
a.  “Theoretical Perspectives” (pp. 27-41), in Learning Science in Informal Environments
b.  Screven, “Museums and informal learning”
c.  Fleming, “Positioning the museum for social inclusion”
d.  Hein, “The Constructivist Museum”

4: September 14  
The How and Where of Museum Education

Assignment due: Reflection on learning experiences

Required Readings:
FD: 5-7
Oncourse:
“The Concept of Universal Design for Learning”
b.  Freire, selections from Pedagogy of the Oppressed
c.  Gurian, “Choosing Among the Options”
d. Czjakowski & Hill, “Transformation and Interpretation: What is the Museum Educator’s Role?”

5: September 21  It’s about the visitor!

Required Readings:
Oncourse:
Wood, “Rules for the (R)evolution of Museums”
b. Delin, “Buried in the footnotes: the absence of disabled people in the collective imagery of our past”
c. Munley, Roberts, Soren & Hayward, “Envisioning the Customized Museum: An Agenda to Guide Reflective Practice and Research”
d. Gunther, “Museum-goers: life-styles and learning characteristics”

Recommended reading: American Association of Museums, Excellence and Equity

6: September 28  Museums as Interpretive Strategies (The Big “I” Interpretation)

Assignment due: Final project proposal

Required Readings:
Oncourse:
a. Tilden, “Interpreting our heritage, pt. 1” (ch 1-6) (Read ch. 1 plus one other)
b. Jackson, “Coming to the center of community life”
c. Adams & Koke, “Comprehensive Interpretive Plans”
d. Swift, “Developing an Interpretation Strategy”

7: October 5  Exhibit Development

Required Readings:
Oncourse:
NC State, Principles for Universal Design
c. Rawson, “It’s about them: Using developmental frameworks to create exhibitions for children and their grown-ups)”
d. Trofanenko, “The public museum and identity: Or, the question of belonging”

8: October 12  Exhibition Labels and Text

Assignment due: Blog Post #1

Required Readings:
Oncourse:
Serrell, “Ten deadly sins and 14 helpful research findings”
Serrell, “What are Interpretive labels”  
a. Rand, “Write and Design with the Family in Mind”  
b. Rand, “Fish Stories that Hook Readers”  
c. Blunden, “Dumbing down for museum audiences—necessity or myth?”

9: October 19  
**Live Interpretation**

**Assignment due:** Exhibition and Label Analysis

**Required Readings:**  
**Oncourse:**  
Chatterjee, et. al., “Museopathy: Exploring the healing potential of handling museum objects”  
Szekeres, “Representing diversity and challenging racism”  
Bridal, What is Museum Theatre  
**Website:** International Museum Theatre Alliance [http://www.imtal.org/](http://www.imtal.org/)  
Read sections: “Key Questions”; “Key Definitions”

10: October 26  
**Program Development**

**Assignment due:** Blog Post #2

**Required Readings:**  
**Oncourse:**  
Institute for Museum and Library Services 21st Century Skills  
a. Butler, “Learning Domains or Bloom’s Taxonomy”  
b. Brown, “Access is not a text alternative”  
c. Kleege, “Blind imagination, pictures into words”

11: November 2  
**Visitor Studies and Evaluation**

**Assignment due:** Final Project Annotated Bibliography

**Required Readings:**  
**Oncourse:**  
Hein, “Studying Visitors”  
a. Reich, “Museums, accessibility, and evaluation”  
c. Korn, “Studying your visitors, where to begin”  
d. Moussouri, T. “Implications of the social model of disability for visitor research”

12: November 9  
**Families, children, and schools**

**Assignment due:** Blog Post #3

**Required readings:**  
**Oncourse:**
Borun & Dritsas, “Developing Family Friendly Exhibits”
a. Wood and Wolf, “When Parents Step Back”
b. Bailey, “School Group Visits to Museums”
c. Sedzierlarz, “Watching the Chaperones”

13: November 16  Programming for Adults

Required Readings:
Oncourse:
Sachatello-Sawyer, et.al. “Soul-Searches to socials: types of museum programs for adult learners”
a. Grenier, “Now This is What I Call Learning”
b. Brookfield, “Facilitating adult learning”

*Book discussion on read-along (undergraduate students not required to stay)

**Program Plan DRAFTS due November 18**

| November 23 | No class—Thanksgiving recess |

14: November 30  Final project presentations

15: December 7  Final project presentations, evaluations and conclusion

Assignment due: Museum Program–Service Learning

**Final projects including annotated bibliography are due no later than noon, December 15**