OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 2006
COURSE REVISED IMPLEMENTATION DATE:	January 2011
COURSE TO BE REVIEWED: *(six years after UPAC approval)*	November 2016 *(month, year)*

OFFICIAL UNDERGRADUATE COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department – see course syllabus available from instructor

VA 403	Faculty of Arts – Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Senior Seminar II
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This seminar course is designed to further develop a comprehensive understanding and awareness of theoretical issues as they pertain to art-making practice. Students will work independently in consultation with the instructor on in-class presentations related to projects established in Senior Studio II. They will acquire research skills necessary to the development and understanding of contemporary art practice, cultural theory, and art criticism. Weekly readings and in-class presentations will provide the basis for discussion.

Note: This course may be offered as either VA 403 or AH 403. Students may take only one of these for credit.

PREREQUISITES: AH 401/VA 401
COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces:
(b) Cross-listed with: **AH 403**
(c) Cannot take: **AH 403** for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**20**	Hrs
Seminar:	**30**	Hrs
Laboratory:	10	Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **20**
Expected frequency of course offerings: Annually
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	☐ Yes	☐ No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	☐ Yes	☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	☒ Yes	☐ No

Course designer(s):	**Bruce Pashak (course reviewed by Tetsuomi Anzai)**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**October 29, 2010**
Supporting area consultation (Pre-UPAC)		Date of meeting:	**November 1, 2010**
Curriculum Committee chair:	**John Carroll**	Date approved:	**November 12, 2010**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**November 12, 2010**
Undergraduate Program Advisory Committee (UPAC) approval		Date of meeting:	**November 26, 2010**

LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:
1. Demonstrate independent research skills.
2. Demonstrate critical thinking skills applied to the philosophy behind art making.
3. Demonstrate the analytical skills required to criticize, support and defend 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.
6. Participate in class discussions, seminars and critiques in an informed manner.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, demonstrations, presentations, class critiques.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☒ Other (specify): written assignments

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Harrison, Charles, & Paul Wood (eds), *Art in Theory 1900-2000: An Anthology of Changing Ideas*, Wiley Blackwell, Oxford UK, 2002
Mary Kelly, *Postpartum Document*, University of California Press, Berkley, 1999
Arthur C. Danto *After the end of Art*, Princeton UP, NJ, c. 1997
Ludwig Wittgenstein (Tr. G. Anscombe) *Philosophical Investigations*, Oxford UP, 1967
Susan Sontag *Against Interpretation*, Farrar, Strauss and Giroux, NY, 1966

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

Demonstrations and presentations	55%
Written assignments	35%
Participation in seminar discussions and attendance	10%

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

1) Introduction to course content and reading lists plus explanation of how students will work independently in consultation with the instructor on two in class presentations related to their projects established in Senior Studio II.
2) Introduction to the methods of developing self directed research skills. Interviews concerning first self directed presentation.
3) Library training and individual consultations related to presentation #1.
4) Lecture on theories and cultural issues as they pertain to the development and understanding of the critical issues that formulate contemporary art practice. An example might be: “perception theory” - how we perceive things is determined equally by their intrinsic qualities, their context and our social/cultural bias and conditioning.
5) Student in-class presentations and demonstrations, followed by discussions.
6) Student in-class presentations and demonstrations, followed by discussions.
7) Further lectures on theories and cultural issues as they pertain to critical art practice. An example might be: “Existentialism”- how values are established through a complex social/political/cultural paradigm.
8) Work period and individual consultations related to presentation #2.
9) Field trip to visit public and commercial galleries.
10) Demonstrate how to prepare an art resume which includes an artist statement. In =-class discussion.
11) Final student in-class presentations and demonstrations, followed by discussions.
12) Final student in-class presentations and demonstrations, followed by discussions.
13) Final student in-class presentations and demonstrations, followed by discussions.