

## General Education Course Information Sheet

*Please submit this sheet for each proposed course*

<i>Department &amp; Course Number</i>	Art 98T
<i>Course Title</i>	Considering Space: The Sociality, Politics and Poetics of Space
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis \_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X  
\_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Literary/Cultural Analysis -- The course presents various texts proposing theories on spatial issues. Students perform a critical analysis of these texts and put such theories into practice in a substantial written assignment.

Visual Analysis – Students view an exhibition or work of art or architecture in person to gain a better understanding of how space actually impacts that exhibition or work. Students then perform a close analysis of that work through the lens of spatial considerations.

Social Analysis – Students learn to consider the sociality of space and analyze space as a social relation.

3. "List faculty member(s) who will serve as instructor (give academic rank): Ragen Moss, teaching fellow;  
**Russell Ferguson (Dept. Chair)**

Do you intend to use graduate student instructors (TAs) in this course?      Yes                  No      X

If yes, please indicate the number of TAs

\_\_\_\_\_

3. Indicate when do you anticipate teaching this course over the next three years:

	_____	_____	_____	_____
2011-2012	Fall	Winter	Spring	X
	Enrollment	Enrollment	Enrollment	16

3. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE?      Yes                  No      X

If yes, provide a brief explanation of what has changed.

\_\_\_\_\_

\_\_\_\_\_

Present Number of Units:	N/A	Proposed Number of Units: 5
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3. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge	The course presents various conceptions of space gleaned from philosophical and theoretical writings and then teaches students to implement such philosophies/theories as a methodology in analyzing artworks, exhibitions and architectural works. A key goal of the course is to broaden students' ways of thinking about space for application to their other academic inquiries.
□ Integrative Learning	Students are encouraged to read across such disciplines, to compare methods and processes and to develop a deeper understanding of how such disciplines view a common topic: space.
□ Ethical Implications	In reading and discussing various thinkers' conceptions of space, students are expected to develop a sense of criticality to be brought to bear in their artistic, architectural, philosophic, sociological and lived practices. Key goals of the course are to engender a more complex understanding of space and its import to many areas of thought, and to encourage students to employ this more complicated understanding of space in their other studies.
□ Cultural Diversity	Students will consider how space is constructed politically, socially, in terms of gender, and in terms of class. Students are encouraged to think critically and radically about how space is actually created, rather than accepting a notion of space as a pre-determined factuality. This, in turn, is expected to provoke an understanding of the various modalities that groups and individuals both inhabit and produce.
□ Critical Thinking	Students think critically about texts, art, architecture, exhibitions, research and even their spatial arrangements in the seminar environment. Students are encouraged to think critically about all of their spaces—both internal and external, academic and beyond.
□ Rhetorical Effectiveness	Students will make presentations on texts, posing critically sensitive inquiries and being ready to respond persuasively to queries from peers. Students will also need to apply textual concepts in a substantial written assignment that should be argued and reasoned effectively, going beyond mere opinion or description and moving fully into the realm of analysis.
□ Problem-solving	Students will practice their skills at determining what theories learned in class are useful and applicable to their written and oral arguments and thesis on artworks, architectural pieces and exhibitions.
□ Library & Information Literacy	Students will need to research and organize their thoughts around both traditional and non-traditional sources—performing both library/book research and viewing exhibitions, spaces and architecture in person. Students will practice integrating the two realms towards an effective and cohesive argument in oral and written formats.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |     |         |
|---|-----|---------|
| 1. Lecture:   | N/A | (hours) |
| 2. Discussion Section:                                  | 3   | (hours) |
| 3. Labs:  | N/A | (hours) |
| 4. Experiential (service learning, internships, other): | N/A | (hours) |
| 5. Field Trips:   | N/A | (hours) |

**(A) TOTAL Student Contact Per Week** 3 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |     |         |
|-------------------------------------|-----|---------|
| 1. General Review & Preparation:    | 2   | (hours) |
| 2. Reading                          | 2   | (hours) |
| 3. Group Projects:                  | N/A | (hours) |
| 4. Preparation for Quizzes & Exams: | N/A | (hours) |
| 5. Information Literacy Exercises:  | N/A | (hours) |
| 6. Written Assignments:             | 4   | (hours) |
| 7. Research Activity:               | 4   | (hours) |

**(B) TOTAL Out-of-class time per week** 12 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** 15 **(HOURS)**

**Art 98T**  
**Considering Space: The Sociality, Politics and Poetics of Space**

Ragen Moss

**Course Description:**

This seminar considers space as a topic with social, political and even poetic significance. Rather than accepting space as a pre-given factuality or as a mere container to be filled by beings and objects, throughout the course we will explore different *conceptions* of space and how these conceptions impact and interact with artistic, architectural and other disciplines, including politics, sociology and psychology. Key goals of the course are to engender a more complex understanding of space and its import to many areas of thought, and to encourage students to employ this more complicated understanding of space in their other academic studies and in their artistic, architectural, written and lived practices. Along these lines, the course presents various texts proposing theories on spatial issues; students will both perform a critical analysis of these texts and put such theories into practice in a substantial written assignment analyzing an exhibition or work of art or architecture.

**Course Requirements:**

a) *Participation* – Active, thoughtful participation is essential. Students who participate fully in the class by posing considerate and generative questions in response to course readings and presentations will benefit not only by achieving a better grasp of materials, but will see their efforts positively affect their grade for the course. Likewise, students who do not participate or who participate in a negative manner or are disrespectful of their fellow students will see their grades negatively impacted as a result.

b) *Attendance* – Since students will facilitate course discussion and the success of the course as a dynamic learning lab will depend on student presence, all absences must be explained via email before or immediately after the absence, and three instances of lateness will be counted as an absence. Late assignments also will not be accepted without a note from a physician.

c) *Readings and Questions* – Students should read each of the assigned readings carefully and attentively. At the start of each class, each student will be required to hand-in one typed critical, rhetorical and/or analytic question on the readings for that class. The question should (i) demonstrate the student's careful reading of the assignment, (ii) promote a lively discussion in class and (iii) be responsive to course topics. The goal of turning in such questions is to aid the student in digesting the readings and provide a platform for in-class discussion. The student also should be prepared to work through a response to their question with the class as a group.

d) *Presentations* – Each week one or two students will prepare and make a presentation on the readings. The focus of such presentations will be (i) to summarize the readings, noting the author's main argument and any counter arguments that are covered in the readings, (ii) to work through responses to questions from other students regarding the readings and (iii) to generally facilitate class discussion on the readings.

e) *Papers* – Students will research and write one substantial paper for the course. The paper will analyze an exhibition, a work of art or a work of architecture through the lens of any class reading (or multiple readings) in addition to outside research performed by the student. Students may select any exhibition or work of art or architecture of their liking, but the student must actually visit such exhibition, artwork or architectural work in person in order to understand how it engages, creates and navigates spaces. (For this reason, students may prefer to select an exhibition or artwork shown at one of the region's many art institutions or any building in the area.) The goal of the paper is (i) to perform a close *analysis* of an exhibition or work of art or architecture through the lens of spatial considerations, (ii) to *research* the exhibition, work of art or architecture and tie such research into a cohesive argument about the selected exhibition or work, (iii) to *view* the work in person to gain a better understanding of how space actually impacts that exhibition or work and (iv) to *write* on such exhibition or work using critical analysis and not mere description or opinion. Students must submit a one-page proposal of their paper topic in Week 6. A bibliography and robust outline of the paper (i.e., 3-4 pages) will be due in Week 8. The final paper should be 15-18 pages in length, must include proper citations and bibliography and must include images of the selected exhibition, artwork or architectural piece.

### **Required Texts:**

*Course Reader*

### **Course Grading:**

Participation – 10%

Reading Questions – 10%

Presentation – 20%

Paper Proposal – 10%

Paper Outline and Bibliography – 25%

Final Paper – 25%

### **Seminar Schedule and Reading Assignments:**

#### **Week 1: What is Space?**

Introduction to course; discussion centering on what we consider space to be; lecture and discussion of Dan Graham's notion of space as it overlaps with art, architecture, psychology and economics.

#### **Week 2: Studio Space**

Reading: *The Studio Reader: Courtney J. Martin: The Studio and the City: S.P.A.C.E. Ltd. and Rasheed Araeen's Chakras* (pp. 302-310); *Katy Siegel: Live/Work* (pp. 311-316); *Walead Beshty: Studio Narratives* (pp. 321-331); *Joe Fig: Inside the Painter's Studio* (pp. 12-22, 34-44, 60-70, 100-110, 128-136, 190-198)

### **Week 3: Political Space**

Reading: *Frederic Jameson: Is Space Political?* (pp. 192-205); *Michel Foucault, Panopticism* (pp. 195-228)

### **Week 4: Space in Architecture**

Reading: *Henri Lefebvre: The Production of Space* Chapter 3 (pp. 220- 226), Chapter 6 (pp. 360-363); *George Bataille, Dictionnaire Critique, Architecture, Slaughterhouse, Museum* (p. 117, 300, 329)

In-class screening, excerpts: *Wim Wenders: Wings of Desire* (1987)

### **Week 5: Gendered Space**

Reading: *Beatriz Colomina: The Split Wall: Domestic Voyeurism* (Introduction, pp. 73-93); *Victor Burgin: Perverse Space* (pp. 220-240); *Brian Winkenweder: The Kitchen as Art Studio: Gender, Performance, and Domestic Aesthetics* (pp. 239-250)

### **Week 6: Representational Space**

**Assignment: Turn in one-page typed proposal for final research paper.**

Reading: *Martin Heidegger: Art and Space* (pp. 3-8); *Annika Marie: Action Painting Fourfold: Harold Rosenberg and an Arena in Which to Act* (pp. 80-85)

In-class guest lecture: *Two local artists and a practicing architect discuss their practices in terms of their engagement with space.*

### **Week 7: Social Space**

Reading: *Henri Lefebvre: The Production of Space* Chapter 2 (pp. 68-105)

### **Week 8: Psychological Space**

**Assignment: Turn in 3-4 page typed outline and bibliography for final research paper.**

Reading: *Gaston Bachelard: The Poetics of Space* Introduction (pp. xv-xviii), Chapter 1 (pp. 1-37)

In-class screening, excerpts: *Alfred Hitchcock: Rear Window* (1954)

### **Week 9: Poetic Space**

Reading: *Gaston Bachelard: The Poetics of Space* Chapter 6 (pp. 136-147), Chapter 7 (pp. 148-151), Chapter 8 (pp. 183-203), Chapter 9 (pp. 211-231), Chapter 10 (pp. 232-241)

### **Week 10: Review**

Final presentations, evaluations. **Final papers are due one week after the last class.**

## **Bibliography and Further Reading:**

Bachelard, Gaston. The Poetics of Space, trans. Maria Jolas. Boston, MA: Beacon Press, 1994.

Bourdieu, Pierre. "The Social Space and the Genesis of Groups." In Theory and Methods, *Social Science Information* (SAGE, London), 24, 2 (1985), pp. 195-220.

Bourdieu, Pierre. "Social Space and Symbolic Power." In Sociological Theory, Vol. 7, No. 1. (Spring, 1989), pp. 14-25.

Cixous, Helene. "Attacks of the Castle." In Rethinking Architecture: A Reader in Cultural Theory. Edited by Neil Leach. London, UK: Routledge, 1997.

Colomina, Beatriz. Privacy and Publicity. Cambridge, MA: The MIT Press, 1994.

Colomina, Beatriz. Sexuality and Space. New York, NY: Princeton Architectural Press, 1992.

Fig, Joe. Inside the Painter's Studio. New York, NY: Princeton Architectural Press, 2009.

Foucault, Michel. "Of Other Spaces: Utopias and Hetertopias", Lotus, 48/9, 1985/86.

Fraser, Nancy. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." In Habermas and the Public Sphere. Edited by Craig Calhoun. Cambridge, MA: MIT Press, 1992.

Graham, Dan. "Two Structures/Sol LeWitt", Dan Graham. London, UK: Phaidon Press Limited, 1991.

Heidegger, Martin. "Art and Space", trans. Charles Seibert, Man and World, 1973, Fall 6.

Jacob, Mary Jane and Michelle Grabner, eds. The Studio Reader. Chicago, IL: University of Chicago Press, 2010.

Jacobs, Jane M. "(Post)colonial Spaces." In Edge of Empire: Postcolonialism and the City. New York, NY: Routledge, 1996.

Jameson, Frederic. "Is Space Political?" In Anyplace. Edited by Cynthia Davidson. Cambridge, MA: MIT Press, 1995.

Lefebvre, Henri. The Production of Space, trans. Donald Nicholson-Smith. Malden, MA: Blackwell Publishing, 1991.



## New Course Proposal

### Art 98T

### Considering Space: Society, Politics, and Poetics

**Course Number** Art 98T

**Title** Considering Space: Society, Politics, and Poetics

**Short Title** SOCTY&PLTCS&POETICS

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Consideration of space as topic with social, political, and even poetic significance. Rather than accepting space as pregiven factuality or as mere container to be filled by beings and objects, exploration of different conceptions of space and how these conceptions impact and interact with artistic, architectural, and other disciplines, including political science, sociology, and psychology. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [Art 98T syllabus.doc](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Russell Ferguson is the faculty mentor for this seminar.

**Grading Structure**

Participation	10%
Reading Questions	10%
Presentation	20%
Paper Proposal	10%
Paper Outline and Bibliography	25%
Final Paper	25%

**Effective Date** Spring 2012

**Discontinue Date** Summer 1 2012

<b><u>Instructor</u></b> Name	Title
Ragen Moss	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Art

<b><u>Contact</u></b> Name	E-mail
CATHERINE GENTILE	cgentile@oid.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed



**Role:** Registrar's Publications Office - Hennig, Leann Jean (lhennig@registrar.ucla.edu) - 56704

**Status:** Added to SRS on 6/14/2011 9:33:48 AM

**Changes:** Description

**Comments:** Edited course description into official version.

**Role:** Registrar's Scheduling Office - Thomson, Douglas N (dthomson@registrar.ucla.edu) - 51441

**Status:** Added to SRS on 6/2/2011 7:14:05 PM

**Changes:** Title, Short Title

**Comments:** No Comments

**Role:** FEC School Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

**Status:** Returned for Additional Info on 5/25/2011 10:43:24 AM

**Changes:** No Changes Made

**Comments:** Routing to Registrar's Office

**Role:** FEC Chair or Designee - McClendon, Muriel C (mcclendo@history.ucla.edu) - 53918

**Status:** Approved on 5/25/2011 8:24:12 AM

**Changes:** No Changes Made

**Comments:** No Comments

**Role:** L&S FEC Coordinator - Soh, Michael Young (msoh@college.ucla.edu) - 65282

**Status:** Returned for Additional Info on 5/18/2011 5:07:21 PM

**Changes:** No Changes Made

**Comments:** Routing to Vice Chair Muriel McClendon for FEC approval

**Role:** CUTF Coordinator - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

**Status:** Approved on 5/12/2011 4:42:35 PM

**Changes:** No Changes Made

**Comments:** on behalf of Professor Kathleen Komar, chair, CUTF Faculty Advisory Committee.

**Role:** Initiator/Submitter - Gentile, Catherine (cgentile@oid.ucla.edu) - 68998

**Status:** Submitted on 5/12/2011 4:41:38 PM

**Comments:** Initiated a New Course Proposal

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