

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> AH 315	<b>Number of Credits:</b> 4 <a href="#">Course credit policy (105)</a>														
<b>Course Full Title:</b> Arts in Context: Contemporary <b>Course Short Title:</b> <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>															
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> Visual Arts														
<b>Calendar Description:</b> After the end of WWII, Western cultures faced challenges and diversification as never before. This course considers the production, circulation, and reception of contemporary arts in their relation to social upheaval, political movements, emerging critical thought, and globalization.															
<b>Prerequisites (or NONE):</b>	3 credits of 100- or 200- level Art History, or 45 university-level credits.														
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Dual-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>	<b>Special Topics</b> <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>														
	<b>Independent Study</b> If offered as an Independent Study course, this course may be repeated for further credit: <i>(If yes, topic will be recorded.)</i> <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit														
	<b>Transfer Credit</b> Transfer credit already exists: <i>(See <a href="#">bctransferguide.ca</a>.)</i> <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes Submit outline for (re)articulation: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes <i>(If yes, fill in transfer credit form.)</i>														
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td>Lecture/seminar hours</td> <td style="text-align: center;">40</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">20</td> </tr> <tr> <td>Supervised laboratory hours</td> <td></td> </tr> <tr> <td>Experiential (field experience, practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Supervised online activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td style="text-align: right;"><b>Total hours</b></td> <td style="text-align: center;"><b>60</b></td> </tr> </table>	Lecture/seminar hours	40	Tutorials/workshops	20	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		<b>Total hours</b>	<b>60</b>	<b>Grading System</b> <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit
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Other contact hours:															
<b>Total hours</b>	<b>60</b>														
<b>Maximum enrolment (for information only):</b> 25 <b>Expected Frequency of Course Offerings:</b> Annually <i>(Every semester, Fall only, annually, etc.)</i>															
<b>Department / Program Head or Director:</b> Shelley Stefan	<b>Date approved:</b> January 2019														
<b>Faculty Council approval</b>	<b>Date approved:</b> January 2019														
<b>Dean/Associate VP:</b> Jacqueline Nolte	<b>Date approved:</b> January 2019														
<b>Campus-Wide Consultation (CWC)</b>	<b>Date of posting:</b> April 12, 2019														
<b>Undergraduate Education Committee (UEC) approval</b>	<b>Date of meeting:</b> September 27, 2019														

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

**Learning Outcomes:**

Upon successful completion of this course, students will be able to:

- Articulate knowledge of the production, circulation, and reception of visual arts and culture since the end of WW II.
- Define and use specialized vocabulary to describe contemporary visual arts and culture.
- Demonstrate familiarity with the origins of some of the key historical and contemporary methodologies and theoretical trends in visual arts and culture.
- Describe, interpret, and analyze visual arts and culture in relation to its socio-political context.
- Engage critically in the research and analysis of visual contemporary arts communication.

**Prior Learning Assessment and Recognition (PLAR)**

☒ Yes      ☐ No, PLAR cannot be awarded for this course because

**Typical Instructional Methods** (*Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.*)

The course will use a combination of lectures, seminars & presentations, discussions, exercises, readings and optional field trips.

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Text(s) and Resource Materials** (*If more space is required, download Supplemental Texts and Resource Materials form.*)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Brian Wallis (ed)	Art After Modernism: Rethinking Representation	<input type="checkbox"/>	David Godine Pub	1992
2. David Hopkins	After Modern Art: 1945-2017	<input type="checkbox"/>	Oxford Press	2018
3. Hal Foster	Art Since 1900: 1945 to Present, 3rd. ed	<input type="checkbox"/>	Thames & Hudson	2016
4. Hal Foster	The Return of the Real. The Avant-Garde at the End of the Century	<input type="checkbox"/>	MIT	1996
5. Francis Frascina	Modernism in Dispute. Art since the Forties	<input type="checkbox"/>	Yale UP & Open Univ	1993

**Required Additional Supplies and Materials** (*Software, hardware, tools, specialized clothing, etc.*)

None

**Typical Evaluation Methods and Weighting**

Final exam:	20%	Seminar/Assignment:	25%	Field experience:	%	Portfolio:	%
Midterm exam:	20%	Project:	%	Practicum:	%	Participation:	5%
Quizzes/tests:	%	Lab work:	%	Shop work:	%	Total:	100%
Research essay:	30 %						

**Details (if necessary):****Typical Course Content and Topics****Weeks 1-3**

- European émigrés in America – the impact of existentialism and the prospect of Modernist assumptions of universality in the arts
- European abstraction in the 1950s and 1960s and the return of the figurative
- The Sixties: growing cynicism toward cultural institutions and canons; Pop Art and Photorealism

**Weeks 4-7**

- The impact of Clement Greenberg's theories of 'high art' vs. 'kitsch'; Minimalism and the investigation of materials
- The seventies and the politics of Postmodernism; greater visibility in Anglo-American cultural venues of politically marginalized groups

**Weeks 8-12**

- Issues of representation and the body
- Inter-disciplinarity, Performance Art and New Media
- Appropriations and transgressions in the 1980s and 1990s
- Cultural identities and globalization 2002 – present day