

## 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> VA 403		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>																	
<b>Course Full Title:</b> Senior Seminar II																			
<b>Course Short Title (if title exceeds 30 characters):</b>																			
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts																	
<b>Calendar Description:</b> <p>This seminar explores advanced theoretical issues pertaining to art-making practices. Research will be conducted on contemporary art practice, cultural theory, and art criticism.</p> <p>Note: This course is offered as AH 403 and VA 403. Students may take only one of these for credit.</p>																			
<b>Prerequisites (or NONE):</b>		AH 401/VA 401.																	
<b>Corequisites (if applicable, or NONE):</b>																			
<b>Pre/corequisites (if applicable, or NONE):</b>																			
<b>Equivalent Courses (cannot be taken for additional credit)</b> Former course code/number: Cross-listed with: <b>AH 403</b> Equivalent course(s): <b>AH 403</b> <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>		<b>Transfer Credit</b> Transfer credit already exists: <input type="checkbox"/> Yes <input checked="" 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 checked="" type="checkbox"/> No To find out how this course transfers, see <a href="http://bctransferguide.ca">bctransferguide.ca</a> .																	
<b>Total Hours: 60</b> <b>Typical structure of instructional hours:</b> <table border="1"> <tr> <td>Lecture hours</td> <td>20</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td>30</td> </tr> <tr> <td>Laboratory hours</td> <td>10</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><b>Total</b></td> <td><b>60</b></td> </tr> </table>		Lecture hours	20	Seminars/tutorials/workshops	30	Laboratory hours	10	Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours:		<b>Total</b>	<b>60</b>	<b>Special Topics</b> 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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<b>Total</b>	<b>60</b>																		
		<b>Maximum enrolment (for information only):</b> 20 <b>Expected frequency of course offerings (every semester, annually, every other year, etc.):</b> Annually																	
<b>Department / Program Head or Director:</b> Shelley Stefan		<b>Date approved:</b> November 24, 2017																	
<b>Faculty Council approval</b>		<b>Date approved:</b> December 8, 2017																	
<b>Campus-Wide Consultation (CWC)</b>		<b>Date of posting:</b> n/a																	
<b>Dean/Associate VP:</b> Jacqueline Nolte		<b>Date approved:</b> December 8, 2017																	
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> February 23, 2018																	

**Learning Outcomes**

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

1. Analyze the contextual framework of modern culture, and the effect of interdisciplinary forces on art practice.
2. Conceptualize the value of artwork in society, and consider conflicting values and reception to diverse artforms.
3. Adapt theoretical ideas to communicate research directives within personal art practices.
4. Demonstrate competent presentation methods for written assignments and oral presentations.

**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, demonstrations, presentations, class critiques.

**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, C & Wood, P	Art in Theory 1900-2000: An Anthology of Changing Ideas	<input type="checkbox"/>	Wiley Blackwell, Oxford UK	2002
2. Grenville, B & Augatits, D (eds)	MashUp: The Birth of Modern Culture	<input type="checkbox"/>	Black Dog, London	2016
3. Katz, V (ed)	Black Mountain College: Experiment in Art	<input type="checkbox"/>	MIT, Cambridge Mass	2013
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

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

Final exam:	%	Assignments:	35%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Demonstrations & Presentations:	55%	Participation:	10%	Other:	%	Total:	100%

**Details (if necessary):****Typical Course Content and Topics**

The focus of seminar topics will vary significantly based on instructor's specialization.

Sample A - on the intersection of Art & Technology:

## Unit 1: Raiding the 20th Century

- Dueling dichotomies: from Modernism to Postmodernism
- Beyond dichotomies: synergistic states
- New Forms I: driven by technology
- New Forms II: the response of ideology

## Unit 2: 21st Century Enigmas

- Enter the Digital
- The Work of Art in the Age of Infinite Reproduction
- New Forms III: Rhizome
- New Forms IV: MashUp

## Unit 3: Echo/Location

- The Contemporary Condition
- The Social Medium
- New Forms V: within our lifetime
- Writing research and the stealth artist statement

## Unit 4: Conclusion

- student presentations
- seminar conclusion