UNIVERSITY COLLEGE of the FRASER VALLEY

PAC FORM #2

COURSE IMPLEMENTATION DATE:[September 1999]
COURSE TO BE REVIEWED DATE:[September 2004]
(Four years after implementation date)

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 material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: VISUAL ARTS

VA 205	FA 205	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

ART PRACTICES AND POPULAR CULTURE I

COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

An examination of popular culture in relation to contemporary art-making practices, emphasizing the cross-fertilization of "fine" and "popular" art in recent decades. Students will be required to complete both studio and written projects for this course.

PREREQUISITES: AH 102 and one VA course

COREQUISITES: None

SYNONYMOUS COURSE(S)

(a) Replaces: N/A
(Course #)

(b) Cannot take AH 205 for further credit
(Course #)

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

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:		hrs
Seminar:	52	hrs
Laboratory:		hrs
Field Experience:	8	hrs
Student Directed Learning:		hrs
Other (Specify):		hrs

TRAINING DAY-BASED INSTRUCTION

LENGTH OF COURSE:

HOURS PER DAY:

MAXIMUM ENROLMENT: 25

EXPECTED FREQUENCY OF COURSE OFFERING:

WILL TRANSFER CREDIT BE REQUESTED? YES X NO

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: YES X NO

AUTHORIZATION SIGNATURES:

Course designer(s): Jill Bain

Chairperson: *(Curriculum Committee)*

Department Head: Don Murray

Dean: Virginia B. Cooke

PAC Approval in Principle Date:

PAC Final Approval Date: October 25, 2000

VA 205

COURSE NAME / NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES/ LEARNING OUTCOMES:

1. to provide a critical examination of the creation and influence of popular culture and to make students aware of their role in it, particularly their creative role as consumers/producers
2. to make students aware of the constant cross-fertilization which occurs between popular and "fine" arts (an examination of the relationship of "low" and "high" culture would be one of the central issues discussed in the course
3. to broaden students' vision of the artist in contemporary society and potentially inspire careers in film, music, journalism, etc.
4. to introduce critical approaches and develop students' critical vocabulary in their responses to popular and visual culture

METHODS:

The course will feature a combination of lectures, discussions (including on-line), student project presentations and critiques (mostly collaborative), readings, film and video viewing, listening to music, and (optional) field trips.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR YES ___X___ NO _____

METHODS OF OBTAINING PLAR:

Portfolio assessment.

TEXTBOOKS, REFERENCES, MATERIALS:

The main text would be a coursepack of selected articles/excerpts on and from contemporary art and popular culture. Some examples might be excerpts from:

Susan G. Josephson, From Idolatry to Advertising: Visual Art and Contemporary Culture. London: M.E. Sharpe, 1996
John A. Walker, Cross-overs: Art in Pop/Pop into Art. New York: Methuen, 1987
Tyler Cowen, In Praise of Commercial Culture. Cambridge: Harvard University Press, 1998
Roland Barthes, Camera Lucida: Reflections on Photography. Fontana Flamingo, 1984
Greil Marcus, Lipstick Traces: A Secret History of the Twentieth Century. Cambridge: Harvard University Press, 1989
Simon Frith et al., eds., Sound and Vision: The Music Video Reader. London: Routledge, 1993
Wesley Shrum, Fringe and Fortune: The Role of Critics in High and Popular Art. Princeton: Princeton U.P., 1996

Students would also be required to purchase selected issues of contemporary popular culture and/or art magazines, such as Shift, Spin, The Face, Rolling Stone, FlashArt, and to make use of electronic resources, such as e-zines. Excerpts from contemporary culture (e.g., song lyrics, short stories, magazine articles, etc., would naturally change each time the course is offered).

SUPPLIES / MATERIALS:

VA 205

COURSE NAME / NUMBER

STUDENT EVALUATION:

* journal		40%
+ first project		15%
+ term project	30%	
~ participation	15%	

***** student journal: this would contain the critiques presented by the student in class (usually as a member of a group), the student's project statement, responses to other student projects and critiques, and thoughts on in-class discussions/readings/themes, etc. The journal would need to be updated at least weekly, and could include drawings, photographs, clippings, etc., relevant to the weekly theme. The journal would be handed in at mid-term for comments and evaluation, and again at the end of term.

+ projects: students would be asked to respond creatively to an aspect of pop culture (this could take the form of a painting, a performance, a song, a video, a poem, etc.), and to present their project to the class with an oral explanation (a written statement would be included in their journal). These could be group or individual projects.

~ attendance and participation would be essential to complete the course successfully.

COURSE CONTENT:

The course will examine contemporary art-making practices within the context of popular culture, emphasizing the cross-fertilization of "fine" and "popular" art in recent decades.

Classes would be based on various themes, such as the body, gender, fashion, celebrity, youth culture, etc., to be examined and critiqued according to their representation in a variety of popular culture media (movies, music, lyrics, music videos, fashion, short stories, excerpts from novels, e-zines, fanzines, etc.), with relevant connections made to artists' responses to such themes. Other classes might feature one particular medium and its relation to the visual arts; for example, a class on "pop music and the visual arts" might involve a discussion of the many examples of artists who work/have worked in both areas (Captain Beefheart, Brian Eno, Laurie Anderson, David Bowie, Yoko Ono, Rob Zombie, Beck), of collaborations between artists and musicians (Andy Warhol and the Velvet Underground, Malcolm McLaren and the Sex Pistols), of the increasing significance of visuals in popular music (music videos), etc. Contemporary examples would naturally change each time the course is offered, and class discussions would often be based on articles in current issues of monthly or bi-weekly publications.