

COURSE OUTLINE		
<b>TERM:</b> Fall 2018	<b>COURSE NO:</b> AHIS 105	
<b>INSTRUCTOR:</b>	<b>COURSE TITLE:</b> Visual Culture: Exploring Themes	
<b>OFFICE:</b> <b>LOCAL:</b> <b>E-MAIL:</b> @capilanou.ca	<b>SECTION NO(S):</b>	<b>CREDITS:</b> 3.0
<b>OFFICE HOURS:</b>		
<b>COURSE WEBSITE:</b>		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

### COURSE PREREQUISITES

None.

### COURSE FORMAT

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

### CALENDAR DESCRIPTION

This course thematically examines issues in art history with relevance to contemporary discourse. Topics range from ritual and spirituality in art to representations of gender, sexuality, politics, identity and the body, as well as images of nature, war, death and commemoration. We will also look into aspects of photography, modern architecture, censorship, and the role of museums.

### COURSE NOTE

AHIS 105 is an approved Culture and Creative Expression course for Cap Core requirements.  
 AHIS 105 is an approved Self and Society course for Cap Core requirements.

### REQUIRED TEXTS AND/OR RESOURCES

Adams, Laurie S. *Looking at Art*. Prentice Hall, 2003.  
*AHIS105 Course Reader* (available at the Capilano University Bookstore).  
 Additional articles to be distributed in class.

### RECOMMENDED READING

Barnet, Sylvan. *A Short Guide to Writing About Art*. 11th ed. Prentice Hall/Pearson, 2014.

### COURSE STUDENT LEARNING OUTCOMES

**On successful completion of this course, students will be able to do the following:**

- utilize the tools of visual analysis and art history to express an informed, cogent and critical understanding of the many past and present functions of art within various socio-political contexts, especially in relation to current cultural debates;
- exercise greater facility in writing and speaking about art-historical issues;
- demonstrate art-historical research and bibliographical skills using Library and on-line resources;
- demonstrate familiarity with critical issues related to art and society, creating a frame of reference for further studies in the visual arts or new artistic creation.

**Students who complete this Culture & Creative Expression course will be able to do the following:**

- engage in creative processes including conception, investigation, execution, and ongoing critical analysis;
- identify, analyze, and critique the elements of a form of expression using its specific vocabulary;
- explain or demonstrate the connection between various event, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed;
- interpret diverse forms of creative expression from different perspectives (e.g. artistic, historical, Indigenous, literary, scientific, philosophical).

**Students who complete this Self & Society course will be able to do the following:**

- identify potential root cause of local/global problems and how they affect local/global cultures, economies, politics, and policies;
- assess and evaluate individual and collective responsibilities within a diverse and interconnected global society;
- synthesize a range of differing community perspectives on ethics and justice and explain how these perspectives can inform structural change;
- explain how contexts (e.g. cultural, historical, colonial, economic, technological) shape identity formation and social structures.

**COURSE CONTENT**

Week 1	<p><i>INTRODUCTION</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• Laurie S. Adams, <i>Looking at Art</i>, chapters 1, 3 and 5 (pp. 9-27, 51-71, 94-115)</li> </ul>
Week 2	<p><i>ART AND SPIRITUALITY</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• <i>AHIS 105 Course Reader</i>: A. Elsen, "Images of Gods," and Lazzari and Schlesier, "Deities and Places of Worship"</li> </ul>
Week 3	<p><i>ART AND SPIRITUALITY (CONTINUATION) and THE ARTIST AT WORK</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• L.S. Adams, <i>Looking at Art</i>, chapter 4 (pp. 73-91)</li> <li>• <i>Course Reader</i>: M. Levy, "The Shaman is a Gifted Artist"</li> <li>• <i>Additional reading TBA</i></li> </ul>
Week 4	<p><i>ART, POWER AND POLITICS</i></p> <p>Required Readings:</p>

	<ul style="list-style-type: none"> <li>• L.S. Adams, <i>Looking at Art</i>, chapter 2 (pp. 29-49)</li> <li>• <i>Course Reader</i>: Toby Clark, "Propaganda at War"</li> <li>• <i>Course Reader</i>: DeWitte, Larmann and Shields, "Art and War," in <i>Gateways to Art: Understanding the Visual Arts</i>, New York: Thames &amp; Hudson, 2012, pp. 530-541</li> <li>• <i>Course Reader</i>: DeWitte, Larmann and Shields, "Art and Rulers," in <i>Gateways to Art</i>, pp. 520-529</li> </ul>
Week 5	<p><i>PUBLIC ART</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• <i>Course Reader</i>: C.G. Calo, "Memorializing the Unspeakable"</li> <li>• R. Krauss, "Sculpture in the Expanded Field" (see: <a href="http://newmediaabington.pbworks.com/w/file/fetch/31643643/Krauss%20-%20Sculpture%20in%20the%20Expanded%20Field.pdf">http://newmediaabington.pbworks.com/w/file/fetch/31643643/Krauss%20-%20Sculpture%20in%20the%20Expanded%20Field.pdf</a>)</li> </ul>
Week 7	<p><i>MIDTERM and PUBLIC ART (CONTINUATION)</i></p>
Week 8	<p><i>PUBLIC ART (CONTINUATION)</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• Maya Lin, "Making the Memorial," <i>The New York Review of Books</i> vol. XLVII, no. 17 (November 2, 2000), pp. 33-35 (photocopy will be distributed in class) and Adrienne L. Burk, "Preface" in <i>Speaking for a Long Time: Public Space and Social Memory in Vancouver</i>, UBC Press, 2010; see Library E-book for online access</li> <li>• Additional reading TBA</li> </ul>
Week 9	<p><i>VANCOUVER MONUMENTS WALK</i></p> <p><i>Details to be announced in class (date may be changed due to weather)</i></p> <p>Required Readings: TBA</p>
Week 10	<p><i>ART AND GENDER: THE BODY IN ART</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• <i>Course Reader</i>: Kenneth Clark, "The Naked and the Nude," and Lazzari and Schlesier, "The Body"</li> </ul>
Week 11	<p><i>ART AND GENDER: THE FEMALE AND MALE NUDE</i></p> <p>Required Readings:</p> <ul style="list-style-type: none"> <li>• <i>Course Reader</i>: R. Leppert, "The Female Nude," "The Male Nude"</li> </ul> <p><b>RESEARCH PAPER DUE!</b></p>
Week 12	<p><i>VANCOUVER ART GALLERY VISIT</i></p> <p><i>Details to be announced in class</i></p> <p>Required Readings: TBA</p>
Week 13	<p><i>LANDSCAPE AS ART</i></p> <p>Required Readings:</p>

	<ul style="list-style-type: none"> <li>• <i>Course Reader: Marquardt and Eskilson, "The Earth as Art," and M. Scrupe, "Environment, Audience and Public Art in the New World (Order)"</i></li> <li>• <i>L. Metrick, "Disjunctions in Nature and Culture: Andy Goldsworthy" (see: <a href="http://www.sculpture.org/documents/scmaq03/june03/goldsworthy/gold1.shtml">http://www.sculpture.org/documents/scmaq03/june03/goldsworthy/gold1.shtml</a>)</i></li> </ul> <p><b>REVIEW FOR FINAL EXAM</b></p>
Week 14 and 15	<ul style="list-style-type: none"> <li>• Final Exam Period</li> </ul>

### EVALUATION PROFILE

Midterm	30%
Research paper	30%
Final (TBA)	30%
Participation (5% attendance, 5% discussion)	10%
<b>Total</b>	<b>100%</b>

### GRADING PROFILE

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

### Incomplete Grades

Grades of Incomplete "I" are assigned only in exceptional circumstances when a student requests extra time to complete their coursework. Such agreements are made only at the request of the student, who is responsible to determine from the instructor the outstanding requirements of the course.

### Late Assignments

Assignments are due at the beginning of the class on the due date listed. If you anticipate handing in an assignment late, please consult with your instructor beforehand.

### Missed Exams/Quizzes/Labs etc.

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Some missed labs or other activities may not be able to be accommodated. Please consult with your instructor.

### Attendance

Students are expected to attend all classes and associated activities.

### English Usage

Students are expected to proofread all written work for any grammatical, spelling and stylistic errors. Instructors may deduct marks for incorrect grammar and spelling in written assignments.

### **Electronic Devices**

Students may use electronic devices during class for note-taking only.

### **On-line Communication**

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or Moodle; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

## **UNIVERSITY OPERATIONAL DETAILS**

### **Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <http://www.capilanou.ca/services/>

**Capilano University Security: download the [CapU Mobile Safety App](#)**

### **Policy Statement (S2009-06)**

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

### **Academic Integrity (S2017-05)**

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy S2017-05 for more information: <http://www.capilanou.ca/about/governance/policies/Policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

**Academic dishonesty** is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

**Cheating:** Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

**Fraud:** Creation or use of falsified documents.

**Misuse or misrepresentation of sources:** Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

**Plagiarism:** Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

**Self-Plagiarism:** Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

**Prohibited Conduct:** The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

### **Sexual Violence and Misconduct**

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including [B.401 Sexual Violence and Misconduct Policy](#) and [B.401.1 Sexual Violence and Misconduct Procedure](#).

**Emergencies:** Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.