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
03/28/2016–06/01/2016
Tu/Th 9 AM–10:50 AM + Drop-in Working Hours F 10 AM–12 PM
https://canvas.stanford.edu/courses/23943

Credits: 3–5
Undergraduate: core assignments
Graduate: additional & advanced work to level

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 widely significant 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 will focus on the story of those who lived and formed communities on Stanford land Before Stanford. As the University celebrates its milestone 125th year in 2016, students will use archaeological evidence to explore the multiple, often hidden histories underpinning Stanford’s own. Placemaking, survivance, colonialism, cultural plurality, and collective memory are among the significant issues brought forth through these evocative materials.

Assessment
All Students:
10% Attendance/Participation
10% Reflection Posts
10% Collections Paperwork (Inventory Check/Data Verification/Artifact ID)
30% Exhibition Proposal (5–7 pp. essay + Annotated Bibliography)
3 Credit: 40% FINAL Exhibit Content (labels, design, installation)
5 credit: 20% FINAL Exhibit Content + 20% FINAL curator essay (10–12 pp.)

For Graduate Credit:
+ Weekly Grad Discussion Section to be scheduled (30 minutes)
+ Discussion leadership (during Grad Discussion Section)
+ Optional Readings are required (*)
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 hour 50 minutes.

- **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 tours, 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 site visits to libraries and/or museums on campus.

Course Materials

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


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

The Course Bibliography on the course website will also provide core research texts.

* = Recommended for Undergraduates, required for Graduates.
WEEK 1: INTRODUCTIONS

Course and Syllabus
What are “Museum Cultures”? 
Introduction to Stanford Archaeology and University History

Readings
None

29 March TUESDAY | SEMINAR

31 March THURSDAY | PRACTICUM

Working with Collections: Objects, Records, and Museum Protocols

TOUR 1: From “Curios” to Ambassadors (2015 class exhibit) at the Stanford Archaeology Center

Readings


1 April FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: PLANNING PHASE

Collection Overview
Introduction to Exhibit Topic
WEEK 2: CONTEXTS & CONTENT

5 April TUESDAY | SEMINAR

Metanarratives of CA History (collective memory, nostalgia)
Histories of Stanford Lands
Meet the Sites


TOUR 1 RESPONSE POST DUE: From “Curios” to Ambassadors

Readings


7 April THURSDAY | PRACTICUM

TOUR 2: Stanford Archaeology with Dr. Laura Jones, Director of Heritage; meeting site TBA

Readings


9 April FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: PLANNING PHASE

Begin Inventory Check/Data Verification
WEEK 3: LANDSCAPES & MEMORY

12 April TUESDAY | SEMINAR

Placemaking
Phenomenology
Memory, Nostalgia, & Heritage

TOUR 2 RESPONSE POST DUE: Campus Archaeology Tour

Readings


14 April THURSDAY | PRACTICUM

TOUR 3: Special Collections & University Archives – MEET @ *BARCHAS SEMINAR ROOM, GREEN LIBRARY

*No ballpoint pens or felt markers (pencils only). No Food or drink of any kind. Only laptops, pencils, and loose paper are allowed

15 April FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: RESEARCH/INTERPRETATION PHASE

Begin Exhibit Objects Research
Begin Site History/Context
WEEK 4: INTERPRETING THINGS

Meaning and Material Culture
Decolonizing Material Interpretations

TOUR 3 RESPONSE POST DUE: University Archives & Special Collections

Readings


19 April TUESDAY | SEMINAR

21 April THURSDAY | PRACTICUM

TOUR 4: STAKEHOLDER CONVERSATION w/Muwekma Ohlone Tribal Representative, Chairwoman Rosemary Cambra

22 April FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: RESEARCH/INTERPRETATION PHASE

Select Case Teams
Begin Site History/Context
Begin Objects Research
WEEK 5: EXHIBITING THINGS

26 April TUESDAY | SEMINAR

Exhibiting Cultures
Archaeological Exhibit Techniques

TOUR 4 RESPONSE POST DUE: Stakeholder Conversations

Readings


28 April THURSDAY | PRACTICUM

ROUNDTABLE: Curatorial Thesis (“Big Idea”) & Subtitle

ROUNDTABLE: Case Team discussions

Readings

None

29 April FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: RESEARCH/INTERPRETATION PHASE

Continue Site History/Context
Continue Objects Research
Begin Exhibit Objects Selection
De-install Current Exhibit (outside class hours): MONDAY AY 16th 10 AM
WEEK 6: PRODUCING EXHIBITS—TEXT

3 May TUESDAY | SEMINAR

Writing Exhibit Text
Anatomy of Exhibit Text
Text, Voice, & Authority

Readings


5 May THURSDAY | PRACTICUM

ROUNDTABLE: Exhibit Proposal Presentations

ROUNDTABLE: Workshopping Case Themes

DUE: Exhibition Proposal (5–7 pp. + Annotated Bibliography) (30%)

Readings

None

6 May FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: RESEARCH/INTERPRETATION PHASE & DESIGN PHASE

Continue Site History/Context
Continue Objects Research
Continue Exhibit Objects Selection
Begin Exhibit Text & Design
WEEK 7: PRODUCING EXHIBITS—DESIGN

10 May TUESDAY | SEMINAR

Design Basics
Phenomenology/Materiality in Exhibition

Readings


12 May THURSDAY | PRACTICUM

TOUR 5: Cantor Center: Exhibit tour with Dr. Catherine Hale, Phyllis Wattis Curator of the Arts of Africa and the Americas – meet @ Cantor side entrance

ROUNDTABLE/WORKSHOPPING: Case Designs

Readings

None

13 May FRIDAY | OFFICE/DROP-IN HOURS

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**EXHIBIT BENCHMARKS: DESIGN PHASE**

Finish Exhibit Text & Design
Plan Mount-making/Fabrication
Obtain Image Permissions (if needed)
WEEK 8: PRODUCING EXHIBITS—WORK WEEK

17 May TUESDAY | SEMINAR

ROUNDTABLE/WORKSHOPPING: Continued Exhibit Development

TOUR 5 RESPONSE POST DUE: Cantor Tour

Readings

None

19 May THURSDAY | PRACTICUM

ROUNDTABLE/WORKSHOPPING: Continued Exhibit Development

DUE: Collections Paperwork (Inventory Check/Data Verification/Artifact ID) (10%)

Readings

None

20 May FRIDAY | OFFICE/DROP-IN HOURS

EXHIBIT BENCHMARKS: PRODUCTION PHASE

Begin Mount-making/Fabrication
Begin Digital Production Graphics/Text
WEEK 9 — NO CLASS — DROP IN DURING REGULAR CLASS HOURS ONLY TO FINISH EXHIBIT PREP

24 May TUESDAY | DROP IN

Readings

None

26 May THURSDAY | DROP IN

Readings

None

27 May FRIDAY | NO OFFICE/DROP-IN HOURS THIS WEEK

3 credits: FINAL EXHIBIT TEXT/DESIGN DUE (40%)
5 credits: FINAL EXHIBIT TEXT/DESIGN DUE (20%)

EXHIBIT BENCHMARKS: PRODUCTION PHASE

Finish Mount-making/Fabrication
Finish Digital Production Graphics/Text
Pack for Transport
WEEK 10 — END QUARTER WEEK

31 May TUESDAY | INSTALLATION

Exhibit Installation: *MAY REQUIRE ADDITIONAL HOURS OUTSIDE OF SCHEDULED CLASS*

5 credits only: CURATOR ESSAY DUE JUNE 1 (20%)

TBD: ADDITIONAL INSTALLATION (June 2?)

TBD: Curator Talks

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EXHIBIT BENCHMARKS: INSTALLATION PHASE

Installation

Opening Event & Curator Talks – DATE/TIME TBD
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 (such as AAA: http://www.aaanet.org/publications/style_guide.pdf) and use it consistently and correctly. Grades will take into account fundamental writing skills (mechanics, style, grammar) as well as skills appropriate to the student’s degree program (research, reference, argument, critique).

Written assignments are due by 9AM on the due date. Late assignments will be penalized 1/3 of a letter grade per day. Students must be in touch with the Instructor ASAP 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.

Attendance/Participation (10%)
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)
- Discussion leadership (during Grad Discussion Section)
- Optional Readings are required (*)

Reflection Posts (10%)
Students will post a 200–300 word response to the course website Discussion Page after every tour or visit. The response will address an issue or query posted by the instructor that relates the experience to course goals. Students are encouraged to comment respectfully on each other’s posts.

DUE 19 MAY: COLLECTIONS PAPERWORK (10%)
- Inventory Check
- Data Verification

DUE 5 MAY: EXHIBITION PROPOSAL + ANNOTATED BIBLIOGRAPHY (5–7 PP.) (30%)
Each Case Team member will create an Exhibition Proposal that explains, in their own words, the working concept for their Team’s Case. It will explain the:
- Curatorial Thesis (topic + “big idea”)
- Site history, significance, and interpretation in terms of the Curatorial Thesis
- Case theme
- Subthemes (may be divided among individuals)
- Preliminary object and image list
- Reflection on how the exhibit serves SUAC’s mission and public understanding of the exhibition subject.
- Annotated Bibliography of at least 3 Secondary and 3 Primary Sources

DUE 27 MAY: FINAL EXHIBIT CONTENT (3 CREDIT: 40%, 5 CREDIT: 20%)
- Label Text
  - Case Panel (up to 200 words)
  - Object Groups Labels (up to 100 words)
  - Object Labels (up to 50 words)
  - Tombstones (basic info)
- Digital Images (at production specifications and w/necessary permissions)
- Case Layout Design

DUE 5 JUNE: FINAL CURATOR ESSAY (10–12 PP.) (5 CREDIT ONLY: 20%)
Grading Rubric

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<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>
</tr>
<tr>
<td>A–</td>
<td>90–92%</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>
</tr>
<tr>
<td>B+</td>
<td>87–89%</td>
<td>C+, C, and C– grades designate SATISFACTORY work and an average command of the course material.</td>
</tr>
<tr>
<td>B</td>
<td>83–86%</td>
<td>D+, D, and D– grades indicate work at a MINIMAL, beginning level that shows a deficiency in knowledge of the material.</td>
</tr>
<tr>
<td>B–</td>
<td>80–82%</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>C+</td>
<td>77–79%</td>
<td>NP = &lt;60%</td>
</tr>
<tr>
<td>C</td>
<td>73–76%</td>
<td></td>
</tr>
<tr>
<td>C–</td>
<td>70–72%</td>
<td></td>
</tr>
<tr>
<td>D+</td>
<td>67–69%</td>
<td></td>
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<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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</tbody>
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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.

Honor Code: http://studentaffairs.stanford.edu/communitystandards/policy/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, with advance notice, as the quarter develops.