

SYLLABUS – A COURSE DESCRIPTION

I. General information

1. Course name: Visual Arts in Contemporary Cultures
2. Course code: KUDU-VAE
3. Course type (compulsory or optional): compulsory
4. Study programme name: Intercultural Communication
5. Cycle of studies (1st or 2nd cycle of studies or full master's programme): 2nd
6. Educational profile (general academic profile or practical profile): general academic profile
7. Year of studies (if relevant): I
8. Type of classes and number of contact hours (e.g. lectures: 15 hours; practical classes: 30 hours): 30
9. Number of ECTS credits: 4
10. Name, surname, academic degree/title of the course lecturer/other teaching staff:
Dr hab. Prof. UAM Marianna Michałowska, mariamne@amu.edu.pl
11. Language of classes: English
12. Online learning – yes (partly – online / fully – online) / no: NO

II. Detailed information

1. Course aim (aims):
 - The course presents an influence of current interdisciplinary discourses on the role of an art in contemporary culture. The issues of representation of a human body, gender, race, memory and public space in visual arts are discussed.
 - The method of "close reading" of particular artworks lets to reveal social and cultural meanings of art. The theoretical concepts are accompanied with projections of examples of artistic practice.
 - The course aims to present main features of contemporary visual arts: photography, film video and installations in terms of interdisciplinary cultural theories
2. Pre-requisites in terms of knowledge, skills and social competences (if relevant):
no
3. Course learning outcomes (EU) in terms of knowledge, skills and social competences and their reference to study programme learning outcomes (EK):

Course learning outcome symbol (EU)	On successful completion of this course, a student will be able to:	Reference to study programme learning outcomes (EK)
1. KUDU-VAE	Rozpoznawać w praktyce artystycznej teoretyczne koncepty kultury.	K_W01, K_W03, K_W08, K_W09
2. KUDU-VAE	Analizować teksty teoretyczne i stosować do nich adekwatną metodologię badań.	KW_04, K_U02, K_U08
3. KUDU-VAE	Znać najwybitniejszych współczesnych twórców oraz osadzić ich we właściwych kontekstach kultury.	K_W08, K_U08, K_U09
4. KUDU-VAE	Właściwie interpretować praktyki kulturowej w odniesieniu do zjawisk społecznych, ekonomicznych, politycznych.	K_U11, K_U13, K_K11

4. Learning content with reference to course learning outcomes (EU)

Course learning content:	Course learning outcome symbol (EU)
1. Visual arts and visual culture in the humanistic discourse.	1.KUDU-VAE 2.KUDU-VAE
2. Zofia Kulik - Image in a discourse of power and the subject	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
3. Shirin Neshat vs. Jenny Holzer – feminisms and cultures	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
4. Richard Prince – masculinity against popular culture	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
5. Damien Hirst – the body in the box. Post-humanistic turn in visual art	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE

6. Eija-Liisa Ahtila – art as an everyday experience	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
7. Jeff Wall – the storyteller. Museum practices and politics of exhibiting the Others	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
8. Thomas Struth – art@science	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
9. Christian Boltanski - A work of memory at the threshold of individual and collective experience	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
10. Krzysztof Wodiczko and Hubertus Siegert – subconscious of a public space	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
11. Angelika Markul and Kelly Jazvac – art of the Anthropocene	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE
12. Bill Viola – new media metaphysics	1.KUDU-VAE 3.KUDU-VAE 4.KUDU-VAE

5. Reading list:

- Roland Barthes, Rhetoric of the image, in: Classic Essays on Photography, ed. A.Trachtenberg, Leete's Island Books, New Haven, Conn. 1980
- T.J.Demos, Decolonizing Nature. Contemporary Art and the Politics of Ecology, Sternberg Press, Berlin, 2016
- T.J.Demos, Against the Anthropocene. Visual Culture and Environment Today, Sternberg Press, Berlin, 2017.
- Michel Foucault, The Subject and Power, in: Art After Modernism: Rethinking Representation, ed. B.Wallis, The New Museum of Contemporary Art, New York 1995.
- Marianne Hirsch, Family Frames, Harvard Univ. Press 2002.
- Andreas Huyssen, Present Pasts. Urban Palimpsests and the Politics of Memory, Stanford University Press, Stanford California, 2003
- Lev Manovich, The Language of New Media, Leonardo Books, 2001
- William J. Mitchell, The Reconfigured Eye, Visual Truth in the Post-Photographic Era, The MIT Press, 1994
- Overexposed, ed. Carol Squiers, NY Press, 2000.
- Photography: A Critical Introduction, ed. Liz Wells, Routledge 2004.
- Representation: cultural representation and signifying practices, ed. S.Hall, Sage Publications 1997.
- Caroline Kohler Riessman, Narrative Methods for the Human Sciences, Sage 2008
- John Tagg, The Burden of Representation, Palgrave Macmillan 1988
- Visual culture, ed. Norman Bryson, Wesleyan Univ. Press, Middletown Connecticut 1994.
- James E. Young, At Memory's Edge. After-Images of the Holocaust in Conte

III. Additional information

1. Teaching and learning methods and activities to enable students to achieve the intended course learning outcomes (please indicate the appropriate methods and activities with a tick and/or suggest different methods)

Teaching and learning methods and activities	X
Lecture with a multimedia presentation	X
Interactive lecture	
Problem – based lecture	X
Discussions	X
Text-based work	
Case study work	X
Problem-based learning	

Educational simulation/game	
Task – solving learning (eg. calculation, artistic, practical tasks)	
Experiential work	
Laboratory work	
Scientific inquiry method	
Workshop method	
Project work	
Demonstration and observation	
Sound and/or video demonstration	
Creative methods (eg. brainstorming, SWOT analysis, decision tree method, snowball technique, concept maps)	
Group work	X
Other (please specify) -	
...	

2. Assessment methods to test if learning outcomes have been achieved (please indicate with a tick the appropriate methods for each LO and/or suggest different methods)

Assessment methods	Course learning outcome symbol					
	1. KUDU-VAE	2. KUDU-VAE	3. KUDU-VAE	4. KUDU-VAE		
Written exam						
Oral exam						
Open book exam						
Written test						
Oral test						
Multiple choice test						
Project						
Essay						
Report						
Individual presentation	X	X	X	X		
Practical exam (performance observation)						
Portfolio						
Other (please specify) -						
...						

3. Student workload and ECTS credits

Activity types		Mean number of hours spent on each activity type
Contact hours with the teacher as specified in the study programme		30
Independent study*	Preparation for classes	30
	Reading for classes	30
	Essay / report / presentation / demonstration preparation, etc.	30
	Project preparation	

	Term paper preparation	
	Exam preparation	
	Other (please specify) -	
	...	
Total hours		120
Total ECTS credits for the course		4

* please indicate the appropriate activity types and/or suggest different activities

4. Assessment criteria in accordance with AMU in Poznan's grading system:

Very good (bdb; 5,0): – znakomita wiedza, umiejętności i kompetencje personalne i społeczne, wyróżniające przygotowanie projektu.

Good plus (+db; 4,5): dobra wiedza, umiejętności i kompetencje personalne i społeczne, bardzo dobre przygotowanie projektu.

Good (db; 4,0): dobra wiedza, umiejętności i kompetencje personalne i społeczne, ale z niewielkimi niedociągnięciami, dobre przygotowanie projektu.

Satisfactory plus (+dst; 3,5): zadawalająca wiedza, umiejętności i kompetencje personalne i społeczne, ale ze znacznymi niedociągnięciami, przygotowanie podstawowych ram projektu.

Satisfactory (dst; 3,0): zadawalająca wiedza, umiejętności i kompetencje personalne i społeczne, ale z licznymi błędami, przygotowanie projektu w sposób niesatysfakcjonujący.

Unsatisfactory (ndst; 2,0): niezadawalająca wiedza, umiejętności i kompetencje personalne i społeczne.