

## 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 231		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Sculpture Fundamentals <b>Course Short Title:</b> Sculpture Fundamentals															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> Students explore 3-dimensional properties of objects and materials. Traditional building and fabrication skills are introduced, along with principles of form, concept development, and contemporary studio practices. Students are introduced to 3D and sculptural practices, including examples of Indigenous artworks from a range of historical periods, including contemporary.															
<b>Prerequisites (or NONE):</b>		None. One of VA 100, 113, 115, or 116 is recommended. Note: As of September 2025, prerequisites will change to VA 100.													
<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: <b>FA 131, VA 131</b> 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>Face-to-face only</b> Expected frequency: <b>Annually</b> Maximum enrolment (for information only): <b>17</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Tutorials/workshops</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>		Tutorials/workshops	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.	
Tutorials/workshops	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. Use a range of media to demonstrate three-dimensional relationships.
2. Employ safe production and technical skills in shared studio settings.
3. Identify conceptual and technical principles within diverse sculptural methods.
4. Integrate creative research with traditional sculpture skills and interdisciplinary studio approaches.
5. Articulate diverse conceptual possibilities in contemporary art theory and practice.
6. Recognize how Indigenous artists employ sculptural practices as a tool for cultural and political expression.
7. Recognize and respond respectfully to the ideas and feedback of others.
8. Discuss their own work from inclusive and equitable perspectives, positioning self in relation to work.

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

Assignments:	40%	Project:	30%	Portfolio:	30%
	%		%		%

**Details:**

**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.)*

Within the context of a schedule of studio assignments, instruction is individual. Demonstrations, lectures, historical studies, and field trips complement sculpture-making projects and critiques. Indigenous guest artists featured in class.

**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. Online resource	David Garneau	Imaginary Spaces of Conciliation and reconciliation	2012
2. Textbook	Hudek, Antony	The Object; The MIT Press	2014
3. Other	Helen Molesworth, Editor	Part Object, Part Sculpture	2005
4.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
5.			

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

Supplies and materials vary by instructor. A list of required materials and equipment will be provided in class.

**Course Content and Topics**

- Concept development through sketches, models, and maquettes
- Elements of form and basic 3d principles in interdisciplinary practices
- Artists practicing in sculpture and related media
- Indigenous artists making traditional and contemporary sculpture, eg. Rocky LaRock and Brian Jungen
- Safe use of hand tools, power tools, materials and basic joining methods
- Creative research through artist statements and project analysis
- Storytelling as critique methodology
- Practicing oral critique skills and knowledge sharing