

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

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

Course Code and Number: VA 405		Number of Credits: 6 Course credit policy (105)													
Course Full Title: Senior Studio Project Course Short Title: Senior Studio Project															
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts													
Calendar Description: <p>Over two semesters, students refine and expand the conceptual components, material choices, and technical execution of a major studio project through experimentation, research, writing, critiques, and faculty/peer feedback. Indigenous ways of knowing and being guide participation and studio presence of participants. Students will install, publicly present, and document their final body of artwork in preparation for a public exhibition.</p> <p>Note: This course is offered as VA 405A and VA 405B. Students must take both in the same academic year to receive credit. Note: Students with credit for VA 402 or VA 404 cannot take this course for further credit.</p>															
Prerequisites (or NONE):		VA 300 or VA 301.													
Corequisites (if applicable, or NONE):		None.													
Pre/corequisites (if applicable, or NONE):		None.													
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> <p>Former course code/number: VA 402 and VA 404</p> <p>Cross-listed with:</p> <p>Equivalent course(s): VA 402 and VA 404</p> <p><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></p>		Course Details <p>Special Topics course: No <i>(If yes, the course will be offered under different letter designations representing different topics.)</i></p> <p>Directed Study course: No <i>(See policy 207 for more information.)</i></p> <p>Grading System: Letter grades</p> <p>Delivery Mode: Face-to-face only</p> <p>Expected frequency: Annually</p> <p>Maximum enrolment (for information only): 25</p>													
Typical Structure of Instructional Hours <table border="1"> <tr> <td>Lecture/seminar</td> <td>20</td> </tr> <tr> <td>Student directed learning</td> <td>70</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>90</td> </tr> </table>		Lecture/seminar	20	Student directed learning	70							Total hours	90	Prior Learning Assessment and Recognition (PLAR) <p>PLAR cannot be awarded for this course because: This is a capstone course.</p>	
Lecture/seminar	20														
Student directed learning	70														
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Scheduled Laboratory Hours <p>Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes</p>		Transfer Credit <i>(See bctransferguide.ca.)</i> <p>Transfer credit already exists: No</p> <p>Submit outline for (re)articulation: No <i>(If yes, fill in transfer credit form.)</i></p>													
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 techniques, materials, and contexts of making related to chosen area(s) of studio practice.
2. Create artworks that investigate themes, ideas and/or theories.
3. Synthesize creative research questions about personal studio practice.
4. Collaborate respectfully and creatively with diverse peers and community members.
5. Employ self-reflection, contextual analysis, and constructive feedback to evaluate own and others' creative works.
6. Interpret how art responds to contemporary visual culture, with reference to diverse examples of art practice, including Indigenous art.
7. Engage with contemporary practices in visual art exhibition development and installation.
8. Articulate own relationship to land, positionality, and responsibility, with explicit reference to settler/Indigenous and intersectional positionalities, in relation to their own art practice.

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

Assignments:	40%	Portfolio:	30%		%
Project:	30%		%		%

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, presentations, group work, class discussions, studio work, field trips, guest speakers, workshops.

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	Markonish, Denise., ed.	Oh Canada: Contemporary Art from North America,	2012
2. Article	Todd, Zoe	Indigenizing the Anthropocene	2014
3. Textbook	Boon, Marcus and Gabriel Levine, ed.	Practice, Whitechapel: Documents of Contemporary Art	2018
4.	Texts, journals, and visual resources reflect contemporary artists and practices; resources will vary by instructor and year to year. Resource/text lists are developed in conversation with student goals and themes for their project.		
5.			

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

List of required materials and supplies are developed in conversation with student goals and themes for their individual projects.

Course Content and Topics

Senior Studio is a class designed for self-directed growth. Course structure, meetings and critiques are intended to help research, develop, and facilitate the making of self-proposed projects. The aim and direction of this class is to help students cultivate their own thematic, technical, and conceptual directions within the creative process. While the course emphasis is on individual creative projects, the class also addresses how we can support the growth and development of each other's work as community of creative practitioners, in many cases working and living on unceded lands.

Course content and topics may include:

- Writing a term proposal
- Developing an annotated research list
- How to deliver research presentations
- Individual studio meetings: how to prepare and participate
- Group discussion and critiques: strategies for engagement
- Drafting, writing and editing project statements
- Exhibiting final project statements and documentation of projects
- Strategies for artwork exhibition

A question that guides this course offering is how can we, as a group of artists, decolonize and open spaces in contemporary art and criticism for Indigenous ways of being of being and knowing? How can we be guided by these principles as we recognize and share our artistic gifts? This is woven across discussions throughout the full year of the course.