

## General Education Foundations of Arts and Humanities (AH) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title Art / 98T / Ghosts, Traces, and Other Unseen Phenomena in Contemporary Art.

### The aim of the GE AH course offerings is:

*To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

**General Education AH Student Goals:** Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

**General Education AH Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2020-21 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____	2021-22 <input type="checkbox"/> Fall: Enrollment _____ <input type="checkbox"/> Winter: Enrollment _____ <input type="checkbox"/> Spring: Enrollment _____ <input type="checkbox"/> Summer: Enrollment _____
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Please provide information on estimated weekly hours for the class.

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

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

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

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: \_\_\_\_\_ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

ART 98T

How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

## APPENDIX I

Student Learning Goals with Nested Learning Outcomes for  
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
    - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
    - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
    - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
    - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
  
  - 2. Students will engage in complex analysis and reasoning.**
    - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
    - b. Students will articulate perspectives and priorities found in expressive forms.
    - c. Students will describe how insight can inform constructive change and ethical action.
    - d. Students will develop and evaluate an argument informed by evidence.
  
  - 3. Students will demonstrate media and information literacy.**
    - a. Students will locate appropriate resources to support an argument.
    - b. Students will evaluate resources for their reliability and significance.
    - c. Students will use resources effectively and ethically.
  
  - 4. Students will communicate effectively.**
    - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
    - b. Students will learn how to collaborate with others to express perspectives in diverse media.
    - c. Students will tailor communication to their perspective audiences.
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## Traces, Ghosts, and other Unseen Phenomena in Contemporary Art

Spring 2022

Department/Course number: ART 98T

Instructor: Kyle Tata

Contact: kyletata90@gmail.com

Class location and schedule: TBD

### Course Description

This course will investigate how contemporary artists create work around themes of the imperceptible and unseen. Specific themes to be covered are the lasting imprint of memory, the lingering effect of cultural trauma, the haunting of the paranormal, and the visualization of archives. This class will approach these topics through a wide ranging and diverse selection of readings and visual materials, including various perspectives by queer and POC writers/artists. While a majority of the class's writings will deal with the medium of photography these theories will be extended to discussions throughout different art disciplines. No previous art history or studio art experience is required, this class is intended for anyone interested in addressing critical topics of visual culture. Class time will consist of lectures and discussions as well as viewing examples of visual art, video, and film. Field trips to different collections and museums will introduce students to viewing visual materials firsthand and how to conduct research at various institutions.

### GE Credit Acknowledgement

This course fulfills the General Education requirement for Visual and Performance Arts Analysis and Practice in the Foundations of the Arts and Humanities. Students will be introduced to specific movements within the context of art history and asked to analyze examples of contemporary art and theory.

### Course Objectives

- Students will learn how to formally analyze visual works of art
- Students will be able to connect contemporary critical theory to visual art and understand how the two act in tandem with each other.
- Understand how themes of the imperceptible influence contemporary artists.
- Conduct research on a theme and artwork covered in the class.
- Develop their research into a thesis driven research paper.
- Analyze and respond to critical theory texts.
- Students will learn how to communicate complex ideas about contemporary art to each other.

### Course requirements

**Weekly readings.** The main class discussions will stem from the assigned weekly readings. It is mandatory that students complete the entirety of the assigned readings every week.

**Weekly reading responses to CCLE.** Students are required to post a response for each reading which should include a quote from one of the readings and a question the student had about issues addressed in the readings. These questions are directed to prompt an open discussion in class, and should not have a simple yes or no answer to them. These responses

will be graded on participation and not quality of writing. Posts to CCLE must be made 24 hours prior to the start of class.

**In class Participation.** Students are required to contribute to discussions about each week's readings and artworks. An active participating student can contribute by offering questions and opinions about class topics. In addition there will be multiple in-class exercises that students will need to complete. On the first day of class there will be a community agreement established with students to decide more specifically what participation looks like for the class.

**Assignments.** There will 3 main assignments students will complete written in more detail below. These assignments will allow students to conduct their own independent research into a more specific topic and artwork of their choice.

### Grading Breakdown

Weekly response posts to CCLE	15%
Writing Assignment #1	20%
Final Paper outline	10%
Presentation of final paper research	20%
Final essay 8-10 pages	20%
In class Participation	15%

### Grading Scale

100 = A+
95-99 = A
90-94 = A-
87-89 = B+
84-86 = B
80-83 = B-
77-79 = C+
50-69 = D
74-76 = C
70-73 = C-
0-49 = F

### Assignments

#### Writing assignment #1 - Formal/Conceptual analysis

This assignment should consist of two parts. First, write a close reading/formal analysis of the artwork being discussed. A formal analysis consists of an objective visual read of the artwork. Essentially what can be seen and analyzed from only experiencing an artwork without any other background information. Second, students will select one critical reading from the first three weeks of class and cite it as a way to analyze the conceptual aspects of the work. Use the elected text as a way to delve deeper into your own understanding of what the artist is trying to communicate through their medium. This paper must be 2-3 pages with works cited in either MLA or Chicago format.

### **Preliminary Outline for final research paper**

A preliminary outline will be due as a rough draft for the final research essay. The outline should include a clear thesis argument and rough bibliography citing at least 2 readings discussed in class and 3 from their own research. This will be due week 5.

### **Final research essay paper**

For the final research paper students will critically analyze a specific artwork or series of work discussed in class and create a thesis connecting it to one of the weekly themes (i.e. The Trace of Images, The Imprint of Memory, etc). The essay should include a formal analysis of the artwork being discussed. Students may extend on the topic written about in their first writing assignment, however this assignment should be completely new and not copied and pasted from the first assignment. Students must cite at least 2 readings from the class as well as at least three sources found from their own research. Students should create a unique thesis argument and not simply summarize an artist's work. The paper must be 8-10 pages with works cited either in MLA or Chicago format.

### **Presentation**

In addition to the final essay students will be required to give a presentation to the rest of the class on the topic of their research. This will allow students to give feedback to each other on their research. Presentations should be used to provide the visual elements of the research and provide context. Presentations should be roughly 15 minutes long. Presentations must include at least 5 visual examples of the artwork being written about as well as the thesis statement of the paper and and bibliography of works cited in the essay.

### **Weekly Schedule**

#### **Week 1:**

*Introduction to the class syllabus, requirements, and schedule.*

*Lecture on the basic overview of topics addressed during quarter. Group reading and analysis of first few pages of this week's assignment.*

#### *Due for next class*

-Excerpts from Roland Barthes *Camera Lucida*

-Peter Geimer, "Image as Trace: Speculations about an Undead Paradigm," trans. Kata Gellen, in *Differences* 18:1 (2007)P1-20

- Cadava and Cortés-Roca "Notes on Love and Photography\*" P1-33

#### **Week 2: The Trace of Images**

*Introduction to the themes of the index within photographic theory. Through viewing various artists' practices students will recognize how this theory extends to a wide variety of mediums.*

After lecture on the readings students will breakout into groups to select one artwork from the lecture to write a formal analysis of.

Visual art/video viewed in class

Fazal Sheikh, *Erasure Trilogy*  
 Duchamp and Man Ray *Dust Breeding*  
 Gómez and González, *Doing Time/Depth of Surface*  
 Rodney Mcmillan *Various works*  
 Óscar Muñoz *Narcissi*  
 Odette England *Keeper of the Hearth*  
 Xaveria Simmons *Index, Composition Photographs*  
 William Lamson *Various works*  
 Ana Mendieta *Siluetas series*  
 Keisha Scarville *Mama's Clothes*  
 Charles Gaines *Various works*

Due for next class

-Siegfried Kracauer "Memory Images" from *Memory: Documents of Contemporary Art* P45-46

-Paul Ricoeur "Memories and Images" from *Memory: Documents of Contemporary Art* P66-70

-Nicholas Muellner "The Photograph Commands Indifference" from *Lacuna Park: Essays and other Adventures in Photography* P178-204

bell hooks, "In Our Glory: Photography and Black Life" From *Art on My Mind: Visual Politics*. P54-65.

**Week 3: The Imprint of Memory**

*How do artists create work about something so personal and immaterial as memory? This class will investigate how contemporary art often uses memory as a way to create narratives that blend fact and fiction. Students will watch excerpts from films and video art and then discuss as a group the questions from this week's CCLE posts.*

Visual art/video viewed in class

Nicholas Muellner *various photographs*  
 Chris Marker *Sun Soliel*  
 Pierre Huyghe *The Third Memory*  
 Jason Lazarus *Too Hard to Keep Project*  
 Hollis Frampton *Nostalgia*  
 Tomashi Jackson *Various works*  
 Kerry Tribe *K.M.*  
 Thomas Demand *Various Photographs*  
 Ralph Lemon *Various performances*



Due for next class

-Geoffrey Batchen, "Electricity Made Visible," in eds. Wendy Hui Kyong Chun and Thomas Keenan, *New Media, Old Media: A History and Theory Reader* (2006), pp. 27- 44.

-Mark Alice Durant, "Blur of the Otherworldly" <https://saint-lucy.com/essays/blur-of-the-otherworldly/> P1-10

-Physical copy of rough draft of writing assignment #1 for in class peer review.

**Week 4 : Ghosts: Real and Imaginary**

*We will be joined by guest speaker (via Zoom) Mark Alice Durant, author/curator of the "Blur of the Otherworldly" to discuss the exhibition and how ideas of the paranormal relate to contemporary media and photo theory. We will discuss specific works from the exhibition in detail and go over students' questions from the CCLE posts.*

*Peer review of rough drafts of writing assignment #1*

Visual art/video viewed in class

Jeremy Blake *The Winchester Series*

Ted Serios *ThoughtPhotographs*

Corrine May Botz *Various Photographs*

Paul Pfeiffer *Various works*

Cottingley Fairies *Photographs*

William Mumler *Spirit Photographs*

1800s Séance photographs

Mike Kelley *Ectoplasm series*

Susan Hiller *Various installations*

Due for next class

-Andreas Fischer, "The Reciprocal Adaptation of Optics and Phenomena': The Photographic Recording of Materializations," *The Perfect Medium: Photography and the Occult*. P171-215

-Louis Kaplan "Where the Paranoid Meets the Paranormal: Speculations on Spirit Photography" P1-5

-Fred Moten "The Phonographic mise-en-scène" *Cambridge Opera Journal* 16, P269-281.

-Final draft of writing assignment #1 uploaded to CCLE

**Week 5 : Mediums and Mystics**

*Field trip to the Special Collections At UCLA library to discuss research practices and view the "Robert M. Drury collection on psychic phenomena and spiritualism"*

Due for next class

-Fred Moten "Photopos" from *Survey:Zoe Leonard*

-Judith Kelbach and Kirsten Wachter “Photographs, Symbolic Images, and the Holocaust: On the (IM)Possibility of Depicting Historical Truth” *History and Theory* , May, 2009, Vol. 48, No. 2, Theme Issue 47: Historical Representation and Historical Truth (May, 2009), pp. 54-76

-Excerpts from Estelle Blaschke *Banking On Images: The Bettmann Archive and Corbis*

### **Week 6 : Visualizing the Archive**

*This class will delve into the many things that can be considered an archive and how access to an archive creates as much meaning as what is in the archive itself.*

#### Visual art/video viewed in class

Eugene Atget *Various Photographs*

Theater Gates *Various works*

The Atlas Group *Various Projects*

W.E.B. Dubois’s “Visualizing Black America”

Zoe Leonard *Analogue*

*The UFO Civilian Archive*

Jon Ronson’s *Stanley Kubrick’s boxes*

Larry Sultan and Mike Mandel’s *Evidence*

*Radio Imagination: Artists and Writers in the Archive of Octavia E. Butler*

Faith Couch *Burning House Project*

Aaron Turner *Various Photographs*

#### Due for next class

*Darby English, “Emmett Till Ever After,” in Black Is, Black Ain’t, ed. Hamza Walker and Karen Reimer (Chicago: Renaissance Society at the Univ. of Chicago, 2013), 84–99.*

-David Levi Strauss, “Over Bin Laden’s Dead Body: On Withholding and Displacing Public Images” from *Words Not Spent Today Buy Smaller Images Tomorrow* P146-150

-Lisa Satzman “*Negative Images*” *Memory: Documents of Contemporary Art* P192-199

-Shawn Michelle Smith “Looking at One’s Self Through the Eyes of Others” W.E.B. Du Bois’s Photographs for the 1900 Paris Exposition” *African American Review*, 2000, p581-599

### **Week 7 : Images and Cultural Trauma**

Extending on the themes from last week’s class we will investigate further how artists interpret traumatic events in cultural history.

#### Visual art/video viewed in class

Ken Gonzales-Day *Erased Lynchings*

Gerhardt Richter *Baader-Meinhof paintings*

Harun Farocki *Images of the World and the Inscription of War* (1988)

Dawoud Bey *Various Photographs*

Omer Fast *5000 Feet is the Best*

Suné Woods *Various works*

Due for next class

-Rough outline and bibliography for final paper uploaded to CCLE by next class.

**Week 8 :**

*Visit to the Photography and Print collection at the Los Angeles County Museum of Art to view works that have previously been covered in class.*

Guest Speaker: Sarah Newby, *Photography and Print Collection Coordinator*  
Discussion on selected works from the collection and issues pertaining to maintaining an archive.

Due for next class

*Rough draft of final essay for peer review*

**Week 9**

*Peer review of rough draft of final essay*

*First group of Presentations on final projects*

**Week 10**

*Presentations on final projects and evaluations*

*Final essays uploaded to CCLE by exam week.*

## **Reading list**

- Ali, Laylah, Julia Meltzer, Janet Duckworth, and Savannah Wood. Essay. In *Radio Imagination: Artists and Writers in the Archive of Octavia E. Butler*, 37–53. Los Angeles, CA: Clockshop, 2018.
- Barthes, Roland, and Richard Howard. Essay. In *Camera Lucida: Reflections on Photography*, 3–30. London: Vintage Classics, 2020.
- Batchen, Geoffrey. Essay. In *New Media, Old Media: a History and Theory Reader*, edited by Wendy Hui-Kyong Chun, 27–44. New York: Routledge, 2006.
- Blaschke, Estelle. Essay. In *Banking on Images: the Bettmann Archive and Corbis*, 15–36. Leipzig: Spector Books, 2016.
- Ch eroux Cl ment. Essay. In *The Perfect Medium: Photography and the Occult*, 171–215. New Haven, CT: Yale University Press, 2005.
- Darby English. “Emmett Till Ever After” In *Black Is, Black Ain’t*, edited by Hamza Walker, 84–99. Chicago, IL: The Renaissance Society at the University of Chicago, 2013.
- Durant, Mark Alice. “Blur of the Otherworldly : Saint Lucy.” Saint Lucy RSS. Accessed January 10, 2021. <https://saint-lucy.com/essays/blur-of-the-otherworldly/>.
- Geimer, Peter. Essay. In *Photographic Theory: an Historical Anthology*, edited by Andrew E. Hershberger, 35–46. Chichester, West Sussex, UK: Wiley Blackwell, 2014.
- Hooks, Bell. Essay. In *Picturing Us: African American Identity in Photography*, edited by Deborah Willis, 54–65. New York: The New Press, 1994.
- Keilbach, Judith. “Photographs, Symbolic Images, and the Holocaust: On the (Im)possibility of Depicting Historical Truth.” *History and Theory* 48, no. 2 (2009): 54–76. <https://doi.org/10.1111/j.1468-2303.2009.00498.x>.
- Muellner, Nicholas. Essay. In *The Photograph Commands Indifference*, 1–28. Ithaca, NY: A-Jump Books, 2009.
- Ricoeur, Paul. “Memories and Images.” Essay. In *Memory*, edited by Ian Farr, 66–70. Cambridge, Mass: MIT Press, 2012.

Smith, Shawn Michelle. "Looking at One's Self through the Eyes of Others': W.E.B. Du Bois's Photographs for the 1900 Paris Exposition." *African American Review* 34, no. 4 (2000): 581–99. <https://doi.org/10.2307/2901420>.

Strauss, David Levi. "Over Bin Laden's Dead Body: On Withholding and Displacing Public Images" Essay. In *Words Not Spent Today Buy Smaller Images Tomorrow: Essays on the Past and Future of Photographs*, 146–50. New York: Aperture, 2014.



## New Course Proposal

### Art 98T

### Traces, Ghosts, and other Unseen Phenomena in Contemporary Art

**Course Number** Art 98T

**Title** Traces, Ghosts, and other Unseen Phenomena in Contemporary Art

**Short Title**

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

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. This course will investigate how contemporary artists create work around themes of the imperceptible and unseen. Specific themes to be covered are the lasting imprint of memory, the lingering effect of cultural trauma, the paranormal, and the visualization of archives. Letter grading.

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

**Syllabus** File [Kyle Tata CUTF Syllabus .pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Kyle Tata) UID: 305437194

Professor Rodrigo Valenzuela is the faculty mentor for this course. UID: 305072052

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 9, 2021

**Grading Structure** Weekly response posts to CCLE 15%  
 Writing Assignment #1 20%  
 Final Paper outline 10%  
 Presentation of final paper research 20%  
 Final essay 8-10 pages 20%  
 In class Participation 15%

**Effective Date** Spring 2022

**Discontinue Date** Summer 1 2022

**Instructor** Name  
 Kyle Tata

Title  
 Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Art

**Contact** Name

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**Routing Help**

## ROUTING STATUS

**Role:** CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Pending Action

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/25/2021 4:51:53 PM

**Comments:** Initiated a New Course Proposal

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