

## 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 383		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Advanced Studio: Photography <b>Course Short Title:</b> Advanced Studio: Photography															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> Students focus on the integration of conceptual development and contextual awareness within contemporary photographic art. Studio techniques such as studio lighting, colour printing, and experimental processes are explored. Students have the option to explore various formats of camera. Students explore the role of photography within contemporary visual culture through oral presentations and group critiques.															
<b>Prerequisites (or NONE):</b>		VA 283 and one of VA 180 or VA 284. Note: As of September 2025, prerequisites will change to VA 280 or VA 283.													
<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: <b>FA 383</b> 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>15</td> </tr> <tr> <td>Tutorials/workshops</td> <td>15</td> </tr> <tr> <td>Supervised laboratory hours (design lab)</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>60</b></td> </tr> </table>		Lecture/seminar	15	Tutorials/workshops	15	Supervised laboratory hours (design lab)	30					<b>Total hours</b>	<b>60</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.	
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<b>Total hours</b>	<b>60</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. Create a body of photographic work reflecting experimental processes, critical thought, and creative research skills.
2. Select colour application to reflect conceptual and thematic intentions.
3. Employ studio lighting techniques and hand-held light meter.
4. Articulate formal and conceptual links between fine art photographic theory and practice.
5. Assess why fine art photography matters – to themselves and to communities, in historical and contemporary contexts.
6. Critically analyze their own and others' work from inclusive, equitable and diverse perspectives, including the role photography has played in Indigenous cultures in relation to self-representation, resistance, and resurgence.

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

Assignments:	60%	%	%
Portfolio:	40%	%	%

**Details:**

Assignments include 20% presentation.

**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.)*

Lecture/slides, class critiques, technical exercises, photo assignments.

**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.)*

35mm SLR Film camera or SLR digital camera; film and printing paper appropriate for projects, USB, or external memory drive.

**Course Content and Topics**

- History of photography and decolonizing the language of photography
- Alternative processes in photographic practices
- Colour photography: technique and context
- Student presentations on contemporary photography: issues and debates
- Studio lighting: technique and context
- Participation in praxis-based exercises, exploring formal and conceptual relationships between art theory, histories and photographic practices
- Engage with contemporary methods of photographic exhibition development
- Storytelling as oral presentation and group critique methodology
- Historical and contemporary examples of Indigenous photography practices, including ways that photographic practices contributed to Indigenous self-representation, including artists such as Nadya Kwandibens, Katherine Takpannie, Eli Farinango and Cara Romero