UNIVERSITY COLLEGE of the FRASER VALLEY

COURSE IMPLEMENTATION DATE: September 2006
COURSE REVISED IMPLEMENTATION DATE:
COURSE TO BE REVIEWED: September 2009
(Four years after UPAC Final Approval 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 401		**4**
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

Senior Seminar I
(cross listed as AH and VA)
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

This course presents an overview of key theoretical issues important to the practice and reception of contemporary art. Modern and contemporary cultural theories, art theory and art criticism are examined. Topics include Marxist-Realist and Formalist debate, early Structuralist and Post-Structuralist criticism, Aesthetic Reception theory, Pyschoanalytic art criticism plus selected Postmodern and Feminist cultural critiques. This course forms the required foundation for Senior Seminar II.

Note: Students with VA 401 cannot take AH 401 for further credit.

PREREQUISITES: **nine credits of Art History**
COREQUISITES:

SYNONYMOUS COURSE(S)
(a) Replaces: _____ *(Course #)*
(b) Cannot take: **VA 401** *(Course #)* for further credit.

SERVICE COURSE TO: _____ *(Department/Program)* _____ *(Department/Program)*

TOTAL HOURS PER TERM: **60**
STRUCTURE OF HOURS:

Lectures:	**30**	Hrs
Seminar:	**30**	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 a year**

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: Eric Davis
UPAC Approval in Principle Date:
UPAC Final Approval Date: September 30, 2005

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

By the end of the course, the students will have:

1. Developed a greater understanding of theoretical issues important to the practice and reception of art
2. Demonstrated independent critical thinking and research skills in the field of art theory and criticism.
3. Demonstrated the analytical skills required to criticize art forms.
4. Demonstrated a philosophical, cultural, theoretical and political awareness of art practice and contemporary art in general.
5. Demonstrated competent presentation methods including written assignments and oral presentations on contemporary art.
6. Participated in class discussions, seminars and critiques in an informed manner.

METHODS:

Lectures
Seminars
presentations

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Interview, written assignments and portfolio assessment

TEXTBOOKS, REFERENCES, MATERIALS:

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

course readings vary by instructor

Examples might be:
Taylor, Brandon *Avant-Garde and After. Rethinking Art Now,* Harry N Abrams, NY, 1995
Herwitz, Daniel *Making Theory. Constructing Art*, Chicago University Press, 1993
Kellner, Douglas *Critical Theory, Marxism and Modernity*, Polity Press, UK, 1989
Latimer, Dan *Contemporary Critical Theory*, Auburn University, Harcourt Brace Jovanovich, 1989
Young, Robert *Untying the Text: a Post-Structuralist Reader*, Routledge & Kegan Paul , Boston, London and Henley, 1981
Bourdieu, Pierre *The Field of Cultural Production* ed R. Johnson, Columbia University Press 1993
Gedalof, Irene *Against Purity: Rethinking Identity with Indian and Western Feminism,* Taylor and Francis Ltd, 1995
Salin, Sara *The Judith Butler Reader*, Blackwell, Oxford, 2004

Course Pack with key readings from writers, theorists and critics discussed in course outline

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

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

Essay 1	25%
Essay 2	25%
Class presentation	20%
Final exam	30%

COURSE CONTENT:

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

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

Week:

1) Introduction to course content and reading lists plus explanation of required course work.
Critical Theory and Modernity: selected writings from Georg Lukac's "History and Class Consciousness", Mikhail Bakhtin's "Laughter and Freedom" and letters by Bertold Brecht

2) Dialectics of culture: selected writings from Walter Benjamin's "One-Way Street and Other Writings"; Theodor Adorno's "Minima Moralia" and Frederic Jameson's "Marxism and Form"

3) Structuralism and art criticism: Extracts from Jonathan Culler's "Saussure"; Victor Erlich's "Russian Formalism"; Roland Barthe's "The Responsibility of Forms: Critical Essays on Music, Art and Representation" and Louis Althusser's visual art criticsm in relation to his "Ideology and Ideological State Apparatuses".

4) Continuation of above

5) Deconstruction and the visual arts. Extracts from: Christopher Norris "Derrida"; Edward Said "Covering Islam: How the media and the experts determine how we see the rest of the world" and Deleuze, Gilles, Guattari and Felix "Anti- Oedipus: Capitalism and Schizophrenia"

6) Continuation of above

7) Han Robert Jauss: "History of Art and Pragmatic History" plus extracts from his "Towards an Aesthetic of Reception"

8) Psychoanalysis and visual production in relation to key concepts from Sigmund Freud's "The Dream-Work"; Jacques Lacan's "The Mirror-stage as formative of the function of the I as revealed in psychoanalytic experience" and Julia Kristeva's "Stabat Mater"

9) Continuation of above

10) Discussion of art work based on extracts from Jean-Francois Lyotard's "The Postmodern Condition"

11) Discussion of works from international biennales based on ideas drawn from Gayatri Chakravorty Spivak's "Feminism and Critical Theory"; Salin's " The Judith Butler Reader" and Gedalof's "Against Purity: Rethinking Identity with Indian and Western Feminism"

12) Arthur Danto's theory and Andy Warhol without theory