

ARTS 299: Museums in Action: Engaging the Community
Fall 2008 Course Syllabus

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Course Meeting Time and Location

Tuesdays and Thursdays 9:00–10:20
Collections Research Laboratory (CRL), Krannert Art Museum
First drop off book bag and jacket/coat in the Giertz Education Center

Office Hours

By appointment

Course Objectives

The purpose of *Museums in Action* is to provide students with opportunities to engage in a scholarly examination of research and practices associated with museum interpretation to diverse audiences; and to lead in the development and implementation of Krannert Art Museum educational programs and outreach activities with selected local audiences.

Course Description

Museums in Action considers how museum audience development perspectives and research are translated into practices that meet the needs and interests of culturally diverse audiences. Course readings, writing assignments, research, inquiry activities, and presentations provide students with opportunities for examination of museum interpretive practices, programming decisions, and public engagement activities, as well as analysis of Krannert Art Museum's presence on the university campus, in the larger community, and on the World Wide Web. Students will develop innovative museum educational approaches that increase the accessibility of the artwork in Krannert Art Museum to culturally diverse audiences. Student research and development will involve study of the museum's multicultural permanent collection and temporary exhibitions; studies of local audiences; and studies of educational programming, and museum curricular materials. New practices developed by students will also explore how new media technologies can be incorporated into museum educational practices.

This course meets twice a week in Krannert Art Museum. Students will utilize the

holdings of Krannert Art Museum collections and temporary exhibitions, the University libraries, the World Wide Web, and the Giertz Education Center in their curriculum research and development projects. Implementation activities will take place in the museum on specific dates, and students will be required to schedule times for participation in these activities, outside of our regularly scheduled class time.

University of Illinois attendance policies are in full effect for this course.

In accordance with the guidelines published in your UIUC student handbook, punctual attendance at all classes and required additional scheduled sessions associated with this course is mandatory. Tardiness or absenteeism is not acceptable in the professional world, and all institutions and organizations expect attendance, preparedness, participation, and punctuality. In particular regard to this course, your professionalism impacts the ability of your peers to fulfill their goals, and impacts the reputation of the museum in the eyes of its multiple audiences. In keeping with these expectations, any tardiness or unexcused absences will result in an automatic lower grade in this class. Continued unexcused absences or excessive tardiness will result in a recommendation that you be dropped from the class. Please also understand that attendance and punctuality will also impact the professional development portion of your grade. You must request IN WRITING to be excused from any class, ON OR BEFORE THE DAY that you are absent. If you have a personal emergency or family crisis and need to be excused from more than one class, we may also ask you to contact your academic advisor or the emergency dean of your college for assistance.

Elizabeth and Anne are here to assist you, and we will do everything possible to help you work through emergencies or special needs.

Grading (Assessment strategy)

Museums in Action provides a unique opportunity for students to put theory into practice in ways that serve and enrich local communities. This course presents opportunities for students to both build on their strengths and improve in targeted areas of their own aesthetic, creative, and professional growth. This includes the development of an *engaged* disposition toward one's own inquiry and learning, development of leadership skills and professionalism in working with peers, professionals, and diverse audiences, and meaningful public engagement with the larger community.

Grading in this course is based on the philosophy that students are rightly the best judge of the nature and quality of their work, and that the value and impact of their work reaches well beyond grades on a transcript. Therefore, tools for the assessment and evaluation of the quality of student work in this course will include objectives-based assessments that combine student self-reflection and evaluation of their own work, in combination with instructor assessments and feedback to students designed to assist students in meeting the goals of both this course and Krannert Art Museum.

- Separate handouts with specific guidelines will be provided for major assignments with requirements clearly specified, and work completed will be evaluated in terms of fulfillment of the objectives and criteria for evaluation stated on those handouts.

- Each requirement / assignment is to be thoughtfully completed and professionally presented for evaluation on the due dates as described in course materials and given on the course calendar.
- Participants are required to obtain pre-approval for museum curriculum research and development projects. Some original written work turned in will not be returned. Material produced may be retained by Krannert Art Museum for future use. Participants should keep a separate copy of their original work completed in this course.
- Full, on-time attendance, adequate and timely preparation for each class, and constructive participation in class inquiries is expected of all professionals associated with Krannert Art Museum.

Course Requirements and Grading

See *Assignment Guidelines* for instructions on the various assignments. **Please note that your grade will be lowered due to unexcused absences from class, continued tardiness, and handing in homework late.** To help you keep track of your progress, check off the assignments as you have completed them.

Events – 41%

Plan, implement, staff, and complete an **Audience Study** for 3 public events. Audience Studies are due at the next class meeting after the event.

- **Kids@Krannert 1:** Sat. Oct. 4; 10am–12pm (10 pts) _____
- **ARTzilla:** Fri. Nov. 14; 7–11pm (10 pts) _____
- **Kids@Krannert 2:** Sat. Dec. 6; 10am–12pm (10 pts) _____

Attend the following KAM events and complete an **Audience Study** for each. Audience Studies are due at the next class meeting after the event.

- Faculty exhibition opening: Thurs. Aug. 28; 5–7pm (2 pts) _____
- 1 additional KAM event (see KAM calendar of events) (2 pts) _____

By searching the Web, find an exciting public program at another museum and write a **Website Review** (due Oct. 9) (2 pt) _____

Survey 5 college students about their perceptions and experience at KAM and summarize your findings (due Oct. 14) (5 pts) _____

School Tours and Resource Development – 35%

Write 1 **Art Exploration** (due Sept. 9) and present to the class using VTS (2 pts) _____

Research and write:

- **1 Object Guide** and **1 Annotated Question Plan** (due Sept. 23) (10 pts) _____
- **1 Tour Stop** (due Sept. 30) and present to the class (5 pts) _____

With a partner, lead 1 **School Tour** (5 pts) and conduct 1 **Art-to-Go** (5 pts) visit. In addition,

- Before each School Tour and ATG, turn in a **Tour Plan** and discuss it with one of the instructors. (due Tuesday before School Tour or ATG) Tour _____ ATG _____
- After each School Tour and ATG, complete a **Self-Evaluation** (due at the next class meeting) Tour _____ ATG _____

With a partner, write and create an **Audio Guide** for 1 artwork in the permanent collection.

- Written script (due Nov. 4) (8 pts) _____

Readings – 14%

Do the assigned readings and turn in 7 written **Reading Responses** (2 pts each). Due dates are:

- Sept. 2 _____
- Sept. 4 _____
- Sept. 25 _____
- Oct. 21 _____
- Oct. 28 _____
- Nov. 11 _____
- Dec. 2 _____

Final Paper – 10%

Write a 10-page final paper... (due Dec. 9) (10 pts) _____

Readings

Readings are available on e-reserves and are listed in order of due dates.

January 22

Mühlberger, R. (1985). After art history, What? A personal view of the shaping of art museum education. *Journal of Aesthetic Education*, (19)2, 93-103.

Myers, S. (1988). In search of aesthetic experience: Are museums getting in the way? *Journal of Aesthetic Education*, (22)2, 102-108.

January 29

Chung, S. K. (2003). The challenge of presenting cultural artifacts in a museum setting. *Art Education*, (56)1. 13-18.

Kan, K. H., & Chung, S. K. (2003). Artifacts. Copyrights. Museums. Whose art? Whose facts? Whose copy? Whose rights? *Art Education*, (56)5, 5 and 24.

February 5

Beach Museum of Art. "Looking at Art."

Housen, A., & Yenawine, P. (2001). *Visual Thinking Strategies: Understanding the Basics*. Visual Understanding in Education, 2001. Downloaded from www.vue.org/download.html.

Inquiry with Art (n.d.). *Learning Through Art*, Guggenheim Museum. www.learningthroughart.org/inquiry_art.php (link to this site)

March 4

Australian Museum Audience Research Centre. *A Brief Introduction to Audience Research for Small Museums*. Downloaded from www.amonline.net.au/amarc/resources/info_sheets.htm.

March 11

Hein, George E. (1999). Ch. 6: The constructivist museum. In E. Hooper-Greenhill (Ed.) *The educational role of the museum, 2nd Edition* (pp. 73-79). London & NY: Routledge.

Falk, J. H., & Dierking, L. D. (2000). Ch. 8: The contextual model of learning. In J. H. Falk & L.D. Dierking (Eds.), *Learning from Museums: Visitor Experiences and the Making of Meaning* (pp. 177-204). Walnut Creek, CA: AltaMira Press.

March 13

Lankford, E. Louis. "Aesthetic Experience in Constructivist Museums." *Journal of Aesthetic Education*, Vol. 36, No. 2. (Summer, 2002), pp. 140-153. (14)

April 8

Goldman, K. H. (2007). Cell phones and exhibitions 2.0: Moving beyond the pilot stage. In J. Trant & D. Berman (Eds.), *Museums and the Web 2007: Proceedings*. Toronto: Archives & Museum Informatics.

www.archimuse.com/mw2007/papers/haleyGoldman/haleyGoldman.html

Proctor, N. (2007). When in roam: Visitor response to phone tour pilots in the U.S. and Europe. In J. Trant & D. Berman (Eds.), *Museums and the Web 2007: Proceedings*. Toronto: Archives & Museum Informatics.

www.archimuse.com/mw2007/papers/proctor/proctor.html

www.moma.org/visit_moma/audio.html (link to this site)

mod.blogs.com/art_mobs/ (link to this site)

April 22

Falk, J. H., & Dierking, L. D. (2000). Chapter 10: Making museums better learning experiences. In J. H. Falk & L.D. Dierking (Eds.), *Learning from Museums: Visitor Experiences and the Making of Meaning* (pp. 177-204). Walnut Creek, CA: AltaMira Press.

Other readings available in e-reserves (listed alphabetically).

Chambers, M. (1992). Beyond 'Aha!': Motivating museum visitors. In *Patterns in practice: Selections from the Journal of Museum Education* (pp. 230-232). Washington, D.C. Museum Education Roundtable.

Dierking, Lynn D. (1992). The family museum experience: Implications from research. In Museum Education Roundtable (Eds.), *Patterns in Practice: Selections from the Journal of Museum Education* (pp. 215-221).

Dobbs, S. M., & Eisner, E. W. (1987). The uncertain profession: Educators in American art museums. *Journal of Aesthetic Education*, 21(4), 77-86.

Durbin, Gail. "Improving Worksheets." In E. Hooper-Greenhill (Ed.) *The Educational Role of the Museum, 2nd Edition* (pp. 92-98). London & NY: Routledge.

Falk, J. H. & Dierking, L. D. (2000). Ch. 1: Learning from Museums: An Introduction." In J. H. Falk & L.D. Dierking (Eds.), *Learning from Museums: Visitor Experiences and the Making of Meaning* (pp. 11-14). Walnut Creek, CA: AltaMira Press.

Falk, J. H., & Dierking, L. D. (2000). Chapter 12: The future of museums. In J. H. Falk & L.D. Dierking (Eds.), *Learning from museums: Visitor experiences and the making of meaning* (pp. 219-235). Walnut Creek, CA: AltaMira Press.

Falk, J. H. & Dierking, L. D. (2000). Ch. 6: Communities of Learners. In J. H. Falk & L.D. Dierking (Eds.), *Learning from Museums: Visitor Experiences and the Making of Meaning* (pp. 91-112). Walnut Creek, CA: AltaMira Press.

Falk, J. H. & Dierking, L. D. (2000). Preface. In J. H. Falk & L.D. Dierking (Eds.), *Learning from Museums: Visitor Experiences and the Making of Meaning* (pp. xi-xv). Walnut Creek, CA: AltaMira Press.

Grinder, A. L., & McCoy, E. S. (1985). Chapter 5: Techniques of interpretation. In A. L. Grinder & E. S. McCoy (Eds.), *The good guide: A sourcebook for interpreters, docents and tour guides* (pp. 51-89). Scottsdale, Arizona: Ironwood Publishing.

Hein, George E. (1998). Ch. 1: The Significance of Museum Education. In G. E. Hein, *Learning in the Museum* (pp. 1-13). London & NY: Routledge.

Hubard, Olga M. "Productive Information: Contextual Knowledge in Art Museum Education." *Art Education* 60.4 (2007: July): 17-23.

Mayer, Melinda M. "A Postmodern Puzzle: Rewriting the Place of the Visitor in Art Museum Education." *Studies in Art Education* 46.4 (2005: Summer): 356-368.

Roberts, L. C. (1997). Chapter 5: Conclusion: Education as a narrative endeavor. In J. Walthour (Ed.), *From knowledge to narrative: Educators and the changing museum* (pp. 131-152). Washington and London: Smithsonian Institution Press.

Walker Art Center at Minneapolis Sculpture Garden. newmedia.walkerart.org/aoc/index.wac (link to this site)

Williams, B. L. (1996). An examination of art museum education practices since 1984. *Studies in Art Education*, (38)1, 34-49.

Course Calendar

Subject to modification

**Indicates required event outside of class time is noted in the assignment section.*

Date	In-class activities	Assignments due this day
Aug. 26	<p>Overview of course</p> <ul style="list-style-type: none"> • What is museum education? • Course format • Syllabus, requirements, readings • KAM events and resources (calendar, Educator) • Big questions • Introductions <p>Overview of KAM</p> <ul style="list-style-type: none"> • Quick tour of museum • Education Center • Behind the scenes • Museum rules 	
Aug. 28*	<p>Gallery Activity</p> <ul style="list-style-type: none"> • Discuss <i>Steen's Castle</i> <p>Discuss</p> <ul style="list-style-type: none"> • Ethnography of the University Initiative (EUI) • Institutional Review Board (IRB) • Moodle • Ethnographic methods <p>Next week's assignments</p> <ul style="list-style-type: none"> • Exhibition Opening • Readings 	Attend Exhibition Opening: Aug. 28, 5–7pm
Sept. 2	<p>Discuss</p> <ul style="list-style-type: none"> • Who are museums for? • What have been some personal positive / negative museum experiences? • Exhibition Opening • Readings 	<p>Audience Study: Exhibition Opening (Moodle)</p> <p>Readings</p> <ul style="list-style-type: none"> • Mühlberger – After Art History (11) • Myers – Search of Aesth Exp (4) • EUI reading on 5 min ethnographies <p>Reading Response</p>
Sept. 4	Discuss	Readings

	<ul style="list-style-type: none"> • How do museums present art? • How do visitors perceive multicultural art? • Readings <p>Tour of World of Yugen exhibition and Asian gallery</p> <p>Next week's assignments</p> <ul style="list-style-type: none"> • Art Exploration • VTS Presentation 	<ul style="list-style-type: none"> • Chung – Present Cult Obj (6) • Kan-Chung – Whose Art? (2) <p>Reading Response</p>
Sept. 9	<p>Discuss</p> <ul style="list-style-type: none"> • Art Exploration • What makes a good tour? • Readings <p>Project 1: Object Research</p> <ul style="list-style-type: none"> • Object Guide • Annotated Question Plan <p>VTS student presentations using Art Explorations (split group in half)</p>	<p>Art Exploration (Moodle)</p> <p>Readings</p> <ul style="list-style-type: none"> • Beach – Looking at Art (8) • Housen – VTS Basics (8) • Sample object guides (handout) • Inquiry with Art (watch Inquiry in Action videos) <p>No reading response due</p>
Sept. 11	<p>VTS student presentations using Art Explorations (split group in half)</p> <p>Discuss</p> <ul style="list-style-type: none"> • Object selections and resources for Object Guides <p>Project 2: Kids@Krannert (K@K1)</p> <ul style="list-style-type: none"> • Description of event • Previous K@Ks 	<p>Determine which objects you want to research for your Object Guide</p> <p>Identify and check-out resources in Education Center for Object Guide.</p>
Sept. 16	<p>Discuss</p> <ul style="list-style-type: none"> • Resources for Object Guides <p>K@K1 brainstorming and planning</p> <ul style="list-style-type: none"> • Brainstorm in small groups • Reconvene to share ideas, determine activities, assign tasks • Groups work more to further develop ideas 	<p>Identify, examine, and retrieve 2 additional usable art history texts for Object Guide research.</p> <p>Bring annotated bibliography in MLA format to class.</p> <p>Start thinking about K@K1 activity ideas</p>
Sept. 18	K@K1 planning	K@K1 activities

	<p>Project 3: School Tours and Art-to-Go (ATG)</p> <ul style="list-style-type: none"> • Tours Stops • Tour Plans • Logistics 	<ul style="list-style-type: none"> • Activity description • Title • Supply list • Studio sample
Sept. 23	<p>K@K1 status report</p> <p>Develop Tour Stop ideas in small groups</p>	<p>Object Guide due (Moodle)</p> <p>Annotated Question Plan due (Moodle)</p>
Sept. 25	<p>Discuss</p> <ul style="list-style-type: none"> • Interview and ethnographic observation methods • IRB rules and consent forms 	<p>Reading?</p>
Sept. 30	<p>K@K1 status report</p> <p>Tour Stop student presentations</p>	<p>Tour Stop due (Moodle)</p>
Oct. 2*	<p>K@K1 preparations</p> <ul style="list-style-type: none"> • Poster • Supplies • Copies • Samples <p>Next week's assignments</p> <ul style="list-style-type: none"> • Museum Website review • Readings 	<p>Attend K@K1: Oct. 4, 10am-12pm</p>
Oct. 7	<p>Discuss K@K1</p> <p>Tour Stop student presentations</p>	<p>Audience Study: K@K1 (Moodle)</p>
Oct. 9	<p>Tour Stop student presentations</p> <p>Discuss</p> <ul style="list-style-type: none"> • Museum Website review • Reading <p>Next week's assignment</p> <ul style="list-style-type: none"> • College Student Focus Group 	<p>Reading</p> <ul style="list-style-type: none"> • Australian Mus – Brief Intro Audience Research (6) <p>No reading response due</p> <p>Museum Website review</p>
Oct. 14	<p>Update on School Tours and ATG</p> <p>Discuss</p>	<p>Survey 5 college students using the KAM Questionnaire and summarize your findings. (Moodle)</p>

	<ul style="list-style-type: none"> • Survey results and own experiences • What do young adults think of museums? • How can museums be relevant in the 21st century? <p>Project 4: ARTzilla</p> <ul style="list-style-type: none"> • Ideas from other museums • Activities from previous ARTzilla 	
Oct. 16	<p>Intro to <i>Out of Sequence</i> exhibition</p> <p>Next week's assignment</p> <ul style="list-style-type: none"> • Readings 	Start thinking about ARTzilla activities
Oct. 21	<p>Update on School Tours and ATG</p> <p>ARTzilla brainstorming and planning</p>	<p>Readings</p> <ul style="list-style-type: none"> • Hein – Constructivist Mus (6) • Falk – Contextual Model (13) <p>Reading Response</p>
Oct. 23	<p>ARTzilla planning</p> <p>Discuss</p> <ul style="list-style-type: none"> • How do people learn in a museum? • How does the museum context influence the meanings of objects? • Readings <p>Next week's assignment</p> <ul style="list-style-type: none"> • Readings 	<p>ARTzilla activities</p> <ul style="list-style-type: none"> • Activity description • Title • Supply list • Studio sample
Oct. 28	<p>Update on School Tours and ATG</p> <p>Project 5: Audio Guides</p> <ul style="list-style-type: none"> • How can technology facilitate the museum experience? • Opinions of audio tours • Discuss readings • Reactions to various podcasts 	<p>Readings</p> <ul style="list-style-type: none"> • Goldman – Cell Phones (10) • Proctor – When in Roam (8) • MoMAudio website • Art Mobs website <p>Reading Response</p>
Oct. 30	<p>ARTzilla status report</p> <p>Audio Guide planning</p>	Select partner and object for Audio Guide

Nov. 4	<p>Update on School Tours and ATG</p> <p>Project 6: K@K2</p> <ul style="list-style-type: none"> Brainstorming and planning 	<p>Audio Guide script</p> <p>Start thinking about K@K2 activity ideas</p>
Nov. 6	<p>K@K2 planning</p> <p>ARTzilla status report</p> <p>Discuss Final Paper requirements</p> <p>Present Audio Guide scripts</p> <p>Next week's assignment</p> <ul style="list-style-type: none"> Reading Proposal for Final Paper 	<p>Further develop K@K2 activities</p> <ul style="list-style-type: none"> Activity description Title Supply list Studio sample
Nov. 11	<p>Update on School Tours and ATG</p> <p>Discuss</p> <ul style="list-style-type: none"> What is the nature of the aesthetic experience in a museum? Reading <p>ARTzilla status report</p> <p>K@K2 status report</p>	<p>Reading</p> <ul style="list-style-type: none"> Lankford – Aesth Exp (14) <p>Reading Response</p> <p>Proposal for Final Paper</p>
Nov. 13*	ARTzilla preparations	Attend ARTzilla: Nov. 14, 7-11pm
Nov. 18	<p>Update on School Tours and ATG</p> <p>Discuss ARTzilla</p> <p>K@K2 status report</p> <p>Discuss Final Paper</p>	Audience Study: ARTzilla (Moodle)
Nov. 20	<p>Recording of Audio Guides at WILL</p> <p>Next week's assignment</p> <ul style="list-style-type: none"> Reading 	
Nov. 25	Fall break	

Nov. 27	Fall break	
Dec. 2	<p>Update on School Tours and ATG</p> <p>Discuss</p> <ul style="list-style-type: none"> • In what ways does KAM following the Contextual Model of learning? • How can museums be better? • Reading <p>K@K2 status report</p>	<p>Readings</p> <ul style="list-style-type: none"> • Falk – Museums Better (27) <p>Reading Response</p>
Dec. 4*	<p>K@K2 preparations</p> <ul style="list-style-type: none"> • Poster • Supplies • Copies • Samples 	Attend K@K2: Dec. 6, 10am-12pm
Dec. 9	<p>Update on School Tours and ATG</p> <p>Share Audio Guide</p> <p>Discuss</p> <ul style="list-style-type: none"> • K@K2 • Big questions • Course summary 	<p>Audience Study: K@K2 (Moodle)</p> <p>Final Paper (Moodle)</p>

Assignment Guidelines

Reading Response

1-2 pages, double-spaced, 12 point, 1-inch margins
Please include the title and author of the reading(s).
Turn in hardcopy.

1. Summary
1-2 paragraph summary of the major points of the article(s)

2. Reaction
1-2 paragraphs of your own insights

Audience Study. Total of four of these are required.

1-2 pages, double-spaced, 12 point, 1-inch margins. Please include the title and date of the event. Audience Studies are due at the next class meeting after the event. Staple to your write-up your handwritten notes from your interviews with the audience members and signed IRB forms.

Credit will not be given without these additional papers!

1. An Audience Study is required for the following events:

- *Faculty Exhibition* and *World of Yugen* Opening Receptions: Thurs. Aug. 28; 5–7pm
- Kids@Krannert: Sat. Oct. 4; 10am–12pm
- ARTzilla: Fri. Nov. 14; 7–11pm
- Open Choice Event – Any KAM Event

2. Interviews

At the event, talk **to 5 attendees** and ask them about **their** experience. Get their signature on the IRB form (on both copies and make sure to give one copy to the person you are talking to). Take notes as they talk to you. These handwritten notes are to be turned in with your summary. Start with the questions given on the following attached page, and add your own questions.

3. Event Observations

Briefly document the event. Include in your documentation the following observations:

- What the event focused on and what activities it included.
- Who you think the target audience was, based on who showed up.
- A general demographic description of the audience (not just those you interviewed, but the whole audience in terms of age, gender, ethnicity, general demeanor, etc.).
- Audience behaviors: generally what the audience did while at the event, degrees of interaction with artworks, liveliness, social behaviors, candid comments heard, etc.

4. Written Description

Based on your observations of the event, of the general audience, and on your interviewees with the attendees, write a 1-2 page Audience Study:

- What was the purpose of the event?
- What was it like?
- Who was it for? Who showed up?
- How did the audience respond? Were they engaged?
- What apparent value did the program have to audience members?
- What improvements could you suggest?
- Include responses to some of your questions...add your own thoughts and conclusions!

Art Exploration

1-2 pages, double-spaced, 12 point, 1-inch margins

Turn in hardcopy and upload to Moodle.

1. Explore the museum and select 1 object in the permanent collection that is currently on display.
2. Write a 1-2 page description and personal response of the object. ALL of the following elements must be addressed:
 - Evaluation – What is your initial reaction to the artwork? Does it stir up any particular emotions? Do you like it? How did your judgment of the work change as you examined it? What personal memories or experiences does the artwork evoke (if any)?
 - Materials and Processes – What materials were used to create this artwork? How do you think it was made? What kinds of techniques did the artist learn and employ to create this work?
 - Description – What are the subject matter, content, and theme of this object? How might this object have been used? Who would have used or owned such an artwork?
 - Formal analysis – Describe the composition, colors, shapes, textures, movement, style, etc. How do these elements affect its overall effect?
 - Interpretation – What might this artwork mean? What message might the artist have been trying to convey? What might the significance of this artwork have been to its original cultural group? What is its significance to us today?
3. Do not conduct art historical research on the object, artist, or culture for this exploration. Your description should be purely based on the visual details of the work and also include personal speculations and interpretations.
4. It is required to complete most, if not all, of this assignment directly in front of the artwork.

Museum Website Review

1-paragraph, double-spaced, 12 point, 1-inch margins

Turn in hardcopy.

1. Search the Internet and look at the types of programs that various art museums are offering. Find one program that you feel is especially exciting.
2. Write a 1 paragraph description of the program, including the following:
 - Describe the program.
 - Explain why you like the program.
 - Describe how you think that program would work at KAM.
 - How could KAM market such a program?

Object Guide

2 pages, double-spaced, 12 point, 1-inch margins
Turn in hardcopy and upload to Moodle.

1. Label Information

Format

If Artist is known...	If Artist is unknown...
Artist	Country, Culture
Country, year born–year died	Title
<i>Title</i> , Date	Material
Material	Gift/purchase information
Gift/purchase information	Accession number
Accession number	

Example

Annette Lemieux United States, b. 1957 <i>Weight</i> , 1990 Water-based inks and oil on canvas Gift of Peter Michael 2006-8-1	Nigeria, Hausa Men's clay flask Blackened earthenware Gift of Anita Glaze 2004-8-4
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2. Object Description and Interpretation

100-150 words

Discuss the following elements:

- Material – What materials were used to create this artwork? How was it made?
- Description – What are the subject matter, content, and theme of this object? How was this object used (function and patronage)?
- Formal analysis – Describe the composition, colors, shapes, textures, movement, spatial effects, style, etc. How do these elements affect its overall effect?
- Interpretation – What does this artwork mean? What message was the artist trying to convey? Decode symbols used in the artwork. Explain their intended meanings.

3. Context

100-150 words

Provide a deeper understanding of the artwork by discussing the following, as appropriate:

- biographical information about the artist;
- how this artwork exemplifies a particular art historical period and/or style;
- social, cultural, and historical contextual information.

All information provided in this section must be closely related to the actual artwork you are writing about. General and/or tangential information about the artist, art historical period, or culture that does not further your understanding of the artwork is not relevant and should not be included.

4. Bibliography

Use MLA format.

Annotated Question Plan

1-2 pages, double-spaced, 12 point, 1-inch margins

Turn in hardcopy and upload to Moodle.

1. Write 3-5 “sets of questions” that could be used by a docent as s/he leads a School Tour or an Art-to-Go. These questions are meant to facilitate a discussion about the artwork and therefore must be open-ended (no “yes/no” questions). Each set should have 3-5 individual questions that address an important aspect of the artwork.
2. The Object Guide and the Annotated Question Plan are very closely related. Questions should be based on your research and the information you wrote in the Object Guide. Answers to the questions should be in the Object Guide.
3. Questions should be organized in the following way:
 - Description, formal analysis, technique
 - the visual features of an artwork (subject matter, formal elements);
 - how the artwork was created (technical processes, materials, skills needed);
 - Interpretation and cultural context
 - what the work is “about”, a story or meaning that the artwork depicts;
 - symbolism in the work (their intended meanings)
 - how do the design features (composition, color, texture, form, mass, etc.) in the work convey particular emotions, experiences, or meanings;
 - how does the subject matter express deeper meaning (symbolism, themes);
 - questions about the makers (artists/artisans) and cultural groups who used and/or display the objects;
 - Evaluation/judgment
 - viewers’ personal reactions and interpretations of the artwork;
 - the manner in which the object is displayed;
 - cultural or social issues raised by the work, etc.
4. You must also annotate each set of questions with the following:
 - Responses you expect to get from the group.
 - Interesting and relevant information you plan to convey, furthering the discussion and understanding of the artwork. You may copy and paste this text directly from your Object Guide, if it is relevant to the question. Otherwise, you must write new material that supports and supplements the question.

Tour Stop

1-2 pages, double-spaced, 12 point, 1-inch margins

Turn in hardcopy and upload to Moodle.

1. Overview

One sentence stating what artworks students will explore and a brief description of the activity they will engage in.

2. Artwork(s)

Provide the full label information for each artwork that is highlighted. See the format in the guidelines for the Object Guides.

3. Supplies

List of supplies needed to do this activity with students. Be sure to include pencils, paper, worksheets, crayons, art replicas, photos, art supplies, etc. as needed.

4. Procedure

Provide step-by-step instructions for the tour guide, including

- Questions (from your Annotated Question Plan) to ask students to facilitate a discussion, such as
 - What is going on?
 - Describe the figures' facial expressions. What feelings are conveyed?
 - Why do you think the artist chose these colors?
- Details about class management. For example,
 - You may want students to initially walk completely around the sculpture.
 - You may split students up into three groups to fill out a worksheet on small burial objects, reconvene, and then have them share their observations with the whole group.
 - You may have students walk around the whole gallery to select their favorite portrait.
- Specific statements and directions that you will say to instruct the students how to do the activity. For example,
 - "Let's make this painting come to life! I would like 2 volunteers who will pretend to be one of the figures in the painting. I will ask you questions and you will respond as the character..."
 - "We are going to have a treasure hunt. I will read a short description of a painting. You will remain seated and look around to look at the paintings..."

5. Handouts

Attach any handouts to be used.

Self-Evaluation of School Tour / Art-to-Go

After each School Tour and Art-to-Go visit that you conduct, each student should individually write his or her own self-evaluation.

1-paragraph, double-spaced, 12 point, 1-inch margins
Turn in hardcopy and upload to Moodle.

Describe how you think the School Tour/ATG went. Use the following questions to help you assess the tour. You do not have to answer every question, but you should elaborate a little on the ones that are the most relevant.

- Was I adequately prepared and knowledgeable about the objects?
- Was my presentation/leadership well organized and did it flow smoothly?
- Did I enjoy myself and was my enthusiasm apparent to the students?
- Did I make the students feel welcome and comfortable?
- Did I act as a facilitator with the art rather than as a lecturer about the art?
- Did I let the students know that their observations are valuable?
- Was I flexible enough to follow the students' lead and interests in the discussions?
- Did I provide adequate incentives to encourage the students to really look at each object on the tour?
- Were my "student active learning" activities really engaging?
- Did I relate what the students see to what they may know from their own experience?
- Did I vary my approach to respond to various learning styles? (such as using props, writing, drama, drawing)
- Was I aware when to limit/expand upon a discussion?
- Did I keep the class in hand? Did I maintain discipline through interest?

School Tour Plan

Before your school tour, you and your partner must prepare a written School Tour Plan and discuss it with one of the course instructors. This meeting will take place right after the MiA course on the Tuesday before your tour.

Turn in hardcopy.

1. Tour Details

Date _____ Time _____ Tour length _____

School name _____ Teacher's name _____

Grade level _____ Tour topic _____

Number students _____ Number of adults/chaperones _____

Number of smaller groups students will be divided into _____

Names of other students/docents also giving tour _____

2. Confirmation Call

A community docent will be responsible for calling the teacher to confirm the above information and to get additional information.

Have you heard from this docent? _____ Yes _____ No

Have the tour details listed above been confirmed? _____ Yes _____ No

What additional information did you receive from the community docent?

3. Artworks and Activities

List the artworks and activities you will be doing.

School Tour Plan continued

4. Gallery Rotation

If other students/docents are also giving a tour to this group, make a table that shows the gallery rotation that has been determined, including the amount of time to be spent in each gallery.

5. Supplies

List all supplies you will be using, including pencils, paper, other art supplies, art replicas, computer, projector, etc.

6. Handouts

Attach all handouts you will be using. Copies must be ready at the planning meeting with the instructor(s).

Art-to-Go Plan

Before your ATG, you and your partner must prepare an ATG Plan and discuss it with one of the course instructors. This meeting will take place right after the MiA course on the Tuesday before your ATG.

Turn in hardcopy.

1. ATG Details

Date _____ Time _____ ATG length _____

School name _____ Teacher’s name _____

Teacher’s phone _____ Teacher’s email _____

Grade level _____ ATG topic _____

Number students _____ Number of adults/chaperones _____

School address _____

I have attached a map with directions to the school _____ Yes

2. Confirmation Call

Have you contacted the teacher and confirmed the above information? ___ Yes ___ No

Also, ask the teacher the following questions:

Have your students been to Krannert Art Museum before?

What subject do you teach?

Why have you selected this topic?

Are there students in your group who cannot speak English? If so, how will you assist them during the tour?

Are there students with special needs? What are those needs, and how should we accommodate them?

Are there any behavioral problems among your students? If so, what suggestions and assistance can you offer?

Is there anything else I should know about the group?

Art-to-Go Plan continued

3. Artworks and Activities

List the artworks and activities you will be doing.

4. Presentation

Be prepared to show your PowerPoint presentation to the instructor(s) at the planning meeting. Bring your presentation on a CD, USB key, or on a laptop.

5. Supplies

List all supplies you will be using, including pencils, paper, other art supplies, art replicas, computer, projector, etc.

6. Handouts

Attach all handouts you will be using. Copies must be ready at the planning meeting with the instructor(s).

College Student Survey

The purpose of this research assignment is (a) to develop a strategy for studying, understanding, and reaching out to UIUC students to improve Krannert Art Museum audience development, (b) to find out about UIUC college students' views about and past experiences in art museums; (c) to form useful generalizations about those views and experiences; and (d) to inform and guide future Krannert Art Museum outreach efforts to UIUC college student audiences.

1-paragraph, double-spaced, 12 point, 1-inch margins

Staple completed questionnaires to your summary

Turn in hardcopy and upload to Moodle.

1. Each student in this class should independently administer the KAM Questionnaire outside of class time. You must also add and administer 2 additional questions that you develop yourself.
2. Interview 5 students, including both students that you know and some that you don't know. Try to include students of different ages, genders, ethnicities, and major fields of study.
3. Spend about 10 minutes with each person. Ask them the KAM Questionnaire and record their responses.
4. As you conduct your interviews, collect and document basic demographic information about each respondent (age, gender, ethnicity, hometown, and major in college).
5. As you interview college students, allow for the emergence of information not on the questionnaire. Follow their leads, ask follow-up questions, probe, and ask for examples or elaborations of what they are telling you. Document what they tell you.
6. After you have completed your surveys, generalize across your interviews. Type a one-paragraph summary of generalizations about your interviewees' views, interests, and experiences with regard to art museums. Note also any anomalies in your findings (students whose comments stood apart from the group).
7. Bring original statements from surveys and your typed generalizations to class.

Krannert Art Museum Questionnaire:

Age:

Gender:

Race:

Year in school:

Major:

Number of years/months at UIUC:

Hometown:

1. a. Have you ever been to Krannert Art Museum? (having a class in the auditorium does not count)

Yes

No

b. If yes, how many times have you been there in the past 12 months?

0

3–5

1–2

5+

c. Why did you go? Check as many that apply.

Class met there

Attended a program

Visited with friends/family or alone

If so, what was it?

Other (specify):

d. How would you rate Krannert Art Museum?

Not Impressed

1

2

3

4

Very Impressed

5

2. What words would you use to describe art museums in general?

3. What is the purpose of an art museum? What should it be like?

4. a. If you were to visit Krannert Art Museum, who could you imagine going with?

Class meeting

Visit on your own with friends

Social group outing

Visit with family when they are in town

Other (specify):

b. What would you want to do there?

- Tour museum on own
- Attend a tour
- Other (specify):
- Listen to an audio guide
- Attend an event, such as an artist's talk, concert, etc.

c. What type of events would you be most interested in attending?

- Hear an artist talk about his/her work
- Concert
- Dance Performance
- Other (specify):
- Open Mic
- Special event with many activities to chose from

5. If you were to visit Krannert Art Museum (not with a class), what day of the week and time of day would be the most appealing to you?

6. a. In the past 12 months, how many museums have you visited?

- 0
- 1-2
- 3-5
- 5+

b. If 1 or more, what type of museum(s) were they? Please also give the names of the actual museum(s) you visited.

- Art
- Science
- History
- Other (specify):
- World Cultures
- Natural History
- Nature
- Zoo
- Aquarium
- Planetarium

7. Additional question and response

8. Additional question and response