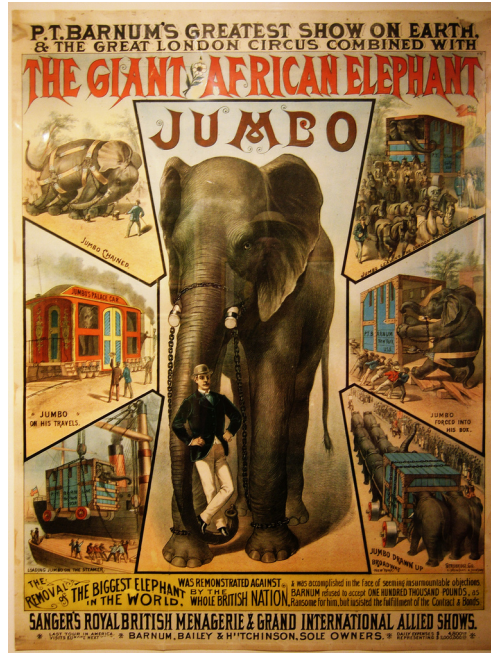


VAH/VAS4485E
Museum and Curatorial Practicum



Professor: Dr. Kirsty Robertson
Office: VAC 221
Office Hours: Tuesdays 1:30-2:30
Email: kirsty.robertson@uwo.ca

TA: Sophie Quick
Office: PhD offices
Office Hours: by appointment
Email: squick2@uwo.ca

Course Description and Objectives:

This participatory museum studies course introduces students to the technical aspects of museum work as well as the ethical ramifications of these methods as they are applied in art, history, and ethnographic museums. The course includes both theoretical and practical components, and moves from introducing students to the history of and debates over the philosophical nature of museums, through a process resulting in the development of a critically sophisticated curated exhibition. Including field trips, discussions with professionals in the field, and the study of major exhibit controversies and debates about the politics of memory and visual display, this course considers current issues faced by museums in the twenty-first century.

Students are required to write an essay, to complete a series of short assignments, and to participate in a group assignment. However, 20% of the final grade is based on participation in

the exhibition. Each student will assume a specific role in this endeavour and will work closely with the professor, the TA, and other students. A good portion of the work in this class will be self-directed, and students should be prepared to assume responsibility for their aspect of the final exhibition, and to spend as much time working in remote locations as they do in class.

This course will familiarize students with the debates that shape museum scholarship as well as the various issues central to the preparation and staging of an exhibition. It will provide them with an opportunity to develop their research, writing, and presentation skills. Students will learn to evaluate written texts and exhibitions and think critically about the development and role of museums in Western culture.

***** during seminar discussions all laptops and other electronic equipment should be closed and turned off.**

*****all written assignments will be handed in prior to the start of class. Short assignments will be submitted through Owl/Sakai. NO EMAIL ASSIGNMENTS WILL BE ACCEPTED.**

Required Texts:

All course readings are available on Sakai/Owl. It is the student's responsibility to let the professor or the TA know in advance if s/he has any trouble downloading the readings.

Assignment Breakdown

Fall semester:

Short Assignments 10%: November 10

Final Curatorial Paper abstract 2%: November 24

Group Assignment 20%: December 8

Participation (including article summaries): 10%

Winter semester:

Short Assignments 10%: March 22

Final Curatorial Paper 18%: April 5

Exhibition 20%: grades assigned after de-installation

Participation (including article summaries): 10%

Assignment Description

Group Assignment: 20%

Due: December 8

Students will be placed in groups and given the task of "planning" a new wing on climate change at the nature history museum of their choice. Examples and potential sources will be discussed in class. Groups will each be given 45 minutes on December 8 to present their vision of the museum to the class as if it were a competitive bid. A hard copy of the bid (with extra material) will be handed in, with a component written individually by each student. We will spend some time in class reviewing the marking criteria and the details of this assignment.

Students will receive a group mark and an individual mark, and the final grade will be an average of the two.

Final Curatorial Abstract: 2%

Final Curatorial Paper: 18%

Due: November 24/April 5

Students will select an object (or representation of an object) that they will bring to class on November 24 along with a one paragraph rough description of the exhibition. From there, the assignment has two components. First, the object must be measured and categorized as if it were a museum accession (there will be further instructions). Students will then “curate” a virtual exhibition around the object. The assignment must be written but can include visual components. All essays must be typed, doubled-spaced. Sources referred to must be properly cited using the *Chicago Manual of Style*, humanities (footnote) style, and a full bibliography included. We will spend some time in class reviewing the marking criteria and the details of this assignment.

Short Assignments: 2, each worth 10%

Due: November 10/March 22

Each semester, students will select 3 assignments from a list of 10 (6 total, 3 Fall semester, 3 Winter semester). Students will answer the questions posed by the assignments. Each answer should be maximum 2 pages single-spaced (6 pages total in Fall; 6 pages total in Winter). Sources must be included, and proper citations used.

Attendance/Participation: 10%+10% = 20%

This mark will be determined by the extent and quality of engagement in class discussions, and the ability to demonstrate knowledge and understanding of the readings. Additionally, students must submit a 200 word summary/response to class readings on “reading” classes. Summaries must be submitted to Sakai/Owl prior to class.

Exhibition: 20% (Time will be spent in class discussing the specifics of this assignment)

Students will also be asked to keep a journal of contributions to the exhibition and to give in class progress reports.

Class Breakdown

September 15

INTRODUCTION TO THE CLASS

September 22

INTRODUCTION OF EXHIBITION TOPIC

R.W. Burkhardt Jr. "The Leopard in the Garden: Life in Close Quarters at the Museum d'Histoire Naturelle." *Isis* 98 no. 4 (December 2007): 675-94.

John Strausbaugh. "When Barnum Took Manhattan." *New York Times* (November 9, 2007): http://www.nytimes.com/2007/11/09/arts/09expl.html?pagewanted=all&_r=0.

September 29

TRADITIONAL vs NON-TRADITIONAL MUSEUMS

Exhibition Brainstorm

Kenneth Hudson, "Attempts to Define 'Museum.'" In *Representing the Nation: A Reader*. London: Routledge, 1999, 371-379.

Ivan Karp and Corinne A. Kratz. "The Interrogative Museum." In *Museum as Process: Translating Local and Global Knowledges*. New York and London: Routledge, 2015, pp. 279-98.

October 6

ANIMALS IN THE MUSEUM

Assignment of exhibition roles

Rachel Poliquin. "Wonder" and "Remembrance." In *The Breathless Zoo*. Pennsylvania: The University of Pennsylvania Press, 2012, pp. 11-42 and 199-224.

October 13

FIELD TRIP TO ST THOMAS

October 20

MENAGERIES AND ZOOS

Assignment to Groups for Museum Design Assignment, group work

Exhibition Planning

Richard W. Flint. "American Showmen and European Dealers." *New Worlds, New Animals: From Menagerie to Zoological Park in the Nineteenth Century*. Baltimore: Johns Hopkins University Press, 1996, pp. 97-108.

Liv Emma Thorsen. "A Dog of Myth and Matter: Barry the Saint Bernard in Bern." In *Animals on Display: The Creaturely in Museums, Zoos, and Natural History*. Adam Dodd, Karen A. Rader, and Liv Thorsen, eds. Pennsylvania: Pennsylvania State University Press, 2013, pp. 128-49.

October 27

NATURE MUSEUM

Exhibition work

Giovanni Aloï. "The Contemporary Uneasiness with Entomology Displays." *Antennae* 3.1 (2007), pp. 26-32.

Irnmscher, Christopher. "Collecting Human Nature: P.T. Barnum." In *The Poetics of Natural History: From John Bartram to William James*. New Brunswick: Rutgers University Press, 1999, pp. 101-46.

Henry Fountain. "The Lost World is Resurrected at Brown." *New York Times*. July 28, 2014. http://www.nytimes.com/2014/07/29/science/discarded-museum-lives-again-at-brown-university.html?_r=0

November 3

FREAKS, FORENSICS AND FAIRS

Group work

Timothy Mitchell. "Egypt at the Exhibition." In *Colonising Egypt*. New York: New York University Press, 1988, pp. 1-12 only.

Thomas Fahy. "Introduction." *Freak Shows and the Modern American Imagination*. New York: Palgrave MacMillan, 2006, pp. 1-18.

November 10

ARCHIVES AND ARCHEOLOGIES

Short Assignments due

Exhibition Planning/Group Work

Walter Benjamin. "Unpacking my Library: A Talk about Book Collecting." *Literarische Welt*, 1931, pp. 363-69.

Elif Batuman. "Diary." *London Review of Books* 34.11 (June 2012): <http://www.lrb.co.uk/v34/n11/elif-batuman/diary>.

Dieter Roelstraete. "The Way of the Shovel: On the Archeological Imaginary in Art." *e-flux journal* 4 (March 2009), pp. 1-7.

November 17

HOUSE MUSEUMS

exhibition work

Cecilia Aldarondo. "Hidden in Plain Sight: Iris Häussler's He Named Her Amber." *Art Papers* (July/August 2009), pp. 32-39.

John Elsner, "A Collector's Model of Desire: The House and Museum of Sir John Soane." In *The Cultures of Collecting*, pp.155-176.

November 24

Abstract due

Meetings with James Patten/group presentation work

December 1

LABELS

Exhibition work

Michael Baxandall. "Exhibiting Intention: Some Preconditions of the Visual Display of Culturally Purposeful Objects." In *Exhibiting Cultures: The Poetics and Politics of Museum*

Display, Ivan Karp and Steven D. Lavine, eds. Washington: Smithsonian Institution Press, 1991, pp. 33-41.

December 8
GROUP PRESENTATIONS

WINTER SEMESTER

January 5
Exhibition brainstorm – come prepared

January 12
DECOLONIZING MUSEUMS
Screening: Totem: The Return of the G'psgolox Pole

Deborah Doxtator. "The Implications of Canadian Nationalism for Aboriginal Cultural Autonomy." In *Curatorship: Indigenous Perspectives in Post-Colonial Societies: Proceedings*. Ottawa, Calgary: Canadian Museum of Civilization, University of Victoria and the Commonwealth Association of Museums, 1994, pp. 56-70.

Ruth Phillips. "Re-placing Objects: Historical Practices for the Second Museum Age." *The Canadian Historical Review* 86.1 (2005), pp. 83-110.

January 19
CONTROVERSIES IN THE MUSEUM

Group 1:
José van Dijck. "Bodyworlds: the Art of Plastinated Cadavers." *Configurations* 9 (2001), 99-126.

See also "Animals Inside Out": <http://www.animalinsideout.com/en.html>

Sally Kalson. "China Bodies Exhibit Raises Hackles Here." *Pittsburgh Post-Gazette*, 2007. <http://www.post-gazette.com/pg/07172/795948-115.stm>

Group 2:
Reesa Greenberg. "Mirroring Evil, Evil Mirrored: Timing, Trauma, and Temporary Exhibitions." In *Museums After Modernism: Strategies of Engagement*, Griselda Pollock and Joyce Zemans, eds. Oxford: Blackwell Publishing 2007, pp. 104-18.

Group 3:
Steven Dubin. "Afterword: When Elephants Fight: How Sensation Became Sensational." In *Displays of Power: Controversy in the American Museum from the Enola Gay to Sensation*. New York: New York University Press, 1999, pp. 246-75.

Group 4:

Rachel Hughes. "The Abject Artefacts of Memory: Photographs from Cambodia's Genocide." *Media Culture Society* 25 (2003), pp. 23-44.

Group 5:

Carol Duncan. "The MOMA's Hot Mamas." In *The Aesthetics of Power: Essays in Critical Art History*. Cambridge: Cambridge University Press, 1993, pp. 189-207.

AND

The Guerrilla Girls Bedtime Companion to the History of Western Art (to be borrowed from me January 13, and returned in this class).

January 26

Exhibition work

February 2

Abstract due

Exhibition work

February 9

Exhibition work

February 16

No class – Reading Week

February 23

INSTALLATION WEEK (starts February 22, ends February 24)

Thursday February 26 exhibition opening

(February 26-March 10)

March 1

interviews

March 8

NEW MUSEUMS AND CREATIVE CITIES

Screening: The Museum (NFB)

Frank, Thomas. "Rocking for the Clampdown: Creativity, Corporations, and the Crazy Cacophony of the Experience Music Project." In *Commodification and Spectacle in Architecture*. Minneapolis: University of Minnesota Press, 2005, pp. 60-77.

Barbara Jenkins. "Toronto's Cultural Renaissance." *Canadian Journal of Communication* 30.2 (2005).

FRIDAY MARCH 11: Deinstallation

March 15

CURRENT DEBATES

Screening: The Art of the Steal (2009)

Christopher Spring. "Art, Resistance and Remembrance: A Bicentenary at the British Museum." In *Representing Enslavement and Abolition in Museums: Ambiguous Engagements*. Laurajane Smith, Geoffrey Cubitt, Ross Wilson, and Kalliopi Fouseki, eds. London and New York: Routledge, 2011, pp. 193-212.

Joe Day. "Hubrispace: Personal Museums and the Architectures of Self-Deification." In *Evil Paradises*, Mike Davis and Daniel Bertrand Monk, eds. 2007, pp. 219-240.

Carol Kino. "Welcome to the Museum of My Stuff." *New York Times* February 18, 2007. <http://www.nytimes.com/2007/02/18/arts/design/18kino.html?pagewanted=all>

March 22

Short Assignments due

Visit to Museum London

March 29

In Summary: what is a curator? What/Where is the Future of Museums?

Isa Tousignant. "First Nations Artists Decry Fashion Brand." *The Gazette* 2013. <http://newspaperrock.bluecorncomics.com/2013/10/natives-criticize-inukt-fashion-line.html>.

Susan Edelman. "The 9/11 Museum's Absurd Gift Shop." *New York Post* May 18, 2014. <http://nypost.com/2014/05/18/outrage-over-911-museum-gift-shops-crass-souvenirs/>

Nicky Woolf. "What Visitors Buy at the 9/11 Memorial Gift Shop." *The Guardian*. May 28, 2014. <http://www.theguardian.com/culture/2014/may/28/what-visitors-buy-911-memorial-gift-shop>

Grumpy Art Historian. "A Guide to the Museum Photography Debate." *The Grumpy Art Historian* August 31, 2014. <http://grumpyarthistorian.blogspot.ca/2014/08/a-guide-to-museum-photography-debate.html?sref=fb>

Alisdair Sooke. "The Problem with Google's Art Project." *The Telegraph*, February 2011. <http://www.telegraph.co.uk/culture/art/art-news/8296251/The-problem-with-Google-Art-Project.html>

For fun: <http://www.theonion.com/articles/struggling-museum-now-allowing-patrons-to-touch-pa,2821/>

April 5

Presentation on future jobs etc.

Final papers due

Learning Outcomes, Museum Studies

The Readings

- Students will develop a greater understanding of the issues and politics which are significant to the museum field.
- Students will have the opportunity to develop their own opinions about controversial subjects in the museum field, through class discussions about the readings.

The Exhibition

- Students will each learn about the process of designing and mounting a public exhibition.
- Through first-hand experience, students will develop a greater understanding of the variety of roles involved in curating an exhibition, including: budgeting, fundraising, copy-writing and editing, creating a catalogue, community outreach, event planning, website design, and mounting an exhibition.
- Students will have the opportunity to work both independently and as part of a team.
- Students will develop time-management and communication skills.

Short Assignments

- Students will have the opportunity to hone their critical thinking and writing skills.
- Students will have the opportunity to experience current exhibitions.
- Because there is choice in the assignments, students will be able to research and write on topics that suit their own areas of interest.

Field Trips and Classroom Visits

- Field trips and classroom visits introduce students to professionals in the field of art and art history.
- These events are professional development opportunities, which will give students the opportunity to learn more about the arts and culture sector.
- These events give students a forum to ask professionals career-related questions, offering the potential for ongoing mentorship.

Essays

- Students will hone their academic writing skills and will develop their knowledge of critical themes and topics relevant to museum studies.
- Students will become more familiarized with best practices for citing reference materials and utilizing the Chicago Manual of Style.

Group Project

- Students will experience working as part of a team.
- Students will work with challenging material and will participate in designing an exhibition space for an existing museum.

Overall

Students will undertake assignments that will expose them to the major facets of working in the museum world. Students will be required to write clearly and concisely, to work under pressure, to work with a team, to give and take constructive criticism, to think creatively about curatorial spaces, to work with a budget, and to plan and execute an exhibition. The overall purpose of the

class is to verse students in the critical methodologies that top curators must understand in order to move through the field. In sum, this class will teach students that curation is about much more than hanging pictures.

POLICIES

Late Policy

Students are expected to complete all assignments on time. Assignments are considered late after the start of class the day they are due. Extensions, granted for valid reasons, must be negotiated BEFORE the assignments are due. Late assignments will be penalized by 5% each day, unless appropriate documentation (a doctor's note, for example) is provided. Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counseling office of their home Faculty and provide documentation. *Academic accommodation cannot be granted by the professor or the department.*

Attendance:

Attendance is required and is an exceptionally important part of this class. Students are expected to attend all class sessions and be prepared for and participate in lectures and discussions, as well as in exhibition brain storms and group work. Students are also expected to help install and de-install the exhibition, which falls outside of class hours. Students who miss less than two classes are not required to seek accommodations for their absences from either the lecture or tutorials. For subsequent absences students will need to seek accommodations according to the Medical Accommodation policy below.

- Under Western's regulations, if a student misses 15% of their classes, without written corroboration for health or bereavement, they can be debarred from participation in the final exam (or in this case the final essay).
- If a student is consistently absent from a portion of class, they will be considered as exceeding the 15% cut off.
- After three unexcused absences/semester, a student's final grade may be lowered by half a letter grade.

Student Conduct:

All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

Students will conduct themselves in a manner consistent with the Code of Student Conduct and treat all members of the Western community with respect. See:

<http://westerncalendar.uwo.ca/2015>

Emails

- Assignments will not be accepted by email.
- Please clearly identify yourself and the course in any emails.

- The TAs and I will do our best to respond to emails within 48 hours, exclusive of weekends. Neither I, nor the TA, should be expected to respond to emails from Friday at 4pm to Monday at 9am.
- Due to privacy regulations, grades cannot be discussed over email.

Dropping the class

November 30, 2015 is the last day to drop a full year course without academic penalty.

Electronic Devices

You may use a computer in class to take notes. All other activities (e.g. checking email or social media sites, etc.) are strongly discouraged, especially as this is distracting to others. Students should turn off all cell phones while in the classroom.

Prerequisites:

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

Plagiarism and Academic Honesty:

All work for the course MUST be entirely your own. All sources that you use for your assignments must be accurately cited. This will be discussed in tutorials. If you have doubts about how and when to cite sources, consult the *Chicago Manual of Style* guide on OWL in the Resources section, or talk to me or your TA before the assignment due date. All course work must be completed specifically for this course. Plagiarism and cheating are very serious academic offences and they will be dealt with strictly. Submitting the same work for credit in more than one course is considered cheating.

Plagiarism includes:

1. Quoting verbatim or almost verbatim from any source, including all electronic sources, without acknowledgement;
2. Adopting someone else's line of thought, argument, or supporting evidence without acknowledgement;
3. Submitting someone else's work, in any form, without acknowledgement;
4. Knowingly representing as one's own an idea of another.
5. Handing in the same work for more than one class.

Plagiarism will not be tolerated. For information concerning Western's Plagiarism and Academic Offences (Scholastic Offences) policies see:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

All required papers may be subject to submission for textual similarity review to the commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

Medical Policy:

For UWO Policy on Accommodation for Medical Illness:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Downloadable Student Medical Certificate (SMC): <https://studentservices.uwo.ca> (under the Medical Documentation heading).

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Updated from previous years: The instructor will NOT accept any missed assignments, whether totaling more than 10% or less than 10%, unless the student has arranged accommodation through the Dean's Office.

Mental Health:

Students who are in emotional/mental distress should refer to Mental Health@Western http://www.health.uwo.ca/mental_health/ for a complete list of options about how to obtain help.

Academic Accommodation: For Western's complete Policy on Academic Accommodation for Students with Disabilities see <http://westerncalendar.uwo.ca/2015>. The policy states, "In its efforts to accommodate disabilities appropriately, the approach adopted by the University is collaborative, involving the student requesting the accommodation, the instructor, department (or school or program where applicable), and/or Faculty which provides the accommodation, and Services for Students with Disabilities (SSD) in the Student Development Centre which coordinates the request for and provision of accommodation."

Absences on Religious Holy Days

For purposes of this policy "the University has approved a list of dates which are recognized religious holidays which require members of those religions to be absent from the University; this list is updated annually and is available at departmental, Deans' and Faculty advising Offices." For Western's Policy on Religious Holidays see <http://westerncalendar.uwo.ca/2015>.

Building Access:

The John Labatt Visual Arts Centre will be closed at 10:30 pm each night. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00 noon-5:00 pm. Students should be prepared to vacate the building promptly at 10:30 pm and 5:00 pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

Please remember:

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. D. Merritt (tel. 519-661-3440; vaugc@uwo.ca). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty (Mr. Ben Hakala is the counselor for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; www.sdc.uwo.ca) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: www.lib.uwo.ca.

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students.

Tel: 519-661-2100; e-mail, finaid@uwo.ca; or check out their website at www.registrar.uwo.ca/FinancialServices/index.cfm

VISUAL ARTS Undergraduate Grading Guidelines - Art History

These guidelines are benchmarks that are not to be followed as rigid regulations. They will be adjusted as appropriate to take into account the level of the course and any specific instructions given by a professor. For example, grades in first year courses are generally lower than in fourth year.

90-100 (Outstanding, A+)

The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

80-89 (Excellent, A)

The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

75-79 (Very Good, B+)

The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the

development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

70-74 (Good, B)

The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

60-69 (Competent, C)

The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number secondary sources pertaining to the topic has been consulted but proper citation has been used.

50-59 (Marginal, D)

The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

Below 50 (Unacceptable, F)

The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.