



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.

Course Code and Number: SOCA 201	Number of Credits: 3 Course credit policy (105)										
Course Full Title: Introduction to Visual Studies Course Short Title: Intro to Visual Studies											
Faculty: Faculty of Humanities	Department (or program if no department): School of Creative Arts										
Calendar Description: Students gain familiarity with the field of visual studies by connecting ideas and themes in visual studies to artists working in the field, then experimenting with these ideas and themes in their creative practice, through the lens of their own experience. Content is explored through making practices and thematic approaches, focusing on how material and form are brought into conversation with concepts. Content will emphasize Indigenous subject matter and contemporary issues.											
Prerequisites (or NONE):	SOCA 105.										
Corequisites (if applicable, or NONE):	None.										
Pre/corequisites (if applicable, or NONE):	None.										
Antirequisite Courses <i>(Cannot be taken for additional credit.)</i> Former course code/number: NONE Cross-listed with: NONE Equivalent course(s): NONE <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: May be offered in multiple delivery modes Expected frequency: Annually Maximum enrolment (for information only): 36										
Typical Structure of Instructional Hours <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">25</td> </tr> <tr> <td>Tutorials/workshops</td> <td style="text-align: center;">20</td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> </tr> <tr> <td style="text-align: right;">Total hours</td> <td style="text-align: center;">45</td> </tr> </table>	Lecture/seminar	25	Tutorials/workshops	20					Total hours	45	Prior Learning Assessment and Recognition (PLAR) PLAR is available for this course.
Lecture/seminar	25										
Tutorials/workshops	20										
Total hours	45										
Scheduled Laboratory Hours Labs to be scheduled independent of lecture hours: <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes	Transfer Credit <i>(See bctransferguide.ca.)</i> Transfer credit already exists: No Submit outline for (re)articulation: Yes <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. Articulate the argument in critical texts in the field of visual studies, explaining texts' significance to the field.
2. Explore formal and conceptual relationships between art theory and practice through participation in praxis-based exercises.
3. Communicate with intention, explaining connections between theory, artistic precedents, and personal practice orally and in writing.
4. Use theoretical frameworks to critically and imaginatively analyze the practices of diverse contemporary artists.
5. Demonstrate self-reflexivity and an awareness of positionality by situating themselves in their writing, research and making practices through meaningful connections with texts, situated knowledge, relationships to land, and personal histories.
6. Describe the contributions of Indigenous scholars and artists to the field of visual studies, with reference to the relationship between visual practices and Indigenous resurgence.

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

Assignments:	100%	%	%
	%	%	%

Details:

Assignments include summaries of theoretical and critical texts, creative response assignments, participatory and reflective writing, and oral presentations.

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, slide lectures, readings, digital media, learning in relationship to the land, personal history and community

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	Nicholas Mirzoeff	The Visual Culture Reader	2013
2. Article	Amber Hickey	Rupturing Settler Time: Visual Culture and Geographies of Indigenous futurity, <i>World Art</i> , 9:2,163-180	2019
3. Article	Munroe, H., & Payne, D.	Creative Research as Story-Telling: An Indigenous visual culture course from the perspectives of a librarian, a professor and students. <i>Art Libraries Journal</i> , 45(4), 128-142.	2020
4. Textbook	Robertson, Jean, and Craig McDaniel.	Themes of Contemporary Art: Visual Art after 1980. 4th edition. Oxford: Oxford University Press.	2016
5.			

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

Students will be provided with podcasts, videos, online resources, exhibition catalogues, and other resources that reflect the contemporary case studies taken up in each course iteration. Resources will follow the course trajectory linking theory -> artistic precedents -> personal practice.

Examples of this approach to case studies are provided for the first two entries under "themes" in the following section.

Course Content and Topics**Processes and frameworks may include:**

- Expectations for academic research and writing
- Key works in art theory and visual culture, introduced across thematic lines, including key texts by Indigenous scholars
- Introduction to contemporary critical practices in visual art, across thematic lines
- Approaches to collective knowledge-making, linking conceptual relationships to artistic precedents
- How to relate making strategies with theory and existing creative scholarship
- Oral, written and creative outputs linking theory to artistic precedents to personal practice
- Unpacking inclusive language selection, engaging the reader, and writing for a range of audiences
- Locating oneself in relation to writing and creative practices
- Creating an outline and planning argumentative moves in written work
- Incorporating narrative, storytelling, self-reflection, and visual analysis in written work
- Peer feedback, peer review, and collaborative editing

Themes may include:

- Indigenous Futurism (dystopian now, technological traditions, science fiction, romanticized colonial histories and possible futures). Possible case studies: Lidchi, Henrietta, and Suzanne Newman Fricke. "Future history: Indigenous Futurisms in North American Visual Arts." *World Art* 9, no. 2 (2019): 99-102; Fragnito, Skawennati. Skawennati. <https://www.skawennati.com/>. 2023.
- Truth (The myth of photographic truth, universal truth, positivism, realism with a small "r"). Possible case studies: Barthes, Roland. "From Camera Lucida." In *Theatre and Performance Design*, pp. 43-50. Routledge, 2012; Farocki, Harun. "I Thought I Was Seeing Convicts / Ich Glaubte Gefangene Zu Sehen (2000) Dir. Harun Farocki." YouTube, April 1, 2022. <https://youtu.be/HOuUHRDAzlc>.
- Ownership (mechanical reproduction, simulation/AI, politics of appropriation, colonialism)
- Mass Consumption ((anti)capitalism and the art object, the (a)politics of social awareness, social media and modern consumerism)
- Representation (visual primacy in everyday life, mad art, situated knowledge vs top-down Western knowledge systems, object vs subject, scientific looking, gender, race, and class in looking practices)