UNIVERSITY OF THE FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	January 1995
COURSE REVISED IMPLEMENTATION DATE:	September 2010
COURSE TO BE REVIEWED:	April 2014
(four years after UPAC approval)	*(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

AH 315	Faculty of Arts – Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

Arts in Context: Contemporary
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course explores the production, circulation, and reception of contemporary arts and visual culture since the second half of the twentieth century. After the end of WWII, in the context of post-colonial and civil rights movements, Western culture experienced the strain of challenges and diversification as never before. This course considers various forms and theories of visual arts and culture in their relation to contemporary philosophies, socio-political movements, and globalization.

PREREQUISITES: One of the following: AH 102, or 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission.
Note: 9 credits of 100- and/or 200-level Art History, or 45 university-level credits and instructor's permission, are strongly recommended and will be required for September 2012.

COREQUISITES:

PRE or COREQUISITES:

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

SERVICE COURSE TO: *(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:

OTHER:
Maximum enrolment: 25
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):	**Jacqueline Nolte (reviewed by Aleksandra Idzior)**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**February 5, 2010**
Supporting area consultation (Pre-UPAC)		Date of meeting:	**March 5, 2010**
Curriculum Committee chair:	**John Carroll**	Date approved:	**April 9, 2010**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**April 9, 2010**
Undergraduate Program Advisory Committee (UPAC) approval		Date of meeting:	**April 23, 2010**

LEARNING OUTCOMES:

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

- Articulate a knowledge and understanding of the production, circulation and reception of visual arts and culture since the end of WW II
- Define and use a specialized vocabulary to describe contemporary visual arts and culture
- Demonstrate a familiarity with the origins of some of the key historical and contemporary methodologies and theoretical trends in visual arts and culture
- Describe, interpret and analyze visual arts and culture in relation to its socio-political context
- Engage critically in the analysis of visual contemporary communication
- Demonstrate research, critical thinking and writing skills in discussions, presentations and written projects

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

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

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

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

☐ Other (specify):

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

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Exmaples 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:

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