

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 392		Number of Credits: 3 Course credit policy (105)													
Course Full Title: Public Art Course Short Title: Public Art															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: <p>Students work as a group on a collaborative public-facing arts project, such as a mural or installation. In partnership with an organization, students propose and develop a project intended for placement in an accessible, regional community setting. Working as an artistic team, the group negotiates concepts, develops a timeline, and completes their on-site project within a budget. Students engage with principles of positionality and place, Indigenous ways of knowing and being, and community goals.</p> <p>Note: Field trips outside of class time will be required.</p> <p>Note: Students with credit for VA 390 cannot take this course for further credit.</p>															
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: VA 390 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: Face-to-face only 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>Experiential (field trip)</td> <td>45</td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td></td> <td></td> </tr> <tr> <td>Total hours</td> <td>60</td> </tr> </table>		Lecture/seminar	15	Experiential (field trip)	45							Total hours	60	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.	
Lecture/seminar	15														
Experiential (field trip)	45														
Total hours	60														
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes		Transfer Credit (See bctransferguide.ca .) 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. Collaborate effectively, respectfully, and creatively with diverse peers and community members.
2. Employ self-reflection, contextual analysis, and constructive feedback to evaluate public art works.
3. Critically analyze public arts practices from inclusive and diverse perspectives, including Indigenous public art.
4. Discuss examples of Indigenous public art, demonstrating a recognition of the cultural specificity of diverse historical and contemporary Indigenous public art practices.
5. Apply methods for generating, investigating, and responding to creative research questions.
6. Behave ethically in relation to public art practices.
7. Negotiate design development and project delivery in consultation and alignment with community goals.

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

Assignments:	40%	Field evaluation:	20%	%
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.)*

Individual and group research, studio work, field trips, meetings with organization, and field work

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. A list of required materials and equipment will be provided in class.

Course Content and Topics

Course content varies by instructor and community partner.

- Historical and contemporary public art projects in context with place
- Indigenous public art practitioners and relationships with placing works publicly
- Connecting with community organizations and public sites
- Assessment of community organization needs and public site parameters
- Participatory group asset mapping
- Strategies for collaboration and engagement with community partners
- Project management basics: budget requirements, planning timelines, materials, supplies, and transport
- Ethical collaboration in public-centered projects
- Responsible placement of public art works on traditional, unceded territories
- Creative research: site visits, community relationships, primary sources, and histories
- Working from proposal to completion of project
- Integrating feedback loops into process
- Documentation as a participatory action
- Launching, celebrating, and legacy in public art projects