

## OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

**Note:** The University reserves the right to amend course outlines as needed without notice.

<b>Course Code and Number:</b> VA 100		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Introduction to Visual Art <b>Course Short Title:</b> Intro to Visual Art															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> <p>Students are introduced to a wide range of visual arts techniques and materials in hands-on studio settings. Through workshops with visual arts faculty, students make projects and learn how to show, share, and reflect upon their work in the context of contemporary visual art studio practice. Examples of Indigenous art are core content in this course; when the course is offered as part of the Indigenous Arts certificate, all workshops, modules, and examples will be drawn from Indigenous cultural and artistic practices.</p>															
<b>Prerequisites (or NONE):</b>		None.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <i>(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)</i>		<b>Course Details</b> Special Topics course: <b>No</b> <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: <b>No</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Every semester</b> Maximum enrolment (for information only): <b>25</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Lecture/seminar</td> <td>10</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Supervised studio hours</td> <td>20</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	10	Tutorials/workshops	15	Supervised studio hours	20					<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
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<b>Total hours</b>	<b>45</b>														
<b>Scheduled Laboratory Hours</b> Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		<b>Transfer Credit</b> (See <a href="#">bctransferguide.ca</a> ) Transfer credit already exists: <b>No</b> Submit outline for (re)articulation: <b>Yes</b> <i>(If yes, fill in <a href="#">transfer credit form</a>.)</i>													
<b>Department approval</b>		<b>Date of meeting:</b> May 9, 2023													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> June 2, 2023													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> November 24, 2023													

**Learning Outcomes** *(These should contribute to students' ability to meet program outcomes and thus Institutional Learning Outcomes.)*

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

1. Discuss a range of visual art mediums, with reference to diverse examples of art practice, including Indigenous art.
2. Discuss contexts for art-making, including the role of arts practices in Indigenous cultures.
3. Apply introductory visual art techniques in projects.
4. Explore how conceptual frameworks can be integrated into art projects.
5. Identify a range of visual art materials, including their properties and how to select them for specific projects.
6. Develop a personalized approach to introductory visual art processes, informed by their own positionality, cultural background, and lived experiences.
7. Collaborate respectfully and creatively with diverse peers and community members in shared studio environments.
8. Respond thoughtfully to the ideas and feedback of others.

**Recommended Evaluation Methods and Weighting** *(Evaluation should align to learning outcomes.)*

Assignments:	100%	%	%
	%	%	%

**Details:**

Assignments will include in-class projects x4, in class exercises, critiques, written and verbal reflective assignments, and self-evaluation.

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**Typical Instructional Methods** *(Guest lecturers, presentations, online instruction, field trips, etc.)*

Lectures, in-class exercises, group projects, critiques, image presentations, sketchbook assignments, demonstrations, readings, discussions.

**Texts and Resource Materials** *(Include online resources and Indigenous knowledge sources. [Open Educational Resources](#) (OER) should be included whenever possible. If more space is required, use the [Supplemental Texts and Resource Materials form](#).)*

Type	Author or description	Title and publication/access details	Year
1.			
2.			
3.			

**Required Additional Supplies and Materials** *(Software, hardware, tools, specialized clothing, etc.)*

Supplies vary by instructor and by module; list will be given to students through email or on the first day of class.

**Course Content and Topics**

Modules will vary with instructors' availability and area of expertise.

- Painting module (3 weeks)
- Sculpture/3D module (3 weeks)
- Print media module (3 weeks)
- Photography module (3 weeks)

Themes across all modules:

- Strategies for making visual art
- Local and regional arts and culture practitioners and their artworks, including examples from Stó:lō artists and Indigenous artists based in the Pacific Northwest
- Locating yourself inside and outside of artistic practice
- The role of perspective and situated knowledge in contemporary visual art studio practice
- Making in response to what you see, feel, and think
- The role of the art object, artist, viewer, and histories of making, including discussion of Indigenous approaches to creative processes
- The role of space and place in art practices
- How to engage in studio strategies (creative visual research, material experimentations, maquettes and models, reflective journaling, collaborative learning)
- Fostering openness to community-rooted knowledge (group-led discussions, guest lectures, attention to place, Indigenous perspectives on land- and place-based ways of knowing, critical reflections, and guided critiques)