



ORIGINAL COURSE IMPLEMENTATION DATE: September 2024  
 REVISED COURSE IMPLEMENTATION DATE:  
 COURSE TO BE REVIEWED (six years after UEC approval): November 2029  
 Course outline form version: 28/10/2022

## 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> SOCA 100	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>										
<b>Course Full Title:</b> Ways of Seeing Art, Digital Media, and Visual Culture <b>Course Short Title:</b> Art, Dig Media, Visual Culture											
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> School of Creative Arts										
<b>Calendar Description:</b> <p>In this experiential course, students learn how visual art, digital media, and culture inform and express diverse worldviews. Students participate in field trips and attend artist talks and exhibitions to gain exposure to contemporary examples of art, digital media, and visual culture practices. Applied learning is enhanced with discussions, reflection, and projects. Examples of Indigenous art, digital media, and visual culture are core content in all iterations of this course; when the course is offered as part of the Indigenous Arts certificate, all examples will be drawn from Indigenous cultural practices.</p> <p>Note: Field trips outside of class time will be required.</p>											
<b>Prerequisites (or NONE):</b>	None.										
<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>No</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>Every semester</b> Maximum enrolment (for information only): <b>36</b>										
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%; border-collapse: collapse; margin-top: 5px;"> <tr> <td style="width: 80%;">Experiential (field trip)</td> <td style="width: 20%; text-align: center;">15</td> </tr> <tr> <td>Lecture/seminar</td> <td style="text-align: center;">30</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;"><b>Total hours</b></td> <td style="text-align: center;"><b>45</b></td> </tr> </table>	Experiential (field trip)	15	Lecture/seminar	30					<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.
Experiential (field trip)	15										
Lecture/seminar	30										
<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>No</b> Submit outline for (re)articulation: <b>Yes</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. Ask critically informed questions about examples of art, digital media, and visual culture, situating examples of Indigenous artistic practices in relation to Indigenous ways of knowing and being.
2. Explain contexts for understanding examples.
3. Pursue self-reflective learning by situating their own responses to examples of art, digital media, and visual culture in relation to their own world views, to the communities they are part of, to their relationships to place and land, and to their understandings of Indigenous cultural and artistic practices.
4. Discuss exhibitions, field trips, and examples of artistic work with peers and with curators, artists and/or culture sector professionals, including considerations of how works by Indigenous artists participate in decolonization and/or Indigenous resurgence.
5. Reflect on experiential learning through oral, narrative, written, and/or creative outputs.

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

Assignments:	100%	%	%
		%	%

**Details:**

Assignments include in-class exercises, reflective journals, narrative self-assessment, presentations/storytelling, and collaborative projects.

**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.)*

Guest speakers, field trips, slide lectures, readings, digital media, place-based learning activities

**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	Tishman, Shari.	Slow looking: The art and practice of learning through observation. Routledge.	2017
2. Online resource	Hopkins, Candice, and Dylan Robinson.	"Soundings: An Exhibition in Five Parts." Morris and Helen Belkin Art Gallery. The UBC Fine Arts Gallery. <a href="https://belkin.ubc.ca/exhibitions/soundings-an-exhibition-in-five-parts/">https://belkin.ubc.ca/exhibitions/soundings-an-exhibition-in-five-parts/</a> .	2022
3.			
4.			
5.			

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

Students will be assigned podcasts, videos, online resources, exhibition catalogues and other resources that expand on or contextualize the examples addressed in field trips and class content (e.g., guest speakers, activities).

**Course Content and Topics**

Note: Field trips and experiential activities are selected by the instructor and will be reflected in course content. Course content will vary depending on the field trips and experiences that are part of each iteration of the course.

- Strategies for approaching art, digital media, and visual culture
- Local and regional arts and culture ecologies and networks, including significant hubs, theatres, museums, and galleries
- Locating yourself inside and outside of an exhibition
- The role of perspective and situated knowledge in contemporary interdisciplinary practices, including Indigenous perspectives on situated knowledge
- Speaking to what you see, feel, and think
- The role of the art object, artist, viewer, and world in the art experience
- The role of space and place in art practices and relationships between art practices and Indigenous understandings of place and land
- How to engage in self-directed learning strategies (reflective journaling, introspective self-evaluation, interest-based assignments, collaborative learning)
- Self-identifying knowledge gaps and fostering openness to community-rooted knowledge (group-led discussions, guest lectures, attention to place, critical reflections on institutional knowledge)
- Culturally-based vs "universal" understandings of art