UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: September 1998
COURSE REVISED IMPLEMENTATION DATE: September 2005
COURSE TO BE REVIEWED: September 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 320		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

ART & CULTURE: SPECIAL TOPICS
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

The specific topic of this course will vary as opportunity permits (consult timetable), but students will encounter the artistic and cultural production of a non-western society (e.g. Haida, Japanese), or related groups of societies (e.g. Oceanic or African) from an interdisciplinary perspective

PREREQUISITES: **AH 101 or 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: **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 Welsch *(Curriculum Committee)*
Department Head: Jacqueline Nolte
Dean: Virginia B. Cooke
PAC Approval in Principle Date:
PAC Final Approval Date: January 28, 2005

COURSE NAME/NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of the course students will have acquired knowledge of the artistic and cultural production of a non-western society or group of societies. Students will have become aware of the role of art in such cultures and the relation between image-making, social structures and belief systems.
Students will have improved their knowledge of cultures other than Anglo-American modes of expression. They will have developed appropriate research skills for their subject, the field of art history and cultural studies, and they will have enhanced their critical skills as they communicate their understandings in articulate oral and written form.

METHODS:

Lectures, discussions, seminars, relevant audio-visual materials and, where appropriate and possible, gallery visits or 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 or challenge exam

TEXTBOOKS, REFERENCES, MATERIALS:

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

Coombes, Annie *History after Apartheid: Visual Culture and Public Memory in a Democratic South Africa.* Duke University Press, 2003

Magubane, Zine *Bringing the Empire Home. Race, Class and Gender in Britain and Colonial South Africa* , University of California Press, 2003

McClintock, A. *Imperial Leather, Race, Gender and Sexuality in the Colonial Context*, Routledge: Lnd., 1995

Arnold, M. *Women and Art in South Africa Cape Town and New York*: David Philip and St Martins Press, 1996

Nettleton, A et al (eds) *African Art in Southern Africa. From tradition to township*, AD Donker: Jhb., 1989

Mudimbe, V.Y. *The Surreptitious Speech: Presence Africaine and the Politics of Otherness 1947-87*, University of California Press, 1992

Nettleton, A and Charlton, J et al *Engaging Modernities. Transformations of the Commonplace. Std Bank Collection of African Art.* University of Witwatersrand Art Gallery: Jhb., 2003

Williamson, Sue and Ashraf, J. *Art in South Africa: The Future Present*, David Philip: Cape Town and Jhb., 1996

Atkinson, Brenda (ed) *Grey Areas: Representation, identity and politics in contemporary South African art*, Chalkam Hill Press, 1989

Oguibe, Olu *Reading the Contemporary . African Art from theory to marketplace* , Ithaca press, c. 2001

Coursepack

SUPPLIES / MATERIALS:

None

STUDENT EVALUATION:

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

Short assignment 20%
Midterm 15%
Seminar 15%
Project 30%
Final exam 20%

COURSE CONTENT:

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

Week 1. Redefining Modernism in the context of Africa : Modernism and visual production in South Africa
Week 2. Apartheid ideology, segregated education and alternative venues of artistic training such as that offered by the Polly Street Art Centre.
Week 3. From “Presence Africaine’ to Black Consciousness
Week 4. Cultural production in the context of ‘separate development ‘and forced removals. Problematising the term ‘township art’
Week 5. Private and church initiatives in opposition to state institutions: The Evangelical Lutheran Arts and Crafts Centre (Rorkes Drift) and liberation theology
Week 6. Culture of Resistance: popular and collective forms of art
Week 7. Issues of production and reception in relation to local-global relations. From the era of cultural boycotts to that of negotiated settlement
Week 8. Sites of Memory: Robben Island, District Six and pictorial participation in the Truth and Reconciliation Commission.
Weeks 9 and 10. The place of ‘ethnicity’ in the ‘new’ South Africa:
Change and continuity in Zulu beadwork; Ndebele visual culture; Mural art of South Tswana; San Art and Culture Projects; Lobedu *kgoro*
Week 11. The demise of markets for “transitional” art
Week 12. New subjectivities