

**UNIVERSITY COLLEGE OF THE FRASER VALLEY**

**COURSE INFORMATION**

**DISCIPLINE/DEPARTMENT:** Visual Arts                      **IMPLEMENTATION DATE:** Fall 1999  
**Revised:** \_\_\_\_\_

<u>AH 210</u>	<u>Art Practices and Popular Culture II</u>	<u>3</u>
<b>SUBJECT/NUMBER OF COURSE</b>	<b>DESCRIPTIVE TITLE</b>	<b>UCFV CREDITS</b>

**CALENDAR DESCRIPTION:** This course, which may be taken as a sequel to AH 205, continues to examine popular culture in relation to contemporary art-making practices, emphasizing the social and political role of the artist. Students will be required to complete both studio and written projects for this course.

**RATIONALE:** Students should be aware of and sensitive to the creation and influence of popular culture and of their role in it, particularly their creative role. This course helps students to position themselves in relation to popular culture, and encourages them to respond to it critically and creatively by combining studio and academic practices.

**COURSE PREREQUISITES:** AH 102 and one FA course

**COURSE COREQUISITES:** None

<b>HOURS PER TERM FOR EACH STUDENT</b>	<b>Lecture</b>	<b>20</b>	<b>hrs</b>	<b>Student Directed Learning</b>	<b>10 hrs</b>	
	<b>Laboratory</b>		<b>hrs</b>			
	<b>Seminar</b>	<b>15</b>	<b>hrs</b>			<b>Other - specify:</b>
	<b>Field Experience</b>		<b>hrs</b>			
	<b>TOTAL</b>					<b>45 HRS</b>

**MAXIMUM ENROLMENT:** 25

Is transfer credit requested?     :    Yes     **9**    No

**AUTHORIZATION SIGNATURES:**

<b>Course Designer(s):</b> <u>Jill Bain</u>	<b>Chairperson:</b> _____ (E. Davis) <b>Curriculum Committee</b>
<b>Department Head:</b> _____ R. Wallace, Ph.D.	<b>Dean:</b> _____ J.D. Tunstall, Ph.D.
<b>PAC: Approval in Principle</b> _____	<b>PAC: Final Approval:</b> December 16, 1998

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**SYNONYMOUS COURSES:**(a) replaces       N/A        
(course #)(b) cannot take       FA 210       for further credit  
(course #)**SUPPLIES/MATERIALS:**

These would vary according to projects undertaken, which could range from producing traditional and contemporary art forms, or creating a virtual reality pop star.

**TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)**

The main text would be a coursepack of selected articles/excerpts on and from contemporary art and popular culture. Some examples might be excerpts from:

Susan G. Josephson, From Idolatry to Advertising: Visual Art and Contemporary Culture. London: M.E. Sharpe, 1996

John A. Walker, Cross-overs: Art in Pop/Pop into Art. New York: Methuen, 1987

Tyler Cowen, In Praise of Commercial Culture. Cambridge: Harvard University Press, 1998

Roland Barthes, Camera Lucida: Reflections on Photography. Fontana Flamingo, 1984

Greil Marcus, Lipstick Traces: A Secret History of the Twentieth Century. Cambridge: Harvard University Press, 1989

Simon Frith et al., eds., Sound and Vision: The Music Video Reader. London: Routledge, 1993

Wesley Shrum, Fringe and Fortune: The Role of Critics in High and Popular Art. Princeton: Princeton U.P., 1996

Students would also be required to purchase selected issues of contemporary popular culture and/or art magazines, such as Shift, Spin, The Face, Rolling Stone, FlashArt, and to make use of electronic resources, such as e-zines. Excerpts from contemporary culture (e.g., song lyrics, short stories, magazine articles, etc., would naturally change each time the course is offered).

**OBJECTIVES:**

1. to provide a critical examination of the creation and influence of popular culture and to make students aware of their role in it, particularly their creative role as consumers/producers
2. to make students aware of the constant cross-fertilization which occurs between popular and "fine" arts (an examination of the relationship of "low" and "high" culture would be one of the central issues discussed in the course)
3. to broaden students' vision of the artist in contemporary society and potentially inspire careers in film, music, journalism, etc.
4. to introduce critical approaches and develop students' critical vocabulary in their responses to popular and visual culture

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**METHODS:**

The course will feature a combination of lectures, discussions (including on-line), student project presentations and critiques (mostly collaborative), readings, film and video viewing, listening to music, and (optional) field trips.

**STUDENT EVALUATION PROCEDURE:**

* journal	40%
+ first project	15%
+ term project	30%
~ participation	15%

\* student journal: this would contain the critiques presented by the student in class (usually as a member of a group), the student's project statement, responses to other student projects and critiques, and thoughts on in-class discussions/readings/themes, etc. The journal would need to be updated at least weekly, and could include drawings, photographs, clippings, etc., relevant to the weekly theme. The journal would be handed in at mid-term for comments and evaluation, and again at the end of term.

+ projects: students would be asked to respond creatively to an aspect of pop culture (this could take the form of a painting, a performance, a song, a video, a poem, etc.), and to present their project to the class with an oral explanation (a written statement would be included in their journal). These could be group or individual projects.

~ attendance and participation would be essential to complete the course successfully.

**COURSE CONTENT**

The course will continue to examine contemporary art-making practices within the context of popular culture. The social/political role of the artist and art-making will be discussed and examined in the work of a variety of artists, and through media representation (e.g., films such as Basquiat, The Great Rock n' Roll Swindle, I Shot Andy Warhole). Classes may be based on themes such as ethnicity, urban culture, feminism, the environment, etc., with relevant connections made to artists' responses to such themes. Contemporary examples would naturally change each time the course is offered, and class discussion would often be based on articles in current issues of monthly or bi-weekly publications.

Classes would be based on various themes, such as the body, gender, ethnicity, urban culture, etc., to be examined and critiqued according to their representation in a variety of popular culture media (movies, music, lyrics, music videos, fashion, short stories, excerpts from novels, e-zines, fanzines, etc.), with relevant connections made to artists' responses to such themes. Other classes might feature one particular medium and its relation to the visual arts; for example, a class on "pop music and the visual arts" might involve a discussion of the many examples of artists who work/have worked in both areas (Captain Beefheart, Brian Eno, Laurie Anderson, David Bowie, Yoko Ono, Rob Zombie, Beck), of collaborations between artists and musicians (Andy Warhol and the Velvet Underground, Malcolm McLaren and the Sex Pistols), of the increasing significance of visuals in popular music (music videos), etc.