OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: VA 295	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Special Topics in Studio Fundamentals
Course Short Title: Sp Topics: Studio Fundamentals

Faculty: Faculty of Humanities	**Department (or program if no department):** School of Creative Arts

Calendar Description:

Students gain knowledge of a specific area of studio arts practice, focused on techniques, materials, and relevant concepts related to the topic.

Note: This course will be offered under different letter designations (e.g. C-Z) representing different topics. This course may be repeated for credit provided the letter designation differs.

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

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

Former course code/number:

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.)

Course Details

Special Topics course: **Yes**
  (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**

Typical Structure of Instructional Hours

Lecture/seminar	10
Tutorials/workshops	15
Supervised studio hours	20
Total hours	**45**

Prior Learning Assessment and Recognition (PLAR)

PLAR is available for this course.

Scheduled Laboratory Hours

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

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

Transfer credit already exists: **No**

Submit outline for (re)articulation: **No**
  (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. Employ techniques and materials relevant to special topic area.
2. Create artworks that investigate themes, ideas and/or theories related to special topic.
3. Collaborate effectively, respectfully, and creatively with diverse peers and community members.
4. Discuss examples of Indigenous art in the context of the course topic, demonstrating a recognition of the cultural specificity of diverse Indigenous practices.
4. Employ self-reflection, contextual analysis, and constructive feedback to evaluate creative works.
6. Formulate methods for generating creative research questions related to the special topic.

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

Assignments:	40%	Portfolio:	30%		%
Project:	30%		%		%

Details:

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.)*

Slide lectures, class discussions, studio demonstrations, in-class studio work time, field trips, guest artists.

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. Below are sample texts for Zines: Democratic Multiples		
2.	Textbook	Watson, Esther	Whatcha Mean, What's A Zine?, Clarion Books	2006
3.	Other	Wrekk, Alex	Stolen Sharpie Revolution: A DIY Zine Resource, Silver Sprocket	2020
4.	Other	Nixon, Lindsay and Molly Swain	Decolonization 101, a zine	2015
5.	Other	Students of "Beyond 2020: Queer and Trans of Color Visions" at University of Colorado Boulder	Queer & Trans Futurisms: A BIPOC Visions Zine	2021
5.				

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

Supplies and materials vary by instructor and by special topic offering. A list of required materials and equipment will be provided in class.

Course Content and Topics

Course content will vary by special topic.

- Special topic and studio practices introduction
- Special topic technical demonstrations
- Creative research strategies in relation to special topic
- Guest artist lecture
- Examples of Indigenous artists whose work relates to the topic
- Discussion of cultural specificities and contexts of Indigenous artists' work in the area of practice/in the topic of the course
- Special topic lectures on form, material, and concept
- In-class student presentations
- In-class student critiques

Example for Zines: Democratic Multiples:
Students engage with artists' books that, for ideological reasons of accessibility, are printed mechanically and priced affordably. The history and contemporary environment of artists' publications will be central, as well as hands-on experience in the preparation and production of one or more artist books/publications.

Demonstrations, assignments, and self-directed projects allow students to develop skills and personal approaches. Readings, lectures, creative research, tutorials, and critiques will provide a forum to critically examine the role of printed multiples in contemporary visual culture.

Content and topics:
- Self-publishing techniques and approaches
- How to situate work within contemporary self-publishing
- Skills necessary to conceptualize, edit, layout, print, assemble, and distribute self-published material
- History and cultural context of the development and current contemporary practice of printed matter, artist books/publications, zines, and multiples as a de/anti-colonial artistic medium
- How Indigenous artists use zines and self-publishing to contribute to resurgence and de/anti-colonialism
- Establishing project planning and time management skills for self-directed and group publications
- Building a strong relationship between content, concept, form, and materials

- **Weekly, student-led presentations** on a zine, a skill share or quick workshop, a performance, a blog, a mixed tape/cd, a broadside or poster, a classified ad... the form is up to the student group. The content must relate to the notion of "the democratic", "the multiple" or a combination of both terms

- **Self Directed Project 1 and 2:** submitted at mid-term and end-of term critiques respectively, projects must be completed in editions or multiples matching class size, as both project 1 and 2 will be exchanged with class-mates, giving each student a collection of projects at year-end

- **Class Publication Project:** A lot of zines, multiples and self-publishing projects involve a great collaboration between 2 or more artists/publishers/writers/illustrators/editors/binders, sometimes a few people perform many or all of these tasks. It is in this spirit that our class publication project will be pursued. On the first day of class, each student will submit an idea for the overall theme of the group publication, and a vote on the theme will take place. Each student will then be responsible for a contribution (be it illustrative, narrative, word and image, photographic, etc.) Students will choose one of 6 tasks to participate in: models, production, editing, printing, assembly, distribution, and will meet with the class and instructor at various stages of the publication process.