

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 310		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Art, Gender, and the Body Course Short Title: Art, Gender & the Body															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Through studio projects, students challenge gender stereotypes and biases, developing perspectives on art as a tool for resistance, empowerment, and healing. Students engage in a critical examination of the social, cultural, and historical contexts that shape how gender and the body are represented and experienced in various forms of art. Indigenous and global perspectives inform how art can be a powerful tool for expressing identity, reclaiming cultural heritage, and challenging dominant narratives about gender and the body.															
Prerequisites (or NONE):		VA 100 or VA 110													
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														
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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: 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 gender, the body and material artistic practice.
2. Identify how gender, two-spiritedness, and sexuality intersect with other social identities and lived experiences and are addressed in examples of visual art practices.
3. Apply methods for generating, investigating, and responding to creative research questions about gender and the body.
4. Formulate a personal creative research framework, specific to the body and gender-based studio practices.
5. 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, interconnectedness, and personal histories.
6. Describe the contributions of Indigenous artists to the field of contemporary visual art, with reference to the relationship between gender, body autonomy, and Indigenous resurgence.
7. Collaborate effectively, respectfully, and creatively with diverse peers and community members in a shared studio environment.
8. Construct ethical research strategies in relation to the body and gender-based creative practices.

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

Assignments:	40%	Holistic assessment:	20%	%
Project:	40%		%	%

Details:

Holistic assessment is designed as a reflective participation self-assessment.

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. Textbook	Getsy, David J. (editor)	Queer, MIT Whitechapel: Documents of Contemporary Art	2016
2. Textbook	Monkman, Kent (artist), Barbara Fischer and Lucy Lippard (contributors)	Shame and Prejudice: A Story of Resilience: Kent Monkman, Black Dog Press	2020
3.			
4.			
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

Course topics may include, but are not limited to:

- Historical representations of gender and the body in art
- Intersectionality and indigenous ways of knowing and being in art
- Feminist art movements and artists
- The male gaze and objectification
- Gender performance and identity
- Queer art and LGBTQIA2S+ representation
- The intersectionality of race, gender, and the body in artistic practices
- Disability and body image in art
- Historical and contemporary art issues of body positivity, neutrality and fat representation
- Eco-feminism and the body in relation to nature and the environment
- How technology, gender and the body come together
- Social media and the representation of the body in art
- Embodiment and the relationship between body and mind
- Healing and trauma in relation to the body in art
- Performance art and the body as a medium