

## 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 401		<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>													
<b>Course Full Title:</b> Critical Theory for Creative Arts <b>Course Short Title:</b> Critical Theory: Creative Arts															
<b>Faculty:</b> Faculty of Humanities		<b>Department (or program if no department):</b> School of Creative Arts													
<b>Calendar Description:</b> Students become familiar with a range of theoretical and methodological approaches to creative arts and apply theory to arts practices including digital media, visual art, film, and performance. Examples of Indigenous theories, methodologies, and creative practices are incorporated into the course. Note: Field trips outside of class time may be required. Note: Students with credit for AH 401/VA 401 or THEA 401 cannot take this course for further credit.															
<b>Prerequisites (or NONE):</b>		60 university-level credits.													
<b>Corequisites (if applicable, or NONE):</b>															
<b>Pre/corequisites (if applicable, or NONE):</b>															
<b>Antirequisite Courses</b> <i>(Cannot be taken for additional credit.)</i> Former course code/number: Cross-listed with: Equivalent course(s): <b>AH 401/VA 401, THEA 401</b> <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>Annually</b> Maximum enrolment (for information only): <b>36</b>													
<b>Typical Structure of Instructional Hours</b>		<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course.													
<table border="1"> <tr> <td>Lecture/seminar</td> <td>35</td> </tr> <tr> <td>Tutorials/workshops</td> <td>10</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>		Lecture/seminar	35	Tutorials/workshops	10							<b>Total hours</b>	<b>45</b>	<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>	
Lecture/seminar	35														
Tutorials/workshops	10														
<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>Department approval</b> <b>Date of meeting:</b> Nov 26, 2021													
<b>Faculty Council approval</b>		<b>Date of meeting:</b> December 17, 2021													
<b>Undergraduate Education Committee (UEC) approval</b>		<b>Date of meeting:</b> February 25, 2022													

**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. Explain major theoretical perspectives and methodologies relevant to the production and reception of creative arts practices.
2. Apply concepts from theoretical readings to the analysis of creative works.
3. Develop a research methodology appropriate to a self-identified research problem.
4. Present research, orally and in writing.
5. Articulate how critical theories are relevant to the students' chosen artistic discipline(s).
6. Explain how critical theory can contribute to social justice, decolonization, and changes in representational practices.
7. Demonstrate self-awareness by critically locating oneself in relation to readings and artistic/creative examples.
8. Incorporate critical theories into artistic practice.

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

Assignments:	60%	Project:	40%		%
	%		%		%

**Details:**

Responses to readings and artistic examples: 20%

Seminar: 15%

Practice-based workshop(s): 15%

Oral presentation of research: 10%

**NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.**

**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	Badmington, Neil and Julia Thomas (eds)	The Routledge Critical and Cultural Theory Reader	2013
2. Textbook	Collins, Patricia Hill and Sirma Bilge	Intersectionality	2020
3. Textbook	Merson, Emily	Creative Presence: Settler Colonialism, Indigenous Self-Determination and Decolonial Contemporary Artwork	2020
4. Other	Live performances, installations, films that are available at the time of course offerings		
5.			

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

Students may be required to attend performances or screenings, visit galleries, and participate in cultural activities

**Course Content and Topics**

Each topic will be addressed through foundational or newly emerging critical theory readings, accompanied by current examples, drawn from multiple creative practice disciplines. The course will incorporate guest lectures from areas of artistic/creative practice that complement the course instructor's disciplinary expertise.

- Overview of discursive formations in digital media, film studies, performance studies, and visual culture,
- Modernism(s) and postmodernisms
- Ways of seeing and receiving cultural production: semiotics and phenomenology
- Structuralism and deconstruction
- Ideology
- Authenticity
- Psychoanalytic theory
- Critical race theory
- Postcolonialism, decolonial theory, and Indigenous resurgence
- Gender and sexuality
- Affect theory