OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	Fall 1998
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 316	Faculty of Arts – Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV CREDITS

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

CALENDAR DESCRIPTION:

This course offers an examination of the ways in which gender has influenced the creation and reception of works of art. Hence we investigate topics related to works of art representing women and by women, as well as works of art addressing problems centered on masculinity and gender identity, including lived experiences. Various issues are discussed, particularly in relation to the history of women's art, such as the traditional marginalization of women's art; the debate regarding art and craft; the institutional and social obstacles and opportunities of women artists and patrons; the nature of traditional genres in women's art; the interrelations of gender, class, race, and sexualities; and the impact of the feminist movement and critical theory on both the production and study of women's art.

PREREQUISITES: One of the following: AH 101 or 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: Once every two years
(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:

- Demonstrate an understanding and knowledge of ways in which gender has impacted the creation, circulation and reception of works of art
- Define and use a specialized vocabulary in articulating one's own opinions and commentaries on relationship between gender construction, art production/reception, and society
- Demonstrate a familiarity with the origins of some of the key historical and current methodologies and theoretical trends addressing gender issues in arts and visual culture
- Describe, interpret and analyze visual arts and culture in relation to its socio-political context
- Engage critically in the analysis of visual communication related to gender
- Demonstrate research, critical thinking and writing skills in discussions, presentations and written projects

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

A combination of lectures, seminars, discussions, 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. Examples 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:

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