

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 401		Number of Credits: 4 Course credit policy (105)																	
Course Full Title: Senior Seminar I																			
Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts																	
Calendar Description: <p>This course presents an overview of key theoretical issues important to the practice and reception of contemporary art. Modern and contemporary cultural theories, art theory, and art criticism are examined.</p> <p>Note: This course is offered as AH 401 and VA 401. Students may take only one of these for credit.</p>																			
Prerequisites (or NONE):		Two upper-level Art History courses, to include AH 314 or AH 315, plus 30 additional university-level credits.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: AH 401 Equivalent course(s): AH 401 <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 60 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>30</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>30</td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours:</td> <td></td> </tr> <tr> <td>Total</td> <td>60</td> </tr> </table>		Lecture hours	30	Seminars/tutorials/workshops	30	Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		Total	60	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
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Online learning activities																			
Other contact hours:																			
Total	60																		
		Maximum enrolment (for information only): 20 Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually																	
Department / Program Head or Director: Shelley Stefan		Date approved: June 15, 2017																	
Faculty Council approval		Date approved: December 8, 2017																	
Campus-Wide Consultation (CWC)		Date of posting: n/a																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 8, 2017																	
Undergraduate Education Committee (UEC) approval		Date of meeting: February 23, 2018																	

Learning Outcomes

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

1. Identify theoretical issues important to the practice and reception of art
2. Demonstrate independent critical thinking and research skills in the field of art theory and criticism.
3. Demonstrate the analytical skills required to criticize art forms.
4. Demonstrate a philosophical, cultural, theoretical and political awareness of art practice and contemporary art in general.
5. Demonstrate competent presentation methods including written assignments and oral presentations on contemporary art.
6. Participate in discussions, seminars and critiques in an informed manner.

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, seminars, presentations.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☐

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.	Harrison, Charles, & Paul Wood (eds),	<i>Art in Theory 1900-2000: An Anthology of Changing Ideas</i>	<input type="checkbox"/>	Wiley Blackwell, Oxford UK	2002
2.	Terry Smith	Contemporary Arts: World Currents		Prentice Hall	2011
3.	Roger White	The Contemporaries: Travels in the 21 st -Century Art World		Bloomsbury Press	2015
4.					
5.					

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)**Typical Evaluation Methods and Weighting**

Final exam:	30%	Assignments:	%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Essay 1:	25%	Essay 2:	25%	Class Presentation:	20%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week:

- 1) Introduction to course content and reading lists plus explanation of required course work. Critical Theory and Modernity: discussion of artworks in relation to concepts drawn from Georg Lukac's "History and Class Consciousness", Mikhail Bakhtin's "Laughter and Freedom" and letters by Bertold Brecht
- 2) Dialectics of culture: analysis of art works and discussion based on Walter Benjamin's "One-Way Street and Other Writings"; Theodor Adorno's "Minima Moralia" and Frederic Jameson's "Marxism and Form"
- 3-4) Structuralism and art criticism: Extracts from Jonathan Culler's "Saussure"; Victor Erlich's "Russian Formalism"; Roland Barthe's "The Responsibility of Forms: Critical Essays on Music, Art and Representation" and Louis Althusser's visual art criticism in relation to his "Ideology and Ideological State Apparatuses".
- 5-6) Deconstruction and the visual arts. Extracts from: Christopher Norris "Derrida"; Edward Said "Covering Islam: How the media and the experts determine how we see the rest of the world" and Deleuze, Gilles, Guattari and Felix "Anti- Oedipus: Capitalism and Schizophrenia"
- 7) Han Robert Jauss: "History of Art and Pragmatic History" plus extracts from his "Towards an Aesthetic of Reception"
- 8-9) Psychoanalysis and visual production in relation to key concepts from Sigmund Freud's "The Dream-Work"; Jacques Lacan's "The Mirror-stage as formative of the function of the I as revealed in psychoanalytic experience" and Julia Kristeva's "Stabat Mater"
- 10) Discussion of art work based on extracts from Jean-Francois Lyotard's "The Postmodern Condition"
- 11) Discussion of works from international biennales based on ideas drawn from Gayatri Chakravorty Spivak's "Feminism and Critical Theory"; Salin's "The Judith Butler Reader" and Gedalof's "Against Purity: Rethinking Identity with Indian and Western Feminism"
- 12) Arthur Danto's theory and Andy Warhol without theory