

## 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 221		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Drawing Fundamentals <b>Course Short Title:</b> Drawing Fundamentals															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> Students advance their understanding of contemporary drawing principles and practices while expanding their knowledge of Indigenous and global perspectives on drawing. Focused skill development, personal expression and experimentation are explored through black and white and colour applications.  Note: This course may utilize nude models.															
<b>Prerequisites (or NONE):</b>		VA 101 or VA 113. Note: As of September 2025, prerequisites will change to one of VA 100 or VA 113.													
<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>Annually</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>5</td> </tr> <tr> <td>Tutorials/workshops</td> <td>10</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><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	5	Tutorials/workshops	10	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	5														
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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> ( <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. Demonstrate intermediate technical skills in drawing.
2. Distinguish the properties of a wide range of drawing materials.
3. Implement a personal approach to drawing processes and theme development.
4. Respond respectfully to the critical feedback of others.
5. Articulate why drawing matters – to themselves and to communities, throughout the past, present and future.
6. Discuss diverse examples of drawing practices from inclusive and equitable perspectives, including the cultural contexts informing and aesthetic features observed in Indigenous drawing practices.

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

Assignments:	70%	%	%
Project:	30%	%	%

**Details:**

Assignments include in class timed drawing exercises, home drawing assignments, presentations, response papers, and critiques.

**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.)*

Lecture, demonstrations, in-class presentations.

**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. Textbook	Elderton, Louisa and Rebecca Morrill (editors)	Vitamin D3: today's best in contemporary drawing, Phaidon	2021
2.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
3.			
4.			
5.			

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

- Drawing studio protocols and procedures
- Advanced exploration of technical drawing fundamentals
- Still life drawing
- Strategies for articulating shadow, light and form
- Principles of colour in drawing
- Historical and contemporary abstract drawing tactics
- Experimental drawing processes
- Examples of Indigenous drawing practices, techniques, forms with artists such as Sonny Assu, Norval Morrisseau, Bruno Canadien, and the Cape Dorset artists.
- Relationships between Indigenous drawing practices and other forms of cultural knowledge, such as beading practices (Catherine Blackburn), dance/performance (Amy Malbeuf) and weaving (Angela George)