UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: January 2006
REVISED COURSE IMPLEMENTATION DATE: September 2018
COURSE TO BE REVIEWED: (six years after UEC approval) February 2024
Course outline form version: 09/15/14

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: VA 403	**Number of Credits:** 3 Course credit policy (105)
Course Full Title: Senior Seminar II **Course Short Title (if title exceeds 30 characters):**	
Faculty: Faculty of Humanities	**Department (or program if no department):** Visual Arts

Calendar Description:

This seminar explores advanced theoretical issues pertaining to art-making practices. Research will be conducted on contemporary art practice, cultural theory, and art criticism.

Note: This course is offered as AH 403 and VA 403. Students may take only one of these for credit.

Prerequisites (or NONE):	AH 401/VA 401.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Equivalent Courses (cannot be taken for additional credit)
Former course code/number:
Cross-listed with: **AH 403**
Equivalent course(s): **AH 403**
Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.

Transfer Credit
Transfer credit already exists: ☐ Yes ☒ No

Transfer credit requested (OReg to submit to BCCAT):
☐ Yes ☒ No (if yes, fill in transfer credit form)

Resubmit revised outline for articulation: ☐ Yes ☒ No

To find out how this course transfers, see **bctransferguide.ca**.

Total Hours: 60

Typical structure of instructional hours:

Lecture hours	20
Seminars/tutorials/workshops	30
Laboratory hours	10
Field experience hours	
Experiential (practicum, internship, etc.)	
Online learning activities	
Other contact hours:	
Total	**60**

Special Topics
Will the course be offered with different topics?
☐ Yes ☒ No

If yes, different lettered courses may be taken for credit:
☐ No ☐ Yes, repeat(s) ☐ Yes, no limit

Note: The specific topic will be recorded when offered.

Maximum enrolment (for information only): 20

Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually

Department / Program Head or Director: Shelley Stefan	**Date approved:**	November 24, 2017
Faculty Council approval	**Date approved:**	December 8, 2017
Campus-Wide Consultation (CWC)	**Date of posting:**	n/a
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	December 8, 2017
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	February 23, 2018

Learning Outcomes

Upon successful completion of this course, students will be able to:

1. Analyze the contextual framework of modern culture, and the effect of interdisciplinary forces on art practice.
2. Conceptualize the value of artwork in society, and consider conflicting values and reception to diverse artforms.
3. Adapt theoretical ideas to communicate research directives within personal art practices.
4. Demonstrate competent presentation methods for written assignments and oral presentations.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Lectures, demonstrations, presentations, class critiques.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Harrison, C & Wood, P	Art in Theory 1900-2000: An Anthology of Changing Ideas	☐	Wiley Blackwell, Oxford UK	2002
2.	Grenville, B & Augatits, D (eds)	MashUp: The Birth of Modern Culture	☐	Black Dog, London	2016
3.	Katz, V (ed)	Black Mountain College: Experiment in Art	☐	MIT, Cambridge Mass	2013
4.			☐		
5.			☐		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)

Typical Evaluation Methods and Weighting

Final exam:	%	Assignments:	35%	Midterm exam:	%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Demonstrations & Presentations:	55%	Participation:	10%	Other:	%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

The focus of seminar topics will vary significantly based on instructor's specialization.
Sample A - on the intersection of Art & Technology:

Unit 1: Raiding the 20th Century
- Dueling dichotomies: from Modernism to Postmodernism
- Beyond dichotomies: synergistic states
- New Forms I: driven by technology
- New Forms II: the response of ideology

Unit 2: 21st Century Enigmas
- Enter the Digital
- The Work of Art in the Age of Infinite Reproduction
- New Forms III: Rhizome
- New Forms IV: MashUp

Unit 3: Echo/Location
- The Contemporary Condition
- The Social Medium
- New Forms V: within our lifetime
- Writing research and the stealth artist statement

Unit 4: Conclusion
- student presentations
- seminar conclusion