



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

SPONSOR: Prof. William Gough, Interim Vice-Principal Academic and Dean
CONTACT INFO: 416-208-7027, vpdean@utsc.utoronto.ca

PRESENTER: Prof. Mark Schmuckler, Vice-Dean, Undergraduate
CONTACT INFO: 416-208-2978, vicedean@utsc.utoronto.ca

DATE: Thursday, February 25, 2016

AGENDA ITEM: 4a

ITEM IDENTIFICATION:

Major modifications to existing programs in Art History (BA)

JURISDICTIONAL INFORMATION:

University of Toronto Scarborough Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus” (*AAC Terms of Reference, Section 4*). Under section 5.6 of its terms of reference, the Committee is responsible for approval of “Major and minor modifications to existing degree programs.” The AAC has responsibility for the approval of Major and Minor modifications to existing programs as defined by the University of Toronto Quality Assurance Process (*UTQAP, Section 3.1*).

GOVERNANCE PATH:

1. UTSC Academic Affairs Committee [For Approval] (February 25, 2016)

PREVIOUS ACTION TAKEN:

No previous action in governance has been taken on this item.

HIGHLIGHTS:

The Department of Arts, Culture and Media (ACM) is proposing major modifications to its existing Major in Art History (BA). Modifications to the Minor in Art History (Arts) are properly classified as minor, but are included here for clarity and completeness.

ACM proposes to restructure the Major in Art History to introduce a core set of required courses, and establish four coherent areas of focus: Creative Cities, Spectacle and Display, Dialogues with History, and Constructing Identities. In addition, the very loose structure of the existing program will be replaced by a more tightly structured program with specifically required courses at each of the A-, B-, C- and D-levels.

The four areas of focus have been chosen because they reflect some of the key lines of inquiry in the fields of Art History and Visual Culture today, as well as the research and teaching expertise of our faculty. By highlighting these four areas, we hope to attract students in relevant programs such as Media Studies, African Studies and City Studies, who are already taking our courses.

The proposed changes will improve the quality and rigour of the Major program, and provide significant improvement to both the program organization, and to our students' ability to progress through it. These changes will ensure the programs continue to address the most current scholarship and methodologies in the field and, at the same time, allow us to offer a unique set of experiential learning courses that speak to the realities of the broader art world. In addition, the restructured program will be more fully aligned with the academic goals and aspirations of the Department.

Finally, we will rename the Art History programs as “Art History and Visual Culture” to better reflect our commitment to applying a wide array of methodological and theoretical approaches to the study of the visual in our society, and also to highlight the unique training we provide in addressing the historical production and reception of visual arts.

This proposal has been approved by the ACM Departmental Curriculum Committee. There has been extensive consultation within ACM, and the proposal has been reviewed by the Dean's Office, the Decanal Undergraduate Curriculum Committee and the Provost's Office.

FINANCIAL IMPLICATIONS:

There are no net implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the major modifications to the programs in Art History as described in the proposal dated January 8, 2016 and recommended by the Interim Vice-Principal Academic and Dean, Professor William Gough, be approved effective April 1, 2016 for the academic year 2016-17.

DOCUMENTATION PROVIDED:

1. Major Modification to the existing programs in Art History, dated January 8, 2016.



University of Toronto Major Modification Proposal: Significant Modifications to Existing Graduate and Undergraduate Programs

Programs being modified:	Major in Art History (B.A.) Minor in Art History (Arts)
Proposed Major Modification:	<ol style="list-style-type: none">1. Re-structure program requirements in the Major2. Minor modifications to Minor program3. Establish formal learning outcomes for both programs4. Re-name programs as: Art History and Visual Culture
Effective Date of Change:	April 1, 2016
Department / Unit where the program resides:	Arts, Culture and Media
Faculty / Academic Division:	University of Toronto Scarborough
Faculty / Academic Division contact:	Annette Knott, Academic Programs Officer aknott@utsc.utoronto.ca
Department / Unit contact:	Milene Neves
Date of this version of the proposal:	January 8, 2016

1 Summary

The Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC) currently offers Major (BA) and Minor (Arts) programs in Art History.

We are proposing to restructure the Major in Art History to introduce a core set of required courses, and establish four coherent areas of focus: Creative Cities, Spectacle and Display, Dialogues with History, and Constructing Identities. These changes will ensure our programs continue to address the most current scholarship and methodologies in the field and, at the same time, allow us to offer a unique set of experiential learning courses that speak to the realities of the broader art world. In addition, the restructured program will better reflect the expertise of our faculty, and be more fully aligned with the academic goals and aspirations of the Department. Changes to the Minor are properly classified as minor modifications only, but they are included here for clarity and completeness.

Changes to program learning outcomes are modest in nature, and focus on better reflecting a key component of our pedagogical platform: interweaving experiential and academic training, which reflects the complex, multi-faceted nature of the art world itself. The proposed changes will ensure students have more opportunities for experiential learning and interdisciplinary study. Moreover, by adding four coherent areas of focus, new students will be better able to identify their interests and select their courses accordingly. Existing/continuing students will be grandfathered and if necessary, accommodations will be made for them to complete their programs.

Finally, we will rename the Art History programs as “Art History and Visual Culture” to better reflect our commitment to applying a wide array of methodological and theoretical approaches to the study of the visual in our society, and also to highlight the unique training we provide in addressing the historical production and reception of visual arts.

2 Academic Rationale

The Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough (UTSC) currently offers Major (BA) and Minor (Arts) programs in Art History.

ACM has recently undergone an extensive and thorough Department-wide reflective exercise focused on our curriculum, pedagogy and research; we have also been engaged in the development of a new 5-year academic plan. These activities have been instrumental in clarifying key opportunities for interdisciplinary curriculum planning, teaching, and research; they have also revealed a clear need to re-balance and streamline the Major program in Art History.

The diversity and complexity of the art world, and the centrality of the visual within our society, demand an Art History program that emphasizes experiential learning opportunities beginning

at the A-level and continuing through to courses at the upper levels. Towards this end, experiential-learning opportunities are being embedded throughout the program. For example, VPHA46H3 Ways of Seeing introduces students to the campus art gallery and its exhibitions, and often includes assignments such as exhibition reviews or attending talks at local arts institutions. Our new B-level courses, such as VPHB78H3 Our Town, Our Art: Local Collections I and VPHB79H3 Our Town, Our Art: Local Collections II will incorporate regular visits to local museums and galleries and discussions with museum staff, while courses such as VPHB63H3 Fame, Glory and Spectacle: 14th-16th Century Art in Italy and VPHB64H3 Baroque Visions regularly make use of local collections for assignment material and course content. We also welcome local curators and scholars into the classroom to share research and professional practice or offer workshops. At the C-level, VPHC72H3 Art, Museum and the Gallery is a field-trip based course, where students take regular excursions into the local art community to view how art history is practiced across a variety of settings, and our D-level capstone VPHD48H3 Advanced Seminar in Art History and Visual Studies connects students with experts and objects for an intensive research project. The proposed changes to our program reflect a concentrated effort to integrate these productive and critical experiential learning opportunities throughout all levels of the Major and Minor programs.

We have identified four key areas of focus: Dialogues in History, Constructing Identities, Display and Spectacle, and Creative Cities. These four areas have been chosen because they reflect some of the key lines of inquiry in the fields of Art History and Visual Culture today, as well as the research and teaching expertise and interests of our faculty. By highlighting these four areas, we hope to attract students in relevant programs such as Media Studies, African Studies and City Studies, who are already taking our courses.

The changes proposed here will improve the quality and rigour of the Major program, and provide significant improvement to both the program organization, and to our students' ability to progress through it. The very loose structure of the existing program will be replaced by a more tightly structured program with specifically required courses at each of the A-, B-, C- and D-levels. Identification of a core set of required courses provides students with a logical progression. VPHA46H3 Ways of Seeing introduces the discipline of Art History to students. ACMB01H3 Reading, Writing and Thinking for ACM Programs is a writing intensive course, which complements VPHB39H3 Ten Key Words in Art History; together these courses give students the opportunity to develop a concise vocabulary for thinking and writing about the visual in society. A capstone course at the D-level – VPHD48-Advanced Seminar in Art History and Visual Culture – requires students to pursue advanced work in their preferred field of interest. Finally, the requirement of a further 3.5 credits in art history guarantees the geographical and temporal breadth of the students' training.

The sole curricular change to the Minor in Art History (Arts) – a simple one-for-one replacement of ACMA01H3 with ACMB01H3, in line with our plan to include ACMB01H3 as a required course in all ACM programs including our Major program – is properly classified as a minor modification, but it has been presented here for clarity and completeness.

A complete description of the changes to the Major and Minor programs are given in Appendix A below.

The proposed changes to the structure of the programs in Art History will ensure students have the opportunity to develop the fundamental knowledge and skills they will need to successfully pursue their career and academic goals, including: development of visual literacy skills; fluency in visual analysis; confidence and familiarity with art exhibition and display spaces and practices; training in historical methods of research and writing; advanced communication and analytical skills; and mastery of critical thinking (analytical and interpretative skills). In order to better reflect our commitment to applying a wide array of methodological and theoretical approaches to the study of the visual in our society, and also to highlight the unique training we provide in addressing the historical production and reception of visual arts we are renaming the programs as “Art History and Visual Culture”.

The learning outcomes for both the Major and Minor programs are described in Appendix B below. They are included in this Major Modification primarily to establish them formally; changes are modest in nature, and are focused on better reflecting a key component of our pedagogical platform: to ensure our students are exposed to a mix of experiential and academic training, which reflects the complex, multi-faceted nature of the art world itself. Our classes, from the A- to D-levels will encourage students to engage directly with objects and images, as well as the institutions and creators, active in the world around them. Through a series of planned exercises, fieldtrips, and creative assignments we will marry a classic humanities training of critical reading and writing with unique opportunities to look and engage with the materiality of our cosmopolitan, urban setting.

Some key questions considered across the program are:

- Who is an artist?
What is art, an artefact, an image?
- What is a canon and how does it function with or against the field of knowledge production?
- What is the role of art or role of the visual in societies across time and place-content and context?
- Who decides what art is?
- How is value made?
- How does display/exhibition make meaning for works of art?

These learning outcomes are achieved through a commitment to experiential learning at all levels of the curriculum. Students are encouraged to travel to different environments, exposing them to further professional opportunities in academia and the cultural sector: museum, gallery, auction house, artist’s studio, private collectors, art fairs, art installations and so on.

Finally, it is worth noting that, while our existing programs in Art History already have strong ties to programs in Arts Management and Studio, we anticipate the proposed restructured programs will also develop very strong relationships with the new freestanding Minor in

Curatorial Studies (Arts), and garner interest from students in programs like African Studies, City Studies, Global Asia Studies and Media Studies.

3 Description of the Proposed Major Modification(s)

Description of Specific Changes to the Major in Art History (B.A.):

- Rename program: Major in Art History and Visual Culture
- Reduce the total number of credits required to complete the program from 7.5 to 7.0
- In requirement #1: delete “ACMA01H3 plus one-half credit at the A-level in Art History” as a requirement; add VPHA46H3 as a required course
- In requirement #2: add ACMB01H3 as a required course
- Delete the existing requirement #3 to complete 3.5 full credits at the B-level in Art History
- In requirement 4 (now requirement #3): delete the existing requirement to complete “2.5 full credits in Art History at the C-/D-level;” add VPHC49H3 and VPHC54H3 and VPHC72H3 as required courses
- Establish a new requirement #4: add VPHD48H3 as a required course
- Establish a new requirement #5 in which students must complete an additional 3.5 credits in Art History (VPH) courses, including:
 - (i) At least 1.5 credit must be in courses at the C- or D-level;
 - (ii) Must include diversity in the time-period and cultural geography;
 - (iii) Must include at least 1.0 credit dealing with periods prior to 1800;
 - (iv) Must include at least 1.0 credit dealing with periods after 1800; and
 - (v) Must include 0.5 credit dealing with the arts of Asia, Africa, or the Diaspora

Description of Specific Changes to the Minor in Art History (Arts):

- Rename program: Minor in Art History and Visual Culture
- In requirement #2: delete ACMA01H3 as a required course; add ACMB01H3 as a required course

Description of Changes to Art History Programs More Broadly:

VPH Courses Being Closed:

- VPHB41H3 The Human Figure in Greek Art (8th – 4th Centuries B.C.)
- VPHB46H3 Paris: The Capital of the 19th Century: Impressionism and Post-Impressionism
- VPHB52H3 Ancient Art and Architecture (ca. 900 B.C. – 300 A.D.)
- VPHB57H3 Women in the Arts: Hot Mamas, Amazons, and Madonnas
- VPHB60H3 Canadian Visual Art
- VPHB61H3 Space, Place and the Arts
- VPHB65H3 Exhibiting Africa: Spectacle and the Politics of Representation
- VPHB67H3 Religion and the Arts: Buddhist Arts and Cultures
- VPHB72H3 Museum and Curatorial Practice: Theoretical and Ethical Issues
- VPHB75H3 Religion in the Arts: Hinduism and Jainism

- VPHB76H3 Religion in the Arts: The Judeo-Christian Traditions
- VPHC46H3 Topics in Art of the Ancient World
- VPHC51H3 Word and Image
- VPHD41H3 Supervised Reading Course.
- VPHD45H3 Seminar in Art and Anthropology
- VPHD47H3 Politics and East Asian Art

New VPH Courses:

- VPHC52H3 Ethiopia: Seeing History
- VPHB78H3: Our Town, Our Art: Local Collections I
- VPHB79H3: Our Town, Our Art: Local Collections II
- VPHC75H3 The Artist/Maker/Creator
- VPHD48H3 Advanced Seminar in Art History and Visual Culture

Course Level and Designator Changes:

- VPHB42H3 Carolingian and Romanesque Art and Architecture; to become VPHC41H3
- VPHB71H3 Exhibiting Art; to become CURB02H3
- VPHD43H3 Curating Contemporary Art; to become CURD43H3
- VPHD44H3 Curating Historical Art; to become CURD44H3

4 Impact of the Change on Students

Students who are already enrolled in the Major and Minor programs in Art History will be grandfathered and permitted to complete the requirements that are already in place. A sufficient number of VPH courses will be offered to ensure they are able to do this in a timely and efficient manner; however, where necessary special accommodations can be made. Continuing students will also benefit from the establishment of the four areas of focus, since these will assist them in following a clear, logical path through the program.

New students will benefit greatly from a program structure that includes a strong set of core courses, and the establishment of the four areas of focus. The formalization of the program learning outcomes will help to ensure students have the information they will need to make better decisions about course choices and the overall shape of their undergraduate degree.

These changes respond to ongoing discussions in our classrooms and office hours with our students, who as a whole welcome clearer guidelines and direction to make their way through the major. We have discussed the coming changes with students in classes, and with ARTSA, the Departmental Student Organization. ARTSA will work with us to apprise students of the changes.

5 Consultation

In addition to consultation among the Art History faculty, the proposed changes have been

discussed with the ACM Chair, the ACM Associate Chair (Curriculum), members of the ACM Programming and Curriculum Committee, as well as the ACM Governing Council. No impact on other programs or academic units is anticipated.

6 Resources

The proposed changes will not have any negative impact on faculty, and require no new resources including TA support.

7 Governance Process

Levels of Approval Required	Date
Academic Unit Curriculum Committee	June 3, 2015
Decanal Sign-Off	December 22, 2015
DUCC (Undergraduate)	January 22, 2016
UTSC Academic Affairs Committee	February 25, 2016
Submission to Provost's Office	
AP&P – reported annually	
Ontario Quality Council – reported annually	

Appendix A: Calendar Copy [showing changes]

Art History and Visual Culture

Program Director: E. Webster Email: webster@utsc.utoronto.ca

Art History and Visual Culture at UTSC focuses on the global and contemporary and also gives you a solid grounding in approaches to visual materials produced across time, cultures, classes, gender, and geography. You will learn to look, read and write critically about the visual, not only in the classroom, but also through real-world learning experience in galleries and museums and in other urban situations. You will understand how and why histories are written, how representations are formed, and how artists, critics, curators, dealers, and art historians (in other words, art world players) enter a shared discourse. The courses reveal the multiplicity of perspectives with which art may be approached and appreciated. Using recent methodologies that consider the works of art in the specific visual cultures of their day and in the social, political, and economic contexts in which the artists lived and worked.

Note: that (VPAC47H3), (VPAC48H3), and (VPAC89H3) are ~~is an~~ interdisciplinary courses that counts toward the completion of the ~~Major and Minor programs in a~~ Art History and Visual Culture Major and Minor programs.

~~Guidelines for first year course selection:~~

~~Students who intend to complete an Art History and Visual Culture program should include ACMA01H3 and an A-level Art History and Visual Culture course in their first year course selection.~~

The Art History and Visual Culture Study Guide is available at: http://www.utsc.utoronto.ca/acm/sites/utsc.utoronto.ca.acm/files/docs/ACMSite_ArtHistory_StudyGuide_July2014.pdf ~~www.utsc.utoronto.ca/~humdiv/prg_ah.html~~

Planning a Program in Art History and Visual Culture

Guidelines for first year course selection:

Students intending to complete a Major or Minor in Art History and Visual Culture should include VPHA46H3 in their first year course selection. VPHA46H3 familiarizes students with the necessary historical, theoretical, and methodological foundations of the discipline of Art History specifically and Humanities more generally. Moreover, it will introduce students to the kinds of reading, research and writing skills they will be expected to develop in the program.

Students are strongly encouraged to enrol in VPHB39H3 and ACMB01H3 early in their program of study, and certainly by the beginning of their second year of study. Both of these courses further focus studies to address deeper questions in the disciplines of Art History and Visual Culture.

Following the completion of these three foundational courses, students are encouraged to build depth of learning in focused areas of concentration. The table below identifies the four areas of focus within Art History and Visual Culture: Creative Cities, Spectacle and Display, Dialogues with History, and Constructing Identities. Students are encouraged to choose one or two of these areas.

Creative Cities	Spectacle and Display	Dialogues with History	Constructing Identities
VPHB58H3 Modern Art and Culture	VPHB59H3 Current Art Practices	VPHB53H3 Medieval Art	VPHB50H3 Africa Through the Photographic Lens
VPHB68H3 Art and the Everyday: Mass Culture and the Visual Arts	VPHB73H3 Visualizing Asia	VPHB63H3 Fame, Glory and Spectacle: 14 th -16 th Century Art in Italy	VPHB64H3 Baroque Visions
VPHB74H3 Art in Early Modern Europe: Renaissances Outside of Italy	VPHB78H3 Our Town, Our Art: Local Collections I	VPHC63H3 Explorations in Early Modern Art	VPHB77H3 Modern Asian Art
VPHC42H3 Gothic Art and Architecture	VPHB79H3 Our Town, Our Art: Local Collections II	VPHC41H3 Carolingian and Romanesque Art and Architecture	VPHC75H3 The Artist, Maker, Creator
VPHC68H3 Art in Global Cities	VPHC53H3 The Silk Routes	VPHC52H3 Ethiopia: Seeing History	VPHC45H3 Seminar in Modern and Contemporary Art
VPHC74H3 A Tale of Three Cities: Introduction to Contemporary Art in China		VPHD48H3 Advanced Seminar in Art History and Visual Culture	VPHC73H3 Home, Away and In Between: Artists, Art, and Identity

Art History and Visual Culture Programs

MAJOR PROGRAM IN ART HISTORY AND VISUAL CULTURE (ARTS)

Undergraduate Advisor Email: art-history-program-supervisor@utsc.utoronto.ca

Program Requirements

Students must complete 7.5 full credits as follows:

This program requires the completion of 7.0 credits in Art History and Visual Culture (VPH) as follows:

1. Courses at the A-level (0.5 credit):

VPHA46H3 Ways of Seeing: Introduction to Art Histories

~~ACMA01H3 plus one half credit at the A-level in Art History.~~

2. Courses at the B-level (1.0 credit):

VPHB39H3 Ten Key Words in Art History: Unpacking Methodology

ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs

3. Courses at the C-level (1.5 credits):

VPHC49H3 Advanced Studies in Art Theory

VPHC54H3 Art Writing

VPHC72H3 Art, the Museum, and the Gallery

4. Courses at the D-level (0.5 credit):

VPHD48H3 Advanced Seminar in Art History and Visual Culture

5. 3.5 additional credits in VPH courses, including:

- (i) At least 1.5 credit must be in courses at the C- or D-level;
- (ii) Must include diversity in the time-period and cultural geography;
- (iii) Must include at least 1.0 credit dealing with periods prior to 1800;
- (iv) Must include at least 1.0 credit dealing with periods after 1800; and
- (v) Must include 0.5 credit dealing with the arts of Asia, Africa, or the Diaspora

~~1. 3.5 full credits at the B-level in Art History VPA05H3 & (VPAB06H3) may be used towards this requirement).~~

~~2. 2.5 full credits in Art History at the C-/D-level (which may include (VPAC47H3), (VPAC48H3), (VPAC89H3), and/or HISC52H3).~~

~~3. Requirements # 3 and # 4 together must include at least one full credit dealing with periods prior to 1800 and one full credit dealing with periods after 1800, and at least one half credit on the art of Africa and Asia.~~

Courses dealing with periods prior to 1800: ~~VPHB41H3, VPHB42H3, VPHB52H3, VPHB53H3, VPHB63H3, VPHB64H3, VPHB74H3, VPHC41H3, VPHC42H3, VPHC46H3, VPHC53H3, VPHC63H3, VPHD44H3,~~ as well as (VPAC89H3).

Courses dealing with periods after 1800: ~~VPHB46H3, VPHB57H3, VPHB58H3, VPHB59H3, VPHB60H3, VPHC45H3, VPHC68H3, VPHC73H3, VPHD43H3,~~ as well as (VPAC47H3) and (VPAC48H3).

Courses on the art of Africa: VPHB50H3, VPHB65H3

Courses on the art of Asia: VPHB73H3, VPHB77H3, VPHC74H3, VPHD47H3

Courses in which content may vary, and which may deal with the art of any place or period: ~~VPHB61H3, VPHB67H3, VPHB68H3, VPHB75H3, VPHB76H3, VPHB78H3, VPHB79H3, VPHC49H3, VPHC51H3, VPHC54H3, VPHC75H3 and VPHD48H3,~~ and VPHD45H3.

~~Students interested in curatorial studies should include in their programs VPHB71H3, VPHB72H3, VPHC54H3, VPHC72H3, VPHD43H3, and VPHD44H3.~~ **Students interested in curatorial studies courses should consider the Minor Program in Curatorial Studies.**

MINOR PROGRAM IN ART HISTORY AND VISUAL CULTURE (ARTS)

Undergraduate Advisor Email: art-history-program-supervisor@utsc.utoronto.ca

Program Requirements

~~Students must complete 4.0 full credits from the courses below as follows:~~

This program requires the completion of 4.0 credits in Art History and Visual Culture (VPH) as follows:

1. Courses at the A-level (0.5 credit):

VPHA46H3 **Ways of Seeing: Introduction to Art Histories**

2. Courses at the B-level (2.0 credit):

ACMAB01H3 **Critical Reading, Thinking and Writing for ACM Programs** ~~plus one half credit at the A-level in Art History.~~

VPHB39H3 **Ten Key Words in Art History: Unpacking Methodology**

An additional 1.0 full credit at the B-level in VPH courses ~~Art History and Visual Culture~~

3. Courses at the C- and or D-level (1.5 credits):

1.5 full credits at the C- or D-level in VPH courses Art History and Visual Culture at the C- or D-level (which may include (VPAC47H3), (VPAC48H3), (VPAC89H3), and/or [HISC52H3](#)).

Appendix B: Final Calendar Copy

Art History and Visual Culture

Program Director: E. Webster *Email:* webster@utsc.utoronto.ca

Art History and Visual Culture at UTSC focuses on the global and contemporary and also gives you a solid grounding in approaches to visual materials produced across time, cultures, classes, gender, and geography. You will learn to look, read and write critically about the visual, not only in the classroom, but also through real-world learning experience in galleries and museums and in other urban situations. You will understand how and why histories are written, how representations are formed, and how artists, critics, curators, dealers, and art historians (in other words, art world players) enter a shared discourse. The courses reveal the multiplicity of perspectives with which art may be approached and appreciated. Using recent methodologies that consider the works of art in the specific visual cultures of their day and in the social, political, and economic contexts in which the artists lived and worked.

The Art History and Visual Culture Study Guide is available at: http://www.utsc.utoronto.ca/acm/sites/utsc.utoronto.ca.acm/files/docs/ACMSite_ArtHistory_StudyGuide_July2014.pdf

Planning a Program in Art History and Visual Culture

Guidelines for first year course selection:

Students intending to complete a Major or Minor in Art History and Visual Culture should include VPHA46H3 in their first year course selection. VPHA46H3 familiarizes students with the necessary historical, theoretical, and methodological foundations of the discipline of Art History specifically and Humanities more generally. Moreover, it will introduce students to the kinds of reading, research and writing skills they will be expected to develop in the program.

Students are strongly encouraged to enrol in VPHB39H3 and ACMB01H3 early in their program of study, and certainly by the beginning of their second year of study. Both of these courses further focus studies to address deeper questions in the disciplines of Art History and Visual Culture.

Following the completion of these three foundational courses, students are encouraged to build depth of learning in focused areas of concentration. The table below identifies the four areas of focus within Art History and Visual Culture: Creative Cities, Spectacle and Display, Dialogues with History, and Constructing Identities. Students are encouraged to choose one or two of these areas.

Creative Cities	Spectacle and Display	Dialogues with History	Constructing Identities
VPHB58H3 Modern Art and Culture	VPHB59H3 Current Art Practices	VPHB53H3 Medieval Art	VPHB50H3 Africa Through the Photographic Lens
VPHB68H3 Art and the Everyday: Mass Culture and the Visual Arts	VPHB73H3 Visualizing Asia	VPHB63H3 Fame, Glory and Spectacle: 14 th -16 th Century Art in Italy	VPHB64H3 Baroque Visions
VPHB74H3 Art in Early Modern Europe: Renaissances Outside of Italy	VPHB78H3 Our Town, Our Art: Local Collections I	VPHC63H3 Explorations in Early Modern Art	VPHB77H3 Modern Asian Art
VPHC42H3 Gothic Art and Architecture	VPHB79H3 Our Town, Our Art: Local Collections II	VPHC41H3 Carolingian and Romanesque Art and Architecture	VPHC75H3 The Artist, Maker, Creator
VPHC68H3 Art in Global Cities	VPHC53H3 The Silk Routes	VPHC52H3 Ethiopia: Seeing History	VPHC45H3 Seminar in Modern and Contemporary Art
VPHC74H3 A Tale of Three Cities: Introduction to Contemporary Art in China		VPHD48H3 Advanced Seminar in Art History and Visual Culture	VPHC73H3 Home, Away and In Between: Artists, Art, and Identity

Art History and Visual Culture Programs

MAJOR PROGRAM IN ART HISTORY AND VISUAL CULTURE (ARTS)

Undergraduate Advisor Email: art-history-program-supervisor@utsc.utoronto.ca

Program Requirements

This program requires the completion of 7.0 credits in Art History and Visual Culture (VPH) as follows:

1. Courses at the A-level (0.5 credit):

VPHA46H3 Ways of Seeing: Introduction to Art Histories

2. Courses at the B-level (1.0 credit):

VPHB39H3 Ten Key Words in Art History: Unpacking Methodology

ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs

3. Courses at the C-level (1.5 credits):

VPHC49H3 Advanced Studies in Art Theory

VPHC54H3 Art Writing

VPHC72H3 Art, the Museum, and the Gallery

4. Courses at the D-level (0.5 credit):

VPHD48H3 Advanced Seminar in Art History and Visual Culture

5. 3.5 additional credits in VPH courses, including:

(i) At least 1.5 credit must be in courses at the C- or D-level;

(ii) Must include diversity in the time-period and cultural geography;

(iii) Must include at least 1.0 credit dealing with periods prior to 1800;

(iv) Must include at least 1.0 credit dealing with periods after 1800; and

(v) Must include 0.5 credit dealing with the arts of Asia, Africa, or the Diaspora

Courses dealing with periods prior to 1800: VPHB53H3, VPHB63H3, VPHB64H3, VPHB74H3, VPHC41H3, VPHC42H3, VPHC53H3, VPHC63H3, VPHD44H3

Courses dealing with periods after 1800: VPHB58H3, VPHB59H3, VPHC45H3, VPHC68H3, VPHC73H3, VPHD43H3, as well as (VPAC47H3) and (VPAC48H3).

Courses on the art of Africa: VPHB50H3, VPHB65H3

Courses on the art of Asia: VPHB73H3, VPHB77H3, VPHC74H3,

Courses in which content may vary, and which may deal with the art of any place or period: VPHB68H3, VPHB78H3, VPHB79H3, VPHC49H3, VPHC51H3, VPHC54H3, VPHC75H3 and VPHD48H3

Students interested in curatorial studies courses should consider the Minor Program in Curatorial Studies.

MINOR PROGRAM IN ART HISTORY AND VISUAL CULTURE (ARTS)

Undergraduate Advisor Email: art-history-program-supervisor@utsc.utoronto.ca

Program Requirements

This program requires the completion of 4.0 credits in Art History and Visual Culture (VPH) as follows:

1. Courses at the A-level (0.5 credit):

VPHA46H3 Ways of Seeing: Introduction to Art Histories

2. Courses at the B-level (2.0 credit):

ACMAB01H3 Critical Reading, Thinking and Writing for ACM Programs

VPHB39H3 Ten Key Words in Art History: Unpacking Methodology

An additional 1.0 credit at the B-level in VPH courses

3. Courses at the C- and or D-level (1.5 credits):

1.5 credits at the C- or D-level in VPH courses

Appendix C: New Learning Outcomes, and Degree Level Expectations [Undergraduate Programs]

Degree Level Expectations	Clearly describe the new Program Learning Outcomes.	Clearly describe how the revised program design/structure will support the program
<p>1. Depth and Breadth of Knowledge</p> <p>Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels.</p> <p>Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.</p>	<p>Depth and breadth of knowledge is understood in Art History and Visual Culture as:</p> <p>Breadth:</p> <p>Acquiring a broad knowledge of the importance of ‘making’ visual objects or images across historical periods and cultural frameworks. The program aims to provide students with geographical and chronological breadth, and because of its unique faculty complement, is able to provide globally focused and contemporary coursework as well as a historical grounding.</p> <p>Students learn a discipline-specific vocabulary and set of methodologies to understand visual arts and learn to assess various sources of historical evidence and contemporary argument in order to form and advance their own conclusions.</p> <p>Depth:</p> <p>The program provides students with a solid grounding in approaches to visual materials produced across time, cultures, classes, gender and geography, including art from Medieval, Early Modern, Renaissance and Baroque Europe, Modern and Contemporary Global arts,</p>	<p>The program design and required elements that ensure these student outcomes for depth and breadth of knowledge are:</p> <p>Students are required to complete a core set of required courses (VPHA46H3 Ways of Seeing: Introduction to Art Histories; ACMB01H3 Critical Reading, Thinking and Writing for ACM Programs; VPHB39H3 Ten Key Words in Art History: Unpacking Methodology; VPHC49H3 Advanced Studies in Art Theory; VPHC54H3 Art Writing; VPHC72H3 Art, the Museum, and the Gallery; and VPHD48H3 Advanced Seminar in Art History and Visual Culture) that ensure both breadth and depth of knowledge in the interrelated fields of art history and visual culture.</p> <p>At the A-level, students complete VPHA46H3 - Ways of Seeing: Introduction to Art Histories. This course introduces students to the diversity of the field and includes key learning outcomes such as learning to look, observe and perform visual analysis of artworks; building visual literacy and theoretical vocabulary; describing, identifying, and translating between visual, verbal and written languages; and building skills and confidence in critical analysis to interrogate conventional histories and advance their own ideas.</p> <p>Courses at the B-level are designed to expand student knowledge of specific historical and cultural art histories and to ensure familiarity with the current state of the field. Through a closer look at key questions within the analysis of visual arts such as the role of materials, methods of making and artistic training, the</p>

	<p>African, Diasporic and Asian art histories.</p> <p>This training is reflected in students who are able to:</p> <ul style="list-style-type: none"> • Look at, and read and write critically about, the visual, not only in the classroom, but also through real-world learning experience in galleries and museums and in other urban situations. • Understand how and why histories are written, how representations are formed, and how artists, critics, curators, dealers, and art historians (in other words, art world players) enter a shared discourse. • Analyze and evaluate, with increasing subtlety and surety, the conventional and current discussions in the fields of art history and visual culture. • Access and assess historical and contemporary sources of scholarship. • Build a scholarly argument by gathering, evaluating and articulating evidence clearly, and persuasively. <p>The Minor is constructed as a subset of the Major program and shares many of the same learning outcomes, although to a more modest level. The two programs are built on the same foundation; students are required to take the same initial A and B level courses. Breadth is provided by additional courses at the B level. A progression from these B level course to courses at the C and D level will provide an element of depth that is more limited than that in the Major program,</p>	<p>place of arts within particular cultural histories, the role of curating and histories of display, the practices of seeing and reception, and the production of meaning through discourse, students continue to learn and adopt art historical vocabulary and methodological knowledge.</p> <p>In courses at the C- and D-level, critical inquiry and analytical thinking are essential components of the field that are further developed in the advanced courses. Immersion in texts of art history and visual culture and a variety of methodological tools they have been introduced to at the B, and C levels encourages them to question, research, experiment, and find their own voice within interpretative practice.</p> <p>Through more focused readings and assignments, students are encouraged to develop and deepen their interpretative skills through exercises in close reading of an image, text, film, or performance (ritual) and attention to ordering the information at hand into clear written and oral presentations. These skills are taught through increased attention to field-specific scholarly literature and through a variety of experiential-based assignments and in class exercises.</p> <p>The revised program guarantees the breadth of knowledge by building breadth coverage in its course requirement. Students will choose at least 1.0 credit dealing with periods prior to 1800, 1.0 credit dealing with periods after 1800, and 0.5 credit dealing with the arts of Asia, Africa, or the Diaspora so that they will be exposed to art from a wide range of geographical regions and historical periods.</p> <p>In addition, our course offerings to guarantee that students' interest in geographical, chronological, or topical themes will all be facilitated with a progression of introductory, core and specialized courses.</p> <p>In the Minor core courses (VPHA46H3 Ways of Seeing, ACMB01H3 Reading, Writing, Thinking in the Arts, and VPHB39H3 Ten Key Words in Art</p>
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	<p>but has a good deal of flexibility with regard to course selection.</p>	<p>History: Unpacking Methodology) introduce students to basic concepts in art history/visual culture, the methodologies of the discipline, and foundational communication skills. Breadth is provided by two B-level courses chosen from a broad range of historical periods and geographical areas. An element of depth is introduced by three courses at the C- and D-levels.</p>
<p>2. Knowledge of Methodologies</p> <p>Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.</p>	<p>Students acquire an ever deepening knowledge of, and comfort with, a variety of methodological and theoretical frameworks to study the visual. Some of these methodologies are shared across the humanities while others are specific to the study of visual arts and expressions.</p> <p>Students will be trained with methodologies used to analyze cultural activity across the humanities such as postmodern and postcolonial theory, semiotics, social history, sociology of art, Marxism, cultural studies, historiography, psychoanalysis, gender, feminist and queer studies, race and identity politics.</p> <p>Students will also acquire skills specific to the analysis of the visual such as formal analysis, development of visual memory, reception theory, iconography, technical art history, the philosophy of art, archaeology, material culture studies, and methods of visual anthropology.</p> <p>Methodologically, students acquire the skills to sift, sort, compare sets of sources – visual, written, archival, contemporary, primary and secondary.</p> <p>In the Minor program, students</p>	<p>Methodologies and historiographies of art history are emphasized to students throughout their study with the program. Building on the introductory course VPHA46H3 Ways of Seeing: Introduction to Art Histories, we offer one mandatory course focusing on methodologies at each level: VPHB39H3 Ten Key Words in Art History: Unpacking Methodology, VPHC49H3 Advanced Studies in Art Theory, and VPHD48H3 Advanced Seminar in Art History and Visual Culture</p> <p>In the Minor Program an understanding of a variety of methodologies is provided to a certain extent by students being exposed to them in the contexts of the contrasted subject areas that they encounter throughout the program. In addition, two of the compulsory courses (VPHA46H3 Ways of Seeing, and VPHB39H3 Ten Key Words in Art History: Unpacking Methodology), and two courses that are electives within the Minor program (VPHC49H3 Advanced Studies in Art Theory, and VPHD48H3 Advanced Seminar in Art History and Visual Culture), engage directly with questions of methodology and historiography.</p>

	<p>will be given a clear sense of the range of methodologies in use in the field and will acquire an array of skills specific to the analysis of the visual.</p>	
<p>3. Application of Knowledge</p> <p>Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.</p>	<p>Students complete a Major in Art History with:</p> <ul style="list-style-type: none"> • A greater understanding of the central role of ‘making’ (of objects and images) and of ‘seeing’ and interpreting within human history and to our contemporary society. • A greater understanding that art requires intelligent and critical looking, and recognition that they need to develop this skill deliberately • Ability to identify and articulate how an image or object is given meaning through cultural, religious, political and economic contexts. • An ability to utilize the theoretical and methodological toolkit provided to look, describe and analyze art encountered in museums, galleries, and daily life • Ability to locate, interpret and analyze primary sources (including visual productions) and secondary sources relevant to research questions • Ability to relate classroom discussion to contemporary debates on art and visual culture. <p>Students who complete the Minor will have a clear understanding of the range of different fields of enquiry embraced by the discipline and</p>	<p>Our C- and D-level courses pay special attention to cultivating and assessing students’ abilities to apply their acquired knowledge. For example, VPHC41H3 Carolingian and Romanesque Art and Architecture and VPHC42H3 Gothic Art and Architecture are designed to build on the foundation offered by VPHB53H3 Medieval Art, allowing students to focus on particular moments in history and types of art and visual culture for in-depth study. Our new D-level capstone course, VPHD48H3 Advanced Seminar in Art History and Visual Culture, will take students through a variety of assignments that mirror professional art history practice: research reports, short oral presentations, annotated bibliographies, theoretical analysis, etc.</p> <p>All courses taken by students in the Minor, but especially those at the C- and D-level, employ a variety of assignments that require students to apply their knowledge in ways that test their ability to frame relevant questions, and that ensure that they acquire the tools to pursue such questions as well as the criteria for measuring their success.</p>

	<p>will be in a position to engage with the specialised language and concepts used. They will also be provided with the tools to frame relevant questions and how to pursue further knowledge.</p>	
<p>4. Awareness of Limits of Knowledge</p> <p>Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.</p>	<p>The program emphasizes the critical importance of history, particularly visual histories, making students aware of how they are narrated and produced.</p> <p>Through study of a wide variety of cultural histories, our students will gain sensitivity towards global diversity. The methodological and theoretical tools we give them, will allow them to recognize the lessons of history and the power of the visual to document, question, and shape human lives.</p> <p>Students will learn to recognize the uniqueness of the visual (whether object, image, built form or performance) as an object of study, and art history and visual culture as unique fields of study. Through multi-layered and diverse means of study, students will learn the limits of their abilities and, in this regard, accept uncertainty, ambiguity and challenges with compassion and confidence.</p> <p>With growing awareness of the central debates of the field of art history/visual culture and humanities study more generally, students in the Major and Minor will learn to question the nature of knowledge itself, how it evolves, shifts, reflects and shapes cultural and social contexts.</p>	<p>Like knowledge of methodologies, awareness of the limits of knowledge in the field is something that is conveyed in all courses as a natural and ever-present element of work in the discipline, rather than the subject matter of specific courses. Nevertheless the matter is dealt with quite explicitly in the required course VPHB39H3 Ten Key Words in Art History: Unpacking Methodologies, and in two courses that may also be taken as electives in the Minor program – VPHC49H3 Advanced Studies in Art Theory, and VPHD48H3 Advanced Seminar in Art History and Visual Culture.</p> <p>While these pedagogical goals are pursued by all our courses, the ones below bring special attention to the contours of art history and visual culture as well as their limits:</p> <p>VPHB39H3 Ten Key Words in Art History: Unpacking Methodology provides students with a focussed introduction to current issues in relevant methodologies, and explores how and when their use is appropriate.</p> <p>VPHB63H3 Fame, Glory and Spectacle: 14th-16th Century Art in Italy, VPHB64H3 Baroque Visions and VPHB74H3 Art in Early Modern Europe: Renaissance Outside Italy introduce students to specific issues in the study of historical art, where documentary evidence is not always available and where time and change affect our understandings of how to interpret material.</p> <p>In VPHC52H3 Ethiopia: Seeing History, students explore historical and topical themes, and consider how surviving visual culture enhances and explains our understanding of cultural developments.</p> <p>In VPHC54H3 Art Writing, students investigate the writing art historians do and the writing they use, in order to understand different types of</p>

	<p>Students will learn to better understand how the display and contextualization of art or visual images affects their reception and their meaning; and as active researchers and critical readers, they will learn that they too are implicated, and therefore important, in the making of meaning.</p> <p>Importantly, through multi-layered and diverse means of study, students will learn the limits of their abilities and, in this regard, accept uncertainty, ambiguity and challenges with compassion and confidence.</p>	<p>writing, how to read them and how to incorporate this knowledge into their own writing practice.</p> <p>In VPHD48H3 Advanced Seminar in Art History and Visual Culture, students will undertake an intensive research project that requires them to demonstrate knowledge of methods and research approaches for their own project. In this course, students will draw upon their learning throughout the program, and put it into practice, thus testing their understanding of how to best apply theoretical and methodological limits.</p>
<p>5. Communication Skills</p> <p>Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.</p>	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Translate visual qualities into clear articulation; • Utilize the specialized vocabulary they have acquired to effectively describe, analyze, investigate and question art and visual culture,; • Assess and synthesize the scholarship and evidence pertinent to present well-constructed arguments—both in oral and written forms. <p>Students who complete the Minor will be able to translate visual qualities into clearly articulated oral and written forms, to effectively utilize specialized vocabulary, to assess and synthesize pertinent scholarship and evidence, and to present well-constructed arguments.</p>	<p>These skills are developed through a wide range of exercises and assignments - from our required academic writing skills course ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs to upper level intensive seminar courses such as VPHC49H3 Advanced Studies in Art Theory, VPHC54H3 Art Writing) and VPHD48H3 Advanced Seminar in Art History and Visual Culture all of which focus on reading and writing, as well as experiential practices.</p> <p>Assignments encourage field-specific skills, such as formal analysis of individualized artworks, study of the work of artists, understanding of historical problems/debates, and acquired knowledge of particular cultural or technological frames.</p> <p>Formats of assignments that develop skills of communication range from mock or on-line exhibition proposals and curatorial platforms to the development of research papers, formal presentations, informal discussions, art critical writings, museum-curatorial panels, curatorial essay writing, object research reports, progress reports, in-class debates, the crafting of marketing texts and more are featured in the following courses:</p> <p>ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs</p> <p>VPHB73H3 Visualizing Asia</p>

		<p>VPHB74H3 Art in Early Modern Europe: Renaissance Outside of Italy</p> <p>VPHC54H3 Art Writing</p> <p>VPHC72H3 Art, the Museum, and the Gallery</p> <p>In the Minor, Communication skills are emphasised in all the courses and build on the foundation given in the required course ACMB01H3 Critical Reading, Thinking, and Writing for ACM Programs. Throughout the program, scaffolded assignments develop skills of communication that range from mock or on-line exhibition proposals and curatorial platforms to the development of research papers, formal presentations, informal discussions, art critical writings, museum-curatorial panels, curatorial essay writing, object research reports, progress reports, in-class debates, and the crafting of marketing texts.</p>
<p>6. Autonomy and Professional Capacity</p> <p>The education students receive achieves the following broad goals:</p> <ul style="list-style-type: none"> • It gives students the skills and knowledge they need to become informed, independent and creative thinkers • It instils the awareness that knowledge and its applications are influenced by, and contribute to, society • It lays the foundation for learning as a life-long endeavour 	<p>Students who complete the revised Major will have the necessary skills and knowledge they will need to advance independent ideas and think creatively with confidence.</p> <p>Through our focus on the global nature of art making and the interest and value that all societies give to the production of visual objects and images, students will be able to apply their skills of ‘reading’ and ‘seeing’ images and objects to engage critically with both our contemporary society, saturated as it is with images, and with important histories of image-making across time and space.</p> <p>The focus of our programs on the global nature of art making and the interest and value that all societies give to the production of visual objects and images, will encourage students in the Minor Program to engage</p>	<p>Through study of a wide variety of cultural histories, our students will gain sensitivity towards global diversity. The methodological and theoretical tools we give them, will allow them to recognize the lessons of history and the power of the visual to document, question, and shape human lives.</p> <p>With exposure to a wide array of professional activities throughout the course of their program within the art world and larger cultural sector, students will be well positioned to contribute their knowledge and skills to our cosmopolitan society. The following courses highlight experiential learning or historiographic reflection: VPHB78H3: Our Town, Our Art: Local Collections I, VPHB79H3: Our Town, Our Art: Local Collections II, VPHC49H3 Advanced Studies in Art Theory, VPHC54H3 Art Writing, VPHC72H3 Art, the Museum, and the Gallery, VPHD48H3 Advanced Seminar in Art History and Visual Culture</p> <p>The revised Major aims to prepare its students for a wide range of advanced academic and professional career paths: academia, curatorial practice in public galleries, museums, non-for-profits, corporate collections, auction houses, commercial galleries of art, art presses, art</p>

	<p>critically with both our contemporary society, saturated as it is with images, and with important histories of image-making across time and space. These skills of close reading and looking, analysis and articulation, will serve our students well in becoming engaged and thoughtful members of society.</p>	<p>education, various forms of arts administration such as marketing and development in cultural institutions, government arts councils, heritage centres, libraries, conservation studies, and art law.</p> <p>By providing a series of areas of focus through the Major, the program now allows students to tailor their upper level courses towards their interests, investigating areas they may wish to follow after graduation.</p> <p>By equipping them with a broad liberal arts education, the Major encourages students to develop fundamental research-oriented, observational, interpretive writing skills; endows them with broad historical and cultural knowledge; and introduces them to current debates within the disciplines.</p> <p>Through study of a wide variety of cultural histories, students in the Minor Program will gain sensitivity towards global diversity. The methodological and theoretical tools we give them, will allow them to recognize the lessons of history and the power of the visual to document, question, and shape human lives. With exposure throughout the course of their program to a wide array of professional activities within the art world and larger cultural sector, students will be well positioned to contribute their knowledge and skills to our cosmopolitan society. The following courses, available to students in the Minor program, highlight experiential learning or historiographic reflection: VPHB78H3: Our Town, Our Art: Local Collections I, VPHB79H3: Our Town, Our Art: Local Collections II, VPHC49H3 Advanced Studies in Art Theory, VPHC54H3 Art Writing, VPHC72H3 Art, the Museum, and the Gallery.</p>
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