

## 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 490		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Directed Studies in Studio Practice <b>Course Short Title:</b> Dir Studies in Studio Practice															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> Visual Arts													
<b>Calendar Description:</b> A self-directed course in which a student proposes and realizes a body of work. Through independent work and regular consultation with the instructor, the student formulates their own creative research pathways, executes a major project, reflects upon studio processes and material studies, and develops critical and contextual awareness of their proposed subject matter.															
<b>Prerequisites (or NONE):</b>		33 credits in AH, SOCA, or VA, and department permission.													
<b>Corequisites (if applicable, or NONE):</b>		NONE													
<b>Pre/corequisites (if applicable, or NONE):</b>		NONE													
<b>Antirequisite Courses</b> ( <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>		<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>Yes; 1 repeat for credit</b> <i>(See <a href="#">policy 207</a> for more information.)</i> Grading System: <b>Letter grades</b> Delivery Mode: <b>May be offered in multiple delivery modes</b> Expected frequency: <b>Infrequent</b> Maximum enrolment (for information only): <b>N/A</b>													
<b>Typical Structure of Instructional Hours</b> <table border="1"> <tr> <td>Tutorials/workshops</td> <td>5</td> </tr> <tr> <td>Supervised studio hours</td> <td>40</td> </tr> <tr> <td></td> <td></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>		Tutorials/workshops	5	Supervised studio hours	40							<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR cannot be awarded for this course because: Directed Studies	
Tutorials/workshops	5														
Supervised studio hours	40														
<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> (See <a href="#">bctransferguide.ca</a> .) Transfer credit already exists: <b>No</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. Demonstrate technical proficiency in visual art techniques and materials, in context with their selected project.
2. Create artworks that investigate themes, ideas and/or theories.
3. Employ self-reflection, contextual analysis, and constructive feedback to evaluate their own creative works.
4. Critically analyze visual art and visual culture related to their project from inclusive, equitable, and diverse perspectives.
5. Formulate methods for generating, investigating, and responding to creative research questions.
6. Evaluate how contemporary practices related to their project/process are informed by historical contexts, techniques, and approaches, including non-western and Indigenous practices.

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

Project:	50%	%	%
Portfolio:	50%	%	%

**Details:**

- Project proposal (including creative research, material and technical models/tests and project stages), developed in conjunction with the instructor.
- Reading/resource list for semester, developed in conjunction with the instructor.
- Regular consultations with instructor
- Annotated bibliography
- Midterm critique
- Project statement and artwork documentation
- Final critique

**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.)*

Independent projects, critiques, readings, discussions.

**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. Resources are developed in conversation with student goals and themes for their project.		
2.			
3.			
4.			
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 project.

**Course Content and Topics**

This course is an advanced study of art processes with special emphasis on independent projects and objectives. Through selected readings and creative research, students will develop critical awareness of the historical and contemporary context for their project themes and ways of making. Students will be encouraged to understand their own work from a range of viewpoints, emphasizing the importance of their practice and project in relationship and context with Indigenous artists, practices, and projects and Indigenous ways of knowing and being.