

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: AH 320		Number of Credits: 4 Course credit policy (105)															
Course Full Title: Art and Culture: Special Topics Course Short Title: <i>(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)</i>																	
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts															
Calendar Description: Topics will vary. Students will encounter the artistic and cultural production of a non-Western society (e.g. Haida, Japanese), or related groups of societies (e.g. Oceanic or African) from an interdisciplinary perspective.																	
Prerequisites (or NONE):		6 credits of 100- and/or 200-level Art History, or 45 university-level credits.															
Corequisites (if applicable, or NONE):		NONE															
Pre/corequisites (if applicable, or NONE):		NONE															
Antirequisite Courses <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>		Special Topics <i>(Double-click on boxes to select.)</i> This course is offered with different topics: <input type="checkbox"/> No <input checked="" type="checkbox"/> Yes <i>(If yes, topic will be recorded when offered.)</i>															
		Independent Study 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															
		Transfer Credit Transfer credit already exists: <i>(See bctransferguide.ca.)</i> <input checked="" type="checkbox"/> No <input 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>															
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar hours</td> <td>45</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</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>Total hours</td> <td>60</td> </tr> </table>		Lecture/seminar hours	45	Tutorials/workshops	15	Supervised laboratory hours		Experiential (field experience, practicum, internship, etc.)		Supervised online activities		Other contact hours:		Total hours	60	Grading System <input checked="" type="checkbox"/> Letter Grades <input type="checkbox"/> Credit/No Credit	
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Labs to be scheduled independent of lecture hours: <input type="checkbox"/> No <input type="checkbox"/> Yes		Maximum enrolment (for information only): 25 Expected Frequency of Course Offerings: Once every two years <i>(Every semester, Fall only, annually, etc.)</i>															
Department / Program Head or Director: Heather Davis-Fisch		Date approved:															
Faculty Council approval		Date approved: October 19, 2019															
Dean/Associate VP: Jacqueline Nolte		Date approved: October 19, 2019															
Campus-Wide Consultation (CWC)		Date of posting: February 21, 2020															
Undergraduate Education Committee (UEC) approval		Date of meeting: April 24, 2020															

Learning Outcomes:

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

- Articulate an acquired knowledge of the artistic and cultural production of a non-western society or group of societies.
- Describe the role of art in such cultures and the relation between image-making, social structures and belief systems.
- Apply appropriate research skills for their subject, the field of art history and cultural studies.
- Utilize appropriate critical skills and terminology to communicate their understandings in oral and written form.
- Identify issues related to the circulation and reception of the artistic and cultural production of a non-Western society or group of societies.
- Source and contextualize images ethically.

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.*)

Lectures, discussions, seminars, relevant audio-visual materials and, where appropriate and possible, gallery visits or 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.)	Publisher	Year
1.	Coombes, A.	History after Apartheid: Visual Culture and Public Memory in a Democratic South Africa	Duke University Press	2003
2.	Magubane, Z.	Bringing the Empire Home. Race, Class and Gender in Britain and Colonial South Africa	University of California Press	2003
3.	McClintock, A.	Imperial Leather, Race, Gender and Sexuality in the Colonial Context	Routledge: Lnd.	1995
4.	Arnold, M.	Women and Art in South Africa Cape Town and New York	David Philip and St Martins Press	1996
5.	Nettleton, A. et al (eds)	African Art in Southern Africa. From tradition to township	AD Donker: Jhb.	1989
6.	Mudimbe, V.Y.	The Surreptitious Speech: Presence Africaine and the Politics of Otherness 1947-87	University of California Press	1992
7.	Nettleton, A. and Charlton, J et al	Engaging Modernities. Transformations of the Commonplace. Std Bank Collection of African Art.	University of Witwatersrand Art Gallery: Jhb.	2003
8.	Williamson, S. and Ashraf, J.	Art in South Africa: The Future Present	David Philip: Cape Town and Jhb.	1996
9.	Atkinson, B. (ed)	Grey Areas: Representation, identity and politics in contemporary South African art	Chalkam Hill Press	1989
10.	Oguibe, O.	Reading the Contemporary. African Art from theory to marketplace	Ithaca press	2001
11.	Coursepack			

Typical Evaluation Methods and Weighting

Final exam:	20%	Assignments:	35%	Midterm exam:	15%	Project:	30%
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Typical Course Content and Topics

Week 1. Redefining Modernism in the context of Africa: Modernism and visual production in South Africa
 Week 2. Apartheid ideology, segregated education, and alternative venues of artistic training such as that offered by the Polly Street Art Centre
 Week 3. From "Presence Africaine" to Black Consciousness
 Week 4. Cultural production in the context of 'separate development' and forced removals. Problematising the term 'township art'
 Week 5. Private and church initiatives in opposition to state institutions: The Evangelical Lutheran Arts and Crafts Centre (Rorkes Drift) and liberation theology
 Week 6. Culture of Resistance: popular and collective forms of art
 Week 7. Issues of production and reception in relation to local-global relations. From the era of cultural boycotts to that of negotiated settlement
 Week 8. Sites of Memory: Robben Island, District Six and pictorial participation in the Truth and Reconciliation Commission.
 Weeks 9-10. The place of 'ethnicity' in the 'new' South Africa: Change and continuity in Zulu beadwork; Ndebele visual culture; Mural art of South Tswana; San Art and Culture Projects; Lobedu kgoro
 Week 11. The demise of markets for "transitional" art

Week 12. New subjectivities
