

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 300		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Creative Research Methods Course Short Title: Creative Research Methods															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students engage with a range of creative research methods, tactics, and strategies to identify their own creative research interests. Students learn how to apply creative research methodologies to their artistic work by incorporating, practicing, and enacting ideas and theories in their own art practice. Topics include de/anti-colonial methodologies, embodied practice, archival methods, and ethics in artistic research.															
Prerequisites (or NONE):		One of VA 100, VA 110, or (12 credits in AH, FILM, GD, MEDA, SOCA, THEA, or VA).													
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>25</td> </tr> <tr> <td>Tutorials/workshops</td> <td>5</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	25	Tutorials/workshops	5	Supervised studio hours	15					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	25														
Tutorials/workshops	5														
Supervised studio hours	15														
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 (See bctransferguide.ca) 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. Explore formal and conceptual relationships between art theory and material practice.
2. Apply methods for generating, investigating, and responding to creative research questions.
3. Formulate a personal creative research framework, specific to self-directed studio practices.
4. Demonstrate self-reflexivity and an awareness of positionality by situating themselves in their creative research and making practices through meaningful connections with texts, situated knowledge, relationships to land, and personal histories.
5. Describe the contributions of Indigenous artists to the field of contemporary visual art, with reference to the relationship between visual practices and Indigenous resurgence.
6. Discuss ways that Indigenous research methodologies and epistemologies can be applied to creative research questions.
7. Collaborate effectively, respectfully, and creatively with diverse peers and community members in a shared studio environment.
8. Describe how ethical research strategies can be applied in creative contexts.

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

Assignments:	40%	Quizzes/tests:	20%		%
Project:	40%		%		%

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.)*

Guest speakers, slide lectures, readings, digital media, learning in relationship to the land, personal history and community, individual studio meetings, studio critiques

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	Kennedy, Gabrielle (editor)	IN/Search RE/Search: Imagining Scenarios Through Art and Design, Valiz Press	2021
2. Textbook	Hoffman, Jens (editor)	The Studio, MIT Whitechapel Documents in Contemporary Art	2012
3. OER book	Biin, Dianne et al	Pulling Together: A Guide for Researchers Hilikala	n.d.
4.	Additional resources, specific to students' creative research pathways, will be offered on case-by-case basis.		
5.			

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

Students will be provided with podcasts, videos, online resources, exhibition catalogues, and other resources that reflect creative research practices. Contemporary texts, resources and case studies related to each student's creative research pathway will be discussed. Resources will follow the course trajectory linking research strategy -> related themes -> personal practice.

Course Content and Topics

- Demystifying creative research tactics
- Identifying core themes and interests in artistic practice
- Overview of Indigenous research methods and examples of application in visual art contexts
- Kinship in artistic practice: who are our elders?
- Creative Annotated Bibliographies
- Challenging research methodologies with de/anti-colonial approaches
- Embodied practice and intuitive decision-making
- Decolonizing archives
- Material investigation, models, and maquettes
- Why ethics matter in creative practice
- Collaboration between research and making
- Encapsulating, recording, and documenting research and practice