

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 301		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Creative Praxis Course Short Title: Creative Praxis															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students focus on how to integrate themes, theory, and studio practice. They will learn to identify and develop specific questions to drive artistic research and studio practice. Each course offering will address a theme determined by the instructor and center learning about how to incorporate thematic concepts and ideas into material and formal decision-making to build strong, de/anti-colonial contemporary studio arts practices.															
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>15</td> </tr> <tr> <td>Tutorials/workshops</td> <td>10</td> </tr> <tr> <td>Supervised studio hours</td> <td>20</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	10	Supervised studio hours	20					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	15														
Tutorials/workshops	10														
Supervised studio hours	20														
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: No <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. Demonstrate technical proficiency in visual art techniques and materials, in relation to the course theme or focus.
2. Collaborate effectively, respectfully, and creatively with diverse peers and community members.
3. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
4. Critically analyze visual art and visual culture related to the theme from inclusive, equitable, and diverse perspectives.
5. Formulate methods for generating thematic creative research questions.
6. Research a theme through creative practice strategies.
7. Explain how contemporary practices, including those of Indigenous and non-western artists, related to the theme are informed by historical contexts, techniques, and approaches.
8. Describe ways that Indigenous artists and cultural practitioners integrate conceptual frames in their artistic practices.

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

Assignments:	50%	%	%
Project:	50%	%	%

Details:

Assignments include self-directed work-path proposals, journal reflections of theoretical and critical texts, creative response assignments, and oral presentations. One major project (proposed by student in work-path assignment) will be completed in response to assignments/in-class exercises, resource materials, and the theme of course offering.

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, slide 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.			

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

Content and topics will vary by theme and by instructor. The following is a sample for the theme Archives and Art.

Students explore how archives, collections, and printed matter can inform their studio practice both in form and function. Archives and collections are authoritative repositories of printed matter, but on whose authority? Concepts of identity, narrative, anti/de-colonialism, technology and nostalgia will be examined alongside examples of contemporary and historical use of archiving, collecting, and printed material in art. Primary research, re-enactment, publishing and preservation skills will be introduced as tactics for art-making and art-related research.

- Introduction to archives and the archival lexicon
- Primary source research methods
- Indigenous archives and reference systems
- Virtual holdings: online archives and collections
- Materiality, form and meaning in the archive
- Multiplicity, gathering, storage and decay: archival aesthetics
- Shaping creative practice and research questions
- Past place: contemporary artists activating and challenging archival holdings
- Indigenous resurgence in and through archival engagement
- Defining a collection in context with archives
- Document and object
- Archival and collections vernacular
- Presenting creative research and studio works