

ARTH 310
TOPICS IN COLONIAL ART



Louis J. Steele, *Spoils to the victor* 1908, oil on panel (Auckland Art Gallery Toi o Tāmaki)

Art History
School of Art History, Classics and Religious Studies
Victoria University of Wellington
Trimester 1, 2009

ARTH 310

Topics in Colonial Art

Trimester 1, 2009

Trimester dates: 2 March – 1 July (includes examination period 12 June – 1 July)

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| Course co-ordinator: | <i>Roger Blackley, Old Kirk 308, phone 463 5802, e-mail Roger.Blackley@vuw.ac.nz</i> |
| Where | <i>Lectures are held in Murphy lecture theatre 101 Weekly tutorials are held in Old Kirk, room 319</i> |
| When | <i>Lectures: Monday, Thursday, 10-10.50am Weekly tutorials: (start in the second week) Monday, 1.10-2pm; 4.10-5pm Wednesday, 3.10-4pm Thursday, 4.10-5pm</i> |
| Administrator | <i>Pippa Wisheart is the Art History Administrator. Her office is in Old Kirk room 306 (phone 463 5800)</i> |
| Noticeboard | <i>For additional information, see the Art History noticeboard adjacent to Pippa Wisheart's office.</i> |
| Examinations | <i>The study and examination period runs from 12 June to 1 July. The examination schedule will be posted on the Art History noticeboard.</i> |
| Office hours | <i>The best times to see Roger are Monday afternoons between 2 and 4pm; alternatively you can speak to him at the end of any lecture (not the beginning).</i> |

Course Outline

ARTH 310 traces a history of colonial art in the English-speaking Pacific, commencing with the European voyages of the 18th century and the establishment of the convict settlement at Port Jackson (1788). The arts of colonial Australia, New Zealand, Polynesia and the North American 'Frontier' will be explored in terms of the following topics.

- **European exploration, depiction and annexation of new lands**
- **Relationships with and depictions of indigenous peoples**
- **Colonial relationships to land and its depiction**
- **The institutional promotion of colonial identity**
- **The histories and legacies of colonialism**

The course enables you to place the work of New Zealand's colonial artists within a wider context of other nineteenth-century colonial traditions, and will provide you with a broad knowledge of the principal artists and tendencies throughout the Pacific region. You will also be encouraged to explore the ways in which the art history of the colonial era has been constructed and revised by 20th-century scholarship.

The lecture programme must be regarded as complementary to your own **reading in the field** and **viewing of published reproductions** (and, whenever possible, **actual examples of colonial art**) and to **tutorial discussions**. It is important also that you read alongside the formal part of the programme.

In line with Art History's learning objectives, the course will:

- **introduce you to a specialised study of art and a specific area of theory and debate within art history and related disciplines**
- **refine your skills of analysis and interpretation within the specific context of the course**
- **develop your ability to recognise a range of different approaches to art-historical material**
- **have produced substantial pieces of written work which demonstrate your ability to think and write critically**
- **ensure that you are able to use the full range of reference systems in the University library**
- **develop your skills in the presentation, analysis and discussion of visual material in tutorials**
- **provide you with opportunities to view works of art and use other related primary resources.**

Course delivery

Each week there are two lectures and one tutorial (tutorials commence in the second week).

Lectures may vary from the advertised programme. Adequate notice will be provided should changes occur and, if necessary, a revised programme will be issued at lectures. You are strongly advised to attend all lectures, especially if you expect to do well in the final exam.

All lecture handouts, including **image lists** and pertinent references for each lecture, are available at each lecture as well as from the Art History Administrator's office (OK 306), and on Blackboard.

Tutorials are compulsory, providing an opportunity to explore topics which complement the lecture programme. Your contribution to tutorial discussions makes a positive difference if you are on a borderline between grades at the end of the course.

Assignments are varied. The **percentage weighting** and **due dates** of the different assignments for the final grade are as follows:

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|----------------------------------|------------|------------------------|--|
| One seminar presentation: | 30% | 15-20 minutes | date to be allocated (documented by a 1000-1500 write-up) |
| One essay: | 40% | 2500-3000 words | 10 April/ 29 May* |
| Final exam: | 30% | 2 hours | to be advised (exam period 12 June – 1 July) |

**For those with seminar presentations in the first half of the course, your essay is due on the later date. For those with seminar presentations in the second half of the course, your essay is due on the earlier date.*

In line with the learning objectives listed above, these assignments provide you with an opportunity to look at art and to read art history and search out critical commentary relating to the period. The assessment is designed to help you develop your analytical and observational ability as well as your research, writing and presentation skills.

Lecture Programme

Theories and practices

| | | |
|----------|---|-----------------------------------|
| 2 March | 1 | European art and the world beyond |
| 5 March | 2 | Collections and historians |
| 9 March | 3 | Settler colonialism |
| 12 March | 4 | The 'Frontier' and American art |

Ethnographies

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| 16 March | 5 | The art of encounter |
| 19 March | 6 | Ethnography and the collection of 'race' |
| 23 March | 7 | Colonial photography |
| 26 March | 8 | Racial galleries |
| 30 March | 9 | Indigenous ethnographies |

Topographies

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|---------|----|------------------------------------|
| 2 April | 10 | Fatal shores |
| 6 April | 11 | Surveyors and settlers |
| 9 April | 12 | Tourism and the geological sublime |

Mid-trimester break (13-26 April)

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| 27 April | 13 | Colonialism and ecological catastrophe |
| 30 April | 14 | The land and the people |

Institutions

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| 4 May | 15 | Crystal Palace: the world on a stage |
| 7 May | 16 | New Zealand at the international exhibitions |
| 11 May | 17 | Museums and libraries |
| 14 May | 18 | Art societies and art galleries |
| 18 May | 19 | Literature and art |

Histories and legacies

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|--------|-----------------------------|---------------------------------|
| 21 May | 20 | Architecture |
| 25 May | 21 | Decorative arts |
| 28 May | 22 | Narrating colonial histories |
| 1 June | no class (Queen's Birthday) | |
| 4 June | 23 | Historiography and colonial art |

Tutorial Programme

Tutorials are a compulsory part of your art history programme and **attendance at least 8 out of the 11 programmed tutorials is a mandatory course requirement** for ARTH 310.

All tutorials will be held in **OK 319**, except for the field trip to the Alexander Turnbull Library. The timings of the Turnbull visit may differ from the usual tutorial times.

Tutorials will consist of discussions based around selected readings as well as issues raised in lectures, or of students' seminar presentations and subsequent discussion. Please make sure you are up to date with the relevant readings, located in the ARTH 310 Handbook. The Handbook is available from Student Notes in Memorial Theatre in the Student Union Building.

Week beginning:

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|----------|-----|---|
| 2 March | | No tutorial. |
| 9 March | (1) | Introduction and allocation of seminar topics. |
| 16 March | (2) | Discussion: SETTLER COLONIALISM |
| 23 March | (3) | Tutorial visits to Drawings and Prints, Alexander Turnbull Library. Note that these times may differ from usual tutorial times. |
| 30 March | (4) | <i>Seminar presentations</i> |
| 6 April | (5) | <i>Seminar presentations</i> |

Mid-trimester break (13-26 April)

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|----------|------|---|
| 27 April | (6) | Discussion: THE OTHER |
| 4 May | (7) | Discussion: TIME AND PLACE, HISTORY AND LANDSCAPE |
| 11 May | (8) | Discussion: The colonial monument |
| 18 May | (9) | <i>Seminar presentations</i> |
| 25 May | (10) | <i>Seminar presentations</i> |
| 1 June | (11) | Preparation for exam Note there is no lecture on Monday 1 June |

Assessment and Assignments

ARTH 310 is assessed by means of an essay, a seminar presentation and an external examination.

Art History has a policy that **extensions will not be granted**. If you have medical or other problems preventing you from meeting a deadline you must contact your course coordinator at the earliest opportunity. Without prior arrangements having been agreed to with the course coordinator, late essays will be penalised by the deduction of two percentage points for each day beyond the due date. Essays should be placed in the art history assignment box in the ground floor foyer of Old Kirk by 5pm on the due date (**10 April/ 29 May**).

Exceptions will not be made for the following reasons: we cannot privilege some students over others; we must adhere to a defined programme of marking; and results must be furnished to Student Records on time. It is also important that we ensure that students keep up with the course.

Attendance at lectures is strongly recommended although it is not a mandatory course requirement. Lectures provide you with exposure to key visual materials and the opportunity to hear an analysis of various ideas relating to the topics in question.

At least 8 out of the 11 tutorials must be attended. An energetic contribution to tutorials ensures that you gain more from the course; it will also make a positive difference if you are on a borderline between grades at the end of the semester.

Essays will be marked by your lecturer, Roger Blackley. A **second opinion** may be requested in the final assessment of any piece of written work. You must pay attention to **setting out, correct spelling and grammar**. Please refer to the handbook, *Researching and Writing Art History Essays*, for guidance.

Typed copy is essential, leaving a **generous margin on the left-hand side**.

If writing is not your forte, it may be an idea to ask someone else to check your work – many an essay with good ideas is marred by poor presentation including erratic spelling and grammar (such as errant apostrophes). Double-check the spelling of all artists' names and titles of works.

Workload: The University recommends that **18 hours** per week, inclusive of lectures and tutorials, be given to a 300-level course in order to maintain satisfactory progress. Please ensure that you can set aside at least this amount of time throughout the course. It is not worth taking on a greater work load than you can manage.

Mandatory course requirements ('terms') for ARTH 310 are **satisfactory tutorial attendance** (that is, a minimum of 8 tutorials) and **completion of all required assignments**. All requirements must be met by 5 June 2009.

It should be noted that there are **limited ægrotat provisions for the internally assessed portions of the course**. The seminar presentation and the essay must be completed. All requirements are strictly enforced.

VUW has a strict policy on plagiarism (see p. 29, Academic Integrity and Plagiarism).

It is best to avoid lengthy quotations (over 50 words), especially from other art historians' work, unless you then proceed to comment on or point out flaws in their argument.

In order to avoid plagiarism, always reference your quotations correctly. When taking notes from a range of sources, make sure you keep a record of the precise sources AND page numbers. This will enable you to document your sources in footnotes, and allow you to put last-minute energy into polishing the essay rather than fixing the footnotes.

Researching and Writing Art History Essays (available from Student Notes and on Blackboard) gives rules and sample quotations, as well as a guide to proper referencing procedures in footnotes and bibliography.

Essay Topics

Due dates: 10 April/ 29 May.

For those with seminar presentations in the first half of the course, your essay is due on the later date. For those with seminar presentations in the second half of the course, your essay is due on the earlier date.

Length: 2500-3000 words, typed in double spacing, with a generous left-hand margin for comments. Staple it at the upper left; do not place it in any kind of folder.

There are TEN essay topics. Each allows for considerable flexibility of approach, but all essays should demonstrate a close and creative reading both of individual works of art and of the relevant literature.

Select ONE topic only.

Criteria for assessment:

- understanding and definition of the topic
- formulation and development of argument
- use of visual and written sources
- originality and independence of thought
- mechanics (legibility, presentation, grammar, spelling, documentation)

NOTE: Your essay is worth 40% of your final grade.

Seminar Presentations

Seminar presentations are an integral part of ARTH 310. They provide you with an opportunity for intensive research on a particular artist or topic. These presentations ensure your active involvement in the course and offer your fellow students material which supplements the lecture programme.

Topics will be assigned at the first tutorial, in the week beginning 9 March. There will be two seminar presentations per tutorial. Your presentation should be 15-20 minutes (maximum). This will allow around five minutes for discussion, which you should be prepared to encourage and lead.

You must prepare a 1-2 page handout to accompany your presentation. This handout should contain a **list of images**, a **summary of the main points** including brief biographical information, if appropriate, a **select bibliography** and a couple of **discussion points**.

You will be assessed on the basis of your presentation and handout. You will not be penalised for nervousness or lack of confidence, but the better prepared you are the more likely you will be to overcome any stage fright. An interesting and well-considered approach to your topic will certainly earn you considerable credit.

If you have prepared a detailed script, you may table this as the written component for your seminar presentation. On the other hand, you are welcome to submit a fuller paper to be taken into account in the assessment process if, for any reason, you are unhappy with the quality of your performance. If you wish to choose this option, you must submit your paper **within one week of your presentation**.

Roger Blackley is happy to make suggestions for initial readings, which should lead you to further sources. Don't forget to exploit the general sources in the Reading List attached to the course outline. You should feel free to discuss your choice of topic and appropriate readings with Roger.

There is a video projector for PowerPoint presentations and a selection of images will be available on Blackboard. While you may source additional works, do be aware that the image quality of what is available on many websites is of poor quality. Additional images can be scanned if material is provided **at least one week in advance**. Photocopies of your presentation handout can be made in Art History through Pippa Wisheart (OK 306).

NOTE: Seminar presentations are worth 30% of your final grade.

General Information

General university statutes and policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

This website also provides information for students in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates.

Taping of Lectures: All students in the School of Art History, Classics and Religious Studies are welcome to use their own audio-tapes to record lectures. If you want to do this, please see your lecturer, tutor or the relevant programme administrator and complete a disclaimer form, which advises of copyright and other relevant issues.

Academic Integrity and Plagiarism

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website: <http://www.victoria.ac.nz/home/study/plagiarism.aspx>