

HA 493-Advanced Seminar: Williams Collection

Translating Vancouver Island: Landscape in the University Collection

© Carolyn Butler Palmer

Instructor: Dr. Carolyn Butler Palmer (Please call me 'Carolyn' or 'Dr. Butler Palmer')

Time: W 11:30-2:20

Place: Legacy Gallery

Email: cbpalmer@uvic.ca

(I normally respond to student email between 3 and 4pm, M-R)

Tel: 250-721-7943

Office hours: MR 10-11AM, and by appointment

Communication:

*Please note: I normally respond to student emails between 4 and 5PM, M-R, excluding university holidays. I do my best to respond as quickly as possible to all student emails; it may take as long as full business day for me to craft a response that addresses your questions. To help insure that I see your email, include HA 493 in the subject line followed by a brief description of your question. It is up to you to calibrate the timing of your email correspondence in an appropriate fashion. I likewise expect students to regularly check and respond to their email correspondence. Please, *do not* email or telephone me concerning routine questions. If you have questions about material covered during class discussion or in the assigned readings, please come see me in my office. (In the past the university's server has had some difficulty synching Uvic email accounts with non-UVic email accounts such as hotmail or yahoo. If you do not hear back from me within a day or two of sending an email to me, it is likely I have not received it. In such cases, please come and see me during office hours or after class.)

My office hours do get busy. In order to avoid a long wait, please sign up for an available time on the blackboard posted by my office door: signing up is your responsibility. To request an appointment outside of my regular office hours, please do so via email. If an emergency keeps you from attending seminar or a scheduled appointment, I prefer that you contact me in class or via email as soon as possible.

Course Description:

Calendar Description: An intensive study of selected aspects of the Williams Collection.

Note: A combined undergraduate/graduate seminar. Several classes may be taught at area museums and galleries. May be taken more than once with permission of the department.

This year, we will focus on the work of Emily Carr, Katharine Maltwood, William Weston, and Charles Collings, who came to Vancouver Island and painted. We will look at the work of these important artists and at other depictions of Vancouver Island as documents of travel and cultural translation. Working directly with original works of art in the University of Victoria's Art Collection, students will have the opportunity to pursue primary research about previously identified images in the collection.

This course aims to give students professional training by contributing to the text of the university art collection. Over the course of the semester, students will have the opportunity to develop entries for the Legacy Gallery's document folders and to write their own illustrated exhibition catalogue. One of the goals of this seminar is to produce and enrich our knowledge of objects in university's art collection. I hope that after semester ends students will elect to share their research with myself and/or Caroline Reidel, curator of the university's art collections with the understanding that your work may be used by other researchers (UVac staff, students, and faculty) in the production of future exhibitions, essays, articles, catalogues, and books. The sharing of our research is an important way our class can reciprocate the support the Legacy Gallery and UVac staff give us throughout the semester. *Please note:* As a means of ensuring proper citation of your work in years to come, your name (and the title of this class) will remain attached to any research you choose to submit.

Goals and Learning Outcomes:

The goal of this course is to move you from being a student into the role of a professional curator. In order to achieve this goal, students will learn to *analyze* material and concepts in the required course readings and be able to *synthesize* this material with primary research conducted about objects or images in the collection. By the end of the semester, students will be able to *evaluate* the effectiveness of an exhibition catalogue.

Materials:

Required Texts (Available at the Uvic Bookstore)

James Clifford, *Routes: Travel and Translation in the Late Twentieth Century*.

Audrey Goodman, *Translating Southwestern Landscapes: The Making of an Anglo Literary Region*.

John O'Brian, *Beyond Wilderness*.

Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*.

Additional Materials:

Pencils

A Moleskin or other small closeable notebook.

Since you will be producing a bound catalogue for this course, you will also need to set some funds to cover printing costs. (You ought to be able to do this for about \$10.00, though you may choose to spend more.)

One of the most cost-effective options is to have your catalogue reproduced on the espresso machine at the Uvic bookstore. Although they only print in black and white, you may paste in colour plates after the book is printed and bound, if blank pages are incorporated into the format. For further details see:

<http://www.uvicbookstore.ca/text/espresso/index.php>

For additional models, I suggest you also look at online publishing options such as Blurb Books (a hard copy can be obtained for about \$30.00 +about \$14.50 shipping. It is unclear to me if customs fees will be added to these fees). This may be a good option for those of you who want a professional-looking product to add to your portfolio.

http://lp.blurb.com/gbrand/?ce=google_brand_blurb&b_medium=cpc&b_source=google&b_campaign=US_Brand&b_term=blurb%20books&gclid=CP7Ivd7w87ECFYOc7QodylkA9A

Course Requirements:

This course is composed of a mixture of requirements. Some will receive written feedback from the instructor. Others (those accompanied by an *) will not.

*Attendance	10
*Participation	20
Entries for document folders	20
Final Project Presentation	20
(Final Project)Exhibition Catalogue	30

In order to receive credit for this course, all requirements must be fulfilled.

Classroom Environment:

According to the University of Victoria's Strategic Plan, the university is committed to "Environments for work and study that are safe, supportive, inclusive and healthy, foster mutual respect and civility, recognizing that people are our primary strength." As members of the UVic community, it is our mutual responsibility to build and maintain such an environment. As a courtesy to other students in the class, please arrive in a timely fashion, and refrain from texting, talking on your cell phone, knitting, reading the newspaper, or whispering to other students.

In order to help protect the art we are working with, I ask you to work within the guidelines established about the Legacy Gallery. Please use only pencils (no pens) and to refrain from eating or drinking in the classroom area at any time. (Closeable water bottles are allowed and you may drink from them unless works of art are out). All book bags should be stored under the table or in the corner of the classroom. Coats and jackets ought to be hung in the closet/wardrobe just outside the classroom. I appreciate your efforts to help preserve Uvic's art collection.

If the Resource Centre for Students with Disabilities has granted you some form of accommodation, please let me know within the first few (3) weeks of the semester so that I can make appropriate arrangements to accommodate your needs. See: <http://rcsd.uvic.ca/>

Attendance and Participation Policy:

Attendance and participation is mandatory. Please advise me (via telephone or email) as soon as possible should one of the following situations arise that require you to miss a class. The following are examples of reasons that, if documented, will normally be excused.

A medical emergency: yours, or that of a member of your immediate family with a note from a physician.

A car accident or breakdown. Please provide a towing bill or mechanic's statement.

Jury duty or Immigration matters. Please provide supporting documentation.

Death of a family member. Unfortunately, too many students use attendance at a family funeral as an excuse for missing a class. I no longer accept this as a legitimate absence unless accompanied by a published funeral announcement and documentation of your relationship to the deceased.

Important note:

Please note: The 'Add Deadline' is purely an administrative regulation. The last day for adding this course is Sept 21, 2012. I have built accommodation for students who add late into into the grading rubric for attendance. A student can still earn an attendance grade in the A range, if the class is added on the September 21st and the student attends all subsequent classes. Due to the experiential nature of this course, however. Missed material must be caught up, but participation cannot be made up. (i.e. The participation grade for students who add late may be affected if the student adds late).

Grading Policy:

This course conforms to UVic's policy on undergraduate grading.

Undergraduate Grading Scale

Grade	GPA	Percentage	Qualities
A+	9	90-100	Exceptional
A	8	85-89	Outstanding
A-	7	80-84	Excellent
B+	6	77-79	Very Good
B	5	73-76	Good
B-	4	70-72	Solid Performance
C+	3	65-69	Satisfactory
C	2	60-64	Minimally Satisfactory
D	1	50-59	Minimal
F	0	0-49	Unsatisfactory (Completed Requirements)
N	0	0-49	Did not complete course requirements

Grading Rubric for Attendance:

A Range	No more than three unexcused absences
B Range	No more than four unexcused absences
C Range	No more than five unexcused absences
D Range	No more than six unexcused absences
F Range	More than six unexcused absences

Grading Rubric for Participation:

'Learning Passports' play a significant role in this course. At the end of every class students will use their Moleskin notebook to write down two questions or points of interest about material discussed in class. Passports will be returned to students at the beginning of each class.

A Range	Regular participation in class discussions and no more than 3 missed Passport entries
B Range	Regular participation in class discussions and no more than 4 missed Passport entries
C Range	Some participation in class discussion and no more than 5 missed Passport entries
D Range	Some participation in class discussion and no more than 6 missed Passport entries

Students who miss more than 6 passport entries will received an 'N' for the course.

Grading Rubric for Document Folder Entries, Exhibition Catalogues, and Classroom Presentations:

Please note: All assignments are due at 11:30AM on the stated due date. Students will loose a third of a grade for everyday an assignment is late. In other words, an A+ assignment that is received one day late will earn an A. The same assignment received

Additional details about how these assignments will be graded will be circulated with an additional handout.

Course Calendar:

The following is a preliminary schedule. In order to accommodate student learning or emergencies, or schedules of guest instructors the instructor retains the right to change the calendar with a week's notice.

Sept 5	Introduction
Sept 12	Object handling workshop (Cindy Vance) Theories of Landscape Required Reading: John O'Brian <i>Beyond Wilderness</i> , pp 1-201
Sept 19	Database workshop (Caroline Riedel) Theories of Landscape Required Readings: John O'Brian <i>Beyond Wilderness</i> , 201-390
Sept 26	Guest John O'Brian-topic to be announced
Oct 3	Catalogue workshop: Students are required to bring in model catalogues
Oct 10	Theories of Travel Required Readings Mary Louise Pratt, <i>Imperial Eyes</i>
Oct 17	Theories of Travel Required Readings James Clifford, <i>Routes</i>
Oct 24	Theories of Landscape Translation Required Readings Audrey Goodman, <i>Translating Southwestern Landscapes</i>
Oct 31	Research Day
Nov 7	Student Presentations
Nov 14	No class (reading break)
Nov 21	Student Presentations
Nov 28	Student Presentations
Dec 12	Final projects due by 11:30 AM in my departmental mailbox

