

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 325		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Advanced Studio: Figure Painting and Figure Drawing															
Course Short Title: Adv Figure Painting & Drawing															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: Students elaborate on their study of painting and drawing techniques related to live, timed, and untimed inclusive representations of the human figure. Formal, conceptual, and technical depth is prioritized as students complete in-class sessions, design their own projects, and work independently, in consultation with the instructor. Note: Draped and undraped (nude) models are present for in-class sessions															
Prerequisites (or NONE):		One of VA 221, VA 223, or VA 225.													
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>10</td> </tr> <tr> <td>Tutorials/workshops</td> <td>10</td> </tr> <tr> <td>Supervised studio hours</td> <td>25</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	10	Tutorials/workshops	10	Supervised studio hours	25					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	10														
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: 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 live figurative drawing and painting techniques and materials.
2. Articulate formal and conceptual links between figure painting/drawing, theory, and practice.
3. Create completed artworks (timed and untimed) that investigate themes, ideas and/or theories related to live figurative studies.
4. Apply methods for generating, investigating, and responding ethically to creative research questions.
5. Employ self-reflection, contextual analysis, and constructive feedback to evaluate their own and others' figurative works.
6. Critically analyze figurative art from inclusive, equitable, and diverse perspectives, including diverse bodies, genders, and sizes, Indigenous bodies, bodies of colour, and LGBTQIA2S+ bodies.
7. Articulate how key features of figurative art are informed by multiple historical periods and cultures, including the histories of figurative painting, and drawing in Indigenous culture.
8. Engage with contemporary practices in figurative art exhibition development.

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

Assignments:	20%	Portfolio:	40%		%
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.)*

Lectures, media presentations, in class exercises, independent projects, sketchbook work, demonstrations, readings, discussions, and 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.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
2.			
3.			
4.			
5.			

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

Supplies and materials vary by instructor and student needs. A list of required materials and equipment will be determined in consultation with student and instructor.

Course Content and Topics

- Live demonstrations of advanced figure painting and drawing techniques and processes by instructor
- Advanced in-situ problem-solving strategies for timed live figure painting and drawing
- Experimental approaches in the field of figure study
- Indigenous figure drawing and painting practitioners, such as Annie Pootoogook, Lawrence Paul Yuxweluptun, Catherine Blackburn and KC Hall
- Figure study in the expanded field
- Independent student research and project development
- Storytelling, self-reflection, and awareness of positionality as writing, critique, and project development methodology
- Documentation and presentation of a self-directed series
- Creative research methodologies for series development