

## 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 351		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Advanced Studio: Print Media <b>Course Short Title:</b> Advanced Studio: Print Media															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> Students explore the possibilities of mixing multiple print mediums. Photo-based printmaking and digital printing strategies are incorporated with traditional print techniques and materials. Conceptual development of projects is contextualized within diverse Indigenous, traditional, and contemporary print media cultures.															
<b>Prerequisites (or NONE):</b>		VA 251.													
<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: FA 351 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>Lecture/seminar</td> <td>5</td> </tr> <tr> <td>Tutorials/workshops</td> <td>10</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><b>Total hours</b></td> <td><b>45</b></td> </tr> </table>		Lecture/seminar	5	Tutorials/workshops	10	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.	
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<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>No</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. Produce preparatory material for photographic print applications.
2. Integrate multiple printing techniques.
3. Demonstrate digital skills in print media contexts.
4. Produce a portfolio of print images reflecting creative research and concept development.
5. Articulate formal and conceptual links between visual art theory and print media practices, with reference to examples of Indigenous print artists, Indigenous aesthetics, and Indigenous ways of knowing and being.
6. Receive and respond respectfully to the critical feedback of others.
7. Articulate why print media matters – to themselves and to communities, in traditional and contemporary contexts.
8. Critically analyze their own and others' work from inclusive, equitable and diverse perspectives.

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

Project:	40%	%	%
Assignments:	60%	%	%

**Details:**

Assignments include in-class activities, print media exercises, drawings/plans, presentations, critiques, and technical exercises/assignments.

**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, independent projects, preparatory drawings, technical 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. Textbook	Beth Grabowski and Bill Fick	Printmaking: A complete guide to materials and processes	2009
2.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year.		
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**

- Self-directed project methodologies
- Process-based approaches in print media practices
- Advanced photo-based print materials and techniques
- Combining a variety of tradition print methods with digital print
- Plate development and printing strategies
- Responding to themes in contemporary art
- Indigenous print media communities and practitioners of the Northwest Coast e.g. Maynard Johnny Jr., Bill Reid, Robert Davidson, Susan Point
- Printmaking in the expanded field
- Creative research tactics in contemporary art
- Documentation and presentation of print editions
- Participation in praxis-based exercises, exploring formal and conceptual relationships between art theory and print media practices