

## 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 113		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Introduction to Drawing <b>Course Short Title:</b> Intro to Drawing															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> Students explore introductory drawing skills and the important role drawing plays in Indigenous and global contemporary art and cultures. Materials, ideas, and techniques are demonstrated as students develop strategies for individual expression through traditional and experimental drawing methods. Note: This course may utilize nude models.															
<b>Prerequisites (or NONE):</b>		None.													
<b>Corequisites (if applicable, or NONE):</b>		NONE													
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE													
<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>15</td> </tr> <tr> <td>Supervised studio hours</td> <td>30</td> </tr> <tr> <td></td> <td></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	15	Supervised studio hours	30							<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
Lecture/seminar	15														
Supervised studio hours	30														
<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> <i>(See <a href="#">bctransferguide.ca</a>.)</i> Transfer credit already exists: <b>Yes</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. Identify the role of drawing practices in historical and contemporary visual culture, from inclusive, equitable and diverse perspectives.
2. Apply introductory technical and conceptual drawing methods.
3. Practice observation skills.
4. Explain the uses of different drawing materials and their properties.
5. Discuss how Indigenous artists employ drawing practices as a tool for cultural and political expression.
6. Develop a personal approach to drawing processes.
7. Respond respectfully to the ideas and feedback of others.

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

Project:	30%	Portfolio:	20%		%
Assignments:	50%		%		%

**Details:**

Assignments include 10% sketchbook.

**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, independent 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.			
4.			
5.			

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

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

**Course Content and Topic**

- Shape, form and line: understanding variation in line weight
- Two-dimensional shape, building volume and mark-making
- What is original and authentic? on the ethical use of source images, plagiarism, "originality" and appropriation
- Value building: the importance of contrast and spatial shifts and grounding in a composition
- Perspective drawing and realism across cultural tradition, place and time
- Sighting and measuring: essential life drawing skills
- The role of artists and identity in society
- Indigenous resurgence in drawing practices: Luke Marston's Bentwood box, Michael Yahgulanaas' Comics, Annie Pootoogook's illustrations
- Colour theory: foundational knowledge of colour wheel traditions, primary, secondary and tertiary colours, hue, saturation, tint, tone, shade, chromatic blacks and complementary colours
- Texture and emphasis: directing the viewer's eye, creating interest, rest, activated negative space and directional movement
- Concepts, content and form: the medium as the message, social identity and situated knowledge, working from a place of experience, and the role of art in the world