

I acknowledge that Western University is located on the traditional lands of the Anishinaabek, Haudenosaunee, Lūnaapéewak, and Neutral peoples, on lands connected to several Treaties including Treaty 6 London Township, Treaty 7 Sombra Township, Treaty 21 Longwoods and the Dish with One Spoon Covenant Wampum. This place continues to be home to diverse Indigenous peoples who are recognized as contemporary stewards of the land and vital contributors to society.

## AH 2662F/FILM 3312F ART AND MASS MEDIA Fall 2025

**Professor:** C. Sprengler

**Office Hours:** By appointment (please email and we will set up a time for a Zoom call)

**Email:** [csprengl@uwo.ca](mailto:csprengl@uwo.ca)

### Teaching Assistants

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### Class Time:

Asynchronous – lectures posted every Monday morning on our OWL course site.

## COURSE DESCRIPTION

This asynchronous online course examines the complex relationships that have emerged since the mid-twentieth century between art and the mass media, particularly film and television. We will begin with an exploration of the theoretical discourses that help us analyze and contextualize image-making practices. Then, we consider the collaborations and conflicts that have marked the intersections between the art world and the worlds of cinema and television. Specifically, we will focus on how artists have engaged with the content and institutional structures of the mass media as well as how the mass media has represented, and responded to, artists and the art world. This course is lecture-driven. There is no final exam.

## LEARNING OBJECTIVES

### 1. Depth and Breadth of Knowledge

Students will have a thorough knowledge of the key critical and theoretical frameworks that pertain to the practices being studied and will be able to engage with works of art and other media according to those frameworks. Specifically, this course will familiarize students with the works, theoretical concepts and debates central to investigations into the relationship between art and various forms of mass media.

### 2. Knowledge of Methodologies

Students will acquire the discursive/theoretical vocabularies that are utilized in debates within the field, and will demonstrate their knowledge of the field through the deployment of the vocabulary in writing.

### 3. Application of Knowledge

Students will utilize their knowledge of appropriate methods, the vocabularies pertinent to the field, and their ability to make appropriate judgements, in order to develop a sound argument regarding a particular practice or historical development, and will be able to defend their argument according to a knowledge of scholarly works. Moreover, students will learn to evaluate written texts, analyze a diverse array of visual imagery and think critically about the relationship between art objects and their contexts.

## REQUIRED TEXTS

(AVAILABLE FROM THE UNIVERSITY BOOKSTORE)

1. Marita Sturken and Lisa Cartwright, *Practices of Looking: An Introduction to Visual Culture*. (3<sup>rd</sup> OR 4<sup>th</sup> Edition), Oxford: Oxford University Press, 2018/2025.(\$115)
2. Various articles available online through OWL course site.

## EVALUATION

**Iconic Image Analysis (Essay #1): 30%**

Assigned: September 8, 2025  
Due: September 29, 2025 (5:00pm EST)  
Length: 750-1000 words (3-4 typed pages)

Select and analyze one “image icon”. You may select your image from the art world (painting, drawing, print, sculpture, photography, etc.) or popular culture (film, television, news media, advertising, magazines, video games, music videos, etc.). Explain why you think the image selected is iconic and what it signifies. Consider the ways in which its “meaning” and “value” have been generated. In other words, why does it mean what it does? How did it accrue specific meanings and values? Does your image icon have multiple (even contradictory) meanings and, if so, why might this be the case?

If *applicable*, you may also consider the following:  
Has your image icon appeared in several contexts and/or media and, if so, a) how does each context/medium inform its meaning and interpretation and b) does its meaning/value change depending on the context/medium in which it appears?

\*\*\*Note: Please consult *Practices of Looking* for a definition of “Image Icons” (also known as “Iconic Images”). This assignment is not asking you to employ the term “iconic” in the Peircean sense.

Essays must be doubled-spaced and submitted through our OWL course site by the deadline. Late essays will receive a 1 mark penalty per day. For example, if an essay worth 30% of your final grade is due Monday but submitted on Tuesday, the maximum mark you can receive is 29/30. Sources referred to must be cited according to the **Chicago Manual of Style** and a full bibliography included.

<b>Representation of Art on Film or Television Analysis (Essay #2): 40%</b>
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Assigned: October 20, 2025  
Due: December 8, 2025 (5:00pm EST)  
Length: 1500-1750 words (6-7 typed pages)

**Topic:**

Critically analyze a film or television program/episode that engages with artworks, artists, the artworld, or the history of art. For example, you may select an educational television program or documentary that offers a history of a specific period or art movement, a popular film that presents a biography of an artist, a film or television program that features well-known or fictional artworks, or a film or television program that deals with an issue central to the art world (e.g., art theft, forgery, museums, etc.). With reference to **relevant** concepts and ideas addressed in class and in your readings, perform a close visual analysis of the programs/images chosen. You may also compare and contrast your case study with others if you feel it strengthens your argument or

adds depth to your analysis. If you need help with this assignment, please make an appointment to discuss your ideas at least several weeks in advance of the deadline.

Essays must be double-spaced and submitted to Turnitin.com through the OWL course site by 5pm on the due date. Late essays will receive a 1 mark penalty per day. For example, if an essay worth 40% of your final grade is due Friday but submitted on Saturday, the maximum mark you can receive is 39/40. Sources referred to must be cited properly and a full bibliography in Chicago Style included. Include all necessary visual documentation with your essay (screen grabs or links to clips analyzed).

<b>Forum Posts: Image/Link Submissions and/or Short Responses: 30%</b>
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Complete **6** of the following 8, worth 5% each. (You may complete more than 6 and only the best 6 will be counted toward your grade)

**Due:** various dates, see weekly schedule below.

Length: 200-250 words each

Please note: The weekly readings will assist you in completing some of these short assignments. You will find definitions of the key terms “appropriation” and “the gaze” in the Sturken and Cartwright textbook. Collectively, these responses will constitute an online discussion and, as such, what you submit will be viewable by your peers. Please take some time to look at submissions from your fellow students in order to see the broad range of images and perspectives that comprise the field of possible responses to the following issues. This is an opportunity for you to produce knowledge for the class and, also, to learn from each other.

**Forum Post #1: Iconic Image (Due September 19)**

Submit one image (or a link to an image) that you think is iconic – according to Sturken and Cartwright’s definition in this week’s reading – and describe its significance to you in 200-250 words. (Consider this practice for the first essay!)

**Forum Post #2: Reflection on Violent Images (Due September 26)**

Reflect in 200-250 words on the value of, or issues associated with, iconic images that show violence.

**Forum Post #3: Appropriated Image (Due October 3)**

Submit one image (or a link to an image) that involves the appropriation of an artwork or still/screen grab from a film. Write a 200-250 word analysis of what you think the author of the image is trying to say.

**Forum Post #4: The Gaze in Art or Film (Due October 10)**

With reference to a specific film or work of art, write a 200-250 word reflection on how the gaze operates in, or is complicated by, your example.

**Forum Post #5: Art about Film (Due October 17)**

Submit one image (or a link to an image) of an artwork that is about some aspect

of the cinema. In 200-250 words, reflect on what that artwork is attempting to tell us about film.

**Forum Post #6: *Frida* Question (Due October 24)**

In 200-250 words, answer one of the following questions about the film *Frida*:

1. Why might the life and work of Frida Kahlo lend themselves to cinematic representation?
2. Which facets of the mythic/stereotypical artist figure (as established by art historical biographical monographs) are reproduced in *Frida*? Consider both Frida and Diego Rivera.
3. How does Julie Taymor's film *Frida* represent art and artmaking? Consider the implications of the use of *tableaux vivant* and the references to Surrealism.

**Forum Post #7: Television and Art Historical Knowledge (Due November 14)**

With reference to an example (a 5-10 minute excerpt) from a television documentary on art history, discuss in 200-250 words what constitutes knowledge about art. In other words, what information was offered about art? What was said? What was shown? What was stressed/privileged as vital information about art?

**Forum Post #8: Art on Television/Television on Art (Due November 21)**

In 200-250 words, describe an example of how art or an aspect of the artworld has been represented on television OR describe an example of how art has critique, explored, or otherwise engaged with television.

**Content Warning:** This course will show material representing violence. As such, some photographs and videos may be disturbing. Please be advised.

## WEEKLY SCHEDULE

**Week 1:**

**September 8: Introduction to Course**

Essay #1 assigned

**Week 2:**

**September 15: The Power of Visual Representation**

***Reading:***

*Practices of Looking*, Chapter One

***Iconic Image Forum Post #1: Due Friday September 19, 5:00pm EST***

**Week 3:**

**September 22: Iconic Images**

***Reading:***

Robert Hariman and John Louis Lucaites, "Public Culture, Icons, and Iconoclasts," in *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (Chicago: University of Chicago Press, 2011): pp. 25-48.

***Reflection on Violent Images Forum Post #2: Due Friday September 26, 5:00pm EST***

**Week 4:**

**September 29: The Location of Meaning**

***Reading:***

*Practices of Looking*, Chapter Two

***Essay #1: Due Monday September 29, 5:00pm EST***

***Appropriated Image Forum Post #3: Due Friday October 3, 5:00pm EST***

**Week 5:**

**October 6: The Art of Looking**

***Reading:***

*Practices of Looking*, Chapter Three

***The Gaze in Art or Film Forum Post #4: Due Friday October 10, 5:00pm EST***

**Week 6:**

**October 13: Film 1: Cinema and the Art World**

***Reading:***

*Practices of Looking*, Chapter Five

Jonathan Walley, "The Material of Film and the Idea of Cinema: Contrasting Practices in Sixties and Seventies Avant-Garde Film" *October* 103 (Winter 2003): 15-30.

***Art about Film Forum Post #5: Due Friday October 17, 5:00pm EST***

**Week 7:**

**October 20: Film 2: The Artist Biopic**

Essay #2 Assigned

***Reading:***

Tina Olsin Lent, "Life as Art, Art as Life: Dramatizing the Life and Work of Frida Kahlo." *Journal of Popular Film and Television* 35.2 (Summer 2007): 68-76.

***Frida Question Forum Post #6: Due Friday October 24, 5:00pm EST***

**Week 8:**

**October 27: Library Workshop/Research Help Sessions**

**Week 9:**

**November 3: Reading Week**

**Week 10:**

**November 10: Art History on Television**

***Reading:***

John Roberts, "Postmodernism, Television and the Visual Arts," *Screen* 28.2 (1987): 118-127.

***Television and Art Historical Knowledge Forum Post #7: Due Friday November 14, 5:00pm EST***

**Week 11:**

**November 17: Television and the Artworld**

***Reading:***

*Practices of Looking*, Chapter Six

***Art and Television Forum Post #8: Due Friday November 21, 5:00pm EST***

**Week 12:**

**November 24: Art and Consumer Culture**

***Reading:***

*Practices of Looking*, Chapter Seven

**Week 13:**

**December 1: Course Wrap-Up**

**Essay #2: Due Monday December 8, 5:00pm EST**

**Essays submitted beyond this date will not be accepted.**

**General Course Policies: A Snapshot**

1. Late Assignments: Students are expected to complete all assignments on time. Extensions will be given *only* upon official notification from the student's faculty advisor documenting bereavement or serious health issues.
2. Plagiarism will not be tolerated. For information concerning UWO's Plagiarism and Academic Offenses (Scholastic Offences) consult the Western Academic Calendar.
3. Emails:
  - a. Assignments will not be accepted through email.
  - b. Be sure to keep emails brief and to the point and use standard formatting.
  - c. Be sure to identify your name and contact information in the email.
  - d. I will make every effort to reply to your email within two business days.
4. I reserve the right to make changes to this syllabus throughout the term. Should a change be required, you will be given prior notice.
5. All students will conduct themselves online in a manner consistent with the Code of Student Conduct and treat all members of the University community with respect.

**Western University  
Visual Arts Department**

**Prerequisite Checking**

You are responsible for ensuring that you have successfully completed all course prerequisites and that you have not taken an antirequisite course. Lack of prerequisites may not be used as basis of appeal. If you are not eligible for a course, you may be removed from it at any time, and you will receive no adjustment to your fees. These decisions cannot be appealed.

**Brightspace**

All course material will be posted to OWL: <https://westernu.brightspace.com/>

Students are responsible for checking the course OWL site

(<https://westernu.brightspace.com/>) regularly for news and updates. This is the primary method by which information will be disseminated to all students in the class.

If students need assistance with OWL Brightspace, they can seek support on the OWL Brightspace Help page. Alternatively, they can contact the Western Technology Services



Helpdesk online or by phone at 519-661-3800 or ext. 83800 for technical support. Current versions of all popular browsers (e.g., Safari, Chrome, Edge, Firefox) are supported with OWL Brightspace; what is most important is that you update your browser frequently to ensure it is current. All JavaScript and cookies should be enabled."

### **Scholastic Offences**

Members of the University Community accept a commitment to maintain and uphold the purposes of the University, and, in particular, its standards of scholarship. It follows, therefore, that acts of a nature which prejudice the academic standards of the University are offences subject to discipline. Any form of academic dishonesty that undermines the evaluation process, also undermines the integrity of the University's degrees. The University will take all appropriate measures to promote academic integrity and deal appropriately with scholastic offences. Scholastic offences include, but are not limited to, cheating and plagiarism, which may be defined as "The act or an instance of copying or stealing another's words or ideas and attributing them as one's own." (Citation excerpted from Black's Law Dictionary, 1999, 7th ed., p. 1170). This includes presenting the visual or aural work of another creator (including generative artificial intelligence) as your own. Visual or Aural Plagiarism may involve both hand-based media such as drawing, painting, printmaking and sculpture, as well as digital media such as photography, video and sound. It includes work subsequently manipulated or transferred between different media, as well as self-plagiarism – work submitted for assignments previously produced and graded for another course. Similar to textual plagiarism, all student work involving the visual or aural work of others must be appropriately and accurately cited/identified, whether in print or orally. If a student is suspected of cheating, plagiarism or other scholastic offence, the University will investigate and if it is satisfied that the student has committed a scholastic offence it may impose sanctions, up to and including expulsion from the University. For information concerning Western's Plagiarism and Academic Offences (Scholastic Offences) policies see:

[https://uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](https://uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

### **Statement on the use of plagiarism-checking software**

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

### **Statement on the Use of Generative Artificial Intelligence (AI)**

In this course, students are permitted to use AI tools exclusively for information gathering and preliminary research purposes. These tools are intended to enhance the learning experience by providing access to diverse information sources. However, it is essential that students critically evaluate the obtained information, exercise independent thinking, and engage in original research to synthesize and develop their own ideas, arguments, and perspectives. The use of AI tools can serve as a starting point for exploration; however, students are expected to uphold academic integrity by appropriately attributing all sources and avoiding plagiarism. Assignments should reflect the students' own thoughts and independent written work. By adhering to these guidelines, students contribute to a responsible and ethical learning environment that promotes critical thinking, independent inquiry and allows them to

produce original written contributions.

If AI use is suspected in submitted assignments, the instructor will ask for research notes, rough drafts, essay outlines, and other materials used in preparing assignments. Students are expected to retain these materials until after final grades have been entered. In the unlikely event of concerns being raised about the authenticity of any assignment, students may be asked to produce these materials; an inability to do so may weigh heavily against them.

## **Student Conduct**

The Code of Student Conduct requires that all students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

<https://www.uwo.ca/univsec/pdf/board/code.pdf>

This includes being courteous and respectful in conversations and interactions with professors, staff, teaching assistants and fellow students during scheduled class time, at other events and functions in the Visual Arts Building as well as in correspondence and communication by email or other communication methods, as supported by the **Examples of Prohibited Student Conduct** copied and pasted below, from the Student Code of Conduct.

### **Misconduct Against Persons and Dangerous Activity**

- (a) Any assault, harassment, intimidation, threats, or coercion.
- (b) Conduct that threatens or endangers the health or safety of any person.
- (c) Contravention of the University's Non-Discrimination/Harassment Policy.
- (d) Contravention of the University's Policy on Sexual Violence.
- (e) Knowingly (which includes when one should reasonably have known) creating a condition that endangers the health, safety, or well-being of any person regardless of consent.
- (f) Engaging in conduct that is, or is reasonably seen to be, humiliating, or demeaning to another person, or coercing, enticing, or inciting a person to commit an act that is, or is reasonably seen to be, humiliating, or demeaning to that person or to others (e.g. hazing) regardless of consent.

### **Gender-based and sexual violence**

Western University is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

<https://www.uwo.ca/health/gbsv/support/get-help.html>. To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).

## **Academic Consideration**

Academic consideration gives students consistent, fair, and academically appropriate consideration when unable to complete a course-related component due to extenuating circumstances. Extenuating circumstances are personal circumstances beyond the student's control that have a substantial but temporary impact on the student's ability to meet essential

academic requirements. The [Policy on Academic Consideration](#) sets out the parameters for students to be excused from academic responsibilities for extenuating circumstances. Students experiencing longer-term impacts on their academic responsibilities should consult [Accessible Education](#).

### **Formal Documentation Designation statement for Final Research Essay:**

Please note that this assessment is central to the learning objectives for this course. Accordingly, students seeking academic consideration for this assessment will be required to provide formal supporting documentation.

Note that supporting documentation is **always** required for academic consideration requests for examinations scheduled by the office of the registrar (e.g. December and April exams) and for practical laboratory and performance tests typically scheduled during the last week of the term.

When a student receives academic considerations or academic accommodations which overlap with the built-in flexibility of the assessment, the longest period of accommodation will determine the deadline. The built-in flexibility of the assessment should not be taken to extend any considerations or accommodations.

### **Attendance and Academic Consideration for Missed Coursework**

For procedures on how to submit Academic Consideration requests, please see the information posted on the Office of the Registrar's webpage:

<https://registrar.uwo.ca/academics/academicconsiderations/>

All requests for Academic Consideration must be made within 48 hours after the assessment date or submission deadline.

Academic consideration requests must include supporting documentation; however, recognizing that formal documentation may not be available in some extenuating circumstances, the policy allows students to make one Academic Consideration request **without supporting documentation** in this course.

### **Evaluation Scheme for Missed Assessments**

When a student misses the **Final Exam** and their Academic Consideration has been granted, they will be allowed to write the Special Examination (the name given by the University to a makeup Final Exam). See the Academic Calendar ([Special Examinations](#)), especially for those who miss multiple final exams within one examination period.

### **Attendance and Absences**

If you will be temporarily absent due to extenuating circumstances and miss a course-related component or assessment, you must report your absence by using the [Student Absence Portal](#). The Student Absence Portal creates an official record of your absence in support of a formal request for academic consideration and includes a self-attestation, information on the course(s) and course component(s) or assessment(s), and any supporting documentation (as relevant). **There are two ways you can request academic consideration:**

- Request with Formal Supporting Documentation -- For a medical illness-related absence, submit a [Student Medical Certificate](#)
- Undocumented Absence, limited to one per term per course

## **Academic Accommodation and Accessible Education**

**Academic Accommodation** is “a means of adjusting the academic activities associated with a course or program of student in order to permit students with disabilities to participate in those activities at the University and to fulfill the essential requirements of a course or program.”

<https://www.uwo.ca/univsec/pdf/academicpolicies/appeals/Academic%20Accommodationanddisabilities.pdf> Students with disabilities are encouraged to register with **Accessible Education**

at the earliest opportunity. “Accessible Education plays a central role in Western's efforts to ensure that its academic programs are accessible for all students”

<http://academicsupport.uwo.ca/accessibleeducation/index.html>

## **Requests for Academic Relief**

A request for academic relief asks for an exemption from a University regulation or that a grade be changed. The procedures governing these requests are established partly by Senate regulation, and partly by departmental decision. The Visual Arts procedures are outlined [here](#).

## **Absences at Final Examinations**

If you miss the Final Exam, please contact the Academic Advising office of your Faculty of Registration as soon as possible. They will assess your eligibility to write the Special Examination (the name given by the University to a makeup Final Exam). Permission to write a Special Examination may be given on the basis of compassionate or medical grounds with appropriate supporting documents.

[https://www.uwo.ca/univsec/pdf/academic\\_policies/exam/definitions.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/exam/definitions.pdf)

## **Policy on accommodation for religious holidays**

Students should review the [policy for Accommodation for Religious Holidays](#). Where a student will be unable to write examinations and term tests due to a conflicting religious holiday, they should inform their instructors as soon as possible but **not later than two weeks** prior to writing the examination/term test. In the case of conflict with a midterm test, students should inform their instructor as soon as possible but not later than one week prior to the midterm.

## **Academic Advising**

Your Home Faculty's Academic Advising Office will support or refer whenever you have an issue that is affecting your studies, including information on adding/dropping courses, academic considerations for absences, appeals, exam conflicts, and many other academic related matters. Do not hesitate to reach out to them if you are struggling and unsure where to go for help. Contact info for all Faculties is here:

<https://registrar.uwo.ca/facultyacademiccounselling.html>

## **Health, Wellness and Well-being**

All University health and wellness resources are consolidated here: <https://uwo.ca/health/>

## **Learning Development and Success**

Counsellors at the Learning Development and Success Centre <https://learning.uwo.ca> are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and

more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre, and year-round through individual counselling.

## **USC**

Additional student-run support services are offered by the USC,  
<https://westernusc.ca/services/>.

## **Normal Building Access (1 September to 30 April) (Subject to change)**

The John Labatt Visual Arts Centre will be closed at 10:00pm each night Monday to Friday. There will be no after-hour access for undergraduate students. The Centre is open weekends 12:00pm-5:00pm unless otherwise posted; access by side entrances only. Students should be prepared to vacate the building promptly at 10:00pm and 5:00pm. You must also sign-in with the building monitors when working in the workshop areas outside of regular office hours.

## **Permission re: Promotion**

You grant permission for Western University to reproduce your name, information describing your artwork, representations of your work and any other information you have provided for the purpose of display, promotion and publicity either now or in the future.

By installing your artwork in the John Labatt Visual Arts Centre, you grant Western University an irrevocable, perpetual, royalty-free world-wide licence to photograph your artwork and use such photograph(s) for the promotion of your artwork and/or Western University, including, without limitation, advertising, display, editorial, packaging, promotion, television, social media, the Department of Visual Arts website, LinkedIn, Twitter, Instagram etc.). Students wishing to not have their work photographed should not exhibit it in the Visual Arts Centre, artLAB Gallery or Cohen Commons. As the area is open to the public, students, faculty, staff and other visitors will not be prohibited from photographing your artwork while on exhibit at the John Labatt Visual Arts Centre.

You otherwise retain all ownership in your artwork.

## **Artwork Installation Liability Release**

You understand that the area where your artwork will be hanging or displayed is unsupervised and is in a part of the building that may be open to the public, day and evening, whether or not the building is open. Western University accepts no responsibility for damage to, or loss of, artwork at any time while on display or while being transported to or from the John Labatt Visual Arts Centre. By displaying your artwork in the John Labatt Visual Arts Centre, you accept all risk of loss or damage to your artwork. Western University does not provide insurance for the artwork on exhibition. If you wish to insure artwork, it is your responsibility to do so.

## **Artwork removal**

Western University reserves the right to dispose of artwork not picked up by 15 April of each year.

## **Gender Neutral Bathrooms**

There are three gender neutral bathrooms in the John Labatt Visual Arts Centre (JLVAC). One recently completed gender neutral bathroom with multiple stalls is available on the first floor. Another is in the artLAB Gallery area and is open only during artLAB hours. A third single stall gender neutral bathroom can be found on the third floor of the JLVAC. Please contact the Administrative Officer, Meghan Edmiston ([meghan.edmiston@uwo.ca](mailto:meghan.edmiston@uwo.ca)), for card

access to the elevator and stairs if you are in need of the 3rd floor gender neutral/accessible washroom for the academic year.

## **VISUAL ARTS Art History/Museum and Curatorial studies Grade Descriptors**

**90-100 (Outstanding, A+)** The writing shows significant originality and exhibits a high degree of critical engagement. Sophisticated synthesis and analysis of the theoretical and conceptual dimensions of the topic are demonstrated. Mastery of complex material and ideas is immediately evident. The topic is treated with sensitivity and subtlety of thought. The quality of the background research is exemplary. Regarding research, all major secondary sources pertaining to the topic have been consulted and proper citation has been used.

**80-89 (Excellent, A)** The writing shows originality and exhibits a high degree of critical engagement. Writing is probing through the use of comments and/or questions, and is clearly focused and logically organized. The quality of writing immediately engages the reader. Mastery of complex materials and ideas is demonstrated. The writing is of appropriate length, and demonstrates mastery of techniques so that results are meaningful and not simplistic. Regarding research, a majority of the secondary sources pertaining to the topic have been consulted and proper citation has been used.

**75-79 (Very Good, B+)** The writing shows above average analysis, critical thinking and independent thought. Written claims are supported by ample evidence and the components of the topic are well-researched and presented. The work is addressed in reasonable depth and/or breadth and covers material appropriate to the course. Written analysis is organized around focal points and the development of the argument is easily followed. The writer demonstrates an above average ability to write in an intelligible style and to condense material meaningfully and with a concern for priorities of that material. Regarding research, a representative selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

**70-74 (Good, B)** The writing shows a satisfactory attempt at analysis and critical thinking. Written claims are supported by reasonable evidence. The work is addressed in some depth and/or breadth, with references to the appropriate literature and course material. Written analysis is organized around focal points. The text is generally well written and well argued. Regarding research, a somewhat limited selection of secondary sources pertaining to the topic has been consulted and proper citation has been used.

**60-69 (Competent, C)** The writing demonstrates adequate engagement with the topic. The writing is on topic and is a reasonable response to material covered in the course, but goes no further. Written facts are stated accurately; the quality of writing is sufficiently intelligible with enough elaboration and enough connections

made between ideas to permit a reader to understand the point of the text. Regarding research, an insufficient number of secondary sources pertaining to the topic has been consulted but proper citation has been used.

**50-59 (Marginal, D)** The writing shows less than adequate engagement with the topic and with the material covered by the course. The writing is a less than adequate summary of sources and/or is considerably off-topic. Written facts are stated inaccurately or ambiguously; the writing style is difficult to follow; there is insufficient elaboration to permit reader's comprehension of relations among ideas; little judgment is shown in selecting detail for inclusion in the text. Regarding research, few secondary sources pertaining to the topic have been consulted; proper citation may or may not have been used.

**Below 50 (Unacceptable, F)** The writing demonstrates a failure to comprehend the topic. Written material is disorganized and unintelligible. The work clearly does not meet the minimal requirements of the assignment. Regarding research, secondary sources pertaining to the topic have not been consulted and proper citation has not been used.