UNIVERSITY OF THE FRASER VALLEY

OFFICIAL UNDERGRADUATE COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 1998
COURSE REVISED IMPLEMENTATION DATE:	September 2010
COURSE TO BE REVIEWED: *(four years after UPAC approval)*	April 2014 *(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 320	Faculty of Arts – Visual Arts	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV 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: 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 Notle (reviewed by Jill Bain)**		
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 acquired knowledge of the artistic and cultural production of a non-western society or group of societies.
- Articulate the role of art in such cultures and the relation between image-making, social structures and belief systems.
- Demonstrate knowledge of cultures other than Anglo-American modes of expression.
- Apply appropriate research skills for their subject, the field of art history and cultural studies.
- Utilize enhanced critical skills to communicate their understandings in articulate oral and written form.
- Demonstrate an understanding of issues related to the circulation and reception of the artistic and cultural production of a non-western society or group of societies.

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

Lectures, discussions, seminars, relevant audio-visual materials and, where appropriate and possible, gallery visits or 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:]*

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:

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 9-10. 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