

MCSC 2610F: The Greatest Shows on Earth

The Department of Visual Arts – Museums & Curatorial Studies
Western University, Fall 2022



Metalwork 1793-1880, silver vessels in Baltimore Repoussé style, 1830-80, maker unknown; salve shackles, ca. 1793-1872, maker unknown, made in Baltimore. From *Mining the Museum: An Installation* by Fred Wilson, The Contemporary and Maryland Historical Society, Baltimore, 1992-1993. Source: Robert Enright and Meeka Walsh, "[Degrees of Subversion – An Interview with Fred Wilson](#)," *Border Crossings*, March 2016.

Course Information

Wednesdays, 9:30 – 12:30

Talbot College (TC) 342

Instructor: Ruth Skinner / rskinne6@uwo.ca

Virtual office hours: Tuesdays 11:00 – 12:00, drop-in or by appointment

TA: *To be announced*

TA Office Hours: *To be announced*

Course Overview

This class examines landmark exhibitions (both historical and contemporary) that have profoundly altered approaches to curating, exhibition design and display, collecting, archiving, art making, and visitor experience. We will examine key exhibitions from around the world: how have these particular exhibitions triggered profound changes in museum and gallery

institutions? How have they shifted the study of art history? While many examples are drawn from the contemporary art world, we will also reference science, history, and other kinds of museums and collections in our research.

Exhibition case studies will consider the role played by controversy, push-back, and intervention in deeply altering the status quo. These case studies will explore the changing relationships between museums, gallery institutions, and their publics. Over the course of the semester, each student will develop in-depth knowledge of a single exhibition that they will explore through workshopping, a presentation, and a final digital essay. Our class will collectively chart a timeline of important exhibitions and develop a series of categorizations for this timeline. The goal of class assignments is to broaden students' research practices and enhance students' understanding of exhibitions history. Students will also emerge with a carefully researched and edited final paper that can be used as a writing sample for job, fellowship, and education proposals and applications.

This is an in-person class and we will meet for three hours weekly. Some of our classroom time will be dedicated for workshops, group work, individual research, and presentations. Please see the attendance policy for what to do if you miss an in-person class.

Land Acknowledgement

Western University is located on the traditional lands of the Anishinaabek (Ah-nish-in-a-bek), Haudenosaunee (Ho-den-no-show-nee), Lūnaapéewak (Len-ahpay-wuk) and Chonnonton (Chun-ongk-ton) Nations, on lands connected with the London Township and Sombra Treaties of 1796 and the Dish with One Spoon Covenant Wampum.

We respect the longstanding relationships that Indigenous Nations have to this land, as they are the original caretakers. We are called to acknowledge historical and ongoing injustices that Indigenous Peoples (First Nations, Métis and Inuit) endure in Canada. Western University accepts responsibility as a public institution to contribute toward revealing and correcting miseducation as well as renewing respectful relationships with Indigenous communities through our teaching, research and community service.

Antirequisite

Students are unable to earn credits for both this course and History 2886F/G - FAKES, FRAUDS AND FAIRS: THE HISTORY OF MUSEUMS.

Attendance Policy for MCS2610F

Please note that Western no longer offers self-reported absence. As a professional courtesy: if you miss an in-person class, please contact myself and/or the course TA prior to class or within three days of the missed class to confirm your absence. If you miss an in-person class during which an assignment is due, it is your responsibility to submit your assignment electronically (by email) in a timely manner.

Under university regulations, if someone misses more than 15% of their classes (15% is equivalent to missing 8 hours of Lecture and/or Studio Lab, due to absence or lateness, or a combination of both, per semester) without written corroboration for health or bereavement,

students can be debarred from participation in final evaluations and/or assignments.

Note that if a student is consistently absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and be debarred; assignments may stop being accepted and such assignments will receive a mark of 0 (zero)

Late Submission Policy for MCS2610F

If you are unable to submit an assignment on time, please contact me directly before the assignment deadline. This is both a professional courtesy and will enable us to make suitable arrangements for you to meet a reasonable deadline. Any assignment submitted late without prior notification from the student will be deducted by 5% per day, up to 2 weeks, after which the assignment will not be accepted.

Please note that the final assignment for this course is due on the last day of class (Dec 7). Late submissions of this digital essay assignment will be accepted without penalty up to Dec 12 (five days).

Learning Outcomes

Depth and Breadth of Knowledge

- gain vocabularies pertinent to the field of the Visual Culture: historical, theoretical, and material knowledge, as well as knowledge of research methods;
- develop a greater understanding of the issues and politics that are significant to the museum field;
- broaden your awareness of historical and contemporary exhibitions, and critically attend to how exhibition design (and accompanying programming) informs visitor experience and makes an exhibition impactful;
- develop your historical, conceptual, and aesthetic understandings of exhibitions: their physical infrastructures and their socio-political and cultural impacts;
- formulate your own opinions about controversial subjects in the museum field through personal reflection on, and class discussion about, the readings;
- understand how certain exhibitions profoundly impact art markets, the study of art, and art historical scholarship, and discuss why some exhibitions have extensive impacts while others are lost to history.

Research Skills

- be able to read, comprehend, and summarize the main arguments of academic articles, essays, interviews, profiles, films, and discussions;
- attend to authorial style and voice, and consider how that voice enhances the arguments being made;
- conduct individual and collaborative research using a range of archives, catalogues and databases (digital and physical). Attention will be paid to personal research and archival practices, and you are encouraged to foster long-term research strategies that will serve you beyond the scope of this course;
- familiarize yourself with best practices for citing reference materials and utilizing the Chicago Manual of Style.
- broaden your scope of research materials, while articulating their appropriateness and cultural value, as well as the appropriateness of your own research strategies in relation to both this immediate context and broader cultural contexts.

Application of Knowledge

- demonstrate your knowledge through the deployment of course vocabulary in class discussions, digital publications, presentations, and creative workshop activities;
- formulate and articulate sound arguments regarding particular historical or contemporary developments in exhibition history and design, and be able to defend your arguments with knowledge of scholarly works and through a variety of written media and discursive outputs;
- receive feedback at multiple stages on the same assignment, and be able to develop your writing and analytic skills;
- develop individual and collective authorial voices for presentations, reflections, and digital essays;
- learn about and form opinions on the impacts of the ongoing pandemic on the art world.

Required Texts

There are no physical textbooks for this course. Weekly course materials are available for download and through external website links provided on OWL/Sakai.

Notes about our Course Materials

In our present circumstance, it is not always easy to maintain concentration and momentum. I have assigned primary materials for each week, and you are expected to read/watch these materials in advance of class time. If you need to prioritize material in a given week, please focus on the first item listed. Alternatively, aim to read/watch/listen to at least part of each material, carefully and deeply.

This syllabus is modelled on an earlier iteration of the course, designed and taught by Dr. Kirsty Robertson.

Student Experience and Support

The last two years have been challenging, and it can be difficult to manage our academic workloads and our overall well-being. Familiarize yourself with [Western's Health & Wellness Resources](#), and please don't hesitate to contact me if you need help finding resources on and off campus. If you are having trouble managing your work load for this course, please reach out so we can have a discussion to develop strategies for succeeding in this course.

Grading

Assignment	Value	Due Date
Attendance, participation & engagement	10%	Ongoing through the semester
Exhibition reflections (2 x 10%)	20%	Due Weeks 3 and 11
Exhibition Case Study	70%	
Case study abstract (5%)		Due Week 4
Progress presentation (15%)		Due Week 6
Peer feedback (2 x 5% = 10%)		Due Week 7
Rough draft of final essay (15%)		Due Week 9
Final essay (25%)		Due Week 13

Please note that checkpoints for self-assessment, peer assessment, and instructor assessment will be provided throughout the semester.

Evaluation and Assignment Descriptions

Attendance and participation (10%); Ongoing throughout the semester

Attendance will be taken each week, but your overall participation and engagement in class is even more important. You are expected to come to class prepared to discuss that week's assigned materials, and there will be (very easy) intermittent pop quizzes to encourage reading and comprehension. The two lowest or missed quiz scores will be dropped. Discussion questions will be provided in advance of each class to help you prepare for our class and mini breakout discussions. If talking in a group or class forum isn't your thing, you are encouraged to attend my virtual office hours to discuss course materials; alternatively, you can email me with ideas and questions in advance of class so I can bring them to the group.

Exhibition reflections (2 x 10% = 20%); Due on Week 3 (Sept 28) and Week 11 (Nov 23)

We are experiencing a time of profound importance and change in how museums and galleries address their publics. Galleries and museums are continuing to face very specific challenges related to the pandemic in the form of delays in exhibitions and programs, closures, staff furloughs and layoffs, health & safety restrictions, and other negative outcomes. Important socio-cultural conversations such as Black Lives Matter and calls for Truth and Reconciliation demand that cultural institutions address the racism, misogyny and ableism often inherent in their collecting, hiring, and display practices. How are you seeing these concerns reflected in the exhibitions that you visit?

Throughout this semester, you are asked to attend two exhibitions and write personal reflections on each of them. **At least one of these exhibitions must be in-person, and one exhibition may be virtual.** Your reflections are opportunities for you to respond to work that is of immediate interest to you, while addressing the concerns described above. You can choose to structure each reflection as an exhibition review, or you can take a more personal and creative response (which still requires critical thinking).

Individual reflections should briefly describe and summarize the exhibition—the who, what, where, when, why, and how—and offer your own thoughts and critiques of the exhibition experience as a whole. *Remember that "critique" incorporates both positive feedback and suggestions for improvement.* Situate your visit within broader course themes and your own personal interests. Incorporate course material, or other reading material, into your writing: for example, cite vocabulary from a specific reading to help illustrate and bolster your ideas. If you are unsure where to begin, try incorporating (and answering) some of the questions raised by philosopher Bruno Latour in our Week 1 reading, "What protective measures can you think of so we don't go back to the pre-crisis production model?"

Each of your reflections will be **approximately 650 words in length**, not including Works Cited or image captions. Please include 3-5 image you've taken yourself (personal photographs from your exhibition visit, or screen captures from the virtual exhibition). These reflections are also opportunities for you to practice producing engaging digital essays: incorporate images with captions, hyperlinks, and formatted text. Tips for crafting and formatting digital essays will be discussed in class.

Exhibition Case Study

For our major course assignment, you will choose one landmark exhibition for which you will research and develop an in-depth case study. The final outcome of this assignment will be an in-depth, well-researched and well-designed digital essay. This assignment will hone your academic writing skills and your presentation skills, provide opportunities to give and receive peer feedback, introduce important aspects of publication design, and develop your knowledge of critical themes and topics relevant to the field of museum studies. There are five stages for this project. You will receive feedback at multiple stages on this assignment: this is an important opportunity for you to develop and hone your writing and analytical skills. At the end of the semester, you will emerge from this course with extensive knowledge of one important exhibition. You will, in fact, be an expert on it.

Case Study Abstract (5%); Due Week 4 (Oct 5)

Submit 1 -2 paragraphs (approximately 500 words) describing your chosen exhibition and the approach you will take to writing about it. In addition to these paragraphs, provide citations (use Chicago Style format) for three scholarly references that address your chosen exhibition. An example of an abstract can be found in the Assignment tab in OWL.

Progress Presentation (15%); Presented in class, Week 6 (Oct 19)

In group breakout sessions, you will give a ten-minute presentation about your chosen exhibition. **Treat this as a formal presentation, and make sure to prepare in advance.** We will discuss what makes an effective presentation in class.

This presentation will contextualize the importance of your exhibition in relation to our collective exhibition timeline. You will provide a brief overview of relevant historical context for the exhibition, and outline the who, what, when, where, why, and how of the exhibition. Finally, you will detail why you have chosen this specific exhibition and the scholarly lens through which you will approach your case study (specific themes, concerns, and your analytical approach). Make sure to include direct references to your research, and provide a working list of your research sources (use Chicago style format). Prepare an accompanying slideshow and/or printed handouts for your group members: these will include your name, your chosen exhibition, images and helpful bullet points.

After class presentations, you will submit your presentation materials (a script if you've written it, your notes, your slides and/or handouts). You will have the opportunity to sign up for a one-on-one meeting with myself or the course TA to discuss your case study once your presentation materials have been handed back.

Peer feedback (2 x 5%); Due Week 7 (Oct 26)

During our in-class presentations, you will make feedback notes for two of your peers (these peers will be assigned to you). *Remember that "critique" incorporates both positive feedback and suggestions for improvement.* Your feedback should be generous and helpful, offered in a spirit of good faith and collaboration. Your feedback will address your peers' presentation styles and the material they are researching for their case studies. Identify the strengths of your peers' presentations, make suggestions for clarity and cohesion, offer further questions and areas that they might consider as they continue their research, and provide a sense of what you find most interesting and engaging about their chosen case study.

I will provide a printed peer review form for this exercise so you can make rough notes during your peers' presentations. You will have one week to refine your feedback form and submit a digital version to me. I will pass your feedback along to your peers.

Rough draft of final digital essay; Due Week 9 (Nov 9)

You will hand in a draft of your final digital essay. This draft must be at least 1,500 words, not including image captions, bibliography, or footnotes/endnotes. This draft should have a well-developed thesis/argument, an overall organization, and should demonstrate significant research.

The rough draft will also be an opportunity for you to experiment with your digital essay format: developing and designing an accessible layout, choosing fonts and appropriate font sizes, deciding on your headings and subheadings, incorporating images, formatting footnotes/endnotes and your bibliography, incorporating working hypertext links in smooth and intuitive ways, and exporting an accessible document for your reader. We will look at many print and digital examples of exhibition essays in class to develop our understanding of effective text layouts. You are not expected to be a graphic designer for this aspect of the project! We will build our digital essays in word processing programs like Microsoft Word, OpenOffice, Google Docs, etc., and any students who are becoming familiar with design software (InDesign, Scribus, LibreOffice, etc.) are welcome to use these programs for their layouts. You will receive extensive feedback on this rough draft to help you develop your final digital essay assignment.

There are always a lot of questions about how to approach the rough version of an essay. We will discuss approaches to the essay in class, and we will dedicate class time to workshopping ideas and rough outlines. Don't be afraid to ask questions in class or by email, and I will compile all questions and answers into an ongoing resource for everyone. Further details about this rough draft will be distributed in class and posted in the Assignments tab on OWL.

Final digital essay; Due Week 13 (Dec 7)

The digital essay component of your case study is due on the last day of class. Late submissions of digital essays will be accepted without penalty up to December 12 (five days).

Your final digital essay should be 2,500 – 3,000 words (not including images and image captions, bibliography, footnotes or endnotes). Your essay will be a thoughtful and well-researched exploration of a single exhibition. You will also format your essay into an engaging and accessible digital publication that can be enjoyed by any reader.

With your permission, papers achieving a grade of 80% or higher will be incorporated into an ongoing catalogue of exhibition essays, written by students who take this class over the years. Further details about the final digital essay will be distributed in class and posted in the Assignments tab on OWL.

Important Semester Dates

Sept 8, 2022: Classes begin

Sept 16, 2022: Last day to add a course that begins in the Fall; last day to drop a course that begins in the Fall

Oct 10, 2022: Thanksgiving Holiday

Oct 31 – Nov 6, 2022: Fall Reading Break

Nov 12, 2022: Last day to drop first-term half course without academic penalty

Nov 30, 2022: Last day to drop full year course without academic penalty

Dec 8, 2022: Classes end (final due date for all course assignments)

Dec 22, 2022: Fall Term ends

COURSE REQUIREMENTS

Prerequisite Checking:

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:

Plagiarism, which may be defined as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own,” will not be tolerated. (Citation excerpted from Black’s Law Dictionary, 1999, 7th ed., p. 1170). This includes presenting the visual or aural work of another creator as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately cited/identified whether in print or orally. Failure to do so will lead to similar academic penalties as those identified in Western’s Academic Calendar.

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.

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/code_of_conduct.pdf

Academic Sanctions:

In instances of non-payment of prescribed tuition and other fees, the University shall seal the academic record. When an academic record is sealed, the student will not be able to: a) view grades; b) register in future courses; c) receive transcripts or a degree diploma; d) obtain admission or readmission.

The above prohibitions shall be in force until such time as indebtedness to the University, including payment of fee for removal of the seal, has been cleared to the satisfaction of the University.

http://www.westerncalendar.uwo.ca/PolicyPages.cfm?PolicyCategoryID=1&Command=showCategory&Keywords=academic%20sanctions&SubHeadingID=169&SelectedCalendar=Live&ArchiveID=#SubHeading_169

Additional Course Material Request Policy

For online courses the material may be presented in a variety of ways at the instructor’s discretion. Requests for additional material can only be made in cases necessitating academic accommodation. If a student requires Academic Accommodation for the course material, they can contact Western’s Academic Support & Engagement department. <http://academicsupport.uwo.ca/>

Academic Consideration:

The University recognizes that a student’s ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those

cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the appropriate Dean's office (the Office of the Dean of the student's Faculty of registration/home Faculty) together with a request for relief specifying the nature of the accommodation being requested. These documents will be retained in the student's file, and will be held in confidence in accordance with the University's Official Student Record Information Privacy Policy. Once the petition and supporting documents have been received and assessed, appropriate academic accommodation shall be determined by the Dean's Office in consultation with the student's instructor(s). Academic accommodation may include extension of deadlines, waiver of attendance requirements for classes/labs/tutorials, arranging Special Exams or Incompletes, re-weighting course requirements, or granting late withdrawals without academic penalty. Academic accommodation shall be granted only where the documentation indicates that the onset, duration and severity of the illness are such that the student could not reasonably be expected to complete their academic responsibilities. (Note – it will not be sufficient to provide documentation indicating simply that the student “was seen for a medical reason” or “was ill.”)

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

Documentation from Family Physicians/Nurse Practitioners and Walk-In Clinics A Western Student Medical Certificate (SMC) is required where a student is seeking academic accommodation. This documentation should be obtained at the time of the initial consultation with the physician/nurse practitioner or walk-in clinic. An SMC can be downloaded at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf.

At the time of illness, students should make an appointment with a physician/nurse practitioner at Student Health Services. During this appointment, request a Student Medical Certificate from the Physician/Nurse Practitioner.

Students should request that an SMC be filled out. Students may bring this form with them, or request alternative Emergency Department documentation. Documentation should be secured at the time of the initial visit to the Emergency Department. Where it is not possible for a student to have an SMC completed by the attending physician, the student must request documentation sufficient to demonstrate that their ability to meet their academic responsibilities was seriously affected.

Instructors are encouraged, in the first instance, to arrange participation requirements and multiple small assignments in such a way as to allow students some flexibility.

Accommodation by Instructor for work worth less than 10% of the overall grade in a course

A student seeking academic accommodation for any work worth less than 10% must contact the instructor or follow the appropriate Department or course specific instructions provided on the course outline. In arranging accommodation, instructors will use good judgment and ensure fair treatment for all students. Instructors must indicate on the course outline how they will be dealing with work worth less than 10% of the total course grade.

In particular, instructors must indicate whether medical documentation will be required for absences, late assignments or essays, missed tests, laboratory experiments or tutorials, etc. Where medical documentation is required, such documentation must be submitted by the student directly to the appropriate Faculty Dean's office, and it will be the Dean's office that will make the determination whether accommodation is warranted. Given the University's Official Student Record Information Privacy Policy, instructors may not collect medical documentation.

In all cases where accommodation is being sought for work totalling 10% or more of the final grade in a course, students will be directed to the appropriate Faculty Dean's office.

Students who have been denied accommodation by an instructor may appeal this decision to the appropriate Faculty Dean's office but will be required to present appropriate documentation.

Attendance:

Under university regulations, if someone misses more than 15% of their classes (15% is equivalent to missing 8 hours of Lecture and/or Studio Lab, due to absence or lateness, or a combination of both, per semester) without written corroboration for health or bereavement, students can be debarred from participation in final evaluations and/or assignments.

Note that if a student is consistently absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and be debarred; assignments may stop being accepted and such assignments will receive a mark of 0 (zero)

Religious Accommodation

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

Electronic Devices:

During Exams: Unless you have medical accommodations that require you to do so, or explicit permission from the instructor of the course, you may not use any electronic devices during any tests, quizzes, midterms, examinations, or other in-class evaluations.

During Lectures and Tutorials: Although you are welcome to use a computer during lecture and tutorial periods, you are expected to use the computer for scholastic purposes only, and refrain from engaging in any activities that may distract other students from learning. From time to time, your professor may ask the class to turn off all computers, to facilitate learning or discussion of the material presented in class. **Unless explicitly noted otherwise, you may not make audio or video recordings of lectures – nor may you edit, re-use, distribute, or re-broadcast any of the material posted to the course website.**

Normal Building Access (September 1st to April 30th) (Subject to change):

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

Permission re: Promotion:

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide licence to photograph your artwork and use such photograph(s) for the promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the

Department of Visual Arts website, flickr, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, Artlab Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

Artwork Installation Liability Release:

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. If you wish to insure artwork, it is your responsibility to do so.

Removal:

Western University reserves the right to dispose of artwork not picked up by April 15th of each year.

Support Services:

There are various support services around campus and these include, but are not limited to:

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support and Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to Health and Wellness

<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Immediate help in the event of a crisis can be had by phoning 519.661.3030 (during class hours) or 519.433.2023 after class hours and on weekends.

Health and Wellness:

Western offers a variety of counselling services and several mental health resources for students. If you or a friend are feeling overwhelmed, confused or unsure of your mental health state, please don't ignore it. There are steps you can take to help yourself or help others. Western provides several on-campus health-related services to help engage in healthy living while pursuing your degree. For example, to support physical activity, all students receive membership in Western's Campus Recreation Centre. Further information regarding health and wellness-related services available to students may be found at <http://www.health.uwo.ca/>.

If you are in emotional or mental distress should refer to Mental Health Support at Western

<http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Gender Neutral Bathrooms:

Middlesex College does not have specifically gender-neutral bathrooms. There are two gender neutral bathrooms in the JLVAC. One is located in the Artlab and is open only during Artlab hours. A second single stall gender neutral bathroom can be found on the third floor of the JLVAC. Here is the full list of inclusive washrooms at UWO: http://www.uwo.ca/equity/doc/inclusive_washrooms.pdf. Please contact the Administrative Officer, Meghan Edmiston (meghan.edmiston@uwo.ca), for card access to the elevator and stairs if you are in need of the 3rd floor gender neutral/accessible washroom for the academic year.

ART HISTORY/MUSEUM AND CURATORIAL STUDIES GRADE DESCRIPTORS

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 of 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.