

UNIVERSITY OF CALGARY
DEPARTMENT OF ART

UNDERGRADUATE COURSE OUTLINE

**Art (ART) 365, L02
Topics in Studio Research
“Body Gender and Social Media”
Summer 2020**

This course will be delivered via a remote online format. As such, students will be required to access and interact with D2L, Zoom, and Yuja as the primary platforms for all class interaction including: viewing documents / links, submitting homework assignments, watching lectures, and participating in critiques and discussions. The course runs from June 29th through August 12th and will take place on Tuesdays and Thursdays in two parts (9:00-11:45 / 12:00-2:45); allowing for a fifteen minute break for lunch from 11:45-12:00.

TR 09:00 - 11:45 Megan Dyck
E-Mail: megan.dyck@ucalgary.ca
Office Hours: By appointment

Course Description

Studio-based introduction to contemporary and emerging creative practices. Topics may include: installation art, performance art, slip casting, or hybrid art forms.

Instructor’s Prologue:

Social media and pictorial representations of the body are inextricably linked. Implicit in our online communication with anyone today is the transmission of our own image. In this course, we will examine the modalities in which imagery of the human body is deciphered, distributed, and consumed within social media, with a specific regard for how such visual manifestations impact our sense of self, as well as those within our social sphere. Each week we will examine a perceived pattern under the umbrella theme of the course title encompassing notions of identity ranging from gender performativity to fictional autobiography — and beyond. A special focus will be placed upon the involuntary or intended aesthetic interplay produced by the customization capabilities and uploading restrictions of common social image-sharing platforms such as instagram and facebook. Multiple research channels and theoretical lenses relevant to the particulars of the topics explored within each lecture slideshow will be provided for students in the form of accompanying readings to aid in their assignment research and production. The weekly lecture slideshows will draw formal and conceptual parallels between the figuration of social media as it may be compared to the figurative representations within historical and contemporary art works.

Prerequisites &/or Co-requisites

N.A.

Objectives of the Course

Upon successful completion of this course students will be able to:

- Recognize and appreciate social media as a progenitor of contemporary figurative imagery relevant to artistic practices concerned with identity, and the body.

- Develop vocabulary relevant to describing the formal traits of depictions of the body as encountered in the arena of social media platforms.
- Identify and describe recurrent psychological motifs relevant to expressions of identity as observed in the realm of online self-documentation.
- Contextualize personal ideas regarding imagery of the figure in relation to those of contemporary artists creating work which is mutually concerned with querying the the body as it exists in the realm of digital image-sharing.
- Utilize self-portraiture as a device for personal introspection.
- Actively participate in critical discussion responding to the insights of peers by expressing personal views on a given art work or reading: providing specific stated criteria to substantiate individual sentiments.
- Explore and investigate internet vernacular, emojis, and the modality of the hashtag as constituent decipherable codex's which collectively relay complex metaphors in relation to the performance of gender stereotypes.
- Create experimental figurative imagery which addresses tropes of performed gender identity as observed in social media.

Textbooks and Readings

*See Course Activities Section

Assignments and Evaluation

Assessment Name	Value	Due Date
Assignment One: Obsessive Image	7%	Tues. July 7th
Assignment Two: Fake Account <i>or</i> Embodied Re-Post	12%	Thurs. July 16th
Research Exercise One	5%	Tues. July 21st
Assignment Three: Self Portrait	12%	Tues. July 28th
Assignment Four: Insta-Sleuth Illustration <i>or</i> Caption This	12%	Tues. Aug. 4th
Research Exercise Two	4%	Thurs. July 30th
Assignment Five: Interrupted Image	10%	Tues. Aug. 11th
Reading Reflections	12%	Thurs. July 9th (4%) Tues. July 21st (4%) Thurs. Aug. 6th (4%)
Critical Engagement: (Critiques & Seminar Discussion) *The student is present at each Critique and Discussion of Reading Homework *The student provides verbal contributions during each Critique and Discussion of Reading Homework	12%	(ongoing)
Studio Visits / One-on-Ones	14%	Thurs. July 2nd (3.5%) Tues. July 14th (3.5%) Thurs. July 23rd (3.5%) Thurs. July 30th (3.5%)

Registrar-Scheduled Final Exam – NO

Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.

Please hand in your assignments directly to your instructor.

Late Assignment Policy

Assignments submitted late will received a reduced grade (unless the student has sought and received an extension *in advance* of the submission deadline from the instructor).

Additional Information

Due to the large size of the class (40 enrolled), students will be divided into six cohort groups under the following titles (named after famous artists): HESSE / KUSAMA / SAVILLE / CAHUN / KAHLO / WALKER. The groups will range in size from between 6-7students each. Within the boundaries of these respective cohorts, critique dialogues and seminar discussions of assigned readings will be facilitated at scheduled times with Megan present to chair and guide the conversation. The rationale for dividing the class into smaller groupings is to generate a more in-depth level of critical discourse; to create accountability, and to mitigate feelings of anonymity for students within the online environment where it is easy to disappear into the background.

Course Activities

Lecture + Sub-Themes	Assignment	Corroborative Notions	Corresponding Research Channels / Theoretical Lenses
1. Turbulent Aspirational Bodies: Obsession, Idolatry, and Revolution in Insta-land <i>Trending Modes of Self-Presentation as Perceived Metric for Appearance-Acceptance & Rebellion</i>	Obsessive Image (Super-Imposing & Layering)	<i>Social Media & Glamour Labour</i>	Jones, Meredith. "Je Suis Kim." <i>Critical Studies in Fashion & Beauty</i> Volume 7 Number 2 2016 (approx. 32 min. read) E-Resource: Brunel University Research Archive (BURA) Tolentino, Jia. "The Age of Instagram Face." <i>The New Yorker</i> , www.newyorker.com/culture/decade-in-review/the-age-of-instagram-face . (approx. 25 min. read)
		<i>Beyond Vanity: Destabilizing the Selfie as Implicitly Narcissistic Entity</i>	Goldberg, Greg. "Through the Looking Glass: The Queer Narcissism of Selfies." <i>Social Media Society</i> , vol. 3, no. 1, 2017 (approx. 60 min. read) E-Resource: Sage Journals
		<i>Fractured Souvenirs: Latent Selfie Tropes + The Face as Decontextualized Timestamp</i>	"In the Beginning Was the Image: The Omnipresence of Pictures." Chapter title: "The Selfie Moment: The Rhetorical Implications of Digital Self Portraiture for Culture" (Trischa Goodnow), 22 Feb. 2019. (approx. 20 min. read) E-Resource: JStor
2. Imagined Personas: The Self as Fantastical Other in Social Media <i>Fictional Auto-Biography, Alter-Ego, and Character Construction</i>	Fake Account (Vacant Performance) —OR— Embodied Re-Post (Appropriated Transcription)	<i>Hazards of System-Prescribed Performativity Online</i>	Proulx, Mikhel. "Protocol and Performativity." <i>Performance Research</i> , vol. 21, no. 5, Feb. 2016, pp. 114-118. (approx. 18 min. read) E-Resource: Taylor & Francis Online
		<i>Displacement & Self-Actualization of the Digitally Conceived Partial Self/Avatar</i>	Lee, Rosemary. "Communal Bodies." <i>The International Journal of the Arts in Society: Annual Review</i> , vol. 6, no. 2, 2011, pp. 265-270. (approx. 15 min. read) PDF available via cgscholar.com for \$5
3. Diaristic Figuration: The Incidental Journalism of Online Self-Documentation <i>The Selfie as Confessional Portal / Affirmation of Existence</i>	Self Portrait (Speculative Everyday Body)	<i>Pervasive Censorship of Prosaic Nudity in Image-Sharing</i>	Faust, Gretchen. "Hair, Blood and the Nipple Instagram Censorship and the Female Body." <i>Digital Environments</i> , 2017, pp. 159-170. (approx. 27 min. read) E-Resource: JStor
		<i>Self Documentation as Antidote to Restlessness</i>	Simanowski, Roberto, and Susan H. Gillespie. "Stranger Friends" (from: "Facebook Society: Loosing Ourselves in sharing Ourselves"). 2018. (approx. 1 hr, 45 min. read) E-Resource: JStor
4. The Captioned Self: Decoding Symbols & Syntax in Digital Platforms <i>Gendered Hashtags & the Emoji Lexicon as Poetical Semiotic Alphabet</i>	Insta-Sleuth Illustration (Deciphering Comment Strands) —OR— Caption This (Narrating Art-Historical Scenes)	<i>Fragmented Pictographic Bodies: Emojis as Personal Vernacular & Proxy for Indexing Cultural Identity</i>	Kimura-Thollander, Philippe, and Neha Kumar. "Examining the 'Global' Language of Emojis: Designing for Cultural Representation." <i>Proceedings of the 2019 CHI Conference on Human Factors in Computing Systems - CHI 19</i> , 2019. (approx. 50 min. read) E-Resource: ACM: Digital Library Bliss-Carroll, Nicole L., "The Nature, Function, and Value of Emojis as Contemporary Tools of Digital Interpersonal Communication" (2016). MA in English Theses. 15. (approx. 1 hr, 45 min read) https://digitalcommons.gardner-webb.edu/english_etd/15
		<i>New Expressionism: Navigating the Meaningfulness of Memes in Generation Z</i>	Owens, Jay. "Post-Authenticity and the Ironic Truths of Meme Culture." <i>Post Memes</i> , 2019, pp. 77-114. (approx. 54 min. read) E-Resource: JStor
		<i>Perceived Illegibility of the Face in the Virtual Realm: Psychological implications</i>	Cameron, Allan. "Facing the Glitch: Abstraction, Abjection and the Digital Image." <i>Indefinite Visions</i> , Jan. 2017. (approx. 53 min. read) E-Resource: JStor
5. Perpetual Facsimile: Triumphs and Perils of the Real-Time Simulated Body <i>Inadvertent Abstraction, Fragmentation, and Hybridized Bodies in Video Conferencing</i>	Interrupted Image (Glitch & Distortion)	<i>Surveilled Online Bodies & the Propagation of Racial and Gender-Based Profiling</i>	Shabbar, Andie. "Queer-Alt-Delete: Glitch Art as Protest Against the Surveillance Cis-Tem." <i>WSQ: Womens Studies Quarterly</i> , vol. 46, no. 3-4, 2018, pp. 195-211. (approx. 35 min. read) E-Resource: JStor

Grading Method/Grading Scale:

	Grade	G.P.V.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally complete.
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject matter.
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject.
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

Internet and Electronic Communication Device Information

As this course is delivered remotely, it is implied that students have consistent and reliable access to a computer in order to participate in and observe classes.

Portfolios and Assignments

Students will be expected to photograph each assignment and submit via the D2L Dropbox to its respective folder.

Studio Procedures

N.A.

Academic Accommodations

The student accommodation policy can be found at ucalgary.ca/access/accommodations/policy.

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

Academic Standing

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

Deferral of Exams/Term work

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information about deferring a final exam go to <https://www.ucalgary.ca/registrar/exams/deferred-exams>

For more information about deferral of term work go to <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
http://www.ucalgary.ca/registrar/files/registrar/deferred_termwork15.pdf

F.O.I.P.

For more information go to <https://www.ucalgary.ca/legalservices/foip>

Writing/Plagiarism

Writing skills are not exclusive to English courses and, in fact, should cross all disciplines. The University supports the belief that throughout their University careers, students should be taught how to write well so that when they graduate their writing abilities will be far above the minimal standards required at entrance. Consistent with this belief, students are expected to do a substantial amount of writing in their University courses and, where appropriate, members of faculty can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Support Services can be utilized by all undergraduate and graduate students who feel they require further assistance.

For more information go to <http://www.ucalgary.ca/ssc/writing-support>
or
<http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

Campus Mental Health Resources

[SU Wellness Centre](#) and the [Campus Mental Health Strategy](#)

Campus Security/Safewalk

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to <http://www.ucalgary.ca/security/safewalk>

Emergency Evacuation

For more information go to <http://www.ucalgary.ca/emergencyplan/assemblypoints>

Ethics

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/e-5.html>

or

<https://www.ucalgary.ca/research/researchers/ethics-compliance/chreb>

Instructor Intellectual Property and Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks, etc.).

Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Lockers

N.A.

Student Misconduct

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Student Ombudsman

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

Student Union

For more information go to <http://www.su.ucalgary.ca/>

Faculty of Arts Program Advising and Student Information Resources

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Call us at 220-3580 or email us at ascarts@ucalgary.ca.

You can also visit the Faculty of Arts website at <http://arts.ucalgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625].