



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 402	<b>Number of Credits:</b> 3 <a href="#">Course credit policy (105)</a>										
<b>Course Full Title:</b> Seminar in Visual Studies <b>Course Short Title:</b> Seminar in Visual Studies											
<b>Faculty:</b> Faculty of Humanities	<b>Department (or program if no department):</b> School of Creative Arts										
<b>Calendar Description:</b> Students explore a topic or question related to visual studies and/or creative art practices through reading and analysis of relevant theoretical texts. Students will synthesize information, lead in-class discussions, and develop research-based writings to articulate formal and conceptual links between visual studies theory and practice.											
<b>Prerequisites (or NONE):</b>	60 university-level credits.										
<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>Annually</b> Maximum enrolment (for information only): <b>25</b>										
<b>Typical Structure of Instructional Hours</b> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Lecture/seminar</td> <td style="width: 20%; text-align: center;">45</td> </tr> <tr> <td> </td> <td> </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>	Lecture/seminar	45							<b>Total hours</b>	<b>45</b>	<b>Prior Learning Assessment and Recognition (PLAR)</b> PLAR is available for this course. <b>Transfer Credit</b> <i>(See <a href="http://bctransferguide.ca">bctransferguide.ca</a>.)</i> 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>
Lecture/seminar	45										
<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> 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. Articulate self-generated research questions, integrating theory and practice.
2. Lead seminar discussions for peers, generating questions and drawing connections between comments.
3. Communicate research clearly in writing and oral presentations.
4. Question visual art and visual culture from inclusive, equitable, and diverse perspectives, drawing on Indigenous scholarship, methodologies, and/or theories.
5. Interpret texts and ideas critically and imaginatively, embracing interdisciplinarity and multi-modal approaches.
6. Pursue self-motivated and self-reflective learning by locating themselves and their interests in their writing, research, and creative practices.
7. Recognize value in diverse knowledge banks, selecting theoretical sources and frameworks with humility and care.

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

Assignments:	100%	%	%
		%	%

**Details:**

Assignments may include textual summaries and response journal, student-led seminar presentation/discussion, self-assessment, research project including proposal, annotated bibliography, research paper, and oral presentation.

**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.)*

Student-led discussions, slide lectures, readings, digital media, learning in relationship to self, oral presentations, symposium

**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	Heather Igloliorte & Heather Taunton, eds.	The Routledge Companion to Indigenous Art Histories in the United States and Canada, New York: Routledge	2023
2. Textbook	Asselin, Olivier et. al. eds.	Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture. Montreal & Kingston: McGill-Queen's University Press	2008
3. Textbook	Bishop, Claire.	Artificial Hells: Participatory Art and the Politics of Spectatorship. London: Verso	2012
4. Textbook	Osborne, Peter D.	Photography and the Contemporary Cultural Condition. New York: Routledge	2019
5. Textbook	Serafini, Paula.	Performance Action: The Politics of Art Activism. New York: Routledge	2018

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

Studio materials, if required for student-led projects.

**Course Content and Topics**

Course content varies with each iteration of the course and will be determined by the instructor. Course content will be responsive to current issues and debates in visual studies and will incorporate Indigenous scholarship.

Topics for the seminar could include:

- Globalization, Art, and Debates on Uncertain Cultural Futures
- Eco-Art — Rethinking Humanity's Relationship to Nature
- Sentimental Sutures? Considering Compassion, Trauma, and the Art of Healing
- Photography and the Sacred: Beyond the Bounds of Faithful Description
- Who Owns the City? Creative Transgressions of Urban Norms
- Performance Art, the Body, and the Other
- Corporeal Mediums: The Body in Creative Practice
- Land-Based Practice and Site-Specific Work