

**FA 200: The Arts and Everyday Life 2005**  
**RC 050 – R 1:30-4:20**

**Professor:** Dr. Charity Marsh

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**Course Description and Objectives:**

This course situates the arts in historical, social and political contexts that contribute to the ways in which art and culture are produced, exchanged and consumed. A variety of cultural artifacts including film, television, advertising, literature, the Internet, music, theatre, photography, architecture, sculpture, and painting are analysed from an interdisciplinary theoretical perspective in order to understand the complex role of the arts in our lives. This course promotes a critical approach, taking up the complex signifiers of race, ethnicity, sex, gender, sexuality, and class as they relate to the arts, and as part of an ongoing integrative framework.

**Required Texts:**

All weekly readings can be found on reserve at the library. The readings are an essential component of this course and all students are expected to have read the articles that are assigned for each week.

**Evaluation:**

**Due Date:**

Participation	10%	
Group Radio Project		
Broadcast Assignment	20%	(TBA)
Listening Assignment	15%	(Nov. 24 <sup>th</sup> )
Artistic Text	25%	(Oct. 13 <sup>th</sup> )
Presentation	5%	(Oct. 13 <sup>th</sup> )
Final Exam (Take Home)	25%	(Noon on Dec. 8 <sup>th</sup> )
Total	100%	

**Assignments, Attendance and Participation:** The guidelines for the above listed assignments will be handed out at least three weeks prior to the due date. As you will note there is no attendance mark; however, the participation mark will account for attendance as well as other short assignments.

**Plagiarism:** I am required to point out the University's policy: Plagiarism is an extremely serious academic offense and carries penalties varying from failure in an assignment to debarment from the University.

**Harassment Awareness:** "The University of Regina promotes a learning environment that is free from all forms of harassment and discrimination."

**Special Needs Services:** "If there is any student in this course who, because of a disability, may have need for accommodations, please come and discuss this with me, as well as contacting the Coordinator of Special Needs Services at 585-4631."

## Weekly Schedule

### Week 1: September 8

**Lecture:** Introduction: What is art? What/Who defines art?

Reading Meaning: The Role of the Audience in Constructing Meaning.

**Readings:**

Excerpts from “Regina’s Cultural Blue Print,” *Prairie Dog*, Sept. 1-14, 2000.

### Week 2: September 15

**Lecture:**

The Politics of Art and Popular Culture: Practices of Production and Consumption

**Readings:**

Adorno, Theodor and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception,” In *Media and Cultural Studies: Key Works*, Eds. Durham and Kellner, Oxford: Blackwell Publishers, 2001, pp. 71-101.

Barthes, Roland. “(i) Operation Margarine; (ii) Myth Today,” In *Media and Cultural Studies: Key Works*, Eds. Durham and Kellner, Oxford: Blackwell Publishers, 2001, pp. 121-128.

### Week 3: September 22

**Lecture:** Riding the Wave, Creating Meaning: Radio (Art), and Global Expression

**Readings:**

McLuhan, Marshall. “The Medium is the Message,” In *Essential McLuhan*. Eds. Eric McLuhan and Frank Zingrone. Toronto: Anansi Press, 1995, pp.151-160.

Fenner, Victoria. “A Passion for Listening and for Audio Art: The Radio Art of Chantal Dumas,” In *Musicworks #91*, Spring, 2005, pp. 14-21.

### Week 4: September 29

**Lecture:** Representation through Art: Constructing Social Reality

**Readings:**

Freud, S. “A Note Upon the ‘Mystic Writing Pad’,” In *The Pelican Freud Library*, Vol. 11, pp. 429-434.

Goodman, Lizbeth. “Who’s Looking at Who(m)?: Re-viewing Medusa,” In *Modern Drama*. 39 (1996), pp. 190-209. (Excerpts)

### Week 5: October 6

**Lecture:** Representation through Art: Constructing Nations

**Readings:**

Hall, Stuart. “Who Needs ‘Identity’?” In *Identity: A Reader*. Eds. Paul Du Gay, Jessica Evans, and Peter Redman. London: SAGE Publications, 2000, pp. 15-30.

Stewart, Jesse. “Notes Towards a Canadian Remix: Exploring a Nation’s History and Identity within a Vinyl-Based Virtual Acoustic Environment,” In *Musicworks #91*, Spring, 2005, pp. 30-39.

### Week 6: October 13

**Lecture:** Re-thinking the Tourist: Nostalgia, Memory, and the Myth of Home

**Readings:**

No assigned readings - **Artistic Text Due and Presentations**

**Week 7: October 20**

**Lecture:** Cultural Resistance: What is radical art?

Benjamin, Walter. "The Author as Producer," In *Cultural Resistance Reader*. Ed. Stephen Duncombe. London and New York: Verso, 2002, pp. 67-81.

**Week 8: October 27**

**Lecture:** In and Out of the Classroom: Art, Technology, and Pedagogical Practices  
Special Guests:

Kat Binns (VA), Sam Routley (MPS), Elizabeth Curry (M), and Jen Eisler (MPS)

**Readings:**

No assigned readings. \*\* Participation Assignment Due \*\*

**Week 9: November 3**

**Lecture:** Bodily Provocations, Carnival, and the Grotesque

**Readings:**

Excerpts from Bakhtin, M.M. *The Bakhtin Reader*.

**Week 10: November 10**

**Lecture:** (Re)Considering Culture and Performance at the 2005 Canada Summer Games

Special Guest: Joey Tremblay

**Readings:**

Williams, Raymond. "'Culture,' from *Keywords*," In *Cultural Resistance Reader*. Ed. Stephen Duncombe. London and New York: Verso, 2002, pp. 35-40.

**Week 11: November 17**

**Lecture:** Censorship, Surveillance, and Self-Regulation: Dancing Bodies = Moral Panic

**Readings:**

Bey, Hakim. "TAZ: The Temporary Autonomous Zone," In *Cultural Resistance Reader*. Ed. Stephen Duncombe. London and New York: Verso, 2002, pp. 113-118.

Foucault, Michel. "The Eye of Power," In *Power/Knowledge: Selected Interviews & Other Writings 1972-1977*. Ed. Colin Gordon. New York: Pantheon Books, 1980, pp. 146-165.

**Week 12: November 24**

**Lecture:** Vampires, Witches, Demons, oh my!:

Re-thinking the 'good' and 'evil' of television through the eyes of a slayer (or two)

**Readings:**

TBA and \*Listening Assignment Due\*

**Week 13: Dec. 1**

**Lecture:** Review and Hand out Exam!

**Final Exam Due Thursday, December 8<sup>th</sup> by Noon in RC 256.10**

## Weekly Schedule

### **Week 1: September 8 (Multidisciplinary)**

Introduction: Approaching Arts and Everyday Life: What is art? What/Who defines art?

Reading Meaning: The Role of the Audience in Constructing Meaning.

#### **Reading:**

“Regina’s Cultural Blue Print,” In *Prairie Dog*.

### **Week 2: September 15 (Multidisciplinary)**

The Politics of Art and Popular Culture: Practices of Production and Consumption

#### **Readings:**

Adorno, Theodor and Max Horkheimer. “The Culture Industry: Enlightenment as Mass Deception,” In

Barthes, Roland. “Myth

### **Week 3: September 22 (Radio – Community, CBC, Pirate, Radio Art)**

Riding the Wave: Radio (Art), and Global Expression

#### **Reading:**

McLuhan, Marshall. “The Medium is the Message,” In *Essential McLuhan*. Eds. Eric McLuhan and Frank Zingrone. Toronto: Anansi Press, 1995, pp.151-160.

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### **Week 4: September 29 (Visual Art - Kruger, Film/TV - Mickey, Performance Art – James Luna)**

Representation through Art: Constructing Social Reality

#### **Readings:**

Goodman, Lizbeth. “Who’s Looking at Who(m)?: Re-viewing Medusa,” In *Modern Drama*. 39 (1996), pp. 190-209. (Excerpts)

### **Week 5: October 6 (Commericals – TV, Orientalism – Said)**

Representation through Art: Constructing Nations

#### **Readings:**

Hall, Stuart. “Who Needs ‘Identity’?,” In *Identity: A Reader*. Eds. Paul Du Gay, Jessica Evans, and Peter Redman. London: SAGE Publications, 2000, pp. 15-30.

### **Week 6: October 13 (Music Video – Travel)**

Re-thinking Exoticism and the Tourist: Nostalgia, Memory, and the Myth of Home

#### **Readings:**

Freud, S. “A Note Upon the ‘Mystic Writing Pad’,” In *The Pelican Freud Library*, Vol. 11, pp. 429-434.

### **Week 7: October 20 (Film, Documentary, Animation)**

*SinCity* or *Bowling for Columbine*

### **Week 8: October 27 (Radio, Sound, Video, Film)**

In and Out of the Classroom: Art, Technology, and Pedagogical Practices

**Readings:**

**Week 9: November 3 (Interdisciplinary Performance)**

(Re)Considering Culture and Performance at the 2005 Canada Summer Games

**Readings:**

**Week 10: November 10 (Painting and Humour -AB Fab)**

Bodily Provocations, Carnival and the Grotesque

**Readings:**

Excerpts from Bakhtin, M.M. *The Bakhtin Reader*. (Carnival)

**Week 11: November 17 (Rave Culture, Dance Culture)**

Censorship, Surveillance, and Self-Regulation: Dancing Bodies = Moral Panic

**Readings:**

Foucault, Michel. "The Eye of Power," In

**Week 12: November 24**

**Week 13: Dec. 1**

Presentations

**Final Exam Due Thursday, December 8<sup>th</sup> by Noon in RC 256.10**