

ENVIRONMENTAL DESIGN PROGRAM
FACULTY OF ARCHITECTURE
THE UNIVERSITY OF MANITOBA

Associated Term: Winter 2012
Registration revision period/Last date for refund Jan 5 - 17
Duration: Jan 05, 2012 - April 05, 2012 regular class,
Levels: Undergraduate
Attributes: University 1 Course
Instructors: Scott William Barham (P)

Main, Fort Garry, Campus
Architecture Schedule Type
3.000 Credits
View Catalog Entry

Availability for Consultation: times will be posted at [*www.scottbarham.com](http://www.scottbarham.com)

Visual Literacy - EVDS 1602 - A01
Visual Literacy - EVDS 1602 - A02

This course examines the contemporary visual environment, its critical historical influences, and more recent cultural impacts. Optics, the structure of images, and the importance of materiality will be examined through various modes of cultural production including emerging media and information networks.

Class Times & Location: Tuesdays and Thursdays

Regular Location:

Lecture 4:00 pm - 5:20 pm TR Robert B. Schultz Lect Theatre 172 **AO1**
Lecture 5:30 pm - 6:50 pm TR Robert B. Schultz Lect Theatre 172 **AO2**

In the event of a room schedule conflict notice of an *alternate location will be given in the preceding class and or email

Attendance

Required. A sign-in sheet may be used. University of Manitoba General Academic Regulations and Policy allow debarment from classes and examinations for persistent *non-attendance*. **At the discretion of the instructor, any student missing more than 4 classes may be penalized marks. Any failure to write a test or pop quiz or retrieve a marked test, quiz or essay may be recorded as an absence.**

Topics to be Covered

Week 1 Introduction to the Course

Methods of teaching. Discussion of course requirements, evaluations teacher/student expectations.

Image and Text Cuneiform script and the abstraction of pictorial representations in writing. Phoenicia and the propagation of the alphabet in the Mediterranean. **Early Excellence** Art in the Paleolithic

Week 2 Prelude to the Modern

Image Boot Camp: Basic terms and references and glossary of terms

Beyond the palace walls Barbizon school, Jean-Baptiste Camille Corot, Jean-François Millet. With a nod to Guy de Maupassant, Ivan Turgenev and the commentary of Honoré Daumier.

Week 3 The Radical Century

Discuss technological, economic and social events which propelled art and design in Europe's capitals from 1850 to 1910. Charles Darwin, Karl Marx, Otto Diesel, Sigmund Freud, Nikolai Tesla.

Week 4 Colonialism and the Modern

Vernacular and ethnographic influences on Pablo Picasso, Henri Matisse and the Russians, The influence of Japanese prints on European painting, The influence of Slavic folk art on Constructivism. Constantin Brancusi.

Week 5 Centers

Political upheavals amplified the sequential importance of art and design centers. Moscow Munich, Paris, Wassily Kandinsky, Paul Klee, Amedeo Modigliani, Picasso

Week 6 Centers 2

Bauhaus We examine the school its figures and influence between wars and beyond.

New York Exiles and Emigres and Abstraction, Hans Hoffman, Willem de Kooning, Jackson Pollack Peggy Guggenheim and the forces that shaped the postwar New York scene.

Week 7 Visual Dynamics

Contrast and Linear Elements Aubrey Beardsley, Anime, Black figure /Red figure pottery, the graphic novel **Tone and Rendered Mass** *Drawing by Sculptors*: Rodin, Oldenburg, Christo *Examples from* Andrea del Sarto, Georges Seurat **Critical Form** Constantin Brancusi, Henry Moore, Aristide Maillol, Henri Matisse **Materiality** Egyptian sculpture, Joseph Beuys, Peter Carl Fabergé
sub topic: The visceral impact of paint, Jackson pollock, Jean-Paul Riopelle, Tom Thomson.

Week 8 Visual Dynamics 2

Emotional Intensity Vincent Van Gogh, Eduard Munch, Egon Schiele, Congo Nail Fetish Sculpture
Creating Distance and Space *Perspective*: Leonardo da Vinci *Layers*, Yoshitoshi *Atmospheric*, Turner
Optics and Art David Hockney on the lens and the camera obscura. Selected essays on optics and vision by: James Elkins, and others

Week 9 Designers

Manufacturing, multiplicity and the emergence of the designer/marque.

Designers Adolphe Mouron Cassandre, Marcel Lajos Breuer, Harley J. Earl, Peter Voulkos, Peter Carl Fabergé, Lazar Markovich Lissitzky, Charles Eames, Mario Bellini, Christial Doir, Theo van Doesburg

Week 10 Material Impacts on Design

Demands of population, environment and changes to accepted notions of energy availability may

soon force a huge responsibility upon the design community. Audio by Colin Chapmen, Matt Simmons, Henry Groppe.

Week 11 **Geology and the Shape of Cities**

Macro environmental issues and material shortages may impact the shape and function of our cities and transportation systems. James Howard Kunstler, Matt Simmons, LME records. **Ethics and Design** Tide power, clear cutting, wind farms, LNG terminals, offshore drilling and the visual NMBY hypocrisy of over consumption.

Week 12 **“Me” dia**

The push/pull transfer of upstream imaging and commentary has challenged the accepted dominance of corporate media. We examine these influences focusing on news and media creation in developing countries.

Week 13 **Canadians on Culture**

Brian Jungen, Bruce Mau, Marshall McLuhan, selections from Understanding Media, War and Peace in the Global Village, The Medium is the Massage (audio recording) ,CBC and Investigative Journalism. **And Current Voices** on media, design and culture. James Elkins, Noam Chomsky, Rem Koolhaas, Michael Moore.

Suggested Readings

See www.scottbarham.com for pdf downloads and suggested readings.

References

Barron, Stephanie, Exiles + emigrés : the flight of European artists from Hitler. New York: Harry N. Abrams, 1998

Bergmeier Horst J.P. Hitler's Airwaves London: Yale University Press, 1997

Clottes, Jean. Grotte Chauvet. Paris: Editions du Seuil, 2001

Droste, Magdalena. Bauhaus, 1919-1933. Berlin: benedikt tashen, 1990

Fleming, William. ART, MUSIC & IDEAS. New York: Holt Rinehart and Winston, 1994

Fletcher, Valerie J. Dreams and nightmares : utopian visions in modern art. Washington: Smithsonian Institution Press, 1983

Franck Dan Bohemian Paris. New York: Grove Press, 2001

Gaillemin, Louis Jean. Egon Schiele: The Egoist. New York: Abrams, 2006

Galaty, David H. Revolutions in art and ideas at the turn of the twentieth century. Boston:University Press of America, 1994

Janson, Anthony F. Janson's History of Art 7th Ed. New York: Harry N. Abrams, 2006

McLuhan, Marshall. Understanding Media: The Extensions of Man. Ginko Press: Corte Madera, 2003

Perl, Jed. New art city. New York: Alfred A. Knopf, 2005

Rubin, William Stanley. "Primitivism" in 20th century art Boston: Little Brown and Company, 1984

Style Guide A Manual for Writers: Kate L. Turabian

Testing and Evaluation

Evaluation will be based on tests, assignments and quizzes which will be marked on a 100 point basis. These may alter somewhat in response to the needs of the course for instance, some tests may include short written elements, but in the main will follow schedule below. Often the last test will be delivered in the exam period after regular classes have ended.

Test	Point Weighting	Test Type
1	10	Multiple choice to be completed in class
2	15	Multiple choice to be completed in class
3	20	Multiple choice to be completed in class
Essay	25	800 word written essay, 10 days allowed for completion Typed submissions only, Date TBA
4	20	Multiple choice to be completed in class

6 Note: Between 2 and 5 short pop quizzes or 3d assignments will be given whose goal is to support attendance and engagement in the class. These represent a total value of **10 points** (regardless of the number of tests given). These quizzes typically deal with major topics discussed in that days class or a special 3d assignment. **At the discretion of the instructor, any student missing more than 4 classes may be penalized marks. Any failure to write a test or pop quiz or retrieve a marked test, quiz or essay may be recorded as an absence.**

Weighting for Final Grades

Grade	G.P.A	Range		
A+	4.5	4.26 – 4.50	90-100	Exceptional
A	4	376 - 425	80-89	Excellent
B+	3.5	326 - 375	75-79	Very Good
B	3	2.76 – 3.25	70-74	Good
C+	2.5	2.26 – 2.75	65-69	Satisfactory
C	2	1.90 - 2.25	60-64	Adequate
D	1	1.00 – 1.89	50-59	Failure
F	0		0-49	Failure

C is a failure for Premaster's and master's students, but passing for undergraduate students
D is a failure for undergraduate students in this faculty.

Voluntary Withdrawal

1st term courses - November 16,
2nd term and full-term courses -March 16

Students should refer to the General Calendar for the procedures involved. Students are advised to seek an appointment with the course instructor to discuss their individual performance in the course prior to the withdrawal date if they are concerned or are considering withdrawal.

Evaluative feedback must be given to students before the final date for voluntary withdrawal.

Late Submissions

Students must speak to the Instructor and provide a medical note to the instructor and to the General Office for the student's file.

Requests for deferrals are to be submitted to the General Office, Architecture 2 Building, for circulation to the Course Instructor.

Incomplete Status

Students are reminded that it is their responsibility to initiate an application for Incomplete Status in the course. Approval of an incomplete grade classification is not automatic and will depend on the assessment of the circumstances by the Course Instructor. Work must be handed in on due dates regardless of the state of completion in order to be considered for Incomplete Status. An incomplete grade will not be assigned except for medical reasons or for compassionate grounds at the discretion of the Course Instructor. An Incomplete Grade form must be submitted by the instructor with the grade register or the incomplete will not be recorded.

ROASS (Responsibilities of Academic Staff with Regard to Students)

Students should refer to the current General Calendar for The University of Manitoba Policy on the Responsibilities of Academic Staff with Regard to Students, Sexual Harassment Policy and responsibility of the Office of Student Advocacy.

Regulations on Appeals

Students may formally appeal a grade received for term work provided that the matter has been discussed with the instructor or Department Head in the first instance in an attempt to resolve the issue, without the need of formal appeal. Term work grades normally may be appealed up to ten working days after the grades for the term work have been made available to the student.

Students may obtain the form "Application for Appealing a Grade Given for Term Work" from the general office.

Final grades may be appealed up to 21 days after final grades have been released. Grade Appeal forms are available from the Registrar's Office. Again, every effort must be made to discuss the matter with the instructor in an attempt to resolve the issue before resorting to the appeal process.

For both the Appeal for Term Work and Final Grade Appeals, there is a charge per appeal, which is refundable if the grade is raised. No grade may be lowered as a result of filing an appeal.

Rules and Regulations

Students are encouraged to seek out the Course Instructor if they feel in any way uncomfortable with the class procedures or if they feel that they need additional feedback on their progress or on issues like course content, procedures or any other aspect of the course work.

All assignments must credit the sources of all materials (visual, verbal and written) that are not the student's own and a style guide must be given (i.e. an appropriate style guide for references and bibliography would be Turabian, Kate. L. Student's Guide for Writing College Papers, Current Edition, Chicago: University of Chicago Press, current edition). All illustrations, tables and diagrams should have captions that identify what they are and explain what relevance they have to the text.

All students must conduct themselves according to the essential standards of academic integrity. They should refer to the current General Calendar for the University's General Academic Regulations and Policy governing, inter alia, Attendance, plagiarism and cheating, Debarment, Incompletes, deferred Examinations, Appeals Probation and Academic Suspension, Voluntary Withdrawal from Programs and Courses, and Hold Status.

Plagiarism and Cheating

The University of Manitoba General Calendar states that Plagiarism or any other form of cheating in examinations, term tests or academic work is subject to serious academic penalty (e.g. suspension or expulsion from the faculty or university). Cheating in examinations or tests may take the form of copying from another student or bringing unauthorized materials into the exam room (e.g. crib notes, pagers or cell phones). Exam cheating can also include exam impersonation. (Please see Section 4.2.8 on Exam Personation). A student found guilty of contributing to cheating in examinations or term assignments is also subject to serious academic penalty.

To plagiarize is to take ideas or words of another person and pass them off as one's own. In short, it is stealing something intangible rather than an object. Plagiarism applies to any written work, in traditional or electronic format, design studio and graphic communication work, as well as orally or verbally presented work. Obviously, it is not necessary to state the source of well-known or easily verifiable facts, but students are expected to appropriately acknowledge the sources of ideas and expressions they use in their written work, whether quoted directly or paraphrased. This applies to diagrams, statistical tables and the like, as well as to written material, and materials or information from Internet sources.

To provide adequate and correct documentation is not only an indication of academic honesty but is also a courtesy, which enables the reader to consult these sources with ease. Failure to provide appropriate citations constitutes plagiarism. It will also be considered plagiarism and/or cheating if a student submits a term paper written in whole or in part by someone other than him/herself, or copies the answer or answers of another student in any test, examination, or take-home assignment.

Working with other students on assignments, laboratory work, take-home tests, or on-line tests, when this is not permitted by the instructor, can constitute Inappropriate Collaboration and may be subject to penalty under the Student Discipline By-Law.

An assignment which is prepared and submitted for one course must not be used for a different course. This is called "duplicate submission" and represents a form of cheating because course requirements are expected to be fulfilled through original work for each course.

When in doubt about any practice, ask your professor or instructor.

The Student Advocacy Office, 519 University Centre, 474-7423, is a valuable resource available to students dealing with Academic Integrity matters.

Students should refer to the current General Calendar for the University of Manitoba, Faculty of Architecture's Regulations and Coursework Requirements.

Vandalism

Vandalism to personal and University property, including library materials, is punishable under the University Student Discipline Bylaw and the Criminal Code. Students are reminded that punishment can include expulsion from the University.