WINTER 2018

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PLEASE NOTE THAT THE TERM OF THE COURSE WILL BE HELD IN AHB2R23

This term extends discussion and discovery from the first term. What does creating or having an aesthetic experience mean - i.e., what are its social and political dimensions? What are the aesthetics of collating, collecting, assembling, narrativizing, and thus interpreting any historical reality? How can culture put creativity in action to effect social change? Should this be art’s function? Classes will often revolve around a series of guest instructors and events on various topics that examine if, how, and why we might or should put learning into practice. Some of these classes will address practical issues that are part of building your research profile while in the School. Some or all of them address issues that I hope will inform your final project for the course.

The sub-theme of this course addresses the broader issue of Canada 150, and asks the question: “What does it mean to be a Canadian?” After events south of the border since November 2016, I feel we need to ask this question with some urgency. Building a sense of patriotism helps to define and clarify a sense of national identity, especially when one lives in a nation of which one can be proud. National identities also orchestrate themselves by silently (or not so silently) avoiding, repressing, occluding, or ignoring persons and aspects of culture that don’t or won’t conform to that identity. So in asking “What does it mean to be a Canadian?” I want us to think about both the positive and negative aspects of patriotism.

All assignments are designed as ongoing work toward the Final Project. We’ll talk more about this.

ASSIGNMENTS

Life Profile (1000 words; 4-5 pages; due January 24) 20%
Blog post (500 words; due any time before March 28) 10%
Review (1000 words; 4-5 pages; due March 1) 20%
Final Project 50%
  including:
  200-word proposal due February 28
  500-word critical reflection
  in-class presentation

Required Readings/Viewings (other readings TBA):
Glabush, Sky, “The Incurable Distance of Home” (on the OWL course site)
Milan, Tiq and Kim Katrin, “A Queer Vision of Love and Marriage”
https://www.ted.com/talks/tiq_milan_and_kim_katrin_milan_a_queer_vision_of_love_and_marriage
Shelley, Percy Shelley, A Defence of Poetry (posted to OWL site)
Suchland, Jennifer, “4 (Intersectional!) Ways to Stop Campus Sexual Assault”
http://msmagazine.com/blog/2016/03/25/4-intersectional-ways-to-stop-campus-sexual-assault/
White, Hayden, “The Value of Narrativity in the Representation of Reality”

Life Profile (1000 words; 4-5 pages; Due January 24): Imagine 3 separate trajectories – personal, academic, professional, or all three -- you hope your life will take over the next 5-10 years. They should be all be utterly different from one another. They should all hold some appeal, even if you just feel curious about a path, rather than committed to it. Provide details. Where do you live? What do you do with your spare time? Who else is in your life? If you have no sense of your path, make that your focus, or make something up. The one stipulation for this profile is that it should correspond to some aspect of the course theme. I got the idea for this assignment here, and took some of its wording: http://www.universityaffairs.ca/career-advice/careers-cafe/designing-your-future/

Blog Post (500 words; 1-2 pages): Write a blog post on any class of your choosing. This can take the form of personal and/or critical reflection or creative writing. It can be accompanied by photo documentation, but the absolute word limit for the post is 500 words. I won’t accept it if it’s over that limit. The final deadline for handing in the post is the last class, March 28.

Review (1000 words; 4-5 pages; due February 14): This can take the form of a more formal exhibition review or a creative content piece for the McIntosh Gallery website. Either way, and again, it should contribute in some way to your work on the final project.
Final Project: You can undertake a single or group project, but regardless of which approach each student must include a critical reflection outlining their rationale and vision for the project, and especially in the case of students working on a group project, documenting their individual contribution to the project.

I accept late papers in extenuating circumstances. No work will be accepted after the end of classes.

SCHEDULE OF CLASSES

January 10  Introduction / Unacknowledged Legislators  
Read: Nietzsche “On Truth and Lies in a Non-Moral Sense”

January 17  Satellite Gallery Downtown

January 24  What is poetry?  
Read: Shelley, A Defence of Poetry  
DUE: Life Profile

January 31  Queer, Queerer, Queerest  
Class to be held in McIntosh Gallery in conjunction with Winter exhibition  
Readings: TBA

February 7  Who Decides History?  
Read: White, “The Value of Narrativity in the Representation of Reality”

February 14  Museum of Ontario Archaeology  
Class to be held at the Museum; transportation to be provided.  
Readings: TBA  
DUE: Exhibition Review

February 21  READING WEEK

February 28  Studio Visit with Patrick Mahon and Sky Glabush / with ARTHUM1020E class  
Read: Enright, “Water Waits, Water Ways”  
Read: Glabush, “The Incurable Distance of Home”  
Transportation to be provided. Be sure to check out both artist’s website:  
http://www.skyglabush.ca/  
http://www.patrickmahon.ca/  
DUE: 200-word proposal for Final project

March 7  Can consent be creative? Understanding Sexual Assault and Safety  
with London’s Sexual Assault Centre  
Guest: Allison Preyde  
View: Milan and Katrin, “A Queer Vision of Love and Marriage”  
Read: Suchland, “4 (Intersectional!) Ways to Stop Campus Sexual Assault”

March 14  Workshop for final project

March 21  Experiential Learning in Rwanda  
Guest: Professor Henri Boyi

March 28  Experiential Learning in Life  
Guest: Julie Marcellin-Young  
FINAL DATE to submit blog post

April 5  Final Class / Presentation of final projects