

Instructor: Madeline Gent, Visiting Lecturer

Contact Info: mgent@andrew.cmu.edu

Office Hours: In-person/Zoom office hours will be available Tuesdays, 11:00am–1:00pm.
Students must schedule in advance.

Texts/Resources: Readings for the class will be made available online.
If desired, students can purchase: Maria Piacente, *The Manual of Museum Exhibitions* (Third Edition), Lanham, MD: Rowman & Littlefield, 2022. ISBN 9781538152829.

LAND ACKNOWLEDGEMENT

We acknowledge that the land we occupy today in and around Pittsburgh has for centuries been home to Indigenous peoples, including the Adena, followed by the Hopewell, and later the Monongahela, who occupied the region until the late 17th century. At the turn of the 18th century, several tribes driven off lands from other parts of the country traveled through, conducted trade, or settled in the area. We acknowledge the Haudenosaunee (also known as the Iroquois or the Five Nations peoples comprising the Mohawk, Oneida, Onondaga, Cayuga, and Seneca), the Lenape (also known as the Delaware peoples), the Shawnee, and the Osage peoples, whose ancestral territory includes this land. We also acknowledge the genocide and forceable removal of millions of Indigenous peoples from these lands as European colonizers in the 18th century fought for control of the region. Today, the Pittsburgh area continues to be home for Indigenous peoples of many nations. We strive to honor their rights, acknowledge their histories, and work together toward a shared future.

COURSE DESCRIPTION

This course explores exhibitions, their development, the process behind their implementation, and their evaluation by the public. The class will study the history of exhibitions and their relationship to museums, exhibition concept development, objects and collections, interpretative planning, exhibition design concepts, roles and responsibilities of staff and community members in exhibition planning, ways to evaluate exhibitions and measure success, and financial planning. Case studies will consider the impact of collector's and their collections, identity politics, the importance (or not) of place, the development of nation states, and the maintenance, display and marketing of sensitive materials. All students, but especially those that do not possess a visual arts background, may wish to examine issues present in contemporary aesthetics through readings (books, periodicals and web) and by asking questions in class.

COURSE STRUCTURE

The course will consist of lectures, class discussion, and individual assignments that cover a variety of topics important to the exhibition management process. Exhibition management topics will be accompanied by case studies. These case studies will allow students to apply readings and discussions to real scenarios. We will revisit these throughout the course. Students will also be required to complete three site visits: two with the class and one independently.

Readings and online posts will provide an important foundation on key topics and must be completed *prior* to each class. Deadlines for posting are noted on the class schedule. The final assignment will be an exhibition proposal. All assignments will be submitted online.

COURSE OBJECTIVES

Skills and knowledge gained through this course will be assessed through readings, class participation, and assignments. Upon the successful conclusion of the course, students will be able to:

Learning Objectives	How Assessed
Analyze how exhibitions function in museum spaces and elsewhere, as well as the various roles and positions behind the design, maintenance, and evaluation of the exhibition.	Written Assignments, Class Participation (both in person and online), and Final Project
Understand the history and development of exhibitions in order to better evaluate current standards and trends in the field	Written Assignments and Class Participation
Appraise and critique current exhibitions, identify best practices in the field, and discuss trends and controversies	Written Assignments, Class Participation, and Final Project
Propose and plan an exhibition related to their field of interest	Class Participation and Final Project

COURSE EXPECTATIONS

Statement of Diversity in the Learning Environment: We are diverse in many ways and this course aims to foster an open and respectful learning environment that builds and maintains an equitable and inclusive community. Topics covered may be difficult at times, and it is expected that we approach our discussions with care and empathy. I ask that we be humble and acknowledge that we all have imperfections, but that we are committed to supporting a diversity of voices which ultimately shape the perspectives of all of us. As we work together to create a safe and more inclusive classroom environment, I ask that we use active listening techniques, remove any peripheral distractions, reinforce one conversation at a time, remain open to new ways of thinking, empathize with others' perspectives, and foster opportunities for feedback that is honest and intends to bring out the best in one another. Collectively, it is my hope that our efforts promote diversity, equity, and inclusion and fuel excellence and innovation in our work.

Course Format and Expectations: The format for this course is designed as “in-person expectation” (IPE) which means that students are expected to attend all classes in-person in the classroom during the course’s scheduled meeting time. Students are expected to abide by all behaviors indicated in *A Tartan’s Responsibility*. Please regularly review these expectations as they will change from time to time. For more information, please visit: www.cmu.edu/coronavirus/students/tartans-responsibility.html

Transitioning Our Class to Other Modes of Learning: It is possible that there may be circumstances that will require the instructor or the University to make a short-term switch to a fully remote environment. Should any of these circumstances occur, you will receive an email from the instructor or teaching assistant with an announcement published on the Canvas site. It is highly recommended that you turn on your Canvas notifications to ensure you are kept informed.

Time Needed for Assignments/Class Preparation: Students should plan for class preparation (readings, podcasts, videos, review of prior lecture notes, and/or responses to online prompts) to take approximately 1-2 hours. Time needed for individual assignments may vary depending on the assignment, the type of research being conducted, and the writing and editing time needed. The time it will take to produce your final project and presentation will vary. In general, engagement in the course material and planning ahead to conduct research for your written work will help you keep pace with the assignments and class discussions. Some general tips that might help support this:

- Read over notes within 24 hours. Consider key concepts, highlight important words and ideas, take any additional notes, and develop core questions.
- Readings and/or online discussion prompts are assigned in advance of class. Give yourself enough time to conduct your readings, view related media, highlight important ideas, respond to question prompts, and consider concepts so you come to class prepared for discussion.
- Office hours are available to you. Use them productively. Arrive with your questions to help maximize your time.

COURSE POLICIES

Facial Coverings: Establishing a safe campus and classroom environment is critical. Our in-person class will follow University policies regarding COVID-19. For further information and requirements, please refer to [A Tartan's Responsibility](#).

Technology: This class will involve the occasional use of technology (laptops, tablets and phones) during class. Please keep your technology tools charged and nearby for use when designated by the instructor. Having access to portable headphones with a microphone is also recommended. All personal matters requiring email, messaging, texts, other homework, etc. must be handled outside of class.

Software: Software in the course will primarily utilize Canvas, Box, and tools available in the Google suite, such as Docs, Sheets, Drive, Slides, and Jamboard. We may also choose to use Kahoot!, Miro, AirTable, and Slack. Occasional use of Zoom may also occur. If you have concerns about utilizing any of these tools, or any of the hardware previously mentioned, please contact the instructor.

Recordings: Class will not be recorded by the instructor or teaching assistant, and students are not allowed to record class sessions.

Food/Drink in Class: Please feel free to bring food, bottled water, soda, coffee, or tea to class. However, please ensure that your food and beverage consumption is done safely and is not a distraction to others (e.g. noisy wrappers, pungent food, etc.). Please be sure to clean up after yourself.

Intellectual and Professional Integrity: Students at Carnegie Mellon University are engaged in preparing for professional activity of the highest standards, including the highest standards of ethics and integrity. You are expected to have read and understood the Student Handbook and to conduct yourself in a professional manner both inside and outside the classroom, particularly as representatives of this course, the Master of Arts Management Program, Heinz College, and Carnegie Mellon University.

Misrepresentation of another's work as your own (e.g. plagiarism and cheating) is widely recognized as a very serious matter. Cases of cheating and plagiarism are viewed by the University as extremely serious. Students found to have cheated or plagiarized on an assignment will receive a zero on the assignment and information about the offense will be submitted to the Dean's office for review. Severe penalties may be imposed, up to and including expulsion.

Accommodations for Students with Disabilities: If you have a disability and are registered with the Office of Disability Resources, please use their online system to notify the instructor of your accommodations and make arrangements to discuss your needs with the instructor as early in the course as possible. The instructor will work with you to ensure that accommodations are provided as appropriate. If you suspect that you may have a disability

and would benefit from accommodations but are not yet registered with the Office of Disability Resources, please contact them at access@andrew.cmu.edu.

Statement of Support for Students’ Health and Well-Being: Take care of yourself. Do your best to maintain a healthy lifestyle by eating well, exercising, avoiding drugs and alcohol, getting enough sleep, and taking time to relax. This will help you achieve your goals and cope with stress. If you or anyone you know experiences any academic stress, difficult life events, or feelings like anxiety or depression, you are strongly encouraged to seek support.

Counseling and Psychological Services (CaPS) is here to help call 412-268-2922 and visit <http://www.cmu.edu/counseling/>.

COURSE EVALUATION CRITERIA

Course grades will be calculated using the following assessments. Assessment descriptions are listed below and will be posted in Canvas along with any corresponding rubrics if applicable. Note, all times listed are Eastern Standard Time.

Assessment		Due Date
Online Discussion Boards (8)	25%	<ol style="list-style-type: none"> 1. 11:59pm, January 24, 2024 (Wednesday night) 2. 11:59pm, January 29, 2024 (Monday night) 3. 11:59pm, February 7, 2024 (Wednesday night) 4. 11:59pm, February 12, 2024 (Monday night) 5. 11:59pm, February 26, 2024 (Monday night) 6. 11:59pm, February 28, 2024 (Wednesday night)
WunderKammer Assignment	15%	9:00am, January 30, 2024 (before Tuesday’s class)
Independent Exhibition Analysis	20%	11:59pm, February 25, 2024 (Sunday night)
Exhibition Proposal <ul style="list-style-type: none"> • Topic • Written Assignment 	35%	Topic: 11:59pm, February 11, 2024 (Sunday night) Written Assignment: 11:59pm, March 1, 2024 (Friday night)
Classroom Participation	5%	In-class meetings at both Hamburg Hall and at site visits. Students are expected to arrive prior to the start of class. If a student is absent for any reason, please contact the instructor to receive a make-up assignment and due date. The make-up assignment will consist of a written 3-page analysis of the day’s topic that demonstrates a clear engagement and understanding of the readings and case study.

Online Discussion Boards (6 total) = 25% of your grade
Due by 11:59 pm (midnight) on the dates listed above

This assignment will showcase a student's individual engagement with the written material and classroom topic. The instructor will provide an online discussion board with prompts for students to post discussion questions, talking points, and/or relevant images for classroom discussion. The relevant images may be pulled directly from the readings. Students are invited and encouraged to include elements of both their independent exhibition analysis and final exhibition proposal in their questions, images, and discussion points. Please provide identifying information for each image posted, as well as contextualizing information. Students are encouraged to post more than one question or object for class discussion.

The questions and images will be utilized by the instructor and fellow students to prompt conversation and analysis. The questions should demonstrate an engagement of all the assigned readings or a specific reading and spark further discussion. You may repeat/reiterate someone else's question if and only if you add to it. When doing so, please cite/mention your fellow classmate's question.

Students should be prepared to speak to their question or talking point in the classroom. They may be asked to provide an introduction to their query, as well as a possible response. Therefore, please avoid questions with a straightforward answer. (If you are uncertain, try a google search for the answer. If a clear definition or response is provided, try another question.)

There will be a total of six (6) online discussion boards.

WunderKammern Assignment = 15% of your grade
Due by 9:00am on Tuesday, January 30, 2024.

A WunderKammern, or cabinet of curiosities, is a collection of various objects identified as rarities and treasures due to their artistic, anthropological, religious, historical, economic, and cultural value. Students are asked to create their own WunderKammern complete with a written introduction, images of their 3-5 objects, respective extended object labels for each piece, and one holding container with its own writing component. Each of the 3-5 labels must contain all identifying information, such as maker, title of piece, date of creation, and medium.

Through their writing, the student must demonstrate the aforementioned value of each curiosity. For each object, the accompanying written piece will follow current museum standards of length: 50-150 words. For the holding container, students can provide a photograph or design, and the student must explain its choice and demonstrate that it will hold the collection. This written part must also follow current label conventions of 50-150 words.

Note: a student must own the object, whether previously, currently, or in the future.

Independent Exhibition Analysis = 20% of your grade
Due by 11:59pm, February 25, 2024 (Sunday night)

Throughout the course, students will look closely at a variety of past and current exhibitions. Through this assignment, a student can engage these critical skills to evaluate six (6) current exhibitions on view in the city of Pittsburgh. An analysis worksheet and further details on this will be provided on Canvas.

A list of approved exhibitions are provided below. If a student would like to evaluate an exhibition not listed below, they may request in writing via email by February 13th. However, not all requests will be approved.

1. The August Wilson African American Cultural Center: *August Wilson: The Writer's Landscape*, <https://awaacc.org/>

2. Brew House Arts: *Blank Space*, January 18–March 9, 2024, <https://brewhousearts.org/>
3. Carnegie Museum of Natural History: *Alcoa Foundation Hall of American Indians*, <https://carnegiemnh.org/>
4. Carnegie Science Center: *Mars: The Next Giant Leap*, <https://carnegiesciencecenter.org/>
5. Heinz History Center: *Clash of Empires: The British, French & Indian War, 1754-1763*, <https://www.heinzhistorycenter.org/>
6. The Warhol: *Unseen: Permanent Collection Works*, November 2, 2023–March 2, 2024, <https://www.warhol.org/> (Note: curator tours on January 27, 2024)

Exhibition Proposal = 35% of your grade

Topic: 11:59pm, February 14, 2024 (Wednesday night)

Written Assignment: 11:59pm, March 3, 2024 (Sunday night)

Students will propose and plan an exhibition related to their field of interest or redesign a current exhibit. This writing assignment will consist of two parts: proposed topic and final written assignment. The proposed topic assignment will include the concept of the exhibition, funding plan (proposed budget), initial object list object list with identifying information (5-10 objects), necessary roles, community partners, and the exhibition’s relationship to the course and your field of interest. Students should bring a draft of this assignment to class on Thursday, February 22nd. The final assignment will include the concept, object list with identifying information and extended label text (7-10 objects), layout, design, funding plan (proposed budget), necessary roles, community partners, and the exhibition’s placement within the larger discourse on the field. More information on both parts of the assignment will be made available on Canvas.

Classroom Participation = 5% of your grade

All students are expected to participate in classroom conversation on the various topics, readings, and case studies examined throughout the course. Students must be present to receive full credit for classroom participation. If, for any reason, a student cannot attend class, they must contact the instructor within 3 days of their absence. Students will be asked to complete a make-up assignment. Make-up assignments may vary, but students should expect to turn in a 3–4-page analysis (750 word minimum) of the day’s topic that demonstrates a clear engagement and understanding of the readings and case study.

GRADING SCALE

Students will be assigned the following final letter grades based on the course assessment calculations and the “Grading Policies” outlined above. Grading scale for this course is as follows:

A+: 99 - 100 Exceptional	B+: 89 - 90 Good	C+: 79 - 80 Poor	R: Below 71 Failing
A: 94 - 98 Excellent	B: 84 - 88 Acceptable	C: 74 - 78 Very Poor	I: Incomplete
A-: 91 - 93 Very Good	B- : 81 - 83 Fair	C-: 71 - 73 Min Passing	

GRADING POLICIES

Attendance: A great deal of information and guidance is presented during class; therefore, attendance is required and will be taken every class period. It is understood, however, that a religious observance, job interview, or other extraordinary circumstance may impact a student’s ability to attend a class session. It is recommended that students look ahead at the syllabus and **inform the instructor by email in advance** of their anticipated absence to receive a formal excuse from class and make-up assignment. If applicable, students with a formal excuse are still required to post to the Discussion Board by the due date. **Everyone is permitted one excused absence in**

this course. After the second absence, the student's overall letter grade for the course will be reduced by half a grade. If there are extenuating circumstances that require a student to miss more than one class session, please plan to discuss the matter in advance with the instructor.

Late Arrivals/Leaving Early/Frequent Class Departures: Arriving late, leaving early, or leaving mid-class for routine matters (beverage breaks, restroom breaks, phone call/text breaks) is unacceptable as it disrupts the class. **Two instances of arriving late, leaving mid-class, leaving early without permission will count as one absence.** If there are extenuating circumstances that require a student to arrive late, leave mid-class, or leave early, please make arrangements to discuss the matter in advance with the instructor.

Missed Classes: Students are responsible for any material they miss in class. Please review Canvas and arrange contact with a classmate who can inform you of any missed material, or please contact the instructor in advance of any foreseeable absences, as outlined in the attendance policy, so that you may continue your course work.

Assignments and Late Work: Due dates for every assignment are provided on the syllabus and posted in Canvas. Assignments in this course build on each other, so timely submissions are crucial to your progress in the class and submissions are due via Canvas when noted. **No late work will be accepted for full credit unless there are extenuating circumstances approved by the instructor in advance.** Please inform the instructor by email as soon as possible with the reason for such circumstances (severe illness, hospitalization, etc.). Late assignments will not be accepted unless the student has secured permission from the instructor PRIOR to the assignment's due date. Work received late (within the first 24 hours of the due date) without prior permission will be accepted at the instructor's discretion for a 25% reduction and then graded appropriately. Work received late (within the first 48 hours of the due date) without prior permission will be accepted at the instructor's discretion for a 50% reduction and then graded appropriately. Late work beyond 48 hours will not receive credit.

COURSE SCHEDULE

**Please note that this syllabus is subject to change, including schedule and assignments.*

Tuesday, January 16, 2024: Introduction

Thursday, January 18, 2024: A History/Development of Exhibitions

1. Maria Piacente, "1. Introduction: The Exhibition Development Process," *Manual of Museum Exhibitions* (Third Edition), Lanham: Rowman & Littlefield, 2022. Pages 1-3.
2. Brad King, "2. Museums and Their Exhibitions," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022. Pages 6-15.
3. "The British Museum Story," <https://www.britishmuseum.org/about-us/british-museum-story>

Tuesday, January 23, 2024: A History/Development of Exhibitions

1. Jeffrey A. Auerbach, "Introduction," *The Great Exhibition of 1851: A Nation on Display*, New Haven, Conn.: Yale University Press, 1999.
2. Gay McDonald, "Selling the American Dream: MoMA, Industrial Design and Post-War France," *Journal of Design History*, 2004, Vol. 17, No. 4 (2004), pp. 397-412.
3. The New American Painting as Shown in Eight European Countries, 1958–1959, May 28–Sep 8, 1959, MoMA, <https://www.moma.org/calendar/exhibitions/1990>.

Wednesday, January 24, 2024 by 11:59 pm – Discussion Board 1 assignment due.

Thursday, January 25, 2024: A History/Development of Exhibitions

1. Bridget R. Cooks, "Black Artists and Activism: Harlem on My Mind (1969)," *American Studies*, Spring 2007, Vol. 48, No. 1 (Spring 2007), pp. 5-39.
2. Fred Wilson and Howard Halle, "Mining the Museum," *Grand Street*, 1993, No. 44 (1993), pp. 151-172.

Monday, January 29, 2024 by 11:59 pm – Discussion Board 2 assignment due.

Tuesday, January 30, 2024: Exhibition Concept(s)

WunderKammern Assignment due at 9:00am

1. Barry Lord (updated by Maria Piacente), "3: Where Do Exhibition Ideas Come From," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022. pages 17-21.
2. Vicky A. Clark, selections from *Popular Salon of the People: Associated Artists of Pittsburgh, 1910–2006*, Pittsburgh: Carnegie Museum of Art. 2007. Pages. 32–39 and 64–71.
3. <https://www.aapgh.org/history-of-the-aap>

Thursday, February 1, 2024: Collections

Note: Class will meet at the Carnegie Museum of Art.

1. Katherine Molineux, "5. Permanent Collection Exhibitions," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022.
2. Maria Piacente and Katherine Molineux, "8. Temporary Exhibitions," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022.
3. The Milton and Sheila Fine Collection, <https://carnegieart.org/exhibition/the-milton-and-sheila-fine-collection/>

Tuesday, February 6, 2024: Design and Space

Note: Class will meet at the Miller ICA

1. Sean Stanwick and Heather Maximea, "4. Exhibition Facilities," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022.
2. Yvonne Tang and James Bruer, "17. Exhibition Design," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022.
3. <https://miller-ica.cmu.edu/>

Wednesday, February 7, 2024 by 11:59 pm – Discussion Board 3 assignment due.

Thursday, February 8, 2023: Roles and Responsibilities

1. Maria Piacente, "13. Roles and Responsibilities," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022.
2. Jose da Silva, "A guide to the dozens of exhibitions worldwide marking the 50th anniversary of Picasso's death," *The Art Newspaper*, 3 January 2023.
<https://www.theartnewspaper.com/2023/01/03/a-guide-to-the-dozens-of-exhibitions-worldwide-marking-the-50th-anniversary-of-picassos-death>
3. Rachel Corbett and Ben Davis, "The Art Angle Podcast: Inside the Controversy Over Hannah Gadsby's 'Pablo-matic' Show," 29 June 2023.
<https://news.artnet.com/multimedia/the-art-angle-podcast-hannah-gadsbys-pablo-matic-show-2324647>
4. Barbara Pollack, "Why You Should Go See Hannah Gadsby's *It's Pablo-matic*," *Hyperallergic*, 9 June 2023.
<https://hyperallergic.com/827222/why-you-should-go-see-hannah-gadsbys-its-pablo-matic/>
5. Kady Ruth Ashcraft, "Hannah Gadsby's 'Pablo-matic' Is Not the Feminist Achievement It Wants to Be," *Jezebel*, 3 January 2023, <https://jezebel.com/hannah-gadsby-pablo-picasso-exhibit-review-1850523446>

Monday, February 12, 2024 by 11:59 pm – Discussion Board 4 assignment due.

Tuesday, February 13, 2024: Interpretation Planning and Content Development

1. ALL: Maria Piacente, "Interpretive Planning," *Manual of Museum Exhibitions*
2. ALL: Lisa Wright, "Content Development," *Manual of Museum Exhibitions*
3. Group A: Nazi-Looted Art
 - a. Lawrence M. Kaye, "The Restitution of Nazi-Looted Art and Other Cultural Property: Have We Gone Too Far or Not Far Enough?" in *New German Critique*, No. 130 Nazi-Looted Art and Its Legacies (February 2017), pp. 109-123.
 - b. Artwork stolen by Nazis now on display in Lower Manhattan, CBS New York, 20 September 2023.
 - c. Edwin Lachnit, "Schiele, Egon (b Tulln an der Donau, nr Vienna, June 12, 1890; d Vienna, Oct 31, 1918)," 2003.
 - d. *FOR FUN: Woman in Gold (2015) | Scene: The claim to the art restitution board in Austria*
4. Group B: The Art of Benin and Colonial Looting
 - a. Dr. Kathryn Wysocki Gunsch and Dr. Beth Harris, "Benin Plaques," in *Smarthistory*, December 1, 2018
 - b. Dan Hicks, "The Gun that Shoots Twice," *The Brutish Museums: The Benin Bronzes, Colonial Violence, and Cultural Restitution*, London: Pluto Press. 2020. Pages 1–17.
5. Group C: Looting from Cambodia and American Museums
 - a. Cambodia tracking down thousands of priceless looted antiquities, CBS 60 Minutes, 17 December 2023
 - b. Spencer Woodman, "Met to return 16 Khmer relics linked to notorious artifact dealer," in *International Consortium of Investigative Journalists*, 15 December 2023.
 - c. Hyperallergic, "Priceless Piece of Cambodia's Cultural History Has Been Returned After 40 Years," May 2014.

Wednesday, February 14, 2024 by 11:59 pm – Exhibition Proposal Topic due

Thursday, February 15, 2024: No class.

Tuesday, February 20, 2024: Financial Planning

1. Erich Zuern, "Financial Planning," *Manual of Museum Exhibitions*.

Thursday, February 22, 2024: Exhibition Proposal

Please bring a copy of Exhibition Proposal Topic and additional notes to class.

Sunday, February 25, 2024 by 11:59 pm – Independent Exhibition Analysis Worksheet due.

Monday, February 26, 2024 by 11:59 pm – Discussion Board 5 assignment due.

Tuesday, February 27, 2024: Evaluation

1. Gail Lord, Duncan Grewcock, Barbara Soren, and Jackie Armstrong, "12. Evaluation," *Manual of Museum Exhibitions*, Lanham: Rowman & Littlefield, 2022. pages 177–200.
2. BODY WORLDS: <https://bodyworlds.com/> and BODIES: The Exhibition <https://bodieslasvegas.com/>
3. Neda Ulaby, "Plumbing the Murky (and Crowded) World of Cadaver Displays" and "Origins of Exhibited Cadavers Questioned," NPR, August 2006. <https://www.npr.org/templates/story/story.php?storyId=5634903> and <https://www.npr.org/2006/08/11/5637687/origins-of-exhibited-cadavers-questioned>

Wednesday, February 28, 2024 by 11:59 pm – Discussion Board 8 assignment due.

Thursday, February 29, 2024: What's next?

1. Gail Dexter Lord, "The Future of Exhibition Planning," in the *Manual of Museum Exhibitions*

Sunday, March 3, 2024 by 11:59 pm – Final Project due.