UNIVERSITY COLLEGE OF THE FRASER VALLEY

COURSE INFORMATION

DISCIPLINE/DEPARTMENT: Fine Arts/Art History **IMPLEMENTATION DATE**: Jan. 1995

Revised: _____

AH 315	Arts in Context: Contemporary	4
SUBJECT/NUMBER OF COURSE	**DESCRIPTIVE TITLE**	**UCFV CREDITS**

CALENDAR DESCRIPTION: A study of the visual, literary and musical arts of the second half of the 20th century when post-war and post-colonial western culture experienced the strain of diversification as never before. The ensuing examination of cultural values and art practice has altered both irrevocably.

RATIONALE:

COURSE PREREQUISITES: AH 102, or instructor's permission

COURSE COREQUISITES: None

HOURS PER TERM FOR EACH STUDENT	**Lecture**	**40**	**hrs**	**Student Directed Learning**		**hrs**
	Laboratory		**hrs**	**Other - specify:**		
	Seminar	**20**	**hrs**	_____		**hrs**
	Field Experience		**hrs**	**TOTAL**	**60**	**HRS**

MAXIMUM ENROLMENT: 25

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

AUTHORIZATION SIGNATURES:

Course Designer(s): Rory Wallace **Chairperson**: N/A
Curriculum Committee

Department Head: R. Wallace, PhD **Dean**: J.D. Tunstall

PAC: Approval in Principle _____ **PAC: Final Approval**: January 25, 1995
(Date) **(Date)**

OUTLN95/01/dd

AH 315
NAME & NUMBER OF COURSE

SYNONYMOUS COURSES:

(a) replaces N/A
(course #)

(b) cannot take N/A for further credit
(course #)

SUPPLIES/MATERIALS:

TEXTBOOKS, REFERENCES, MATERIALS (List reading resources elsewhere)

Janet Wolff, *The Social Production of Art*
Roland Barthes, *Mythologies*
Brian Wallis, ed., *Art after Modernism: Rethinking Representation*
Tom Stoppard, *Rosencrantz and Guildenstern are Dead*
Reserved Readings

OBJECTIVES:

This course will trace developments in the arts after World War II. Emphasis will be placed on the brief triumph of American modernism and on the increasing diffraction of accepted cultural norms with the articulation of feminist and postmodernist views.

METHODS:

The course will use a combination of lectures, seminars, discussion, exercises, readings and optional field trips.

STUDENT EVALUATION PROCEDURE:

Participation (including reading summaries)	15%
Seminar presentation	15%
Mid-term examination	20%
Paper (approximately 2500 words)	25%
Final examination	25%

AH 315
NAME & NUMBER OF COURSE

COURSE CONTENT

The specific content of the course will vary from time to time because there are a number of ways the subject could be approached and a vast range of appropriate materials.

The Second World War was a threshold for the western arts. The optimism of modernism, that had been shaken by the grim industrialims of the first war, was deeply undermined by the events of the second. Modernist assumptions of universality in music, architecture, and art, which had been translated from Germany to New York, continued to flourish for some decades in the great building programs and the New York school of abstraction championed by Clement Greenberg and others. Shortly after, however, there was a growing cynicism about the role of art-making in culture and how it contributed to a national and international hegemony that had disastrous consequences for minority cultures and politically marginalized groups. Postmodernism, for example, revisited the facades of buildings with architectural structures that had once been the signs of power, but in a random manner that exposed the role the language of architecture played in such traditional institutions that spoke of cultural differences as well as social control. Feminism too has actively rewritten history and, in the process, sensitized others to history and tradition as cultural tools. We will examine the arts as they participate in this discourse about culture.