Museum Cultures: Material Representation in the Past and Present
ARCHAEOLOGY 134/234
(AMSTUD 134, ARTHIST 284B, CSRE134, EDUC 214, NATIVEAM 134 | WAYS A-II & CE)
Instructor
Christina J. Hodge
cjhodge@stanford.edu
Office Hours: F 10 AM–12 PM
Margaret Jacks Hall, Bldg. 460 Rm. 020

Schedule and Location
Stanford University Archaeology Collections
Margaret Jacks Hall, Bldg. 460 Rm. 020
04/23/2017–06/07/2017
Tu/Th 9 AM–10:50 AM + Drop-in Working Hours F 10 AM–12 PM
https://canvas.stanford.edu/courses/63221

Course Description
Students will open the “black box” of museums via hands-on learning with Stanford archaeology and ethnography collections, culminating in a student-curated exhibition. Today’s museums are dynamic spaces for debate and learning. Colonialism and restitution, the politics of representation, human/object relationships, and changing frameworks of authority make collections work significantly and consistently challenging. Through thinking-in-practice, students will learn collection-based skills while exploring “museum cultures”: cultures represented within museums and the institutional culture of the museum world itself. Students also will explore the past and present role of cultural collections in the educational and creative life of the university.

This year’s exhibition—Pacific Links: A Material Imaginary—will use original ethnographic artifacts from across the Pacific world to explore what, where, when, and who is “the Pacific”? Students will investigate tensions between colonial and indigenous productions of meaning, past and present. Stanford’s historic and ongoing connections across the Pacific world provide key context for this endeavor. Project themes include creation, creativity, representation, narrative, desire, mobility, and connectedness.

Assessment
All Students:
25% Attendance/Participation
25% Practicum Outputs
25% Exhibit: labels, design, mounts, installation
25% Curatorial Writing
   3 Credit: Curatorial Statement
   5 credit: Curatorial Statement + Catalogue Essay

For Graduate Credit:
+ Weekly Grad Discussion Section to be scheduled (30 minutes)
+ Grad Discussion Section leadership, including Supplemental Reading selection
+ Supplemental Reading required
+ Work to advanced level on all assignments
Outcomes

- **Aesthetic and Interpretive**: Students will learn analytic techniques and interpretive skills. They will critically and reflexively analyze cultural artifacts not only in contexts of creation and use, but also in contexts of collection, interpretation, and display.

- **Creative Expression**: Students will creatively express their original perspectives by conceptualizing and realizing a museum exhibition (design, fabrication, and installation), exploring how acts of exhibition can both address and link social issues of the past and present.

- **Skills**: Students will work independently and collaboratively to develop skills in visual/material analysis, communication, collections management, and curation, including inventorying, object handling, collections-based research, exhibit design and development, and preventive conservation.

Course Format

The course meets twice a week for 1 hr 50 min.

- **Tuesday 9-10:50AM** is SEMINAR DAY, when we discuss readings and explore museum cultures via the history, contexts, and debates of working with cultural collections.

- **Thursday 9-10:50AM** is PRACTICUM DAY devoted to skill building, exercises, and exhibit development. We will share Progress Reports to update each other on research and design progress. Roundtables allow collaborative exhibition development and design.

- **Friday 10AM-12PM** are OFFICE HOURS and an opportunity to drop-in as needed to work with objects, research sources, fabricate exhibition materials, and discuss progress.

The course regularly meets in the Archaeology Collections space in Margaret Jacks Hall, Rm. 020. There will be occasional visits to other on campus sites during class. There may be an optional off-site museum trip outside of class hours.

Course Materials

Readings are DUE in class on the day assigned. REQUIRED book:


All other required readings will be available as PDF’s on the course website.

RECOMMENDED BOOK

Phase 1: EXHIBIT PLANNING

WEEK 1: INTRODUCTIONS

Topics
Course and Syllabus
“Museum Cultures” and Representations of the Pacific World
Intro to the Pacific Collection

Readings & Discussion
• None

4 April TUESDAY | SEMINAR

WEEK 2: IMAGINING the PACIFIC

DUE: OBJECT SELECTION (ungraded)

Topics
Histories and Imaginaries of the Pacific
TOUR @ 9AM: SU Archives & Special Collections
TOUR @ 10AM: Rumsey Map Collection

Readings & Discussion

6 April THURSDAY | PRACTICUM

Topics
TOUR @ 9AM: Before Stanford (2016 class exhibit) at the Stanford Archaeology Center (Bldg. 500)
Object Handling Training (back at SUAC)
Pacific Collection Exploration
Due next class: Object Selection

Readings & Discussion

7 April FRIDAY | OFFICE/DROP-IN HOURS

13 April THURSDAY | PRACTICUM

Topics
ART+ANTHRO: Drawing as Deep Looking, guest instructor Yvette Deas

Readings & Discussion
• Drazin, Adam et al. 2013. *Properties and Social Imagination: Explorations and Experiments with the Ethnography Collections in the Department of Anthropology.*

*Due next class: ESP Analysis*

14 April FRIDAY | OFFICE/DROP-IN HOURS

**WEEK 3: Collecting the Pacific**

**DUE: ESP Analysis**

Topics
Stanford & the Pacific: Period 1 (late 19th-early 20th century)
Object Biographies

Readings & Discussion

18 April TUESDAY | SEMINAR

**20 April Thursday | Practicum**

DATA VERIFICATION: Museum Records & Resources

*Due next class: Data Verification + Object Biography*

21 April FRIDAY | OFFICE/DROP-IN HOURS

Phase 2: Exhibit Curation

**WEEK 4: Interpreting Things**

**DUE: DATA VERIFICATION + OBJECT BIOGRAPHY**

Topics
Stanford & the Pacific: Period 2 (mid 20th century)
Art vs. Artifact vs. Souvenir

Readings & Discussion
27 April THURSDAY | PRACTICUM

TOUR: Cantor Pacific Exhibit & Collections (bring How to Read Oceanic Art to class)
Due next class: Cantor Exhibit Review

28 April FRIDAY | OFFICE/DROP-IN HOURS

OFF CAMPUS TOUR: Pacific Gallery @ the DeYoung Museum, San Francisco. Pickup @ 10:00 AM, on Galvez at Memorial Way. Return @ approx. 3:15 PM.

WEEK 5: EXHIBITING THINGS I

DUE: CANTOR EXHIBIT REVIEW

Topics
Stanford & the Pacific: Period 3 (late 20th century)
Decolonizing Museum Representations
TOUR: Papua New Guinea Sculpture Garden (bring How to Read Oceanic Art to class)

Readings & Discussion

4 May THURSDAY | PRACTICUM

Representing Community Voices
Roundtable: Big Idea/Thesis & Case Organization
Due next class: Sourcing Community Voices

5 May FRIDAY | OFFICE/DROP-IN HOURS

Tentative: Stakeholder Communities Drop-in Day for Show & Tell and Interviews

WEEK 6: EXHIBITING THINGS II

DUE: Sourcing Community Voices

Topics
Exhibiting Cultures
Text, Voice, & Authority

Readings & Discussion

11 May THURSDAY | PRACTICUM

Roundtable: Big Idea/Thesis & Case Organization continued

12 May FRIDAY | OFFICE/DROP-IN HOURS

*Tentative:* Use Space for scheduled Stakeholder Communities interviews

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Phase 3: EXHIBIT PRODUCTION

16 May TUESDAY | SEMINAR

**WEEK 7: EXHIBIT DESIGN**

**Topics**
Roundtable: Big Idea/Thesis & Case Organization continued
Accessibility and Design Basics
Phenomenology/Materiality in Exhibition

**Readings**

18 May THURSDAY | PRACTICUM

Workshop: Mount Making, led by Cantor Preparator (tentative)
*Due next class: Exhibit Labels & Image Files*
*Due next class: Case Design*

19 May FRIDAY | OFFICE/DROP-IN HOURS

*Extra Credit:* De-install Current Exhibit @ the Stanford Archaeology Center

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**WEEK 8: WORK WEEK**

**DUE: Exhibit Labels & Image Files**
**DUE: CASE DESIGN**

Exhibit Development & Workshopping
Label & Mount Making
25 May THURSDAY | PRACTICUM

Label & Mount Making
Optional Due next class: Draft Curatorial Statement/Catalogue Essay for Instructor Comment
Due next week: Curator Talks

26 May FRIDAY | OFFICE/DROP-IN HOURS

WEEK 9: WORK WEEK & INSTALLATION/OPENING

Continued Label & Mount Making

30 May TUESDAY | SEMINAR

OPTIONAL DUE: DRAFT Curator Statement/Catalogue Essay

1 June THURSDAY | PRACTICUM

Exhibit Installation: MAY REQUIRE ADDITIONAL HOURS OUTSIDE OF SCHEDULED CLASS
Due next week: Curator Statement + Essay

2 June FRIDAY | OPENING EVENT TIME TBD

DUE: Curator Talks & Opening Reception @ 3-4:30 PM, Exhibit Viewing 4:30-5:30 PM

WEEK 10: END QUARTER WEEK

6 June TUESDAY | NO CLASS MEETING

Schedule an appointment to discuss your Curatorial Statement or Catalogue Essay draft during regular Class Hours

DUE @ MIDNIGHT: Curator Statements & Catalogue Essays

8 June THURSDAY | NO CLASS MEETING
Assignments

All written assignments must be formatted in Times New Roman 12 pt. font, with 1 in. margins, double-spaced, with NO extra space between paragraphs. Choose a professional in-text citation style (Chicago Author-Date is preferred: http://www.chicagomanualofstyle.org/tools_citationguide.html). Use it consistently and correctly. Students will be graded on fundamental writing skills (mechanics, style, grammar) as well as skills appropriate to degree program (research, reference, argument, critique).

Assignments are due by 9AM on the due date unless otherwise noted. Late assignments will be penalized 1/3 of a letter grade per day. Students must be in touch with the Instructor before the due date about unforeseen circumstances that prevent them from turning in an assignment on time. Extensions are not guaranteed and are considered on a case-by-case basis. There are NO extensions on the final Curatorial Writing assignments.

Attendance/Participation (25%)
Attendance and participation are mandatory at all class meetings (except Friday drop-in hours). If you are unable to attend class for any reason, please notify the instructor ASAP to discuss circumstances and schedule make-up work. Students are expected to come to class having read all readings and prepared questions, participating fully and respectfully in discussions and other classwork.

Those taking the class for graduate credit are expected to undertake additional work as part of their Attendance/Participation grade:
+ Weekly Grad Discussion Section to be scheduled (30 minutes)
+ Grad Discussion Section leadership, including Supplemental Reading selection
+ Supplemental Reading required
+ Work to advanced level on all assignments

Practicum Products (25%)
- DUE 11 Apr: Object Selection (presented in class) (ungraded)
- DUE 18 Apr: ESP Analysis Essay
- DUE 25 Apr: Data Verification & Object Biography
- DUE 2 May: Cantor Exhibit Review
- DUE 9 May: Sourcing Community Voices
- DUE 23 May: Case Design (group)

DUE 27 May: Final Exhibit Content (25%)
- Label Texts
  o Case Panel (up to 200 words)
  o Object Groups Labels (up to 100 words)
  o Object Labels (up to 50 words)
  o Tombstones (basic info)
- Digital Images (at production specifications and w/all necessary permissions)
- Other content (w/all necessary permissions)

DUE 8 June: Curatorial Writing (25%) (Optional draft DUE 30 May)
3 Credit:
- Curatorial Statement (400–500 words) + References Consulted List
5 credit:
- Curatorial Statement (400–500 words) + References Consulted List
- Catalogue Essay (2500–3000 words) + References Cited List
Grading Rubric

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>100–93%</td>
<td>A+, A, and A− grades represent EXCELLENT work whose superior quality indicates a full mastery of the subject and, in the case of A+, work of extraordinary distinction.</td>
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<tr>
<td>A−</td>
<td>90–92%</td>
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<tr>
<td>B+</td>
<td>87–89%</td>
<td>B+, B, and B− grades represent work of GOOD to VERY GOOD quality that fully meets the assignment but does not indicate full mastery or merit extraordinary distinction.</td>
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<tr>
<td>B</td>
<td>83–86%</td>
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</tr>
<tr>
<td>B−</td>
<td>80–82%</td>
<td>C+, C, and C− grades designate SATISFACTORY work and an average command of the course material.</td>
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<tr>
<td>C+</td>
<td>77–79%</td>
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</tr>
<tr>
<td>C</td>
<td>73–76%</td>
<td>D+, D, and D− grades indicate work at a MINIMAL, beginning level that shows a deficiency in knowledge of the material.</td>
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<tr>
<td>C−</td>
<td>70–72%</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>67–69%</td>
<td>NP is a failing grade representing work that deserves no credit. NP may also be assigned to students who do not submit required work if they have not officially withdrawn by the withdrawal deadline.</td>
</tr>
<tr>
<td>D</td>
<td>63–66%</td>
<td></td>
</tr>
<tr>
<td>D−</td>
<td>60–62%</td>
<td></td>
</tr>
<tr>
<td>NP</td>
<td>&lt;60%</td>
<td></td>
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Students with Documented Disabilities

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk; phone: 723-1066; web site: http://studentaffairs.stanford.edu/oae.

Academic Integrity Statement

All students are expected to abide by Stanford’s Fundamental Standard and Honor Code with regard to classwork, activities, and assignments. Plagiarism is defined as the use, without giving reasonable and appropriate credit to or acknowledging the author or source, of another person’s original work. Plagiarism is strictly forbidden as a part of Stanford’s Honor Code.


NB: This syllabus is current as of its listed date and subject to revision. Additional assignment details will be provided during the course. Minor additions or changes to the syllabus may occur as the quarter develops.