UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: Fall 1998
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 316	**AH 316**	**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

Arts in Context: Gender, Art and Society
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course offers an analysis of gender and the visual arts in Western culture. The focus of the course will be on the work of women artists and the role of women as patrons and subjects. Analysis of visual production will also include ways in which gender is constructed and its relationship to class, race and sexuality. Works of art will be examined in relation to the social, political, religious and economic factors which influenced the production and reception of women's art.

PREREQUISITES: **AH 101 or 102**
COREQUISITES: **None**

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: _____ *(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: **Once every two years**

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: Virgina 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 students will have:
* gained an awareness and understanding of ways in which gender has influenced the creation and reception of works of art by, and representing, women
*become familiar with art historical methodologies
*improved their research, presentation and writing skills as they pertain to the discipline of art history.

METHODS:

A combination of lectures, seminars, discussions, 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:]

Chadwick, Whitney, *Women, Art and Society* , 3rd ed., Thames and Hudson, 1996
Pollock, Griselda, *Vision and Difference: Femininity, Feminism and the Histories of Art*, Routledge, 1988
Perry, Gill, *Gender and Art*, Yale University Press, 1999
Brennan, Marcia, *Painting Gender, Constructing Theory*, MIT Press, 2002
Moi, Toril, *Sex, Gender and the Body*, Oxford University Press, 2004
Butler, Judith, *The Judith Butler Reader,* Blackwell, 2004
Coursepack

SUPPLIES / MATERIALS:

none

STUDENT EVALUATION:

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

participation 5%
seminar presentation and team work 15%
individual research toward presentation 20%
peer critique 10%
research essay 30%
final examination 20%

COURSE CONTENT:

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

Week 1: Women and art history: why this course needs to exist; feminist approaches and 'interventions' in the history of art
Week 2: The academic tradition: how and why women's art has been marginalized
Week 3: Institutional obstacles, social constraints, and opportunities encountered by women artists and patrons
Week 4: The formation of traditional genres in women's art
Week 5: Ideologies of 'the feminine' in relation to cultural production
Week 6: The debate between art and craft
Week 7: Theorizing the female nude
Weeks 8 &9: The interrelations of gender, class, race and sexuality
Weeks 10&11: The impact of the feminist movement and critical theory
Week 13: Gendered Space : architecture, public spaces and landscape