

**UNIVERSITY COLLEGE OF THE FRASER VALLEY**

**COURSE INFORMATION**

**DISCIPLINE/DEPARTMENT:** Fine Arts/Art History      **IMPLEMENTATION DATE:** Fall 1998

**Revised:** \_\_\_\_\_

<u>Art History 316</u>	<u>Arts in Context: Gender, Art and Society</u>	<u>4</u>
<b>SUBJECT/NUMBER OF COURSE</b>	<b>DESCRIPTIVE TITLE</b>	<b>UCFV</b>
<b>CREDITS</b>		

**CALENDAR DESCRIPTION:** An examination of gender and the visual arts in Western culture. The focus of the course will be on the work of women artists, but the role of women as the patrons and subjects of art will also be considered. Works of art will be examined according to their historical contexts, taking into consideration the social, political, religious, and economic factors which influenced the production and reception of women's art.

**RATIONALE:** To provide a history and analysis of gender and its influence in the visual arts.

**COURSE PREREQUISITES:** Art History 102, or permission of the instructor

**COURSE COREQUISITES:** None

<b>HOURS PER TERM FOR EACH STUDENT</b>	<b>Lecture</b>	<b>30</b>	<b>hrs</b>	<b>Student Directed</b>	
	<b>Laboratory</b>		<b>hrs</b>	<b>Learning</b>	<b>hrs</b>
	<b>Seminar</b>	<b>30</b>	<b>hrs</b>	<b>Other - specify:</b>	
	<b>Field Experience</b>		<b>hrs</b>	_____	<b>hrs</b>
				<b>TOTAL</b>	<b>60</b>

**MAXIMUM ENROLMENT:** 25

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

**AUTHORIZATION SIGNATURES:**

Course Designer(s): Jill Bain      Chairperson: N/A  
**Curriculum Committee**

Department Head: R. Wallace, PhD      Dean: W.R. Bate

PAC: Approval in Principle \_\_\_\_\_      PAC: Final Approval: December 17, 1997  
(Date)      (Date)



**FA 316**

**NAME & NUMBER OF COURSE**

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**COURSE CONTENT**

Women as the producers, patrons, and subjects of art in Western culture will be examined, with emphasis on the production and reception of women's art at various times in history. A number of issues will be discussed in relation to the history of women's art, such as how and why women's art has traditionally been marginalised; the debate between art and craft; the institutional and social obstacles and opportunities of women artists and patrons; the nature of traditional genres in women's art (portraiture, still-life, flower painting); the interrelations of gender, class, race, and sexuality; and the impact of the feminist movement and critical theory.