UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: May 2006
REVISED COURSE IMPLEMENTATION DATE: September 2025
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: VA 271	**Number of Credits:** 3 Course credit policy (105)
Course Full Title: Interdisciplinary Collaborative Art Fundamentals **Course Short Title:** Interdisc Collab Fundamentals	
Faculty: Faculty of Humanities	**Department (or program if no department):** Visual Arts

Calendar Description:

Students learn how to engage in group project work from ideation to creation and documentation. Technical skills and conceptual frameworks are developed through creative praxis and group generation of image, sound, digital, and performance-based artworks.

Prerequisites (or NONE):	VA 100.
Corequisites (if applicable, or NONE):	None
Pre/corequisites (if applicable, or NONE):	None

Antirequisite Courses *(Cannot be taken for additional credit.)*

Former course code/number: **VA 171**

Cross-listed with:

Equivalent course(s):

(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.)

Typical Structure of Instructional Hours

Lecture/seminar	10
Tutorials/workshops	10
Supervised studio hours	25
Total hours	**45**

Scheduled Laboratory Hours

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Course Details

Special Topics course: **No**
(If yes, the course will be offered under different letter designations representing different topics.)

Directed Study course: **No**
(See policy 207 for more information.)

Grading System: Letter grades

Delivery Mode: **May be offered in multiple delivery modes**

Expected frequency: **Annually**

Maximum enrolment (for information only): **25**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

Transfer Credit *(See **bctransferguide.ca**.)*

Transfer credit already exists: **Yes**

Submit outline for (re)articulation: **Yes**
(If yes, fill in transfer credit form.)

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. Explain how contemporary interdisciplinary, collaborative art practices—including those practiced by Indigenous and non-western artists--are informed by historical contexts, techniques, and approaches.
2. Describe Indigenous methodologies related to collaborative art practices and Indigenous understandings of interdisciplinarity.
3. Collaborate effectively, respectfully, and creatively with diverse peers and community members to produce art works.
4. Investigate themes and projects related to collaborative image, sound, and performance art practices.
5. Apply methods for generating, investigating, and responding as a group to creative research questions.
6. Behave ethically in relation to collaborative art practices.
7. Employ self-reflection, contextual analysis, and constructive feedback to evaluate collaborative art works.

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

Assignments:	40%	Project:	40%		%
Holistic assessment:	20%		%		%

Details:

Holistic assessment is designed as a reflective participation self-assessment.

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.)*

Course is delivered/explored through student presentations, reading assignments, individual projects, visual presentations of time-based work, technical demonstrations, class critiques and 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.		
2.				
3.				
4.				
5.				

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

Supplies are based on students' projects in consultation with the instructor.

Course Content and Topics

- Performance, spectatorship, and the gaze in contemporary art
- Collaboration and Artist Groups as a tactic for sustainable practice
- Indigenous Artists working with interdisciplinarity such as Kent Monkman, Rebecca Belmore, Ursula Johnson
- Strategies for collaboration with groups in creative contexts
- Indigenous resurgence and de/anti-colonialism through acts of collaboration
- Creative research tactics and idea generation for collaboration
- Technical demonstrations on recording tools and techniques
- Demonstrations with image, sound and video editing and production software
- Organizing and exhibiting interdisciplinary artworks as a team