

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 110		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Creating on a Theme Course Short Title: Creating on a Theme															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students are introduced to how themes and concepts inform material and technical decisions in studio-art practices. Each iteration of the course will focus on a theme determined by the instructor. Students will engage with texts, ideas, artistic works, and studio projects that align with the course theme. A praxis-based course, students develop personal and group studio projects in response to the course theme.															
Prerequisites (or NONE):		NONE													
Corequisites (if applicable, or NONE):															
Pre/corequisites (if applicable, or NONE):															
Antirequisite Courses <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>		Course Details Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i> Directed Study course: No <i>(See policy 207 for more information.)</i> Grading System: Letter grades Delivery Mode: May be offered in multiple delivery modes Expected frequency: Annually Maximum enrolment (for information only): 25													
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar</td> <td>15</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Supervised studio hours</td> <td>15</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>45</td> </tr> </table>		Lecture/seminar	15	Tutorials/workshops	15	Supervised studio hours	15					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	15														
Tutorials/workshops	15														
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Total hours	45														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: No Submit outline for (re)articulation: Yes <i>(If yes, fill in transfer credit form.)</i>													
Department approval		Date of meeting: May 9, 2023													
Faculty Council approval		Date of meeting: June 2, 2023													
Undergraduate Education Committee (UEC) approval		Date of meeting: 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 concept or theme found in visual art mediums, with reference to diverse examples of art practice, including Indigenous art.
2. Discuss how Indigenous artists use themes within artworks to contribute to resurgence and de/anti-colonialism.
3. Apply introductory technical and conceptual visual art strategies that reflect a theme.
4. Show an understanding of how form, material and concept are used to address themes in visual art.
5. Develop a personalized approach to creative research on a theme.
6. Collaborate respectfully and creatively with diverse peers and community members in shared studio environments.
7. Respond thoughtfully to the ideas and feedback of others.

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

Assignments:	50%	Holistic assessment:	20%	%
Project:	30%		%	%

Details:

Assignments include in-class creative activities, short analysis and response assignments, critiques, and iterative creative assignments in response to course theme.

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 assignments, individual 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.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
2.			
3.			

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

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

Course Content and Topics

Content and topics will vary with course theme.

Thematic examples:

- Anti/De-Colonialism in Contemporary Art
- Memory and Recollection
- "Nature" in Art
- Science Fiction
- The Archive
- Labour and Ideas of Work

Content addressed across all themes:

- Strategies for approaching thematic studio practice
- Theme-based arts and culture practitioners and their artworks
- Locating yourself inside and outside of themes in visual art
- The role of themes and creative research in contemporary visual art studio practice
- Making in response to ideas and specific subject matter
- How to engage in thematic studio strategies (creative research, material experimentations, maquettes and models, reflective journaling, collaborative learning)
- Fostering openness to community-rooted knowledge (group-led discussions, guest lectures, attention to place, critical reflections and guided critiques)
- Examples of Indigenous artists whose work engages with the course theme/concept