UNIVERSITY COLLEGE of the FRASER VALLEY



COURSE IMPLEMENTATION DATE: Jan 1995
COURSE REVISED IMPLEMENTATION DATE: Sept 2005
COURSE TO BE REVIEWED: Sept 2009
(Four years after implementation date) (MONTH YEAR)

# OFFICIAL 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 and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: **Visual Arts**

| **AH 315** | **AH 315** | **4** |
|---|---|---|
| COURSE NAME/NUMBER | FORMER COURSE NUMBER | UCFV CREDITS |

**Arts in Context: Contemporary**
COURSE DESCRIPTIVE TITLE

## CALENDAR DESCRIPTION:

This course offers a critical analysis of the visual arts in the second half of the 20th century, with some reference to literary and musical forms. After the second world war and in the post colonial context, western culture experienced the strain of diversification as never before. The effect of postmodern developments and movements such as feminism will be regarded in relation to cultural production. Gallery visits supplement classroom experience.

PREREQUISITES: **AH 102**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: **N/A** *(Course #)*
(b) Cannot take: **N/A** *(Course #)* for further credit.

SERVICE COURSE TO: *(Department/Program)* *(Department/Program)*

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

| | | |
|---|---|---|
| Lectures: | **40** | Hrs |
| Seminar: | **20** | Hrs |
| Laboratory: | | Hrs |
| Field Experience: | | Hrs |
| Student Directed Learning: | | Hrs |
| Other (Specify): | | Hrs |

TRAINING DAY-BASED INSTRUCTION
LENGTH OF COURSE:
HOURS PER DAY:

MAXIMUM ENROLLMENT: **25**
EXPECTED FREQUENCY OF COURSE OFFERINGS:

| | | |
|---|---|---|
| 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 |

AUTHORIZATION SIGNATURES:

Course Designer(s): Jacqueline Nolte
Chairperson: Raymond Welch *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Virginia B. Cooke
PAC Approval in Principle Date:
PAC Final Approval Date: January 28, 2005

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

By the end of the course the student will have attained a detailed understanding of developments in visual arts after World War II. This understanding will include an analysis of Modernism as it was redefined in America as well as challenges to the Modernist paradigm as demonstrated by the articulation of feminist and postmodernist views.

**METHODS:**

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

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

**METHODS OF OBTAINING PLAR:**

Portfolio assessment

**TEXTBOOKS, REFERENCES, MATERIALS:**

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

Brian Wallis (ed) *Art After Modernism: Rethinking Representation* (*Documentary Sources in Contemporary Art*), David Godine Publishers, 1984
David Hopkins *After Modern Art 1945-2000*, Oxford University Press, 2000
Brandon Taylor *Avant-Garde and After. Rethinking Art Now,* Pearson Prentice Hall, 2004
Hal Foster *The Return of the Real. The Avant-Garde at the End of the Century*, MIT, Cambridge and Mass., c. 1996
Francis Frascina *Modernism in Dispute. Art since the Forties*, Yale UP and Open University, 1993
Course Pack

**SUPPLIES / MATERIALS:**

none

**STUDENT EVALUATION:**

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

Participation 5%
Seminar Presentation and assignment 25%
Mid-term examination 20%
Research essay (approx. 2500 words) 30%
Final examination 20%

**COURSE CONTENT:**

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

European émigrés in America – the impact of existentialism and the prospect of Modernist assumptions of universality in the arts
European abstraction in the 1950s and 1960s and the return of the figurative
The Sixties: growing cynicism toward cultural institutions and canons; Pop Art and Photo Realism
The impact of Clement Greenberg's theories of 'high art' vs. 'kitsch'; Minimalism and the investigation of materials
The seventies and the politics of Postmodernism; greater visibility in Anglo-American cultural venues of politically marginalized groups
Issues of representation and the body
Interdisciplinarity, Performance Art and New Media
Appropriations and transgressions in the 1980s and 1990s
Cultural identities and globalization