



Academic Calendar 2017-2018

Revised October 13, 2017

Welcome to NSCAD University!

NSCAD University prepares students for membership in a community of professionals in the visual arts, design and crafts. NSCAD University's academic policies and procedures have been continuously developed and revised over the last 130 years, not only to help our students find a place in a community of professionals, but to change our world for the better. Celebrated in many ways with prestigious awards, global recognition and enduring legacies, NSCAD University alumni indeed enhance our world and our lives in countless ways.

The NSCAD University Academic Calendar is an essential resource for students seeking status as a professional visual artist, designer or craftsperson by successfully completing one of our programs of study. We welcome you as a student, and wish you every success in our uniquely challenging, immersive and supportive learning environment.

As a NSCAD University student, you are responsible for the content of this document.

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Academic Dates

Summer 2017

	Duration of Class	Last Day to Add Class	Date after which drop (DR) is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	May 1 – August 11	May 8	May 23	July 4
Session 1A (7 Weeks)	May 1- June 16	May 5	May 11	May 29
Session 1A1 (3.5 weeks)	May 1 – May 24	May 2	May 9	May 10
Session 1A2 (3.5 Weeks)	May 25 – June 16	May 26	June 1	June 3
Session 1B (7 Weeks)	June 26 – August 11	July 4	July 6	July 28
Session 1B1 (3.5 Weeks)	June 26 – July 19	June 27	July 4	July 17
Session 1B2 (3.5 Weeks)	July 20 – August 11	July 21	July 27	July 29
Parks Canada – Keji Class	August 14 - 23	August 14	August 16	August 17

Fall 2017

New Undergraduate Orientation Day: September 5, 8:30 AM – 4:30 PM

	Duration of Class	Last Day to Add Class	Date after which drop (DR) is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	Sep 6 – Dec 15	Sep 12	Sep 27	Nov 6
Session 1A (7 Weeks)	Sep 6 – Oct 24	Sep 9	Sep 15	Oct 2
Session 1B (7 Weeks)	Oct 30 – Dec 15	Nov 2	Nov 8	Nov 27

Winter 2018

New Undergraduate Orientation Day: January 2, 8:30 AM – 4:30 PM

	Duration of Class	Last Day to Add Class	Date after which drop (DR) is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	Jan 3 – Apr 13	Jan 9	Jan 24	Mar 5
Session 1A (7 Weeks)	Jan 3 – Feb 16	Jan 5	Jan 12	Jan 29
Session 1B (7 Weeks)	Feb 26 – April 13	Mar 1	Mar 7	Mar 23

Tuition Refund Dates

Fall 2017

All Fees Due by September 30, 2017

	Last Day for 100% Refund*	Last Day for 75% Refund	Last Day for 50% Refund	Last Day for 25% Refund	No Refunds
Full Semester (14 Weeks)	September 20	September 27	October 4	October 11	October 12
Session 1A (7 Weeks)	September 13	September 16	September 19	September 22	September 23
Session 1B (7 Weeks)	November 6	November 9	November 12	November 15	November 16

* The Technology Fee, Facility Renewal Fee and the Material Fees are non-refundable after this date.

Winter 2018

All Fees Due by January 31, 2017

	Last Day for 100% Refund*	Last Day for 75% Refund	Last Day for 50% Refund	Last Day for 25% Refund	No Refunds
Full Semester (14 Weeks)	January 17	January 24	January 31	February 7	February 8
Session 1A (7 Weeks)	January 10	January 13	January 16	January 19	January 20
Session 1B (7 Weeks)	March 5	March 8	March 11	March 14	March 15

* The Technology Fee, Facility Renewal Fee and the Material Fees are non-refundable after this date.

Financial Policies and Procedures

The Office of Financial Services is responsible for the financial policies and procedures of NSCAD University. Please visit the fee and tuition section of the website for information regarding:

- Methods of Payment
- Cost of Attendance
- Nova Scotia Student Bursary
- All other policies and procedures

http://nscad.ca/en/home/studentresources/fee_tuition/default.aspx

Fee Refunds

U-Pass and Domestic Health Insurance fees are administered by SUNSCAD. Please see the SUNSCAD website for information on the Health Plan Opt-Out procedure. International students should contact the Coordinator, Off Campus, International and Academic Advising located in the Office of Student Experience, for information on how to opt out of the International Student Health Plan.

Important Dates:

Summer 2017, Fall 2017 and Winter 2018

May	
Spring semester courses begin	1
Instructor to send Mid-term warnings to Office of Student Experience for Session One courses (for mail out)	19
Victoria Day – University Closed	22
Last day for full-time Domestic Summer Students to opt out of Student Health Insurance. Consult SUNSCAD for details	30
Final grades for session 1A1 due by 4pm	30
Summer Semester Tuition and Fees Due	31

June	
Summer Break – No Classes University Offices remain open	19-23
Final Grades due for Session One courses, 4pm Incomplete (INC) grades assigned due by August 19, 2017	23
Summer Semester courses (term B) begin	26
Instructor to send Mid-term warnings to Office of Student Experience for Full Summer courses (for mail out)	27

July	
Canada Day – University Closed	3
Instructor to send Mid-term warnings to Office of Student Experience for Session Two courses (for mail out)	21
Final grades for session 1B1 due by 4pm	25
Final deadline for students to pay outstanding accounts (up to Summer 2017) before being removed from Fall/Winter classes	27

August	
Natal Day – University Closed	7
Session One Incomplete (INC) grades due	16
Final Grades due for Session One courses, 4pm Incomplete (INC) grades assigned due by August 19, 2017	16

September	
Labour Day – University Closed	4
New Undergraduate Student Orientation Day	5
Classes begin: Full Semester and Foundation Module A	6
International Student Documents due at Student Services (Study Visa)	9
Winter 2018 Exchange / Off Campus Study Application Deadline	15
Summer Incomplete Grades Due	26
Instructor to send copies of Mid-term Warnings issued for Session 1 / Module A courses to Student Experience Office	26
Last day for new full-time Domestic Students to opt out of Student Health Insurance. Consult SUNSCAD for details.	30
Fall Semester Tuition and Fees Due	30

October	
Application Deadline for Foundation Program (Limited)	1
Application Deadline for Transfer Students (Advanced Standing) (Limited)	1
Last Day to drop Foundation Module A classes	2
Thanksgiving Monday – University Closed	9
Degree Conferral date for Summer 2017 Graduates	15
Application to Graduate deadline (for those who plan to graduate in April)	15
Last Day of Classes: Foundation Module A	24
Fall Study Break (no classes, but NSCAD remains open)	25-27
Instructor to send copies of Mid-term Warnings issued for Fall Full Session courses to Student Experience Office	27
Classes Begin: Foundation Module B	30
Last Day to drop Full Semester Fall 2017 courses	30
Final Day for Grade Submission (4pm) for Module A Classes	30

November	
Remembrance Day – University Closed	13
Final Deadline to pay outstanding fees before being removed from Winter Classes	14
Instructor to send copies of Mid-term Warnings issued for Session 1 / Module A courses to Student Experience Office	20
Last day to drop Foundation Module B classes	27

December	
Full Semester and Foundation Module B classes end	14
Final Day for Grade Submission (4 pm) for Module B and Full Semester Classes	21
University closes for Holidays at 12:00 pm; re-opens January 2, 2018	22

January	
University opens – New Undergraduate Student Orientation Day	2
Classes Begin: Full Semester and Foundation Module A	3
Application Deadline for MFA & MDES Program	15
Instructor to send copies of Mid-term Warnings issued for Session 1 / Module A courses to Student Experience Office	22
Fall Incomplete Grades Due	26
Last day to drop Session 1 / Foundation Module A classes	29
Last day for new full-time Domestic Students to opt out of Student Health Insurance. Consult SUNSCAD for details	30
Winter Semester Tuition and Fees Due	31

February	
Degree Conferral Date for students who complete their program in December	15
Deadline to apply to graduate in Summer or Fall 2018	15
Last Day of Classes: Foundation Module A	16
NS Heritage Day – University Closed	19
Winter Study Break (no classes, but the university remains open)	20-23
Final Day for Grade Submission (4 pm) Module A classes	22
Classes Begin: Foundation Module B	26
Instructor to send copies of Mid-term Warnings issued for Winter Full Semester courses to Student Experience Office	26

March	
Application Deadline for Foundation Students and Advanced Standing/Transfer Students (September entry), and for automatic consideration for entrance awards	1
Last day to drop Full 14-week Winter 2017 semester courses	5
Fall 2018 Exchange/ Off Campus Study Application Deadline	15
Instructor to send copies of mid-term warnings issued for Module B courses to Student Experience Office	16
Summer 2018/Fall 2018/Winter 2019 Registration: Registration Priority Period (Degree Students and Credit Certificate Students) All outstanding fees must be paid in order to register for future semesters	TBD
Summer 2018/Fall 2018/Winter 2019 Registration: Non-Degree and Visiting Students	TBD
Last Day to drop Foundation Module B classes	23
Instructor to send copies of mid-term warnings issued for full-semester courses to Student Experience Office	26
Graduation and Commencement	30

April	
Easter Monday – University Closed	2
Pass/Fail grades for Winter 2018 graduating students due	9
Last Teaching Day: Full Semester and Foundation Module B Classes End	13
Final Day for Grade Submission (4 pm) Module B and Semester Classes	20
Graduation and Commencement	30

Introduction to the Academic Calendar

The purpose of the NSCAD University Academic Calendar is to provide information about programs and courses offered by the University. It includes matters of general interest to students registered in a program at NSCAD.

In addition to the Academic Calendar, several other documents are available on the NSCAD University website, including policies, tuition and fees, timetable of classes, and the academic calendar of dates as well as information regarding registration.

The section on Course Descriptions in the Academic Calendar is a statement about courses regularly offered as part of NSCAD University degree programs. A listing of those courses does not guarantee that a particular course will be offered in a particular year. Students should consult the timetable of classes for a specific semester regarding the schedule of course offerings for that semester. The timetable of classes is accessible at <https://colleague.nscad.ns.ca/WebAdvisor>.

Students should note that the contents of these publications are subject to change without notice except by the normal procedures of NSCAD. The Academic Calendar is published in advance of the academic year to which it relates. Changes will be posted on the NSCAD website as soon as reasonably possible. Every student accepted for enrolment at NSCAD shall be deemed to have agreed to any such deletion, revision or addition whether made before or after said acceptance.

Notwithstanding the previous statement, a student's program of study will be governed by the requirements that exist at the time of a student's entry into NSCAD University, and subject to the availability of course offerings and residency requirements.

Students are expected to read the Academic Calendar carefully and accept responsibility for their academic goals. Students are expected to make themselves familiar with NSCAD University's academic regulations as well as program and course requirements. The role of the University's academic advisors is to advise students, but not make decisions or choices on a student's behalf. In the selection of programs, courses, majors, minors, schedules, and adhering to academic policies and procedures, students are responsible for the choices they make.

The Office of Student Experience

The Office of Student Experience (OSE), in addition to providing registration services, addresses a wide range of student issues, including:

- Academic Advising
- Services for students who experience a disability
- Off-campus and international programs of study
- Financial aid, scholarships and awards
- Housing
- International student services
- Professional referrals (e.g. psychological, legal, medical)
- Career exploration resources

Students are encouraged to visit the OSE to discuss either their educational goals or other student concerns that arise during studies at NSCAD.

Academic Regulations

Please note that the definitions below are for internal purposes only. External organizations (student loan providers, scholarship organizations, etc.) may have different definitions for the following. These definitions should be confirmed with the external organization prior to entering into any agreements.

Undergraduate & Graduate Students

An Undergraduate or Graduate student is an individual who has completed formal admission procedures and has been admitted to a degree program at NSCAD University.

Visiting Student

An individual permitted to take courses at NSCAD for transfer credit toward a degree or diploma program at another post-secondary institution.

Non-Degree Student

An individual who has been given permission to take a course or courses for credit, but has not been admitted to a degree program at NSCAD University.

Full-Time Student

A student who is registered in 9 or more credits per semester or, for a student who experiences a recognized disability, 6 or more credits.

Part-Time Student

A student who is registered in 6 credits per semester or less or, for a student who experiences a recognized disability, 3 credits.

Instructor

The term “instructor” as used in this document refers to all persons teaching a course at NSCAD University.

Course Load & Credits

Most courses offered at NSCAD are in increments of 3 credits. A 100% course load is 15 credits per semester. Students who wish to take 18 credits

(an overload) may do so in either of the final two semesters of studies before graduation upon securing permission. Students must have submitted an Application to Graduate before applying for a credit overload.

Undergraduate students are expected to work on their academic studies a minimum of three hours a week for each credit enrolled, including class meeting time. Graduate students should expect to work beyond this guideline.

Academic Advising

Academic advising is available for current students by appointment through the Office of Student Experience (OSE).

Students intending to graduate in the next academic year should schedule an appointment with their academic advisor at least one year prior to their anticipated graduation date to ensure they have chosen the correct courses toward their degree requirements.

Attendance Policy

Attendance in all classes at NSCAD University is expected. Should students miss a class, they are solely responsible for the teaching and learning they missed in that class. Excused absences are those absences that are excused by the instructor, and which are typically due to circumstances beyond the student's control, such as an illness, jury duty or death in the family. Instructors are under no obligation to excuse an absence if they consider the student's supporting evidence or documentation to be insufficient. Students are responsible for discussing all absences with the instructor as soon as possible after the occurrence. Unexcused absences could result in lowered or failing grades. Missing two or more classes that include essential health and safety training may result in the student having their enrolment cancelled in the course. Specific requirements for individual courses can be found in the course outline.

Grading System

Letter	Numerical	GPA	Descriptive
A+	95 and above	4.3	Excellent
A	90-94	4.0	Excellent
A-	85-89	3.7	Very Good
B+	80-84	3.3	Very Good
B	73-79	3.0	Good
B-	67-72	2.7	Good
C+	63-66	2.3	Satisfactory
C	59-62	2.0	Satisfactory
C-	55-58	1.7	Satisfactory
D	50-54	1.0	Marginal
F (Fail)	49 and below	0.0	Unsatisfactory

Incomplete Grade

Instructors have the discretion to award a temporary grade of "Incomplete", which is given only for circumstances beyond the control of the student (such as an illness). Incomplete grades must be finalized no later than the last day to add a class in the following semester. If a final grade has not been received by the due date, an "F" (Fail) grade will be assigned by the University

Academic Standing & Course Enrolment

Enrolment in advanced studio courses such as ARTS 4000-4500 or Advanced Photo Critique (PHOT 4000-4700), and several other courses found in the timetable may require that students to be in good academic standing.

Academic Warning

Students in danger of receiving a grade of "D" or "F" (Fail) in a course may be given a mid-term warning by the instructor. This normally occurs approximately two weeks before the final date by which a student may drop a course without receiving a failing grade. Students are reminded that successful completion of work at mid-course does not guarantee a passing grade at the end of the semester. Students are responsible for their grades and performance.

Students who cease to attend classes and do not officially drop a course or withdraw from NSCAD will receive a grade of "F" (Fail). Not attending classes does not constitute formal withdrawal from the course nor is it a justification for an appeal.

Academic Standing & Probation

Continued enrolment at NSCAD University and progressing through a program of study depends upon maintaining good academic standing.

At the end of every semester, the VP Academic and Research shall call a meeting of the Academic Status Review Committee. The committee is comprised of the VP Academic and Research, the Associate Vice-President, Student Experience and Registrar, the Assistant Registrar (ex officio) and two instructors.

“Good Standing” means that the student has a satisfactory academic performance.

“Academic Probation”, “Academic Dismissal”, “Academic Dismissal Lifted”, and “Returned to Good Standing” are statements of academic standing that are permanently recorded on a student’s transcript. In keeping with the Policy on Academic Integrity, students who are suspended or dismissed from the University because of plagiarism or academic misconduct will have such actions recorded on their Academic Record and Transcript. Disciplinary action that affects a student’s academic status is also recorded on the transcript. Warning letters are not noted on the transcript.

Probation

Students who receive six or more credits of “D” or “F” (Fail) grades in a semester or accumulate six credits of “D” or “F” (Fail) grades over three semesters (including as a result of the finalization of incomplete grades from the previous semester) will be reviewed by the Academic Status Review Committee and considered for Academic Probation. The committee may decide to take no action, send a warning letter, or place the student on Academic Probation. Students who are already on Academic Probation as a result of grades received in a previous semester will also be reviewed.

The Academic Status Review Committee will receive all relevant information regarding the academic performance of all students subject to review.

Academic Review Procedures

The Academic Status Review Committee may:

- i) Affirms students are in good standing.
- ii) Restore or maintain the good standing status of a student who has been on probation.
- iii) Allow a student to remain in good standing, while receiving a warning letter that may contain conditions that must be met during the current or subsequent semester of enrolment.
- iv) Place or maintain a student on Academic Probation, while allowing the student to continue at the University with or without conditions.
- v) Place a student on Academic Dismissal.

Academic Probation

A student who is placed on Academic Probation is eligible to re-enrol in the University. A student placed on Academic Probation is not eligible to receive a Letter of Permission for study elsewhere, and is not eligible to receive credit for any course taken elsewhere. Some classes at NSCAD University (such as ARTS 4000–4700) are not available to students on probation.

In order to be removed from Probation, a student must: register as a Full-Time Student for one semester; earn no grade of “D” or “F” during that same semester; and earn a minimum GPA of 3.1 in that same semester.

Academic Dismissal

A student placed on Academic Dismissal may not enrol in any credit course at the University and may not receive a Letter of Permission for study elsewhere. A student placed on Academic Dismissal cannot request to be reinstated for at least one calendar year from the date of dismissal.

Request for Reinstatement

A student requesting reinstatement must present a request in writing to the VP Academic and Research, outlining the reasons why such reinstatement should occur. If reinstated, the student will be placed on Academic Probation.

Notification of Action

Immediately following review by the Academic Status Review Committee, students will be notified by email or mail of any actions taken.

Academic Policy Appeals

In special circumstances, exceptions may be made to certain stated academic regulations through the Academic Appeals Process. Information concerning the proper methods of appeal may be obtained from the Office of Student Experience.

Grade Appeals

Grade appeal procedures exist for students who can demonstrate that criteria specified in Academic Policy, or the course outline, has not been applied appropriately.

A formal appeal may only be initiated after an informal discussion has taken place between the student and instructor, at which time the student provides a Change of Grade Request to the instructor no later than 30 days after the announced issuance of the grade. For detailed information on grade appeal procedures, students should consult the Office of Student Experience.

Repeated Courses

Courses that have been passed successfully may not be repeated for credit, except for Independent Study credits. A student may only take ARTS 3505, CRFT 3900, CRFT 3901, 3902, and 3903 once per semester and in total these courses may only be taken twice for a total of six credits.

Letter of Permission

Students may take courses as part of their degree program at another university with a Letter of Permission provided students receive authorized consent in advance to take specific courses towards their NSCAD University Degree.

Letter of Permission credits are non-resident credits. Within the parameters of the residency requirement seventy-five credits is the maximum number of non-resident credits a student may apply toward a Degree program at NSCAD.

Tuition and other fees for courses taken on Letter of Permission are paid directly by the student to the visiting university. NSCAD students who are on probation or Academic dismissal or who owe outstanding fees to NSCAD are not eligible to take courses on a Letter of Permission.

Credit for a course completed on a Letter of Permission will not be awarded without confirming the successful completion of the course with a minimum grade of 60% or a "C" grade or better. For courses taken on a Letter of Permission outside of Halifax, an official transcript is required from that University. Transmission of final grades from Dalhousie University, University of King's College, Mount Saint Vincent University and Saint Mary's University to NSCAD will normally happen automatically up to 30 days following the end of each semester.

For detailed information on Letters of Permission, students should consult the Office of Student Experience.

Residency Requirement

The Residency Requirement defines the number of credits a student must complete at NSCAD University in order to obtain an Undergraduate Degree from NSCAD University.

The University requires that:

- At least 45 credits be completed through courses offered by NSCAD
- A student must complete a minimum of 30 credits at NSCAD after being admitted to a Major program
- A student must complete a minimum of half the requirements of the chosen Major or Minor at NSCAD.

Non-Resident Credit

NSCAD's Residency Requirement governs the number of non-resident credits a student may apply toward a Degree program at NSCAD. Credits that are transferred toward NSCAD University's programs as non-resident credits include Off Campus Study, Exchange Study, transfer credits from other institutions, or credits completed on a Letter of Permission. The maximum number of non-resident credits a student may apply toward an Undergraduate Degree at NSCAD is 75.

Leave of Absence: Undergraduate Students

A Leave of Absence is a temporary leave from studies for more than one semester. An undergraduate student in good standing may apply for a leave of absence for up to two academic years. A student may apply for a leave of absence at any time, but the leave will not officially begin until the end of the semester.

Leave of Absence of One Academic Year

Students who apply for a leave of one academic year or less may, when they return, complete the degree requirements that were in effect at the time of their leaving, if that degree program is still offered. If that degree program is no longer offered, students may seek modifications to new degree requirements with the approval of the Chair in of the Division in consultation with the VP Academic and Research and the Associate Vice- President, Student Experience and Registrar.

Leave of Absence of More than One Academic Year

Students who apply for a leave of more than one academic year will have to meet new degree requirements if these new requirements are in effect when they return. Nevertheless, students on an approved Leave of Absence for more than one academic year may seek certain modifications to new degree requirements with the approval of the Chair of the Division and the Associate Vice-President, Student Experience and Registrar.

A student taking courses elsewhere while on a Leave of Absence must request a Letter of Permission from the Office of Student Experience for any course(s) to be used for degree requirements prior to the start of those courses. Only approved coursework completed with a 60% or a "C" grade or higher can be transferred back to a student's degree program, and transferred credits must be within the residency regulations. At the completion of the approved course work, the student should arrange for an official transcript to be sent to the Office of Student Experience. If a student takes courses without securing a letter of permission, those credits may not be transferred to the NSCAD Degree program.

Absence of More than Seven Years

If seven or more years have elapsed since a student's enrolment at NSCAD, they must meet current degree and residency requirements. If that degree program is no longer offered students may seek modifications to new degree requirements with the approval of the Chair of the Division in consultation with the VP Academic and Research and the Associate Vice-President, Student Experience and Registrar.

Art History credits that have been completed more than 20 years previously will be counted as general Liberal Arts, but will not be counted toward the current Art history requirements of NSCAD's Degree programs. Should an extended period elapse since the student had an active studio practice, a portfolio of work may be required to determine student level placement. Courses taken on Letter of Permission at another approved University may also be used to complete NSCAD University degree requirements within the Residency Requirement.

Transcripts

A transcript is a complete history of a student's academic record at NSCAD University. Partial transcripts, e.g. a portion of a student's record pertaining to registration in a particular degree, faculty, or level of study, are not issued. Student transcripts will not be released to third parties (including a parent, spouse, credit bureaus) without the prior written approval of the student. To request a transcript please contact the Office of Student Experience.

Waitlists

Waitlist offers will be emailed to NSCAD student email accounts on Wednesdays until the relevant semester begins, after which they will be sent out daily for one week before the waitlists close.

There may be alternative waitlist arrangements for courses that are fewer than 14 weeks. Please check your NSCAD email for details.

Workplace Hazardous Materials Information System Training (WHMIS) / Globally Harmonized Systems (GHS)

WHMIS/GHS training courses are offered each term at the beginning of each semester, free of charge.

Failure to complete the training will result in the student being blocked from graduating.

Withdrawal Procedures

Students withdrawing from classes should meet with an academic advisor in the Office of Student Experience to complete a Withdrawal Form. Not attending classes does not constitute an official withdrawal. If a student does not formally withdraw, the student will be charged full tuition fees and other applicable charges.

Withdrawal from a semester is effective the date written notification is received in the Office of Student Experience. Until official written notification is received by NSCAD, students are ineligible for any refund of fees or exemption from unpaid fees. If the student's withdrawal will result in a refund, the student must apply for the refund at the time of their change in registration status.

Students who withdraw completely from the current term will be charged a \$100 withdrawal fee.

Students should note that financial withdrawal dates (and subsequent charges) are different from academic withdrawal dates. Please consult the Refund Schedule.

Policy on Auditing Undergraduate Courses

To audit a course is to attend classes without receiving academic credit. Undergraduate students (including non-degree and visiting students) may audit Liberal Arts and Science (LAS) and/or studio courses provided the required permissions have been granted and the appropriate fees have been paid. In order to obtain permission to audit a course, undergraduate students must present a Course Selection Form to the instructor at or before the first class for approval. If the instructor approves the request by signing the student's form and clearly indicate the enrolment is AUDIT. The student must then present the signed form to the instructor's Division Chair for approval. The completed form must be submitted to the Office of the Associate Vice-President, Student Experience and Registrar immediately to secure a space in the class.

Audit students are not required to complete course assignments, take examinations and do not receive an evaluation, critiques or a grade. Audit students may, with the approval of the instructor, participate in class discussions and work. Not all courses may be audited. Audit courses do not count towards full-time status, graduation requirements or eligibility for any financial aid. An audited course will be recorded on the student's academic transcript. An audited course may not subsequently be claimed for credit. Students registered in a course for academic credit may not subsequently request a change to audit status. Students auditing courses will be charged 50% of the regular course tuition fees. The auditing tuition fee does not include access to other university resources or services. Students must pay their material fees and other expenses. Course withdrawal procedures and deadlines are the same as for regular credit courses.

Completion of a Second NSCAD Degree

Students may not earn more than one NSCAD degree of the same title. Students may apply not more than 75 credits towards a subsequent and different NSCAD Undergraduate Degree.

Accommodations for Students Experiencing Learning Disabilities

The procedure for obtaining an accommodation in relation to a Learning Disability is as follows:

- i) After formal admission to NSCAD, all students who are experiencing diagnosed learning disabilities, and who wish NSCAD University to provide accommodation for these disabilities, must contact the Disability Resource Facilitator (DRF) no later than the first two weeks of classes in Fall and Winter semesters and the first week of classes in Summer semesters.
- ii) A student must bring a copy of a professional psychoeducational assessment (“assessment”) of the learning disability they are experiencing to their first appointment with either the DRF. This assessment must be less than five years old.
- iii) A student unable or unwilling to undertake a recent assessment, but who still wishes to request accommodations must prepare a letter indicating the reason for the lack of a recent assessment. The student must bring this letter and any previous professional assessments to their first appointment with the DRF. At this point, the need for a recent assessment will be considered based on the circumstances and other supporting documentation of the individual student.
- iv) The student will then work with the DRF to prepare a “letter of accommodation” for each of the student’s course instructors as applicable. This letter will list accommodation requests based on both the suggestions for accommodation in the psycho educational assessments and the student’s and DRF’s suggestions. At this time, the DRF will also provide a “letter of agreement” for each of the student’s course instructors. The “letter of agreement” lists the requested accommodation and provides spaces for the instructor and student to sign their agreement to the accommodation.
- v) Students are responsible for taking a “letter of accommodation” and a “letter of agreement” to each course instructor. This should be done within the first two weeks of classes.

An instructor may refuse accommodation if they believe that such accommodation will prevent the student from working within the academic standards of the course

Academic Integrity & Plagiarism

Students at NSCAD are required to comply with standard academic practices in acknowledging sources in all work presented for academic credit. It is a student's responsibility to consult with their instructor regarding appropriate methods of acknowledgment. Plagiarism is a serious academic offence that may result in the loss of academic credit for an assignment, a mark of "F" or "No Credit" in the course and a possible suspension or dismissal from NSCAD University. A student's lack of understanding is not a valid defense to a charge of academic dishonesty.

Contemporary Artists often "quote" "sample", or "appropriate" images/sound/text from visual artists, writers, musicians, archives or pop-culture sources, therefore, students should acknowledge the use of such material in their work. Canadian and international copyright laws set boundaries for the allowable use of this material and students can consult with the University Librarian regarding current copyright legislation. Students should always consult with their instructors if they have any concerns about whether such "appropriation" constitutes plagiarism or violates principles of academic or intellectual integrity.

For the purposes of this policy, plagiarism includes, but is not limited to:

- copying verbatim the work or portions of the work of another without providing the source of the work. Sources of plagiarism include, but are not limited to, another's words, phrases, recordings, images, and data. Plagiarized material may be drawn from many sources including, but not limited to, websites and other online sources, online term papers, books, articles, image libraries, email, lectures, or encyclopedias (including online encyclopedias).

- paraphrasing the work of another, or taking an original idea of another and presenting it as one's own work, without providing the source of the work or the idea: submitting the work of another person as your own, writing papers or doing studio projects for other students or allowing them to submit your work as their own, fabricating information, data, or citations or falsifying documents.

Academic dishonesty may take forms, including but not limited to:

- submission of one piece of work in satisfaction of two assignments without prior informed consent
- the unauthorized writing of an examination or test for someone else
- attempting to obtain or accepting assistance from any other unauthorized person during an examination or test, communicating electronically, or using an electronic communication device with someone for that purpose
- allowing another student to copy answers during an exam or test
- without authorization, obtaining a copy of an examination or test topic for an essay or paper
- copying or purchasing an assignment for submission from another student, website or other source outside of the student who submits the work
- using or having in one's possession materials or technology that is not approved by the instructor during the time one is writing an examination or test
- failure to give appropriate credit to collaborators, or the listing of others as collaborators who have not contributed to the work.

Procedure for Addressing Academic Dishonesty

Informal Procedure

When an instructor member suspects an incident of academic dishonesty, that instructor shall:

- i) retain the work in question
- ii) inform the student in writing of the concern and request a meeting with the student to discuss the matter as soon as possible, the instructor shall consult with the Division Chair or Program Director about the incident
- iii) if the end of term is imminent a final grade report for the student will not be submitted by the instructor until the matter is resolved and the grade will show as an "Incomplete"
- iv) after the meeting, the instructor shall inform the student in writing that the matter has either been resolved or not resolved
- v) if the matter has not been resolved when the student and the instructor meet, then the Chair, instructor and student will meet
- vi) after the meeting, the Chair shall inform the student in writing that the matter has either been resolved or not resolved. If the matter has not been resolved at this juncture, the procedure moves to step vii.
- vii) the Chair or Program Director shall report the incident to the Associate Vice-President, Student Experience and Registrar, although no notation will appear on the student's transcript at this stage. The next step will be one that takes the form of a Formal Procedure as detailed below

Formal Procedure

Where the matter is not resolved in an Informal Procedure, the instructor shall:

- i) advise the VP Academic and Research in writing of the alleged Academic Offence
- ii) provide the VP Academic and Research with a summary of the meeting with the

student along with all supporting materials

- iii) provide the student with notice that the matter has been referred to the VP Academic and Research and include a copy of the summary forwarded to the VP Academic and Research
- iv) meet with the VP Academic and Research, student and Chair
- v) if the situation is not resolved at this point, proceed to the Academic Regulations Hearing Committee

Academic Regulations Hearing Committee

The VP Academic and Research will strike an Academic Regulations Hearing Committee. The Hearing Committee will consist of the VP Academic and Research, who will act as Chair, the Division Chair or Program Director responsible for the course in which the incident has occurred, a student representative appointed by SUNSCAD, the Associate Vice-President, Student Experience and Registrar and an instructor appointed by the VP Academic and Research. A date will be set to hear all parties on the matter. The Hearing Committee shall only meet once. The decision of the Hearing Committee shall be final. The decision will be given in writing to the student, the instructor and the Associate Vice-President, Student Experience and Registrar.

The VP Academic and Research shall:

- i) notify the student via NSCAD email and where possible by telephone of the date set for the hearing
- ii) provide the student via NSCAD email with the details of the alleged academic dishonesty, the University's procedure in such matters, along with a copy of this Policy document
- iii) inform the student that they may submit additional documents to the Hearing Committee and that they may be represented by Counsel
- iv) ensure that copies of any documents to be considered by the Committee in the course of their decision be provided to all parties

The Hearing Committee shall:

- i) review the documentation of the incident
- ii) interview the instructor
- iii) interview the student
- iv) determine if the student has committed academic dishonesty
- v) determine if and what further actions are required

If a student is found not to have committed Academic Dishonesty, any documents related to the incident in the student's official file will be destroyed and an apology would be issued to the student.

If the student has been found to have committed Academic Dishonesty, the VP Academic and Research shall write a report, and a letter of decision will be sent to the student. The student may write a response to be included with the official file. Students who are suspended or dismissed from NSCAD University because of Academic Dishonesty will have such actions

recorded on their academic records and transcripts. In cases of Academic Dishonesty, NSCAD University maintains the right to withhold any degrees or certificates.

Consequences of an Academic Offence may include one or more of the following;

- requiring the student to review the Policy on Academic Integrity and sign an agreement of understanding
- requiring the student to redo all or part of the work
- assigning a grade of zero to the assignment
- perform community service to the University
- failing the course(s)
- for multiple offenses, loss of credits for the semester
- for multiple offenses, time limited suspension from the University
- for multiple offenses, permanent expulsion from the University

Off-Campus Study

Exchange Study

Exchange Study allows students to continue studies at one of NSCAD's partner exchange schools within Canada or abroad. To participate in the Exchange program, all students must meet the following requirements:

- i) Registered at NSCAD University in good standing at the time of application
- ii) Have completed a minimum of 60 credits prior to the semester off campus with a minimum cumulative GPA of 3.0
- iii) Completed nine credits of Liberal Arts courses, including six credits of AHIS for BFA students.

Transfer students may apply for Exchange Study after the completion of two full-time semesters at NSCAD, in addition to meeting the above-noted requirements. NSCAD's Residency Requirement will apply and may limit applicability of credits earned through Exchange Study to NSCAD University degree requirements and, therefore, may extend the length of time required for a transfer student to complete a NSCAD University degree program.

In addition to meeting all eligibility requirements, a student must submit an application which includes:

- i) Letter of Intent
- ii) Two supportive recommendations submitted on their behalf from an instructor
- iii) A portfolio of recent work relevant to the exchange proposal

Students will be registered at NSCAD University for 12 credits and with the completion of a Learning Agreement the credits earned at the host institution will be awarded as transfer credits and will not be calculated into the student's Grade Point Average. In no case will more than 15 credits be awarded for a semester of exchange study.

A student who participates in an Exchange Study program is required to return to NSCAD the following semester during which they will give a public presentation and a written summary of their experience that can be shared with their peers and future students interested in the program. Credit will not be awarded for the study until these requirements have been met.

NSCAD's Partner Schools

Below is a list of Partner Institutions within the Exchange Program:

The Canadian Art Colleges Consortium

- Alberta College of Art & Design, Calgary, AB
- Emily Carr University of Art & Design, Vancouver, BC
- OCAD University, Toronto, ON

North America

- Art Academy of Cincinnati, Cincinnati, OH
- Art Institute of Boston, Boston, MA
- California College of the Arts, Oakland, CA
- Centre of Creative Studies, Detroit, MI
- Cleveland Institute of Art, Cleveland, OH
- College for Creative Studies, Detroit, MI
- Columbus College of Art & Design, Columbus, OH
- Cooper Union School of Art, NYC, NY
- Fashion Institute of Technology, NYC, NY
- Kansas City Art Institute, Kansas City, MO
- Laguna College of Art & Design, Laguna Beach, CA
- Lyme Academy of Fine Arts, Old Lyme, CT
- Maine College of Art, Portland, ME
- Maryland Institute College of Art, Baltimore, MD
- Massachusetts College of Art, Boston, MA
- Memphis College of Art, Memphis, TN
- Milwaukee Institute of Art & Design, Milwaukee, WI
- Minneapolis College of Art & Design, Minneapolis, MN

- Montserrat College of Art, Beverly, MA

- Moore College of Art & Design, Philadelphia, PA
- Oregon College of Art & Craft, Portland, OR
- Otis College of Art & Design, Los Angeles, CA
- Pacific Northwest College of Art, Portland, OR
- Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- Rhode Island School of Design, Providence, RI
- Ringling School of Art & Design, Sarasota, FL
- San Francisco Art Institute, San Francisco, CA
- School of the Art Institute of Chicago, Chicago, IL
- School of the Museum of Fine Arts, Boston, MA
- School of Fine and Performing Arts, SUNY at New Platz, NY
- Universidad LaSalle, Mexico City, Mexico
- Universidad de las Americas, Puebla, Mexico
- University of the Arts, Philadelphia, PA
- University of Massachusetts at Dartmouth, MA
- University of Michigan, School of Art & Design, Ann Arbor, MI

Beyond North America

In addition, independent exchange agreements exist between NSCAD and the following institutions:

- Ar.Co. Centro de Arte e Comunicação Visual, Lisbon, Portugal
- Australian National University (Canberra School of Art), Canberra, Australia
- College of Art, Kwame Nkrumah University of Science & Technology, Kumasi, Ghana
- Duncan of Jordanstone College of Art, Dundee, Scotland
- Ecole Nationale Supérieure des Beaux Arts, Paris, France
- Fachhochschule Bielefeld, Bielefeld,

- Germany
- Fachhochschule Mannheim, Mannheim, Germany
- Fachhochschule Pforzheim, Pforzheim, Germany
- Fachhochschule Schwäbisch Gmünd, Schwäbisch Gmünd, Germany
- Gerrit Rietveld Academie, Amsterdam, The Netherlands
- Glasgow School of Art, Glasgow, Scotland
- Hanyang University, Ansan, South Korea
- Jingdezhen Ceramic Institute, Jiangxi Province, China
- Kookmin University, Seoul, Korea
- Kunsthochschule Berlin-Weissensee, Berlin, Germany
- Kyoto City University of the Arts, Kyoto, Japan
- Lingnan University, Hong Kong
- National College of Art & Design, Dublin, Ireland
- Oslo National College of the Arts, Oslo, Norway
- Stellenbosch University, Stellenbosch, South Africa
- Sydney College of the Arts, University of Sydney, Sydney, Australia
- University of Brighton, Brighton, England
- University of Canterbury, School of Fine Arts, Christchurch, New Zealand
- University of Edinburgh, Edinburgh, Scotland
- University of New South Wales, Sydney, Australia
- University of Newcastle, Newcastle, Australia
- University of Ulsan, Ulsan, Korea

Independent Off-Campus Study

An Independent Off-Campus Study allows students to devise individual plans of study within Canada or abroad while registered for courses listed in the NSCAD Academic Calendar. To participate in the Independent Off-Campus Study program, all students must meet the following requirements:

- i) Registered at NSCAD in good standing at the time of application
- ii) Have completed a minimum of 60 credits prior to the semester off campus with a minimum cumulative GPA of 3.0
- iii) Completed nine credits of Liberal Arts courses, including six credits of AHIS for BFA students
- iv) Completed the prerequisites for the NSCAD courses in which they are registered while away from NSCAD

Transfer students may apply for Off-Campus Study after the completion of two full-time semesters at NSCAD, in addition to meeting the above-noted requirements. NSCAD's Residency Requirement will apply and may limit applicability of credits earned through Off-Campus Study to NSCAD University degree requirements and, therefore, may extend the length of time required for a transfer student to complete a NSCAD University degree program.

In addition to meeting all eligibility requirements, a student must submit an application which includes:

- i) An Independent Off Campus Study Proposal form for each course in which the student will register during the off campus semester.
- ii) Receive signed approval from the Faculty Advisor, the appropriate Division Chair and the Coordinator, International, Off Campus and Advising. Supervisors must be chosen from regular full-time faculty with whom the student has studied previously, or in exceptional circumstances, with a regular full-time

faculty member who is familiar with the student's work.

For Independent Off-Campus Study, the instructor will award a grade. Credits gained during Off-Campus Study are considered non-resident credits.

The Office of Student Experience organizes and coordinates the Off-Campus Study program and assists students with application procedures, students should consult with the Office four to sixteen months in advance of their planned off campus semester.

Internships and Community Service Learning program

Students at NSCAD may choose to supplement their learning with an Internship/Community Service Learning/Design Practicum opportunity. To be eligible for the Internship or Design Practicum course students must meet the course prerequisites and should expect to be in their third or fourth year of study. A growing number of placements provide a stipend for the placement work and students interested in registering for a placement should consult the Coordinator, Off Campus, International and Advising in their second year of study.

Note that Internships generally do not count towards meeting a student's 3xxx level disciplinary studio requirement, but may be used towards general, unspecified studio requirement or Open (elective) credit.

Graduation and Commencement

It is the student's responsibility to ensure that all degree and program requirements have been met. Submission of the "Application to Graduate" Form by the required deadlines ensures that the Associate Vice-President, Student Experience and Registrar has the opportunity to complete a Degree Audit. Students may graduate after completing their degree requirements in the Fall, Winter or Summer semesters, however, only one official Graduation & Commencement Ceremony will be held in May. All students who had degrees conferred the previous Fall or Summer will be eligible to attend the May convocation and will be listed in the official spring graduation program.

Applying to Graduate

In order to graduate, students must submit an application to graduate to the Office of Student Experience and pay a \$50 fee.

Degree Completion Month	Application Deadline	Conferral Dates
April	October 30	April 30
August	February 15	October 15
December	February 15	February 15

Parchment Replacement

To replace a lost parchment, a Statutory Declaration from a notary public to verify that the parchment has been lost or destroyed is required in addition to a \$35 fee. Replacement parchments will be produced for one of the degree conferral dates listed above. NSCAD University does not provide duplicate parchments. For more information, please contact the Office of Student Experience.

Admissions

Undergraduate Programs

Program Start	Application Deadline
September	March 1
January	October 1

Graduate Programs

Master of Design – 2017-18

Program Start	Application Deadline
May	January 15

2018-19

Program Start	Application Deadline
September	January 15

Master of Fine Arts

Program Start	Application Deadline
September	January 15

During the admissions process, all applicants will have to provide the following:

- Application form
- Portfolio
- Academic Record/Transcript
- Application Fee
- Admissions Essay (*Undergraduate only*)
- Statement of Intent (*Graduate only*)
- 2 Letters of Reference (*Graduate only*)

International applicants may also have to provide the results of an English Language Proficiency test. For more information on the above requirements, grade requirements or the admissions process in general, please see my.nscad.ca

Academic Programs

NSCAD University offers the following degree programs:

- Undergraduate
 - Bachelor of Arts
 - Art History (Studio)
 - Art History (Non-Studio)
 - Bachelor of Fine Arts
 - Ceramics
 - Film
 - Fine Art
 - Jewellery Design and Metalsmithing
 - Media
 - Interdisciplinary Arts
 - Photography
 - Textiles/Fashion
 - Bachelor of Design
 - Interdisciplinary
- Graduate
 - Master of Design
 - Master of Fine Arts
 - Craft
 - Fine & Media Arts

General Requirements for Undergraduate Degrees

Completion of an undergraduate degree at NSCAD University requires the following:

- A minimum of 120 credits
- A combination of Studio (S) and Liberal Arts and Social Science (LAS) credits, as specified by the degree program.
- 75 credits at the 2000-level or higher, including 30 credits at the 3000-level or higher
- 45 credits must be earned with NSCAD courses. Of these, 30 credits must be completed within the last two years of study.
- A student must complete a minimum of 30 credits at NSCAD after being admitted to a Major program. A student must complete a minimum of half the requirements of the chosen Major and/or Minor at NSCAD.
- Fulfillment of the Writing Requirement
- Completion of Foundation studies (or equivalent)
- In addition to the general NSCAD degree requirements, each Degree and Major/Minor program has specific requirements.

Course Codes and Definitions

(E) Education courses

(G) Graduate courses

(O) Open courses (Electives)

(S) Studio Courses - Studio courses focus principally on the production of Art, Craft and/or Design, through studio practice and related theory.

(LAS) Liberal Arts & Social Science Courses - These courses focus principally on the written and verbal analysis and interpretation of historical and/or contemporary cultural materials.

Course Levels

Courses are offered at varying levels of complexity, as indicated by the course code. The Undergraduate course levels range from 1000 to 4000.

1000 Foundation Level

2000 Introductory Level

3000 Intermediate Level

4000 Advanced/Senior Level

Prerequisites

All courses above the 1000 level require completion of course prerequisites. In order to take LAS courses at the 2000-level or higher, students must complete the Writing Requirement. Students are responsible for ensuring they have met all necessary prerequisites. Students may be granted entry to a class without the required prerequisite only with the written permission of the course instructor.

Course Descriptions

Descriptions of all credit courses can be found online at www.nscad.ca/ via Webadvisor

Exhibition

Students in their final year are encouraged to prepare an exhibition of their work at NSCAD or another appropriate venue.

Foundation Year

NSCAD requires that all degree students complete Foundation studies, which are designed to introduce the practices, principles, approaches, and issues of Art, Craft, and Design. The Foundation year consists of two semesters of course work totaling 30 credits. This includes 15 credits of required courses and 15 credits of selected studio courses.

Credit & Course Requirements for Foundation Year

COURSES REQUIRED	
FNDN 1010	Intro to Studio Practice
FNDN 1100	Foundation Drawing I
FNDN 1200	Intro to Visual Culture
FNDN 1600	Foundation Drawing II
FNDN 1800	Writing for the Arts
ELECTIVE CREDITS	
FNDN 13xx	<i>(two 3-credit courses)</i>
FNDN 14xx	<i>(three 3-credit courses)</i>

Students who expect to have Writing for the Arts requirement waived through transfer of the Writing Requirement will be expected to complete Intro to Visual Culture during their first semester in the foundation program, but they can proceed on to an Art History course or other Liberal Arts course during their first or second semester.

Major Programs

The degrees offered by NSCAD allow students to concentrate a Major component of their studies within a chosen area of interest. The Bachelor of Fine Arts (BFA) has eight Major options:

- Ceramics
- Fine Art
- Film
- Media
- Interdisciplinary Arts
- Jewellery Design & Metalsmithing
- Photography
- Textiles/Fashion

All Bachelor of Fine Arts Major programs are Open entry programs. They are open to students who have completed the Foundation program in good standing and have met the entry requirements. An additional year of study after Foundation Year, with specific courses required to enter each Major program is required before declaring a Major. To declare a Major in an Open entry program, students must submit a declaration form available from the Office of Student Experience. In addition to their Major area, students may add a minor to their program, selected from any of the current Minors. The Major programs require that students complete at least 42 credits of course work in their Major area of study.

Double Majors

Double majors may be completed within the Bachelor of Fine Arts Degree program. The requirements for both Major programs must be completed prior to graduation in order for the double Major to be awarded.

Students who are doing the BFA (Interdisciplinary Arts) cannot do a double Major. Students whose interests lie in two different degree programs may pursue double degrees (see section on Additional Degrees). Students pursuing a double Major should meet with the Associate Vice-President, Student Experience and Registrar to plan their programs.

Minor Programs

The Minor programs available to students are:

- Minor in Animation
- Minor in Art History
- Minor in Ceramics
- Minor in Drawing
- Minor in Fashion
- Minor in Film Studies
- Minor in Illustration
- Minor in Indigenous Studies
- Minor in Jewellery Design and Metalsmithing
- Minor in Journalism Studies (*in cooperation with the University of King's College*)
- Minor in Print, Paper, Book
- Minor in Textiles

There are also Film History credits that are available to students as part of the Art History Minor.

Students can declare any Minor with the exception of the following redundant combinations:

- BA Art History students cannot declare a Minor in Art History
- BFA Ceramics students cannot declare a Minor in Ceramics
- BFA Jewellery Design & Metalsmithing students cannot declare a Minor in Jewellery Design & Metalsmithing
- BFA Textiles / Fashion students cannot declare a Minor in Textiles or a Minor in Fashion

Bachelor of Arts: Major in Art History

The Bachelor of Arts, Major in Art History is offered through the Division of Art History and Critical Studies. It provides students with opportunities to explore history, theory, and critical analysis of Art, Craft, Film, Design and Architecture. Enhanced by its setting within an art school, the Major in Art History program enables students to take studio courses while concentrating on the critical discourse surrounding the social production and reception of art. The program emphasizes Western and North- American Indigenous Art, Craft, Design, Film and Architecture of the 19th and 20th Centuries, but also examines Art of earlier time periods and provides some opportunities to look at Art globally.

Graduates of NSCAD's Major in Art History are prepared to enter both university and college programs that offer accreditation in graduate-level Art History studies, Education, Art therapy, Art Conservation, Art Criticism, Arts Administration, Art Appraisal, Museum and Gallery Curating, and Archival and other cultural work.

The Major in Art History requires the completion of 42 credits of Art history credits as specified. Students who plan to do graduate work are advised to take some of their undergraduate electives at local Halifax universities (University of King's College, Dalhousie, Saint Mary's or Mount St. Vincent) in relation to the work they intend to pursue. For example, courses in psychology are normally required for Art Therapy programs and courses in chemistry are normally required for some Art Conservation programs. Students planning to do graduate work in Art History are advised to complete a total of 60 credits in Art History and maintain a minimum grade average of "B+". Also, students who plan to pursue Graduate work in Art History are encouraged to take Undergraduate language courses in French, Italian or German.

Credit & Course Requirements for the BA, Major in Art History

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (<i>two 3-credit courses</i>)	6
FNDN 14xx (<i>three 3-credit courses</i>)	9
AHIS 2010 Survey of 19th C Art	3
AHIS 2020 Survey of 20th C Art	3
AHIS 3600 Introduction to Art Theory & Criticism	3
ANCIENT ART (3 CREDITS)	
AHIS 2500 Ancient Art	3
AHIS 3103/3104/3107/3452/xxxx	3
MEDIEVAL ART (3 CREDITS)	
AHIS 2600 Medieval Art	3
AHIS xxxx	3
RENAISSANCE OR BAROQUE ART (3 CREDITS)	
AHIS 2701/2702/2703 Renaissance / Baroque Art	3
CANADIAN ART (3 CREDITS)	
AHIS 3050 Canadian Art to 1950	3
AHIS 3550 Topics in Modern Canadian Art: [topic]	3
AHIS xxxx	3
INDIGENOUS ART (3 CREDITS)	
AHIS 2505/3460/4116/4119 Indigenous Art	3
ELECTIVE CREDITS	
AHIS/FHIS 2xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 4xxx or above	3
AHIS/FHIS 4xxx or above	3
ENGL xxxx (3 CREDITS)	3
LAS (Liberal Arts & Science) (15 CREDITS)	
2000 LEVEL STUDIO (6 CREDITS)	
OPEN CREDITS (24 CREDITS)	

Bachelor of Arts: Major in Art History (Non-Studio Program)

The Bachelor of Arts, Major in Art History (Non-Studio) is offered through the Division of Art History and Critical Studies. It provides students with opportunities to explore history, theory, and critical analysis of Art, Craft, Film, Design and Architecture. Enhanced by its setting within an Art school, the Major in Art History program enables students to take studio courses while concentrating on the critical discourse surrounding the social production and reception of Art. The program emphasizes Western and North-American Indigenous Art, Craft, Design, Film and Architecture of the 19th and 20th Centuries, but also examines Art of earlier time periods and provides some opportunities to look at Art globally.

Graduates of NSCAD’s Major in Art History programs go on to become Gallery and Museum administrators, Art critics, teachers, professors, curators, archivists and Art appraisers. The Major is designed to provide students with the necessary credits to enrol in graduate and professional programs in these fields. Students who plan to pursue a career based on a BA with a Major in Art History are advised to consult with the Chair of Art History and Critical Studies on other appropriate Undergraduate course work.

Entry to the Major in Art History (Non-Studio)
Students are admitted to the Major in Art History (Non-Studio) after completing 30 LAS credits at another accredited University or College with a “C” or above. Students may transfer a maximum of 75 credits.

Credit & Course Requirements for the BA Major in Art History (Non-Studio)

COURSES REQUIRED	CR.
LAS Transfer Credits	30
AHIS 1201 Intro to Art History OR FNDN 1200 Intro to Visual Culture	3
AHIS 2010 Survey of 19th C Art	3
AHIS 2020 Survey of 20th C Art	3
AHIS 3600 Introduction to Art Theory & Criticism	3
ANCIENT ART (3 CREDITS)	
AHIS 2500 Ancient Art	3
AHIS 3103/3104/3107/3452/xxxx	3
MEDIEVAL ART (3 CREDITS)	
AHIS 2600 Medieval Art	3
AHIS xxxx	3
RENAISSANCE OR BAROQUE ART (3 CREDITS)	
AHIS 2701/2702/2703 Renaissance / Baroque Art	3
CANADIAN ART (3 CREDITS)	
AHIS 3050 Canadian Art to 1950	3
AHIS 3550 Topics in Modern Canadian Art: [topic]	3
AHIS xxxx	3
AHIS 2505/3460/4116/4119 Indigenous Art	3
ELECTIVE CREDITS	
AHIS/FHIS 2xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 3xxx or above	3
AHIS/FHIS 4xxx or above	3
AHIS/FHIS 4xxx or above	3
AHIS/FHIS 4xxx or above	3
LAS (Liberal Arts & Science) (21 CREDITS)	
OPEN CREDITS (24 CREDITS)	

Bachelor of Design: Major in Interdisciplinary Design

Credit & Course Requirements for the BDES, Major in Interdisciplinary Design

NSCAD's Bachelor of Design, Major in Interdisciplinary Design is a unique program that takes a distinctly collaborative, interdisciplinary, and process oriented approach. Design covers a range of services and products that fuse human factors, technology, and aesthetics with a general emphasis on message presentation. Students will gain a variety of skills, including analytical and imaginative thinking, visualization techniques, drawing, typography, and photography and an understanding of production processes.

Entry to and continuation in the Major Program:

Students must be in Good Standing and must have and maintain a GPA of 3.0 or better in all courses required and/or leading to the Bachelor of Design Major in Interdisciplinary Design Degree. To enter the Major, students must formally declare their intention to pursue the Major before enrolling in 3000-level DSGN courses. Grades are reviewed annually for all students in the Major. Failure to maintain a GPA of 3.0 may result in disenrollment from the Major. Students are not permitted to take Studio 3 and Studio 4 until they have been accepted to the Major.

Applying after Foundation:

All students admitted to NSCAD are eligible for entry into the program after completing the Foundation year if they have completed both FNDN 1450 Studio Practice: Design and DSGN 1500 Studio Practice: Design Fundamentals.

Applying after year two of Design Studies:

Students who did not complete DSGN 1500 in their Foundation year may apply for entry at the end of year two.

Policy on entry to the BDES Major for students previously denied entry

Students who have been denied entry to the Bachelor of Design, Major in Interdisciplinary Design, and who wish to reapply for acceptance to the Major must have completed 9 credits (three courses) of DSGN courses with a combined average grade of "B+" or higher for these courses within the next three semesters immediately after their original application for entry.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 1340 Foundation Wood & Metal	3
FNDN 13xx	3
FNDN 1450 Studio Practice Design	3
FNDN 14xx (two 3-credit courses)	6
AHIS 2010 Survey of 19th C Art	3
AHIS 3150 Issues in Design History -OR-	3
AHIS 3175 Design in Context: 1900 to the Present	3
DSGN 2010 Design Studio 1 (Fall)	
DSGN 2010 Design Studio 1 (Fall)	6
DSGN 2500 Design Studio 2 (Winter)	
DSGN 2500 Design Studio 2 (Winter)	6
DSGN 2510 Introduction to Interactive Design	
DSGN 2510 Introduction to Interactive Design	3
DSGN 2505 Typography	
DSGN 2505 Typography	3
DSGN 2015 Product Design: Form	
DSGN 2015 Product Design: Form	3
3 Studio Credits Chosen From:	
DSGN/DRAW 2210 Descriptive Drawing	
DSGN/DRAW 2210 Descriptive Drawing	3
DSGN 2601 Steps to Illustration	
DSGN 2601 Steps to Illustration	3
DRAW/CRFT 2240 Ideagram	
DRAW/CRFT 2240 Ideagram	3
DRAW 2250 Visual Thinking	
DRAW 2250 Visual Thinking	3
DSGN 3021 Design Studio 3 (Fall)	
DSGN 3021 Design Studio 3 (Fall)	6
DSGN 3521 Design Studio 4 (Winter)	
DSGN 3521 Design Studio 4 (Winter)	6
DSGN Studio Credits (Any Level) 18 Credits	
DSGN 2150 Intro into Interdisciplinary	
DSGN 2150 Intro into Interdisciplinary	3
9 LAS (Liberal Arts & Sciences) credits	
DSGN 321X Perspectives in Design	
DSGN 321X Perspectives in Design	3
DSGN 4101 Design Issues	
DSGN 4101 Design Issues	3
DSGN 4250 Design Mgmt Seminar	
DSGN 4250 Design Mgmt Seminar	3
LAS (Any Level)	
LAS (Any Level)	3
6 LAS (Liberal Arts & Sciences) credits chosen from:	
DSGN/CSTU 3100 Introduction to Semiotics	
DSGN/CSTU 3100 Introduction to Semiotics	3
DSGN 3210 Human Factors for Design	
DSGN 3210 Human Factors for Design	3
DSGN 4150 Design Research	
DSGN 4150 Design Research	3
DSGN 42XX Advanced Design Seminar	
DSGN 42XX Advanced Design Seminar	3
DSGN 4020 Design Studio 5: Collabor Proj (Fall)	
DSGN 4020 Design Studio 5: Collabor Proj (Fall)	6
DSGN 4510 Design Studio 6: Collabor Proj (Winter)	
DSGN 4510 Design Studio 6: Collabor Proj (Winter)	6

Bachelor of Fine Arts: Interdisciplinary Arts

Credit & Course Requirements for the BFA, Interdisciplinary

The BFA (Interdisciplinary Arts) program offers students the opportunity to explore a variety of media and practices in the areas of Fine Arts, Media Arts, Craft, and Design. This program enables students to tailor their studies to their individual interests as an Artist. Students will develop a range of skills, knowledge, and techniques that foster cross-disciplinary ways of working. As they engage in the critical discourses of their chosen disciplines, student will gain an understanding of diverse practices and approaches, historical and contemporary issues, and the relationship between conceptual concerns, material, and process.

Graduates of NSCAD's Interdisciplinary Arts program become successful studio artists and craftspeople, gallery and museum administrators, designers, illustrators, community educators, and arts writers. Many go on to study at the Graduate level and become critics, curators, architects, museum and Gallery archivists, and College or University professors.

Entry to the Bachelor of Fine Arts: Interdisciplinary

All students who complete the Foundation Requirement in good standing are eligible for the Bachelor of Fine Arts: Interdisciplinary program.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (two 3-credit course)	6
FNDN 14xx (three 3-credit courses)	9
MDIA 3230/ MDIA 3240 or MDIA 3250	6
Art History Credits	
AHIS 2010 Survey of 19th C Art	3
AHIS 2020 Survey of 20th C Art	3
AHIS XXXX	3
AHIS 3XXX / 4XXX	3
AHIS 3XXX / 4XXX	3
LAS (Liberal Arts & Science) 9 Credits	
9 credits	9
2000 Level Studio – THREE disciplines	
15 credits	15
Studio Credits (Any Level)	
3 Credits	3
3000 Level Studio (NOT DSGN or Internships)	
9 Credits	9
3500 Level Studio (NOT DSGN or Independent Studies)	
9 Credits	9
4000 Level Studio (NOT DSGN)	
6 Credits	6
Open Credits	
24 Credits	24

Bachelor of Fine Arts: Major in Fine Art

Credit & Course Requirements for the BFA, Fine Art

The principal courses of the Fine Art program offer students opportunities to explore the media and practices of drawing, painting, printmaking, and sculpture. The program is concerned with a variety of approaches to art making. The instructors represent diverse backgrounds and offer a wide range of skills, information, and opinions. Through mentorship, practice, and discussion, students will begin to form and articulate an awareness of the historical and conceptual roots of your work.

Students will develop technical and critical skills and will progress to advanced levels of independent study.

In addition to their chosen area of study, students will have the opportunity to take Interdisciplinary Fine and Media Arts courses that explore a diverse range of Visual Arts concerns from an interdisciplinary approach. At the senior level, these courses also provide opportunities for internship placements in galleries, museums, and artist run centres. Graduates of NSCAD's Fine Art program are successful studio artists, Gallery administrators, film/theatre set designers, illustrators, professional printmakers, and arts writers. Many pursue Graduate studies and become critics, curators, architects, Gallery and Museum archivists, and College/University professors.

Entry to the Bachelor of Fine Arts, Major in Fine Art program

The Major in Fine Art program is an Open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Fine Art. They then continue their studies with Fine Art studios at intermediate and senior levels.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (two 3-credit courses)	6
FNDN 14xx (three 3-credit courses)	9
Art History Credits	
AHIS 2010 Survey of 19th C Art	3
AHIS 2020 Survey of 20th C Art	3
AHIS XXXX	3
AHIS 3XXX / 4XXX	3
AHIS 3XXX / 4XXX	3
LAS (Liberal Arts & Science) 9 Credits	
9 credits	9
2000 Level Studio in Two Disciplines (DRAW, PNTG, PRTM, SCLP)	
12 credits	12
Studio Credits (Any Level)	
3 Credits	3
3000 Level Studio (DRAW, PNTG, PRTM, SCLP)	
9 Credits	9
3500 Level Studio (DRAW, PNTG, PRTM, SCLP)	
9 Credits	9
4000 Level Studio (ARTS 4000 STUDIO 1)	
9 Credits	9
Open Credits	
24 Credits	24

Bachelor of Fine Arts: Major in Ceramics

Credit & Course Requirements for the BFA, Ceramics

The Bachelor of Fine Arts, Major in Ceramics program is designed to give you an understanding of vessel, sculptural, and architectural Ceramics. As you explore these elements of ceramics, you will examine the relationships between design, materials, colour, process, and techniques. An awareness of historical and contemporary issues in Ceramics and the relationship between Ceramics and other disciplines (such as Fine Art, Design, and Architecture) will enable you to develop an informed perspective on your work.

NSCAD Ceramics graduates have established successful international practices that contribute to the profile of Canadian Ceramics. Our graduates are writers, critics, curators, Arts administrators in Galleries and Museums, and designers for industry. Many go on to study in prestigious Graduate programs and teach in Colleges and Universities across North America.

Entry to the Bachelor of Fine Arts, Major in Ceramics program

The Major in Ceramics program is an Open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Ceramics.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (two 3-credit course)	6
FNDN 14xx (three 3-credit courses)	9
CERM 2610 Ceramic Technology	3
Art History Credits	
AHIS 2010 Survey of 19th C Art or AHIS 2020 Survey of 20th C Art	3
AHIS XXXX	3
AHIS 2120 Craft & Design Hist 1750-1950	3
AHIS 3XXX / 4XXX	3
AHIS 3100/3150/3160/3180/4120	3
LAS (Liberal Arts & Science) 3 Credits	
3 credits	3
LAS (Liberal Arts & Science) 3 Credits chose from:	
ARTS 3110/4210	3
2000 Level Studio 6 Credits chosen from:	
CERM 2001/2003/2110	6
3000 Level Studio 6 Credits chosen from:	
CERM 3101/3103/3110	6
Additional Studio Courses 15 Credits chosen from:	
CERM 3510/3511/3512/3513/3514/3515/3516	15
4000 Level 12 Credits chosen from:	
CERM 4106/4109/4206/4209	12
Drawing 3 Credits	
DRAW 2XXX	3
OPEN CREDITS	
24 Credits	24

Bachelor of Fine Arts: Major in Film

The Film program offers students an opportunity to explore the practice, history, theory, and analysis of film production and film Art. With an emphasis on collaboration and innovation, students will be encouraged to embrace all elements of film production, from the technical craft to narrative, experimental, and documentary approaches to their own unique creative vision. This small program that emphasizes one-on-one instruction enables you to study independent film production models that focus on the Art of Cinema.

Graduates of NSCAD's Film program create award-winning films that are screened at international film festivals. Many work in the film industry, advancing through various positions. Our graduates also pursue Graduate Studies and become critics, writers, and College/University professors.

[Entry to the Bachelor of Fine Arts, Major in Film program](#)

The Major in Film program is an Open entry program. Students will begin the Major by completing the Foundation program. A second year of general studio, Art History and Liberal Arts studies, as well as Introductory Filmmaking or Media Toolbox, will be completed before a Major is declared.

Students in the last two years of the program will complete a series of core classes in Film, supplementing these with a choice screen Arts workshops and Art History classes. In the final semester, students will be expected to complete thesis work in filmmaking that will include participating in a substantial film production in the role of producer, director, actor, animator or screenwriter.

Credit & Course Requirements for the BFA, Film

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 1335 Foundation Moving Image	3
FNDN 13xx (<i>one 3-credit courses</i>)	3
FNDN 14xx (<i>three 3-credit courses</i>)	9
FILM 2400 Screenwriting	3
FILM 3400 Film 1	6
FILM 3500 Film 2	6
FILM 4000 Film 3	6
FILM 4509 Film 4	9
Art History Credits	
AHIS 2020 Survey of 20th C Art	3
FHIS 2800 Film History & Crit: 1890-1940	3
FHIS 2810 Film History & Crit: 1940-present	3
AHIS/FHIS 3XXX / 4XXX	3
AHIS/FHIS 3XXX / 4XXX	3
AHIS/FHIS 3XXX / 4XXX	3
AHIS/FHIS 3XXX / 4XXX	3
2000 Level Studio 6 Credits chosen from:	
FILM 2501/MDIA 2701	6
2000 Level Studio 3 Credits chosen from:	
FILM 2370/2600	3
Additional Studio Courses 9 Credits chosen from:	
FILM 2370/2600 -OR- FILM 3300/3305/3310/3340/3345/3350/3452	6
OPEN CREDITS	
24 Credits	24

Bachelor of Fine Arts: Major in Media

Credit & Course Requirements for the BFA, Intermedia

The Bachelor of Fine Arts, Major in Media program offers students the opportunity to explore interdisciplinary practices, collaboration and research, and conceptual and social issues in a range of Media Arts, including Film, Video, Installation, Performance, Audio Art, Digital Media, Electronics, Animation and Photography. Hybrid approaches to Media Arts will enable students to draw on their individual skills, whether they extend across Fine Art, Design, Craft, or Critical Studies. With a studio focus, the program is driven by curiosity, exploration, interdisciplinarity, and conceptual development.

In addition to their chosen area of study, students will have the opportunity to take Interdisciplinary Fine and Media Arts courses that explore a diverse range of Visual Arts concerns from an interdisciplinary approach. At the senior level, these courses also provide opportunities for internship placements in galleries, museums, and Artist run centres.

Graduates of NSCAD's Intermedia program are successful studio Artists working in the areas of Film, Video, Electronics and Robotics, Sound, and Installation. Others establish careers as Gallery administrators, community educators, and Arts writers. Many pursue Graduate studies and become critics, curators, and College/University professors.

Entry to the Bachelor of Fine Arts, Major in Intermedia program

The Major in Intermedia program is an Open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Intermedia.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 14xx (three 3-credit courses)	9
FNDN 1310/FNDN 1335/FNDN 1350 (six credits chosen from)	6
MDIA 2701 Media Toolbox	3
MDIA 3220 Digital Projects & Electronic Culture	6
MDIA 305X Media Seminar (LAS)	3
MDIA 4100 Advanced Studio in Intermedia	9
Art History Credits	
AHIS 2020 Survey of 20th C Art	3
AHIS XXXX	3
AHIS XXXX	3
AHIS 3XXX / 4XXX	3
AHIS 3XXX / 4XXX	3
LAS (Liberal Arts & Science)	
6 Credits	6
2000 Level Studio 9 Credits chosen from:	
FILM 2501/PHOT 2001/DRAW 2000 PTNG 2000/SCLP 2000/PRTM 2XXX	9
2000 Level Studio 3 Credits chosen from:	
FILM/MDIA/PHOT	3
3000 Level Studio Courses 6 Credits chosen from:	
MDIA 3230/3240/3250	6
3000 Level Studio Courses 6 Credits	
FILM/MDIA/PHOT	6
OPEN CREDITS	
24 Credits	24

Bachelor of Fine Arts: Major in Jewellery Design & Metalsmithing

Credit & Course Requirements for the BFA, Jewellery Design & Metalsmithing

The Bachelor of Fine Arts, Major in Jewellery Design and Metalsmithing program offers students opportunities to explore the media and practices of jewellery and holloware. The fields of Jewellery Design and Metalsmithing are experiencing a renaissance of diverse creative approaches. Students will explore a wide variety of concepts and philosophies as they engage in critical discussions about content and form in order to create a new language of metal. The program offers a broadly based metals education, including studies of Art jewellery, holloware, design, and metal business practice. Design and technical projects emphasize problem solving, conceptual development, and analytical thinking. From basic skills development, students go on to explore advanced technical procedures and to develop their individual artistic practice.

Graduates of NSCAD's Jewellery Design and Metalsmithing establish successful Art jewellery studio practices, while others develop commercial jewellery businesses. Many have pursued Graduate studies and have become writers, critics, curators, and professors at Colleges/Universities.

Entry to the Bachelor of Fine Arts, Major in Jewellery Design and Metalsmithing program

The Major in Jewellery Design and Metalsmithing program is an open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Jewellery Design and Metalsmithing.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (two 3-credit courses)	6
FNDN 14xx (three 3-credit courses)	9
JWLY 2000 Introduction to Jewellery	3
JWLY 2100 Introduction to Holloware	3
JWLY 2500 Jewellery II: Methods	3
JWLY 3311 Intro to CAD/CAM for Jewellery & 3D	3
JWLY 3000 Intermediate Jewellery and Holloware	6
ARTS 3110 Entrepreneurship for Visual Arts	6
JWLY 4006/4009	6/9
JWLY 4506/4509	6/9
Art History Credits	
AHIS 2010 -OR- AHIS 2020	3
AHIS 2120 Craft & Design Hist 1750-1950	3
AHIS XXXX	3
AHIS 3160 20 th C Craft	3
AHIS 3XXX / 4XXX	3
LAS (Liberal Arts & Science)	
6 Credits	6
2000 Level Studio 3 Credits chosen from:	
JWLY 2600 -OR- DSGN 2015	3
3000 Level Studio Courses 6 Credits chosen from:	
JWLY 3120/3420/3506/3509	6
Additional Studio Course	
3 Credits	3
OPEN CREDITS	
24 Credits	24

Bachelor of Fine Arts: Major in Photography

Credit & Course Requirements for the BFA, Photography

The Photography program enables students to examine the technical, historical, and theoretical issues related to contemporary photography. While gaining expertise in conventional, digital, and hybrid methods of image making, students will develop their own artistic practice and gain a critical understanding of the aesthetic and social discourses within Photography.

Graduates of NSCAD's Photography program are successful Artists, commercial photographers, writers, and Arts administrators. Many of our Graduates have pursued Graduate Studies and have become curators, critics, Art historians, and College/University professors.

Entry to the Bachelor of Fine Arts, Major in Photography program

The Major in Photography program is an Open entry program. After successfully completing the first two years of study, including completion of specified required course work with no grade lower than "C-". Students may declare their intention to Major in Photography.

Changes to Degree Requirements

Students who entered NSCAD prior to 2017/18 may complete the Major in Photography by meeting the Degree requirements that were in effect at the time of entry. Please consult with the Chair of the Media Arts Division or the Associate Vice-President, Student Experience and Registrar for more details.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 1310 Foundation Photography	3
FNDN 13xx (any 1300-level Foundation course)	3
FNDN 14xx (three 3-credit courses)	9
PHOT 2001 Introductory Photography	3
PHOT/FILM/MEDIA XXXX	3
PHOT 36XX (Seminar)	3
PHOT 4000 Advanced Photo Critique 1	9
Art History Credits	
AHIS 2020 20 th C Art	3
AHIS XXXX	3
AHIS XXXX	3
AHIS 3200 History of Photography	3
AHIS 3XXX / 4XXX	3
LAS (Liberal Arts & Science)	
6 Credits	6
6 Studio Credits Chosen from	
PHOT 2500 Lighting Workshop	3
PHOT 2550 Black and White Photography	3
PHOT 2660 Reconfigured Image	3
PHOT 2750 Large Format Photography	3
3000 Level Studio	
12 Credits	12
Additional Studio Courses (ANY LEVEL)	
9 Credits	9
OPEN CREDITS	
24 Credits	24

Bachelor of Fine Arts: Major in Textiles/Fashion

Credit & Course Requirements for the BFA, Textiles/Fashion

The Bachelor of Fine Arts, Major in Textiles/Fashion program offers students the opportunity to explore the diverse field of Textiles and Fashion, which encompasses Art, Science, and Technology. The program integrates three key areas of research: structure, surface and form. This unique approach to Textiles education balances conceptual concerns with the technical and design skills required to understand the textile traditions of weaving, dye and print and garment making. Students will examine the relationships between materials, processes, and the maker, as well as the critical role that textiles and fashion have played in world cultures. With a focus on sustainable and organic materials and techniques, the program maintains handcraft values and incorporates appropriate digital methodologies.

Fashion courses offer students a balanced curriculum through which to develop skills and knowledge related to imaginative design and technical proficiency. The fashion curriculum explores issues and meaning of fashion and body covering within the intensive study of the conceptualization, production and embellishment of cloth and other materials. The resulting product will have application to the development of individual garments, costuming for film, theater and dance, wearable art and haute couture.

Entry to the Bachelor of Fine Arts, Major in Textiles/Fashion program

The Major in Textiles/Fashion is an Open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Textiles/Fashion.

COURSES REQUIRED	CR.
FNDN 1010 Intro to Studio Practice	3
FNDN 1100 Foundation Drawing I	3
FNDN 1200 Intro to Visual Culture	3
FNDN 1600 Foundation Drawing II	3
FNDN 1800 Writing for the Arts	3
FNDN 13xx (two 3-credit courses)	6
FNDN 14xx (three 3-credit courses)	9
Art History Credits	
AHIS 2010 19 th C Art -OR- AHIS 2020 20 th C Art	3
AHIS 2120 Craft & Design Hist 1750-1950	3
AHIS XXXX	3
AHIS 3160 20 th C Craft	3
AHIS 3XXX/4XXX	3
LAS (Liberal Arts & Science)	
6 Credits	6
12 Studio Credits chosen from:	
[A] TEXTL 2000 Introduction to Weaving	3
[A] TEXTL 2010 Non-Loom Structures	3
[B] TEXTL 2100 Introduction to Resist Dyeing	3
[B] TEXTL 2200 Introduction to Screenprinting	3
[C] TEXTL 2500 Fashion: Construction	3
[C] TEXTL 2550 Pattern Development: Fashion	3
3 LAS Chosen from:	
ARTS 3110/4210	3
2000 Level Studio 3 Credits chosen from:	
TEXTL 2150/2300/2450	3
Additional Studio Course 3 Credits chosen from:	
DSGN 2015 -OR- TEXTL 3010/3206/3350	3
3000 Level Studio 12 Credits chosen from:	
TEXTL 3000/3100/3410	12
4000 Level Studio 12 Credits chosen from:	
TEXTL 4006/4009/4020/4506/4509	12
OPEN CREDITS	
24 Credits	24

Minor Programs

All Minor programs require the completion of 24 credits of course work. At least 12 credits required for a chosen minor (except for the minor in Film Studies and Journalism Studies or otherwise indicated) must be completed by course work at NSCAD. Students may apply for Minor programs only after admission to a Major or a Non-major program.

The Minor programs available to students are:

- Minor in Animation
- Minor in Art History
- Minor in Ceramics
- Minor in Drawing
- Minor in Fashion
- Minor in Film Studies
- Minor in Illustration
- Minor in Indigenous Studies
- Minor in Jewellery Design and Metalsmithing
- Minor in Journalism Studies (*in cooperation with the University of King's College*)
- Minor in Print, Paper, Book
- Minor in Textiles

Students can declare any Minor with the exception of the following redundant combinations:

- BA Art History students cannot declare a Minor in Art History
- BFA Ceramics students cannot declare a Minor in Ceramics
- BFA Jewellery Design & Metalsmithing students cannot declare a Minor in Jewellery Design & Metalsmithing
- BFA Textiles / Fashion students cannot declare a Minor in Textiles or a Minor in Fashion

Students who wish to declare a minor must submit a minor declaration form, available from the Office of Student Experience.

Minor in Animation

The Minor in Art History requires 24 credits in required courses.

COURSES REQUIRED	
MDIA/FILM 2220 Intro Animation	3
AHIS 2820 AHIS History of Animation	3
MDIA/FILM 3460 Intermediate Animation	6
ELECTIVE CREDITS: 6 Credits from the following	
MDIA 2370 Sound for Film	3
FILM 2400 Screenwriting	3
DSGN 2601 Illustration I: Technique	3
DRAW 2308 Drawing WKSP: Narrative	3
DRAW 2400 Intro Figure Drawing	3
ELECTIVE CREDITS: 6 Credits from the following	
MDIA/FILM 3457 Animation Workshop	3
DSGN 3026 Storyboard Illustration	3
DSGN 3601 Illustration II: Character	3
MDIA/FILM 3340 Production Design for Film	3

Minor in Art History

The Minor in Art History requires 24 credits in Art history courses.

COURSES REQUIRED	
AHIS 2010 Survey of 19 th C Art	3
AHIS 2020 Survey of 20 th C Art	3
ELECTIVE CREDITS	
AHIS credits at the 3000 level	9
AHIS credits at ANY level	9

Minor in Drawing

The Minor in Drawing requires 24 studio credits in drawing courses.

COURSES REQUIRED	
FNDN 1100 Foundation Drawing 1	3
FNDN 1600 Foundation Drawing 2	3
One of the following courses:	
DRAW 2000/3000/3509	6
ELECTIVE CREDITS	
DRAW credits at the 3000 level or higher	6
DRAW credits at ANY level	6

Minor in Fashion

The Minor in Fashion requires 24 credits in fashion courses.

COURSES REQUIRED	
TEXL 2300 Fibre, Fabric, Fashion	3
TEXL 2550 Pattern Development	3
TEXL 2500 Fashion: Construction	3
TEXL 3350 Intermediate Fibre, Fabric, Fashion	3
TEXL 2450 Development Drawing for Fashion	3
TEXL 3410 Intermediate Fashion Studies	6
TEXL 3310 Fashion Workshop: [Topic]	3
TEXL 305X Textiles Seminar: [Topic]	3

Minor in Film Studies

The Minor in Film Studies is coordinated through NSCAD's Division of Art History and Critical Studies and available to students in the BA and BFA programs at NSCAD, Dalhousie, St. Mary's or The University of King's College. Because of the nature of the course requirements of the Minor in Film Studies, NSCAD has waived the 50% residency requirement for this minor. For more information visit:
<http://halifaxfilmstudies.wordpress.com>.

The Minor in Film Studies requires 24 credits in film history and criticism, which must include:

COURSES REQUIRED	
Theatre 2311 Film Analysis (<i>Dalhousie</i>)	3
AHIS 2800 Film History and Criticism (1890-1945)	3
AHIS 2810 Film History and Criticism (1945-present)	3
ELECTIVE CREDITS	
15 credits from approved courses list for the Film Studies Minor found at: http://halifaxfilmstudies.wordpress.com	15

Minor in Illustration

The Minor in Illustration requires 24 credits in required courses. Students in the BFA Interdisciplinary and BDES programs can complete this Minor using the Open credits available to them.

COURSES REQUIRED	
DSGN 2601 Illustration I: Technique**	3
DSGN 3026 Digital Illustration	3
DSGN 3601 Illustration II: Character**	3
DSGN 3400 Digital Illustration	3
DSGN 4011 Illustration III: Portfolio**	3
DRAW 2240 Ideagram	3
AHIS 2120 Craft and Design History 1750-1950	3
AHIS 2655 History of Illustration	3

** Students who took previous iterations of the illustration courses (DRAW 2600, 3600 and 4010) may count them towards completion of the Illustration Minor

Minor in Indigenous Studies

The Minor in Indigenous Studies requires 24 credits in required courses. In addition to the core course requirements at NSCAD, students will take additional courses on a letter of permission from Dalhousie University, Saint Mary's University and/or Mount Saint Vincent University to fulfil additional course options for the minor. To accommodate courses from these other universities for this minor, NSCAD has waived the 50% residency requirement.

COURSES REQUIRED: 12 Credits minimum from the Following	
AHIS 2505 Survey of Indigenous Art	3
AHIS 3460 Contemporary Indigenous Art	3
AHIS 3463 Exhibiting Indigenous Art	3
AHIS 4119 Indigenous Self/Representation	3
AHIS 4116 Indigenous Methodologies and Exhibition Practices	3
AHIS/FHIS 3854 Indigenous Film	3
AHIS 4700 Independent Study	3
COURSES REQUIRED: 12 Credits maximum on Letter of Permission from the Following:	
Dalhousie: CANA 2050.03/HIST 2205.03 Historical Issues in Indigenous Studies	3
Dalhousie: CANA 2050.03 Contemporary Issues in Indigenous Studies	3
Dalhousie: HIST 2207.03/CANA 2207.03 Aboriginals and Empires – Canadas Origins to 1763	3
Dalhousie: SOSA 2111.03/CANA 2111.03 Is There and Atlantic Canada	3
Dalhousie: SOSA 3002.03 Native Peoples of Canada	3
Dalhousie: SOSA 3185.03 Issues in the Study of Indigenous People of North America	3
Saint Mary's: HIST/SOCI 4570: Indigenous Politics and Settler Colonialism	3
Saint Mary's: ACST 3345 First Nations of the Atlantic	3
Saint Mary's: ACST 4543 Indigenous Peoples in Atlantic Canada: Contemporary Issues	3
Saint Mary's: ACST 1207 Mi'kmaq Language – Introductory I	3
Saint Mary's: ACST 1208 Mi'kmaq Language – Introductory II	3
Saint Mary's: ENGL 2462 Indigenous Literatures of North America	3
Mount Saint Vincent: HIST 3304.03 Gender and Aboriginal Peoples in Canada	3

Minor in Jewellery Design & Metalsmithing

The Minor in Jewellery Design and Metalsmithing requires 24 credits in required courses.

COURSES REQUIRED	
JWLY 2000 Introduction to Jewellery	3
JWLY 2100 Introduction to Holloware	3
JWLY 2500 Jewellery 2: Methods -OR- JWLY 2600 Holloware 2: Object Design	3
JWLY 3000 Intermediate Jewellery and Holloware	6
JWLY 3506 Studio Project 1: Jewellery	6
AHIS 2120 Craft and Design History 1750-1950	3

Minor in Journalism Studies

The Minor in Journalism Studies is coordinated through NSCAD's Memorandum of Understanding (MOU) with University of King's College and is available to students in the BA and BFA programs at NSCAD. Due to of the nature of the course requirements of the Minor in Journalism, NSCAD has waived the 50% residency requirement for this Minor. The Minor in Journalism Studies requires 24 credits in Journalism studies, which must include:

COURSES REQUIRED	
JOUR 1001.06 Foundations of Journalism*	6
JOUR 2000.03 Reporting Techniques	3
ELECTIVE CREDITS : 15 Credits from the following	
JOUR 3002 Introduction to Radio	3
JOUR 2400 Science and the Media	3
JOUR 2701 Intermediate Reporting	3
JOUR 3005 Advanced Reporting 2	3
JOUR 3122 Ethics of Journalism	3
JOUR 3304 Through Her Eyes: Women and the Documentary Tradition	3
JOUR 3333 News Media & Courts in Canada	3
JOUR 3440 Creative Nonfiction	3
JOUR 3441 Advanced Creative Nonfiction	3
JOUR 3540 Feature Writing	3
JOUR 3542 Business Reporting for Journalists	3
JOUR 3550 Copy Editing	3
JOUR 3557 Introduction to Online Journalism	3
JOUR 3560 Great Journalists	3
JOUR 3660 Photojournalism	3
JOUR 3662 The Journalist as Documentarian	3

*Students must achieve a minimum grade of B- in this course

For more information about the courses listings above, please visit:

<http://www.ukings.ca/minor-journalism-studies>.

Minor in Print, Paper, Book

The Minor in Print, Paper, and Book requires 24 credits in required courses

COURSES REQUIRED	
CRFT/FINA 2100 Book Arts -OR- CRFT 2002 Craft Workshop: Introduction to Bookbinding	3
CRFT 3251 Book Art Workshop: Letterpress -OR- CRFT 2005 Craft Workshop: Letterpress Printing	3
CRFT 3200 Intermediate Book Arts	3
DSGN 2230 Graphic design for Artists Craftspeople I	3
ELECTIVE CREDITS : 6 Credits from the following	
CRFT 2245 Tactile Notebooks and the Written Word	3
DSGN 2001 Summer Workshop: Rare Typographic Printing	3
DSGN 2002 Summer Workshop: Rare Type	3
DSGN 2250 Design to Press	3
MDIA 3240 Intermedia: Language into Art	6
MDIA 2100 Introductory Printed Matter	3
PRTM 220X/ARTS 220X Printmaking Workshop: [Topic]	
DSGN 3130 Graphic Design for Artists and Craftspeople II	
PRTM 2015 Introduction to Relief Printmaking	
PRTM 2010 Introduction to Lithography	
PRTM 2005 Introduction to Intaglio	
PRTM 2020 Fine Art Screen Printing	
ELECTIVE CREDITS : 6 Credits from the following	
AHIS 3101 Craft History: Medieval Book Arts	3
DSGN 3530 Graphic Design for Artists and Craftspeople III	3
MDIA 3100 Advanced Printed Matter	6
ARTS 2003 Summer Workshop: Letterpress Printing	3
ARTS 2007 Summer Workshop: Book Form and Content	3
ARTS 2011 Summer Workshop: Zones	3
ARTS 2017 Summer Workshop: Books and Words	3
PRTM 3513-3516 Advanced Printmaking 1	3/6
PRTM 3523-3526 Advanced Printmaking 2	3/6
ARTS 4210/CRFT 4210 Professional Practice	3
PRTM 4100 Printmaking Seminar: (Topic)	3
ARTS 300X Arts Workshop: [Topic] (Printmaking subject only)	6

**Note: former courses PRTM 2000 Introductory Printmaking (6) and PRTM 2100 Relief Printmaking (3) may also be counted towards the Minor.

Minor in Textiles

The Minor in Textiles requires 24 credits in required courses

COURSES REQUIRED	
TEXL 2000 Introduction to Weaving	3
TEXL 2100 Introduction to Resist Dyeing	3
TEXL 2200 Introduction to Screenprinting	3
TEXL 3000 Intermediate Weaving	6
TEXL 3100 Intermediate Dye & Print	6
AHIS 2120 Craft and Design History	3

Alternative Programs

Summer Pre-University Credit Study

NSCAD University offers a Summer Pre-university Credit Study program for selected high school students who are interested in completing a challenging University level Visual Arts Studio course, prior to high school graduation. Students with an interest in the Visual Arts and who are entering Grade 12 the following Fall are eligible to apply to the program. Admitted students may register in one Foundation-level Summer studio course. Program admission is limited. Applicants must demonstrate a commitment to Visual Arts study through an application process and be in excellent academic standing in their schools (3.0 GPA or higher). In order to be considered, completed applications must be received by the Office of Admissions by April 15. Application requirements and a downloadable application form are available on the NSCAD website.

Bachelor of Fine Arts: (Interdisciplinary) & Pre-Teacher Education

NSCAD does not offer a Bachelor of Education (BEd) program, but students may use Liberal Arts and Social Science and Open credits from their BFA to meet the requirements for entering a teacher education program in Nova Scotia. Students interested in programs in other Provinces should consult the Department of Education in the Province in which they intend to complete their teacher education studies.

In Nova Scotia, students must complete the requirements for a First Teachable and Second Teachable to enter a secondary Teacher Education program (and thus meet Teacher Certification Requirements) at Mount Saint Vincent University in Halifax. For other Nova Scotia Universities offering BEd programs, please consult the Associate Vice-President, Student Experience and Registrar. *To learn more about the BEd at MSVU, visit www.msvu.ca*

This two year program begins in September. Deadline for application is the end of January. Please check with MSVU for actual date. Please also visit the Nova Scotia Department of Education's site regarding Teacher Certification at <https://certification.ednet.ns.ca>.

Post-Baccalaureate Certificate in Design

The Post-Baccalaureate Certificate in Design is a 30 credit program taken in the Fall and Winter semesters. It is composed of a mix of Studio (21 credits) and LAS (9 credits) courses. This program is not specific to any particular area of Design; it is meant to be a generalist design credential, in keeping with the broad, interdisciplinary approach in NSCAD's BDES and MDES programs.

The majority of students entering this program are international students. At program completion these students will:

- have an enhanced understanding of the current practice of design in Canada, North America and Europe
- have a deeper understanding of the roles and responsibilities of designers and the importance of critical thought and discourse
- have a clearer idea of what is expected from students in a Canadian University at a Graduate level
- have a better grasp of Canadian culture
- be able to communicate more effectively in English.

Students who successfully complete the PBAC program at NSCAD, but have not achieved the required GPA for entry to the MDES Degree program, may be qualified to apply for admission to the BDES Degree program. These students could be eligible to transfer 60 credit hours from a combination of academic work done in the PBAC program and approved previous post-secondary education.

Open Electives

9 Elective Credits must be selected.

These courses may be any studio (S) or liberal arts (LAS) course; provided prerequisites have been met. In some cases, the instructor's written permission will be required.

Credit Transfers

Credits earned at other institutions are not transferable to the certificate program but may be considered to meet prerequisite requirements. Up to twelve credits earned at NSCAD University may be considered for transfer to the certificate program, provided the credit

was not applied to an earned degree at NSCAD or any other institution. Transfer credits must meet certificate program requirements and must be a grade of "B" or better. If a certificate candidate applies and is accepted to a NSCAD University degree program prior to completion of the certificate program, they must formally withdraw from the certificate program. Credits earned in the certificate program may be considered for transfer to NSCAD's degree program, provided the transfer conforms to the established transfer credit policies and program requirements.

Course Registration and Academic Regulations

Registration for credit courses follows the procedures established by the Office of Student Experience. Course registration is conditional upon meeting course prerequisites and dependent upon course availability.

Course fees and payment schedule are published each semester on NSCAD's website. All Post-Baccalaureate students are expected to adhere to NSCAD's academic regulations, deadlines, and fee structure. This information is available on the NSCAD website and in this Academic Calendar.

Approved by the Maritime Provinces Higher Education Commission (MPHEC) and, NSCAD's Academic Council, the Post-Baccalaureate Certificate in Design is a 30 credit program taken in the fall and winter semesters. It is composed of a mix of Studio (21 credits) and LAS (9 credits) courses. This program is not specific to any particular area of Design; it is meant to be a generalist design credential, in keeping with the broad, interdisciplinary approach in NSCAD's BDES and MDES programs.

Qualified applicants will have at least a Bachelor's degree in Design granted by a post-secondary institution in which the language of instruction may or may not be English, a letter of intent stating their commitment to advanced design studies, and a portfolio of visual work. Applicants with Bachelor degrees from other disciplines who wish to undertake advanced design studies at the Master's level will be considered, but may be asked to complete preparatory design courses before they can enter the MDES program or the Certificate Program. The majority of students entering this program are international students.

Students are required to complete 30 credits as follows:

Studio (S): 21 credits

- DSGN 4900 Advanced Design Studio 1
(9 credits) [or agreed upon substitution]
- DSGN 4901 Advanced Design Studio 2
(9 credits) [or agreed upon substitution]
- 3 Studio credits from 2000-5000 level

Liberal Arts (LAS): 9 credits

- DSGN 4906 Design English (3 credits)
- DSGN 4905 Seminar in Western Design Issues (3
credits)
- DSGN 2150 Intro to Interdisciplinary Design

Post-Baccalaureate Certificate: Visual Arts Certificate for Teachers

NSCAD University's Visual Arts Certificate for Teachers has been designed specifically for teachers interested in strengthening their knowledge of the histories and theories of visual art and in honing their studio skills and knowledge of teaching methods. Approved by the Nova Scotia Department of Education and the Maritime Higher Education Commission (MPHEC), the Visual Arts Certificate for Teachers meets Nova Scotia's Provincial requirements for one level of Advanced Teacher Certification.

Art Specialist Teachers will upgrade their studio skills and pedagogical practices in the Visual Arts and further their knowledge of Art Historical and Critical Studies. An Art Specialist is defined as a Graduate of both a recognized Bachelor of Fine Arts Degree program or equivalent, and of a recognized Bachelor of Education program with a first teachable in the Visual Arts. Applicants must have at least one full year of Visual Arts teaching experience within a public or approved private school.

Non-Specialist teachers will gain some experience and understanding of Art-making, its application to the classroom, and the role of the Visual Arts in contemporary culture. A Non-Specialist teacher is defined as a Graduate of both a recognized Bachelor Degree program or the equivalent, and of a recognized Bachelor of Education program. Applicants must have at least one full year of teaching experience within a public or approved private school. Applicants are advised to consult with the Chair of the Foundation Division before registering in Studio courses. To reflect the breadth of visual art subjects suitable for teaching in the classroom, the 30 credit Visual Arts Certificate for Teachers draws from a wide variety of courses at the Undergraduate level. For a complete list with descriptions of the University's credit course, please see the Academic Calendar found on the NSCAD website or available through the Office of Student Experience.

Program Requirements for Specialists & Non-Specialists

30 credits selected from the following types of courses:

- Liberal Arts (Foundation, Critical Studies, Art History and Film History)
- Art Education
- Studio Practice (Foundation and Studio)

Completion of the 30 credits shall normally be within three years but must be done within five years of the initial date of enrolment

A "B" average or above

Program Requirements for Art Specialists

30 credits including:

6 Art History or Critical Studies credits at the 3000 level or above

18 Studio credits at the 2000 level or above

6 Art Education credits:

- EDAR 5630: Guided Methods I (3 credits); and
- EDAR 5650: Guided Methods II (3 credits)

Programs Requirements for Non-Art Specialists

30 credits including:

FNDN 1200: Introduction to Visual Culture (3 credits)

6 Art History or Critical Studies credits at the 2000 level or above

12 Studio credits including FNDN 1010: Introduction to Studio Practice and

3 (9 credits) of the following courses:

- FNDN 1100: Foundation Drawing I;
- FNDN 1310: Foundation Photography;
- FNDN 1335: Foundation Moving Image;
- FNDN 1350: Foundation Computer;
- FNDN Studio: Practice: Modelled Forms;
- FNDN 1455: Studio Practice: Print;
- FNDN 1465: Studio Practice Painting;
- FNDN 1480: Foundation Workshop: [Topic];
- FNDN 1330: Foundation Video;
- FNDN 1600: Foundation Drawing II.

9 EDAR credits:

- EDAR 5110: Teaching the Visual Arts;
- EDAR 5630: Guided Methods I; and
- EDAR 5650: Guided Methods II

General Regulations for Art Specialists and Non-Art Specialists

EDAR 5630 requires the completion of one or more Studio courses. Please see Studio course descriptions in Calendar.

- EDAR 5630: Guided Methods I,
- EDAR 5650: Guided Methods II, and
- EDAR 5110: Teaching the Visual Arts, are normally taught only in the Summer Semester
- Nine-credit Studio courses, independent studies, internships and World Travel courses are not available for credit toward the Visual Arts Certificate for Teachers
- Courses completed as part of previous Degrees are not eligible for credit toward the Visual Arts Certificate for Teachers
- Course work completed at another University may be considered to waive prerequisite requirements
- Up to three Studio credits completed at NSCAD within the past three calendar years, which did not count toward a Degree, may be eligible for credit toward the Visual Arts Certificate for Teachers
- When a Visual Arts Certificate candidate is accepted to a NSCAD University degree program, prior to the completion of the Visual Arts Certificate program, they must formally withdraw from the Visual Arts Certificate program. Credits earned in the Visual Arts Certificate program may be considered for transfer to the Degree program, provided the transfer conforms to established transfer of credit Policies and program requirements For questions concerning the program please contact the Chair of Art History and Critical Studies Division.
- For questions on individual courses please contact the Chair of the supervising Division

For teachers with no formal art training:

*A non-credit drawing course could be completed prior to enrolling in FNDN 1100: Foundation Drawing I.

**Teachers with no formal art training are strongly encouraged to meet with the Chair of Foundation before registering in studio courses.

Nova Scotia Department of Education Requirements

Following program completion, students will submit a letter of application for a change in teacher certification classification to the Registrar, Teacher Certification, and Nova Scotia Department of Education. A supporting official transcript confirming completion of all courses, proof of the certificate award and required fee must accompany the letter of application. The Nova Scotia Department of Education does not permit double-counting courses to fulfill requirements of an upgrading program. Any course work credited toward other Post-secondary programs may not be used to meet the requirements of the Visual Arts Certificate for Teachers.

Visual Arts Certificate in Studio

Visual Arts Certificate in Studio: General Practice

Approved by the Maritime Provinces Higher Education Commission (MPHEC) and, NSCADs Academic Council, the Visual Arts Certificate in Studio: General Practice provides individuals with a Degree other than in the Visual Arts the opportunity to develop observational and other critical Visual Arts skills. They will also gain a better understanding of Visual Arts theory and practice.

Visual Arts Certificate in Studio: [Discipline]

Anyone who has earned a Visual Arts Degree (BFA, MFA or equivalent) in Fine Arts, Media Arts, Craft or Design has the opportunity to earn the Visual Arts Certificate in Studio: [Discipline]. These individuals will further their exploration of visual art processes through concentrated study in one studio discipline in which no more than 12 credits were earned during their degree work.

General Requirements and Study Sections

Certificate participants tailor their study to meet their individual interests through a wide selection of studio and theoretical credit courses designed for NSCAD Degree programs. Certificate students participate in the same credit courses with the same faculty as degree students.

For the purposes of the certificate program, courses and requirements have been grouped into three sections of study:

1. Studio (S);
2. Liberal Arts and Social Science (LAS); and
3. Electives (Studio or LAS).

Students are expected to meet course prerequisites and maintain a grade average of “B” or better.

Students may take up to five years from the initial date of enrolment to complete the certificate. Independent study courses, internships and World Travel courses are not eligible for this program. FNDN 1800 Writing for the Arts is also not eligible as participants are expected to have completed the course or an equivalent course during Undergraduate study.

Visual Arts Certificate in Studio: [Discipline]

Individuals with a Visual Arts Degree (BFA or equivalent) are required to complete 30 credits as follows:

- Studio (S): 24 Studio Credits must be selected from one discipline in which no more than twelve credits were earned during Degree work. At least nine Studio credits must be at the 3000 level or above.
- Electives: 6 Elective Credits must be selected. These courses may be studio (S) or Liberal Arts and Social Sciences (LAS) from any discipline and have no level restrictions, provided prerequisites have been met.

Visual Arts Certificate in Studio: General Practice

Individuals with an Undergraduate Degree other than in the Visual Arts are required to complete 30 credits as follows:

Studio (S):

15 Studio Credits at the Foundation level (FNDN) must be selected as follows:

FNDN 1010 Introduction to Studio Practice (3)**

FNDN 1100 Foundation Drawing 1 (3)**

9 additional Foundation Studio Credits

**Required unless their equivalents were completed under a previous program. For individuals admitted to the program and who have no formal Art training, a non-credit introductory drawing course or equivalent is required prior to enrolling in FNDN 1100 Foundation Drawing 1.

Liberal Arts (LAS):

6 Liberal Arts Credits must be selected.

Students must select these credits (two courses) from a choice of three courses***:

AHIS 2010 Survey of 19th Century Art

AHIS 2020 Survey of 20th Century Art

AHIS 2120 Craft and Design History 1750-1950

***Required unless an equivalent course was completed under a previous program. If one of the required courses was completed under a different program, then students may select a LAS course of choice, provided the prerequisite requirements are met.

Graduate Degrees

NSCAD University offers two Graduate Degree programs: Master of Design and Master of Fine Arts Degree. Both programs are for those individuals who have gained sufficient experience in their own area of interest to make concentrated Post-Graduate study a useful choice. The Graduate programs provide, through teaching assistantships, direct contact between Graduate and Undergraduate students.

Master of Design

PLEASE NOTE THIS INFORMATION PERTAINS TO THE 2017-18 ACADEMIC YEAR ONLY. A NEW PROGRAM DESCRIPTION WILL BE ISSUED FOR THE 2018-19 ACADEMIC YEAR IN NOVEMBER.

The Master of Design (MDES) is a 42 credit program that normally consists of a three-semester residency over one calendar year. Students must also complete and present a substantial design research project at the end of the third semester of study. The program is aimed at Graduates of Bachelor of Design programs and professional designers who wish to broaden their expertise through further critical, theoretical research and practice.

SEMESTER 1: SUMMER (15 CREDITS)

Students complete 15 credits

In addition, students will begin the preliminary research for their final project:

- (6) MDES 6200: Graduate Design Studio
- (9) MDES 6030: Graduate Design Intensive Work on Final Project; presentation for preliminary review.

SEMESTER 2: FALL (12 CREDITS)

Students complete 12 credits

- (6) MDES 6600: Graduate Studio 2
- (3) MDES 6110: Graduate Design Workshop: [Topic]
- (3) MDES 6112: Design Research Proposal Work on Final Project; presentation of first draft of written component of the Final Project.

SEMESTER 3: WINTER (15 CREDITS)

Students complete 15 credits

- (6) MDES 6800: Graduate Studio
- (9) MDES 6900: Graduate Design Thesis Exhibition/Review/Work on, and completion of the Final Project.

Final Research Project

All students in the MDES program are required to submit and present a Final Project. The written component of the Final Project does not normally exceed 50 pages. The term “Final Project” is used to emphasize that the student’s research and theoretical work are grounded in and concomitant to design practice, and that design thinking may manifest itself in visual, synthetic forms of expression. Therefore the Final Project is an amalgam of the results of practice and the written word.

Final Project Proposal & Timeline

Students present their Final Project proposals towards the end of the first semester. These oral presentations will be augmented by both printed posters and digital (PDF) visuals. In their proposals, students outline the theoretical and practice-based underpinnings of their Final Project. A committee comprised of the Director of the program and at least two other Design faculty members will review the proposal. If the proposal is deemed to be insufficient, students may be allowed to revise their proposals before the end of the semester in which the proposal is made.

Students will submit a preliminary draft of the written component of the Final Project for review by the Committee towards the end of the second semester. Students’ Final Projects are completed under the aegis of MDES 6900. The projects must be submitted for review before the end of the semester.

If the Committee accepts a student’s Final Project, then the student must finalize the project, e.g. bind the written component and other documentation, etc. (details can be found in the Master of Design Handbook), and submit it to the University. The degree will not be granted until this obligation is met.

Application to Defer Submission of Final Project

If a student is unable to complete the Project by the deadline, they must apply in writing to the Director of the Master of Design program for permission to defer submission to the first half of the summer semester. Deadline for this application is April 15. Deferral is only granted in extraordinary circumstances.

Final Project Submission

The student submits four bound copies, in an agreed upon format, of the Final Project to the Graduate Studies Administrative Assistant to be distributed as follows: one to the NSCAD University Library; one to the Design Division collection; and one for the review committee. The fourth copy is returned to the student. When this final requirement is complete, the Director of the MDES Program will notify the Registrar by memo of the student’s program completion. The original signed review form will be sent to the Office of Student Experience with this memo.

A student may not graduate until the Final Project has been accepted. The Final Project Committee may agree to allow a student to re-submit their Final Project if it is found unsatisfactory. Resubmission will be an agreed upon date no later than six months after the date of submission. Students who do not make a final submission by the deadline will be considered withdrawn from the program without credit (unless special circumstances are involved).

Grading & Academic Status

MDES graduate and undergraduate courses are graded using the NSCAD letter grade system. MDES students must earn a minimum of a “B” grade in all courses in which they register, in order to stay in or progress through the Program.

Students’ performance will be monitored very closely throughout the Program. Should an MDES student’s work become unsatisfactory (including insufficient progress), or if a student’s attendance is irregular without sufficient reason, in any course, the Faculty and Director of the MDES Program may either require the student to withdraw from the Program or recommend academic dismissal from the Program.

MDES Activation & Time to Completion

An MDES student who does not complete their program degree requirements in the 12 month residency period must apply for an extension. Extensions are not normally granted, except in extraordinary circumstances clearly beyond the student’s control. If an extension is granted, an activation fee will be charged for each semester until the student finishes their degree. Extensions are not normally granted for periods longer than one semester.

Master of Fine Arts

The Master of Fine Arts Degree is internationally recognized as a standard qualification required to teach visual arts and craft at post-secondary educational institutions such as Colleges and Universities.

NSCAD's MFA program, in existence since 1973, provides students with the opportunity to develop their work in a context of intense critical discussion. Academic research in art and craft history and other relevant subjects form an integral part of the program. NSCAD's MFA program addresses the main areas of study offered at NSCAD in Fine and Media Arts and Craft.

MFA students are selected for their capability as artists or craft persons, their understanding of related critical information, and the personal qualities and interests that might be expected to contribute to their success as artists, teachers and scholars. The selection process also takes into account the suitability of students to the MFA program and to NSCAD's academic and physical resources.

The MFA Program is 20 to 24 months in duration, beginning in the Fall semester.

Master of Fine Arts in Craft

The Master of Fine Arts in Craft may be a discipline-based or interdisciplinary, depending on research needs. Applicants are expected to have in-depth background and experience in one or more of these practices:

- Ceramics
- Jewellery Design/Metalsmithing
- Textiles/Fashion

Master of Fine Arts in Fine and Media Arts

The Master of Fine Arts in Fine and Media Arts may be discipline-based or interdisciplinary, depending on research needs. Applicants are expected to have in-depth background and experience in one or more of these practices:

- Film
- Intermedia
 - Sound
 - Video
 - Performance
 - Media Installation
 - Printed Matter
 - Web-based
 - Electronic
 - Interactive Work
- Painting/Drawing
- Photography and Photo-based Practices
- Printmaking
 - Intaglio
 - Lithography
 - Digital
 - Screen Printing
- Sculpture
 - Object-based
 - Public Art
 - Sculptural Installation

MFA Students hold full-time status during the entire period of their program of study, taking 9 to 15 graduate credits per regular semester. MFA students maintain full access to their studios and facilities throughout summer semesters, regardless of whether they are registered for summer courses. MFA students may choose to take more than 42 credits required for the MFA degree. In some cases, additional or make-up courses are required as a condition of acceptance to the program. Tuition fees are set per credit; make-up and supplemental courses are taken at the student's expense.

MFA Degree Requirements & Program Structure

General credit requirements are the same for Craft, Fine Arts and Media Arts: 42 credits of course work are required in the program:

- 30 graduate studio credits
- 12 graduate LAS credits of which 9 are mandatory and 3 are elective

Note: Undergraduate students are expected to work a minimum of three hours a week for each credit, including class meeting time; graduate students should expect to work beyond this guideline.

Graduate Studio MFAR 6003/6006/6009/6012 (3-12 credits)

In Graduate Studio students pursue studio research toward their Final Thesis Exhibition requirement for the MFA degree. Each semester, MFA students register for 3, 6, 9, or 12 credits in Graduate Studio with a selected Studio Advisor. MFA students must accumulate 30 credits of Graduate Studio. If in any semester an MFA student receives a grade of “No Credit” in Graduate Studio, the student may lose their good standing in the program (see Definition of Good Standing).

Pedagogy Seminar MFAR 6100 (3)

MFA students enroll in Pedagogy Seminar during their first semester (see *Graduate Course Descriptions*).

MFA Seminar: [topic] MFAR 6200 (3)

MFA students enroll in MFA Seminar during their first semester, and may take the course a second time, with a different topic, in the fall of their second year (see *Graduate Course Descriptions*).

MFA Research/Creation MFAR 6600 (3)

MFA students enroll in Research/Creation during their first semester (see *Graduate Course Descriptions*).

Other LAS courses

It is recommended that MFA students complete most of their Liberal Arts and Social Science requirements during their first year in the program. In addition to the three mandatory LAS courses (Pedagogy, Research/Creation and Graduate Seminar), a minimum of 3 credits of graduate-level liberal arts and science (LAS) work is required and integral to the MFA Program. A minimum grade of B+ must be achieved in these courses. The following courses will meet the liberal arts and science requirements of the MFA degree:

- Independent Research in Art History (AHIS 6700) 3 credits (see *Graduate Course Descriptions*)
- Independent Study in Contemporary Culture (CSTU 6110) 3 credits (see *Graduate Course Descriptions*)
- Independent Study in Film History, Theory and Criticism (AHIS 6200) 3 credits
- NSCAD undergraduate courses 3500-level or higher (LAS, 3 credits), whose requirements have been adjusted for graduate level study (see *Undergraduate Course Descriptions*)
- Graduate liberal arts and science courses offered at another university

Grading System for MFA Program Credit Requirements

- Graduate Studio is graded as Pass or No Credit. A grade of No Credit in Graduate Studio will result in a review of the student’s standing in the MFA Program.
- A minimum grade of B+ must be achieved in all graduate-level academic courses, and in undergraduate academic courses taken for graduate credit.

Non-Credit Requirements of the MFA Degree

Graduate Forum (MFAR 6501)

No credit is awarded for Graduate Forum, but successful completion of Graduate Forum during each semester of full-time enrolment in the MFA Program is required. A description of the course is given under Graduate Course Descriptions.

First-Semester Review approved by the student's Advisory Committee

First-Year Review approved by the student's Advisory Committee

Third-Semester Review approved by the student's Advisory Committee

Final Thesis Exhibition, Thesis Statement and Thesis Review approved by the student's Advisory Committee

MFA Group Exhibition

The MFA students organize an annual group exhibition of their work at the Anna Leonowens Gallery. This exhibition takes place each Fall semester. MFA students elect who serves on the Exhibitions Committee represents the MFA students in working with Gallery staff on this exhibition.

Any specific make-up courses as determined at admission (not counted towards the MFA degree).

Program Advisor

MFA students select their Program Advisor during their first semester at NSCAD. MFA Program Advisors are full-time faculty members of NSCAD University who are available during the residency of any MFA student for whom they are acting as a Program Advisor. The Program Advisor remains with the student throughout the duration of the program and performs the following tasks on behalf of the student:

- advises the student on course selection in respect to degree requirements and the student's particular interests
- helps the student prepare for the First-Semester Review, including selecting members for their Advisory Committee
- acts as Chair of the Advisory Committee
- summarizes and distributes commentary from the Reviews

- reviews drafts of the Thesis Statement in preparation for the Final Thesis Review
- oversees required revisions to the Thesis Statement
- reports to the MFA Director on the student's eligibility to graduate

First-Year Review & Advancement to Candidacy

Reviews of the MFA student's progress are held each semester. All MFA students are required to organize the review meetings and present work to their Advisory Committee in order to remain in good standing in the program. The First-Year Review includes a formal review of any concerns or issues that have arisen over the year. The student's Program Advisor follows up on these concerns with the student.

One week prior to the First-Year Review, the MFA student distributes a summary of their year's work and a draft of their Thesis Statement to their Committee members.

Definition of Good Standing

An MFA student maintains good standing by achieving at least a grade of "B+" in their academic courses, achieving the grade "Pass" in Graduate Studio, and gaining a favourable assessment on the First-Year Review and any other reviews conducted by their Advisory Committee (see Graduate Level Grading System). If an MFA student's performance is in question, the Advisory Committee, Program Advisor, Studio Advisor or the Director of the MFA Program will make formal notification to the MFA Committee, which will determine a course of action, which could include any of the following:

- a specific sequence of study to remedy the problem
- withdrawal of Teaching Assistantship and/or scholarship award
- academic probation
- suspension

If the First Year Review results in a recommendation for suspension, the student must reapply for admission to the program, according to the normal application procedures and deadlines.

MFA Thesis Review

The Final Review to fulfill MFA requirements takes place in the student's second year before the end of the second winter semester, in conjunction with the MFA Thesis Exhibition.

The MFA Thesis Review includes the Thesis Exhibition, Thesis Statement and an oral presentation and discussion to their Advisory Committee. The Thesis Statement consists of a thorough and articulate written discussion of the work presented in the thesis exhibition, and topics and information (autobiographical, critical, historical, technical, theoretical) that help to situate the work within a broader context. The main portion of the review meeting with the student's Advisory Committee is for discussion and questions about the Thesis Exhibition and Thesis Statement.

EXCHANGE STUDY

NSCAD University has offered a number of exchange opportunities for MFA students during the summer (non-teaching) semester and new relationships continue to be developed (a memorandum of understanding on exchange was recently established with Concordia University). Institutions that have participated in graduate exchange in the past include the following:

- Kyoto City University of the Arts, Japan
- University of Newcastle, Australia
- University of Sydney, Australia
- The European Graduate School, Saas-Fee, Switzerland

Courses at Local Universities

MFA students may satisfy one of their liberal arts and science requirements through enrolment in a course at the following institutions, with approval of the Director of the MFA Program. MFA students may also be interested to supplement their core MFA courses.

Course fees are set by the host institution.

- Dalhousie University (dal.ca)
- University of King's College (ukings.ca)
- Mount Saint Vincent University (msvu.ca)
- Saint Mary's University (smu.ca)

Registration procedures at local universities are coordinated through the Office of Student and Academic Services. A Letter of Permission for such courses must be requested from the NSCAD Registrar. The student may then seek registration as a visiting student at the university in question and pay all applicable fees at the visiting institution.

Faculty Advisors for Graduate Studio

An MFA student may approach any full-time faculty member, prorated faculty member, or regular part-time faculty member to be their Studio Advisor for the course Graduate Studio. Further information on the distinctions of faculty contracts and the availability of faculty members for such study is available through consultation with the Director of the MFA Program.

Faculty Advisors for Independent Research in Art History, Independent Research in Contemporary Culture, or Independent Research in Film History, Theory and Criticism

MFA students who have successfully completed one liberal arts and science course at NSCAD University may approach a full-time or prorated faculty member to be an advisor for graduate level Independent Research in Art History (see AHIS 6700), Independent Study in Critical Studies (see CSTU 6110), or Independent Research in Film History, Theory and Criticism (see AHIS 6200). Interested students should consult with the Director of the MFA Program regarding proposals that are required for such courses.

Special Leave

A special leave is a period of absence from the MFA Program of up to one year, normally requested because of illness or personal reasons. A Special Leave may also be requested in order to pursue an exceptional professional or research opportunity that is significant to graduate research. No extensions are granted beyond one year of absence from the MFA Program.

Summer Study

MFA Program courses are not offered during the summer semester. MFA students may take optional course in summer, but the credits from these normally do not accrue towards the MFA degree.

MFA Scholarship

Each MFA student accepted to the program is awarded a \$1500 scholarship for each of two years of full-time continuous enrolment in which the student remains in good standing (\$3000 total).

Teaching and Research Assistantships

Each MFA student accepted to the Program is awarded a Teaching or Research Assistantship in each of the four regular semesters of the program. Information on current stipends for Assistantships can be obtained from the MFA Director.

Financial Assistance

A number of entrance scholarships are available to students accepted to the MFA program. Review for these scholarships is carried out as part of the admissions selection process; a separate application is not necessary. Students already enrolled in the MFA program may apply for NSERC/SSHRC funding and the Joseph Beuys scholarship. Scholarship information is available in the MFA Handbook and from the Office of Student Experience.

English Language Proficiency

Students whose first language is other than English must meet minimum Graduate English Language Proficiency Requirements before being accepted into the Program. Nevertheless, such students are strongly encouraged to consider further English language training outside of NSCAD University, concurrent with their graduate studies. Students at any stage of study, from Foundation to Graduate level, are encouraged to bring their writing concerns to the Writing Centre. They may bring questions, ideas, drafts of work in progress, or graded work to the tutors for feedback and suggestions. Handouts and other resources are also available.

Resource Access

Studio and/or office space is allocated to MFA students according to need and is accessible around the clock and for most days of the year. The library and technical facilities of NSCAD have posted hours of operation. Many digital media, photo and film facilities are available on a 24-hour basis to MFA students whose research is focused in these areas. For reasons of safety, there is no after-hours access to the Wood Shop, Metal Shop or Plastics.

Visiting Artists and Lecturers

Visitors to the MFA program are selected by the MFA students in consultation with the Director of the MFA Program or with an elected subcommittee. MFA students help to organize these visits and host visitors.

Program Administration

The Director of the MFA Program administers the program. The Director also chairs the MFA Committee, which consists of representatives from areas of NSCAD and includes two MFA students, one in the first year of study and one in the second. This Committee is responsible for advising on the program and liaising with NSCAD's governance bodies.

Transfer from Other Institutions

NSCAD University accepts transfer Graduate Liberal Arts credits at par from those public or private Universities and Colleges that are either members of the Association of Universities and Colleges of Canada, or are chartered or accredited as post-secondary degree granting bodies by appropriate agencies in other countries. Students admitted to the graduate programs may transfer a maximum of three Graduate Liberal Arts credits.

Concerns about Academic Calendar

I have a concern about something I have read in the Academic Calendar. What do I do?

Here are some basic guidelines:

If the concern is related to a class you are taking ...

1. Remember you are not confronting your professor. NSCAD University expects you and all members of the NSCAD University community to consider concerns and problems as opportunities to learn from each other and to improve upon a situation for the betterment of all.
2. Do not do nothing. Concerns rarely go away by themselves. Waiting for a situation to resolve itself will only cause you frustration, undermine your ability to concentrate on your studies, and limit your ability to achieve your full potential. Recognize that the matter needs to be resolved in a positive, professional and constructive manner.
3. If you have a concern, we want to know about it. Talk to your professor (or instructor). The professors are the best persons to answer your question or resolve your concerns, as they are held solely responsible by the Vice President, Academic and Research, for the management of the class and the achievement of the course learning objectives. If you attempt to address the issue by avoiding the professor, you are simply delaying or preventing resolution. No issue related to classroom instruction can be addressed without the involvement and, ultimately, the agreement of the professor.
4. At any point, you may wish to consult with a representative of SUNSCAD (the NSCAD University student union), who could act in a supportive role in any discussions, but who cannot act on your behalf. You and only you are responsible for the choices available to you, and only you can make those choices.
5. If you are unable to resolve the issue after talking to the professor, talk to the Chair of the program. The Chair will attempt resolution in collaboration with you and the professor.

6. If the Chair is unable to bring resolution to the issue, you or the Chair may bring the matter to the attention of the Associate Vice President (AVP), Student Experience. The AVP will then attempt to bring resolution to the issue in collaboration with you, the professor and the Chair.
7. If the AVP is unable to bring resolution to the issue, the Vice President, Academic and Research will rule on the matter, a decision that shall be considered final.

If the concern is related to something not related to a class you are taking ...

1. Talk to someone in the Office of Student Experience (OSE) or, if you feel more comfortable doing so, talk to any representative of NSCAD University with whom you have already established a friendly relationship.
2. Reconsider the impulse to go “right to the top.” Bringing your concern directly to a senior university official is sometimes a student’s first instinct, but doing so may only delay resolution of your concern. A much more simple, quick and effective means of resolution is to talk to someone in the Office of Student Experience (OSE), located on the second floor of the Fountain campus.
3. If your concern is not addressed to your satisfaction, the AVP, Student Experience would welcome the opportunity to meet with you and give full attention to your thoughts.

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Art History and Critical Studies

AHIS 1201 - INTRODUCTION TO ART HISTORY

3 credits (L)

This course introduces the practice of art history, its origins and theoretical foundations. The goal is to become aware of how ideas, material objects and institutions interrelate; producing a context for the category we call art and shaping our understanding of its history.

Prerequisite: Take FNDN 1800

AHIS 2010 - SURVEY OF 19TH C ART

3 credits (L)

This course will provide a survey of nineteenth-century practices and media in Western art within their social, political and philosophical contexts.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2020 - SURVEY OF 20TH C ART

3 credits (L)

This course will provide a survey of twentieth-century practices and media in Western art within their social, political and philosophical contexts.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2120 - CRAFT & DESIGN HIST 1750-1950

3 credits (L)

This course is a study of Western craft and design tradition and innovations from the mid-eighteenth century to the mid-twentieth century.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2500 - ANCIENT ART

3 credits (L)

A survey of art, craft and architecture of Europe and the Middle East from approximately 35,000 BC to AD 400.

Prerequisite: Writing Requirement (FNDN 1800)

AHIS 2505 - SURVEY OF INDIGENOUS ART

3 credits (L)

This course explores material, visual and cultural production of Indigenous art in Canada during the 19th, 20th and 21st centuries. Organized both geographically and thematically, the course is situated in relation to issues of representation, self-determination, continuity, nationhood, colonial expansion, inclusions and exclusions of national narratives and the development of Indigenous art history in Canada.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2600 - MEDIEVAL ART

3 credits (L)

A survey of art, craft and architecture of Western Europe and Byzantium from approximately AD 300 to 1400.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2610 - HISTORY OF ILLUSTRATION

3 credits (L)

This survey class will explore the History of Illustration from Medieval illuminated manuscripts to today's craze for food, medical and manga illustration. The social and cultural contexts for illustration will be examined, along with the impact of evolving technologies and art movements, the role of printmaking within illustration, the position of illustration in the artistic hierarchy and what illustration tells us about the social and political moments it records.

Prerequisite: Take AHIS-2010 or AHIS-2020 or AHIS 2120

AHIS 2651 - TOPICS IN AH: CANADIAN WAR ART

3 credits (L)

Prerequisite: Writing Requirement (FNDN 1800)

AHIS 2653 - 18THC ART & CULTURE: TASTE

3 credits (L)

In this course we will consider eighteenth-century artistic production in Western Europe, focusing (although not exclusively) on developments in France and England. Classes will proceed thematically, rather than with strict chronology, giving consideration to the ways in which Enlightenment thinking and the emergence of a new and wider viewing public had an impact on eighteenth-century artistic practice and the consumption of visual art. The goal is to become aware of issues arising from changes in the institutions of art as well as traditional patronage systems. We will give particular attention to trade, travel and colonial expansion as factors producing new social conditions, giving shape to our understanding of eighteenth century culture.

Prerequisite: Writing Requirement (FNDN 1800)

AHIS 2654 - THE ART AND CULTURE OF COMICS

3 credits (L)

This survey course presents a history of image- and text-based storytelling in three cultural-linguistic regions: France, Belgium and Quebec (bande dessinée or "BD"); Japan (manga); and North America (comics and graphic novels). Topics will include colonialism and the "other"; gender & sexuality; war; documentary; autobiography; heroes/heroines; fantasy; and the formal aspects of the comics medium.

Prerequisite: Writing Requirement (FNDN 1800)

AHIS 2655 - HISTORY OF ILLUSTRATION

3 credits (L)

This survey class will explore the History of Illustration from Medieval illuminated manuscripts to today's craze for food, medical and manga illustration. The social and cultural contexts for illustration will be examined, along with the impact of evolving technologies and art movements, the role of printmaking within illustration, the position of illustration in the artistic hierarchy and what illustration tells us about the social and political moments it records?

Prerequisite: AHIS-2010 or AHIS-2020

AHIS 2658 - GLOBAL TATTOO HISTORIES

3 credits (L)

Taking the notion that there is no singular "tattoo history" as its premise, this survey course investigates global histories of tattooing from the earliest confirmed instances of the practice to the contemporary period. By taking a broad approach that considers tattooing across geographies, temporal periods, and social and cultural groups this course will familiarize students with the prominent role tattooing has occupied in locations including, although not limited to, North America (amongst both Indigenous and non-Indigenous groups), Europe, and Asia. Simultaneously, students will analyze the intersections between tattooing and other forms of related cultural production, including performance and visual/material culture, in order to situate the practice within broader contexts of sociocultural life.

AHIS 2703 - RENAISSANCE & BAROQUE ART

3 credits (L)

Art of the Renaissance Period represents a distinct shift in both art and architecture from the preceding Gothic period, a shift that was recognized by contemporary scholars and artists at that time. The impetus behind Renaissance works was a conscious effort to look to the constructed works and writings of ancient Greece and Rome in order to recreate what was perceived as an artistic golden age. Works of the Baroque Period are both a continuation and evolution of the academic and artistic pursuits of the Renaissance. Although the term "Baroque" encompasses many complex ideas, in general, artists in the 17th century embraced greater naturalism and dynamism in their works, while subject matter was influenced by factors such as the Counter-Reformation and the patronage of an emerging wealthy merchant class. In this class, students will be introduced to paintings, sculpture, and architecture of the Renaissance and Baroque periods. Students will learn how to "read" these works of art while placing them within the historical moment of their creation.

Prerequisite: FNDN 1800 (Writing Requirement)

AHIS 2800 - FILM HISTORY & CRIT: 1890-1945

3 credits (L)

An introduction to the history, analysis and criticism of film from 1890 to 1945, including early experiments in filmmaking and film exhibition, the development of sound and colour technologies, through to the rise of feature-length narrative and the consolidation of genre and the Hollywood studio system.

Prerequisite: AHIS 2020 (or concurrent)

AHIS 2810 - FILM HIST & CRIT: 1945-PRESENT

3 credits (L)

An introduction to the history, analysis and criticism of film from 1945 to the present, with an introduction to major directors, national cinemas and the idea of cinema as art and industry.

Prerequisite: AHIS 2020 (or concurrent)

AHIS 2820 - HISTORY OF ANIMATION

3 credits (L)

A survey of the art of animation from the early days of cinema to the present. Focus on narrative, avant-garde and documentary practices in traditional cell animation through to pixilation and CGI.

AHIS 3000 - 20TH C ART: [Special Topic]

3 credits (L)

This course considers selected topics in Western Art of the twentieth century in their social and philosophical contexts.

Prerequisite: AHIS 2020 (previously AHIS 2000) or as specified

AHIS 3001 - 20TH CENTURY ART: SINCE 1945

3 credits (L)

This course is a survey of European and North American art and culture in the period from World War II to the present.

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3004 - 20TH C ART: 1900-1940

3 credits (L)

This course will examine the theory and practice of art in the context of the tumultuous social, political and economic changes of the early twentieth century.

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3005 - 20TH C ART: SCULPTURE

3 credits (L)

This course considers western art of the late nineteenth and twentieth centuries, and the social and philosophical background against which it has been created

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3006 - 20TH C ART: SINCE THE 1960S

3 credits (L)

This lecture/seminar will provide an overview of developments in art practice since the 1960's, with a focus on the North American context.

Prerequisite: AHIS 2020 (Previously AHIS 2000) or AHIS 2120

AHIS 3007 -20TH C ART: POP ART 1960 -PRES

3 credits (L)

This course will consider the artistic and socio-cultural contexts of pop art from its beginning in post WWII England to the commercially-hyped, (in)famous works of American pop artists such as Warhol, Rosenquist and Lichtenstein.

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3008 - 20THC ART: RACE IN AMERICA

3 credits (L)

This course considers selected topics in Western Art of the twentieth century in their social and philosophical contexts.

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3009 - 20THC: CONCEPTS OF BEHOLDER

3 credits (L)

This course discusses a wide range of positions dealing with concepts of viewer reception. The course follows the paradigms of the interrelation between the artwork and its "beholders" from the exemplum virtutis 18th century, hermeneutics up to models of entertainment, from "absorption" to "zapping zone". Topics include: The mass or the individual, the mechanisms of the scandal, aggression and participation. Artistic concepts as well as curatorial models and the developments in museum culture are discussed, considering the shifts in media-history (Black Box, Performance.).

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3010 - 20TH C ART: DESIGN HISTORY

3 credits (L)

When we talk about design in this course it will be "material culture," in other words, inclusive of coffee cups, ticket stubs, concert posters, bicycles, light bulbs, and shopping malls. These are designed artifacts and environments that we will take seriously in addition to epicenters of innovation such as the Eames Office-in order to discuss production in terms of collaborative expenditures of creative energy. The aims of the course are: to ask what problems or needs, both perceived and real, cause designs to arise; to approach the history of design as a convergence of social, cultural, economic, political, technological, and aesthetic forces; to value the significance of reception as much as creation; and to explore primary evidence.

Prerequisite: AHIS 2020 or AHIS 2120

AHIS 3011 - 20TH C ART: ART & ACTIVISM

3 credits (L)

This course explores how various artists have attempted to close the gap between art and life. We will ask: What happens as this space shrinks? Does art have a critical surface of its own that becomes lost when conflated with activism? Do artists have a responsibility to push society in new directions and therefore into new political possibilities? And how have contemporary artists dealt with these questions? The course content is arranged chronologically and divided into four sections: the arts and crafts movement, mid-twentieth century modernism, public art and activism, and relational aesthetics.

Prerequisite: AHIS 2020 (previously AHIS 2000)

AHIS 3012 - 20THC: MATERIAL & PROCESS

3 credits (L)

The surrealist roots of postmodernist art are explored through a trajectory that begins with collage, double images, found and manipulated objects, and game-playing strategies. The question arises: why do artists feel the need to transform images and sculptures into installations, interventions and multi-media environments? To answer this, the course follows a path along which artists explore ideas of process and performance, using immersive and interactive approaches to reflect postmodern attitudes toward appropriation, mass media, social justice, the acquisition of knowledge and environmental issues. The class examines the materials and methods used by artists such as Max Ernst, Marcel Duchamp, Eva Hesse, Ana Mendieta, Dziga Vertov, Yoko Ono, Vik Muniz and Ilya and Emilia Kabakov

Prerequisite: AHIS 2020 or AHIS 2120

AHIS 3101 - CRAFT HIST: MEDIEVAL BOOK ARTS

3 credits (L)

This course addresses historical and contemporary issues associated with the crafts.

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3102 - CRAFT HIST: TRADE ASIAN CERM

3 credits (L)

A study of the ceramics trade between Asia, Europe and North America from the Renaissance to the Nineteenth Century.

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3104 - CRAFT: DECOR ARTS ANCIENT ROME

3 credits (L)

A study of selected topics in the art, craft and architecture of the Middle East, Egypt, the Aegean, Greece and Italy from approximately 15,000 BC to AD 300.

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3105 - CRAFT HIST: TEXTILES & NARRAT

3 credits (L)

This course addresses historical and contemporary issues associated with the crafts.

Prerequisite: 6 credits AHIS, including AHIS 2120

AHIS 3106 - CRAFT HIST: 20 C TEXTILES

3 credits (L)

This course will survey significant developments and figures in European, British, and North American textile history in the twentieth century. Classes will address the making and use of textiles in the contexts of design and commercial production, handcraft studio production, fashion and the art world. Reference will also be made to textile work by amateur or "traditionalist" craftspeople.

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3107 - CRAFT HIST: ANCIENT CERAMICS

3 credits (L)

This course addresses historical and contemporary issues associated with the crafts

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3108 - CRAFT HIST: 20TH C JEWELLERY

3 credits (L)

The history of jewellery parallels significant events in the 19th and 20th centuries and this course will examine how the production, display and consumption of jewellery intersected with significant cultural developments experienced within shifting social, political and economic contexts in 19th and 20th century Western Europe. Body adornment in the form of jewellery has functioned as showpieces of craftsmanship, fashion accessories and tokens of affection or remembrance. Jewels advocated political and religious allegiances; they communicated social status, wealth and power and were used as items of cultural exchange and as sources of both material and symbolic capital. Examples of topics discussed will include how jewellery produced in the mid-19th century was conceptualized as a means to both beautify and objectify women as potential commodities for the marriage market; how jewellery produced during the Art Nouveau and Art Deco periods of the early- 20th century perpetuated stereotypes of the "femme fatale" while it promoted ideals of modernity; how jewellery produced by artists associated with the Arts and Crafts Movement were exploited by the Suffragettes to consolidate and promote their social and political agenda of the emancipation of women and some of the ways in which jewellery produced during WWI and WWII served as both objects of sentimentality and declarations of patriotism. Our discussions will comprise a range of visual media and readings drawn from areas of art history, fashion and design history, feminist theory, cultural history and visual culture.

Prerequisite: AHIS 2120 (previously AHIS 2100) or AHIS 2020

AHIS 3109 - CRAFT HISTORY: CONCEPT & ISSUE

3 credits (L)

This course addresses historical and contemporary issues associated with the crafts

Prerequisite: AHIS 2120 (previously AHIS 2100)

AHIS 3110 - CRAFT HIST: LATIN AMER TEXTILE

3 credits (L)

This course will look at textiles produced by the Incas (of Peru/Bolivia/Ecuador), the Maya (of Central America) and the Aztecs (of Mexico). It will focus on the differences between work done in these regions by indigenous people before European colonization; work done after European colonization; and work done after the establishment of modern nation states in Latin America.

Prerequisite: AHIS 2120 (previously AHIS 2100)

AHIS 3111 - CRAFT HIST: RSH TECHNIQUES

3 credits (L)

This course will introduce students to Halifax's archives, libraries, galleries and historic sites featuring crafts. Students will undertake an in-depth research project utilizing these primary materials

Prerequisite: AHIS 2120 (previously AHIS 2100)

AHIS 3112 - CRAFT HIST: FASHION 1830-1930

3 credits (L)

This course will examine the relationship of fashion - through such topics as the suffragettes, the rise of 'haute couture', the mass production of clothing and aesthetic dress - to modern art movements such as romanticism, Impressionism, Cubism and Surrealism.

Prerequisite: AHIS 2120 (previously AHIS 2100)

AHIS 3113 - CRAFT HIS: CERAMICS 17TH-20THC

3 credits (L)

This course will examine the development of ceramics in Europe from the 17th century to the present. Particular attention will be paid to the eighteenth and twentieth century. By contextualizing ceramics historically and culturally, we will look at the differences but also at the similarities between movements in the fine and decorative arts. The history of European collections (the Victoria and Albert Museum, the historical collection of August the Strong in Dresden and the masterpieces of the Musée Nationale de Ceramique) and the history of world fair reveal the variety of application of ceramics, linked to its social relevance and esthetic value.

Prerequisite: AHIS 2120 (previously AHIS 2100)

AHIS 3114 - CRAFT HIS: CRAFT & POP CULTURE

3 credits (L)

Craft both suffers and benefits from its intimate links to popular culture. From Martha Stewart and the pottery scene in "Ghost" to Disney World, Stitchn' Bitches and DIY activism craft is shaped through its perception as an accessible art form. This course will examine how craft relates to the scholarly field of popular culture by framing historical and contemporary popular culture examples through the lens of class, gender and race to seek answers to the questions around craft's position as a field of scholarly discourse.

Prerequisite: 6 Credits AHIS, including AHIS 2120

AHIS 3116 - CRFT HIS: GENDER AND CRAFT

3 credits (L)

Gender plays a crucial factor in the analysis and understanding of the labour, production and consumption of crafts. This course aims to engage students in the critical analysis of historical and contemporary craft issues surrounding gender and crafts. Through lectures, readings, documentaries and other supplementary sources, students will be introduced to a diverse range of concepts in feminism and gender studies relative to global craft practices. Our examination of the role of gender in the crafts will focus on the following: the intersection of gender, race and class, subjectivity and objectivity, the role of the body, and current global issues relating to the labour, production and consumption of traditional and contemporary crafts. The course will begin with a brief historical overview, from pre-historical to the twentieth century, establishing the evolution of craft in Western art canon. The class will then be devoted to the examination of contemporary global issues concerning gender and craft.

Prerequisite: AHIS 2020 (previously AHIS 2000) or AHIS 2120

AHIS 3120 - HISTORY OF TEXTILES

3 credits (L)

An advanced seminar on the history of textiles, their uses in specific locations and contexts as well as contemporary practices.

AHIS 3150 - ISSUES IN DESIGN HISTORY

3 credits (L)

A lecture/seminar course which will address debates and issues in twentieth century design.

Prerequisite: AHIS 2120

AHIS 3160 - ISSUES IN DESIGN HISTORY

3 credits (L)

ISSUES IN DESIGN HISTORY

This course examines a broad range of crafts of the 20th century in their social, political and artistic contexts. (This course was formerly AHIS 2550)

Prerequisite: AHIS 2020 or AHIS 2120

AHIS 3175 - DESIGN IN CONTEXT: 1900-PRES

3 credits (L)

This course will provide students with an overview of developments in design in the context of twentieth century historical developments.

Prerequisite: AHIS 2120

AHIS 3230 - SEMINAR IN AH: [Special Topic]

3 credits (L)

This course is an intermediate seminar investigation of a single topic in fine art, craft or design history.

Prerequisite: 9 Credits AHIS (or as specified)

AHIS 3231 - SEMINAR AH: DADA TO DIGITAL

3 credits (L)

This seminar will focus on how various avant-gardes of the 20th Century have used montage as an artistic practice, and often, as a political strategy. Beginning with Dada, and moving through Surrealism, Constructivism, the Bauhaus and into the present, this course will consider the legacies of contemporary uses of montage, including commercial advertising and new media.

Prerequisite: 9 Credits AHIS

AHIS 3232 - SEM IN AH: EXHIBITING CULTURES

3 credits (L)

This course examines museums, galleries and exhibitions as sites of power as well as instruments of education and experience, through a consideration of such issues as display practices, audience and tourism, intention and representation, and cultural identity. While some attention is paid to the historical development of museums and galleries, the focus is on contemporary institutions.

Prerequisite: 9 Credits AHIS

AHIS 3234 - SEM IN AH: MODERNISM & PLACE

3 credits (L)

This seminar course will use case studies to examine the roles that migration and international communications have played in the development of modern art practices. Focusing primarily on twentieth-century examples, we will consider cases such as Surrealism in New York, Conceptual art in Nova Scotia, and Performance art in Japan. The course will seek to reconsider accepted accounts of modernism, as well as the historical construction of national and regional identities.

Prerequisite: 9 Credits AHIS

AHIS 3235 - SEM AH: FORGERIES & REPRODUCT

3 credits (L)

Why do we care about the originality of a work of art? What happens when a thing or person pretends to be something it is not? What makes copying an act of theft? How much does truth matter in art? The difference between original and copy is central to modern art. This seminar will investigate art world figures, events, and selected texts that effectively challenge the concept of originality. Students will be asked to question their own assumptions about value, authorship and ownership, and to consider the importance of authenticity in a broad cultural context.

Prerequisite: 9 credits of Art History (AHIS)

AHIS 3236 - SEM: LEGACY OF PNTG AFT DEATH

3 credits (L)

This Seminar focuses on the development of painting in modernism and especially on its revival after the repeated declaration of its death. The course includes a historical overview covering the development with its European and American representatives. The Seminar also pays attention to an analysis of the philosophical and ideological construction and deconstruction, taking into account artistic strategies and equally theoretical models. Particular attention is paid to questions like the status of "history painting" - the eastern tradition, Anselm Kiefer, Jörg Immendorff and the notions of "beauty" and "surface".

Prerequisite: 9 credits of Art History (AHIS)

AHIS 3237 - SEM IN AH: MODERNISM & PLACE

3 credits (L)

Prerequisite: 6 Credits AHIS including AHIS 2020

AHIS 3311 - ART AND DEATH

3 credits (L)

This lecture course will examine the cultural contexts of art and architecture produced in relation to funerals, burials, cremations and mourning in Western and non-western cultures in a variety of time periods.

Prerequisite: 6 Credits AHIS and/or CSTU

AHIS 3315 - CULTIVATING CRIT.SUSTAIN.COMM

3 credits (L)

This course allows us to dwell with the question: what might the role of art and design be in building the sustainable, critical communities to come? By exploring the role of creativity in the fabrication of community past and present, and the importance of the arts to thinking sustainably and collectively about the future, this course will allow students to consider the successes and failures of art and artists' relationships to community.

Prerequisite: 6 Credits AHIS

AHIS 3450 - ADV TOPICS IN AH: [Special Topic]

3 credits (L)

This course considers advanced topics in art history and may follow either a lecture or lecture-seminar format.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3451 - ADV TOPIC: EXHIBITING CULTURE

3 credits (L)

This course explores video as an art medium, on an international scope, from its emergence in an era of late-modernism and conceptual practices to current times.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3452 - ADV TOPIC: GREEK SCULPTURE

3 credits (L)

This lecture course examines architectural, freestanding and relief sculpture produced in ancient Greek culture from approximately 2000 B.C. to 330 B.C. Lecture topics include material, style and technique but will focus on the socio-economic and political contexts of the work.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3453 - ADV TOPIC: CONTEMP CANAD ART

3 credits (L)

This course will examine dominant issues in Canadian art since 1980.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3454 - ADV TOPIC: EGYPTOMANIA

3 credits (L)

This lecture course will provide an examination of Egyptian art from the predynastic period to the Roman conquest of Egypt (c. 4000 B.C.E to 30 B.C.E.) as well as a study of Western culture's fascination with ancient Egypt.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3455 - ADV TOPIC: HIST OF COLLECTIONS

3 credits (L)

This course will examine the history of collections and the development of public museums from the 15th to the 20th centuries. Private collections, collecting institutions and issues relevant to collecting practice (e.g. conservation, connoisseurship, the writing of art history, forgery, etc.), will be examined by means of individual case studies.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3456 - ADV TOPIC: HISTORICAL TECH ART

3 credits (L)

This lecture course will concentrate on the study of traditional and contemporary artists' methods and materials. The focus will be on the relationship between the creativity and the craftsmanship the artist uses to realize the production of an art object

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3457 - ADV TOPIC: PHILOSOPHY ARCHITEC

3 credits (L)

This lecture-seminar course will examine philosophical aspects of architecture through the study of historical and contemporary texts and examples. The aesthetics of architecture and its relationship to other arts and disciplines will be included.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3458 - ADV TOPIC: HISTORICAL TECHNIQ

3 credits (L)

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3459 - VASARI & ITALIAN RENAISSANCE

3 credits (L)

This course uses Giorgio Vasari's 1568 text *The Lives of the Artists* to engage with topics in Italian Renaissance art, 1350-1600. Vasari, who first coined the term "Rinascimento" or "Renaissance", envisages the art history of his era as a series of biographies arranged roughly chronologically; the biographies comment on every aspect of artistic practice, innovation, technique, rivalry, and patronage of the era. Each week, we will read one biography (or vita) and then consider the issues that that vita addresses, including Leon Battista Alberti and the development of linear perspective; Michelangelo, papal patronage, and the Sistine Chapel; and Properzia de' Rossi and the problem of the woman artist. In the final week, we will read Giorgio Vasari's own vita and discuss Renaissance self-fashioning as well as Vasari's founding of the Academy of Art and Design in Florence, an influential prototype for later academies of art.

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3460 - CONTEMPORARY INDIGENOUS ARTS

3 credits (L)

This course will introduce students to the diversity of contemporary Indigenous art practices, including video, photography, performance, painting and installation, contextualized by Indigenous theories of sovereignty, self-determination and survivance.

Prerequisite: 6 Credits AHIS

AHIS 3464 - INDIGENOUS SOVEREIGNTY

3 credits (L)

This course will explore Indigenous nationhood and sovereignty in Mi'kma'ki and throughout the Canadian and global colonial landscape. Students will investigate historic and contemporary treaties in relation to Indigenous sovereignty and settler colonialism. A key concept to be considered is: What does it mean to be Treaty People?

AHIS 3473 - PHOTOGRAPHY AND COLONIALISM

3 credits (L)

Through an examination of images and travelogues produced by European travellers, ethnographers, missionaries, and military officials, this course we will explore how photography was used as a tool of colonialism and a promoter of the "colonial gaze." We will also examine examples of indigenous photographers who challenged colonial authority with the camera.

AHIS 3476 - TOPIC: ASIAN ART HISTORY

3 credits (L)

This course is an overview with a focus on contemporary Asian art. The art production of each geographical region will be contextualized through an examination of social, cultural, religious and political issues. Regions covered will include East Asia (China, Japan, and South Korea), South/Southwest Asia and Central Asia, and the Southeast Pacific Region. Based on selected case studies, this course will explore whether the factors surrounding the development of visual art in Asia- colonialism, urbanization, industrialization, and militarization- are in fact the basis of disparity and the systematic implementation of discriminatory policies against members of certain social classes, gender, racial, and ethnic backgrounds.

AHIS 3551 - MODCAN: HIST CANADIAN CERAMICS

3 credits (L)

The study of Canadian ceramics is rooted in the trade of ideas, technologies and materials and the movement of migrant populations. In this course we will be examining productions from historical First Nations to contemporary studio work, including functional, sculptural and architectural ceramics. Issues that will be addressed include appropriation and negotiation, national, regional and gender identity, and relationships among the categories of design, functional and fine. A pot is never empty!

Prerequisite: 6 credits of Art History (AHIS)

AHIS 3600 - INTRO ART THEORY & CRITICISM

3 credits (L)

This lecture/seminar course will introduce students to art theory and criticism from the 17th century to the 20th century.

Prerequisite: 6 Credits AHIS

AHIS 3620 - INVENTION: MUSEUMS EXHIBITIONS

3 credits (L)

This course focuses on social and institutional changes framing the production and consumption of art from the Early Modern period to the present. Beginning with Renaissance cabinets of curiosity prefiguring the development of public art museums in the 19th century, we will examine the collecting habit as a cultural practice. Students will be encouraged to consider issues relevant to contemporary practice such as exhibitions and display, collections policies, repatriation of cultural property, forgery, conservation and the writing of art history.

Prerequisite: 15 credits of Art History (AHIS); Instructor's signature

AHIS 3820 - TOPICS IN FILM HISTORY: [TOP]

3 credits (L)

This course will focus on a topic within film history such as particular genres, directors, technologies, etc.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3821 - FILM: CANADIAN WOMEN DIRECTOR

3 credits (L)

This course will focus on a topic within film history such as particular genres, directors, or technologies.

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

AHIS 3822 - HITCHCOCK'S FILMS

3 credits (L)

This course will provide students with a critical survey of film theory through the scholarship attending the work of Alfred Hitchcock. Students will be introduced to a wide range of theoretical, methodological, and critical discourses associated with contemporary film studies including auteurship, structuralism, psychoanalysis, feminism, social historicism, socio-economic, narratology, cognitive, reception theory, deconstruction, and queer studies.

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

AHIS 3823 - FILM: CUBAN CINEMA

3 credits (L)

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

AHIS 3824 - FILM: AMERICAN CINEMA

3 credits (L)

This course will examine the history of Third Cinema, which encompasses a diverse and international range of liberation and socially committed cinema since the 1960's, and which seeks alternatives to the conventions and values of mainstream Western cinema.

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

AHIS 3825 - TOPIC: MOVING IMAGE & HIST

3 credits (L)

This course will examine how the past is known and represented in film and video footage, feature films, documentary production, television programming, and digital communications. Productions from all eras of film and video will be viewed and studied critically. The course will seek to discern what evidence and understanding of history the moving image has to offer.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3827 - FILM: AMERICAN SCI FICTION

3 credits (L)

Through readings, screenings and discussions, this course will investigate some of the most important science fiction and horror films of American cinema. It will examine the filmmakers, audiences and the motives behind both the creation and the viewing of these films. It will trace the evolution of these genres through the changing technologies and audience tastes.

Prerequisite: 6 Credits AHIS including AHIS 2810

AHIS 3828 - FILM: FRENCH WOMEN DIRECTORS

3 credits (L)

This course explores the important contribution of women directors to the French cinematic tradition. Readings of these films will be informed by key concepts of feminist film theory such as the representation of female subjectivity, the function and nature of the gaze, questions of feminine authorship, as well as issues of gender, ethnicity and sexuality

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3829 - FILM: FRENCH NEW WAVE CINEMA

3 credits (L)

No national cinema movement was ever more influential than the revolution started by the directors of the French New Wave. This course will explore how directors such as Truffaut, Godard, Rivette, Chabrol, and Varda revamped the language of cinema with innovative style, a novel fusion of documentary with drama, and sophisticated critical notions of film genre and directorial authorship.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3830 - FILM: PETER GREENAWAY FILMS

3 credits (L)

Peter Greenaway is arguably one of Britain's most articulate contemporary film makers. His film directing sensibilities are marked by his relationships with his family, his class background and education, particularly his early training as a visual artist, and a less discernable, yet none-the-less important quality, his 'Britishness'; that is a certain predisposition to recognise the complexities of class, history, colonial power, language, behavioural traits, and last but not least, humour. This course will explore these themes in the films of Peter Greenaway with a specific focus upon representations of art, artists and art history.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3831 - FILM: FRENCH & FRANCO CINEMA

3 credits (L)

This course explores films from post-colonial and multiethnic France, North and Sub-Saharan Africa, the Caribbean, and Quebec paying particular attention to the ways in which the racial, cultural, sexual or social "other" is constructed and represented.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3833 - FILM: CONTEMPORARY WORLD CINEMA

3 credits (L)

This course aims to offer critical insight into francophone cinemas around the world. We will explore films from post-colonial & multiethnic France, North and Sub-Saharan Africa, the Caribbean, and Quebec, paying particular attention to the ways in which the racial, cultural, sexual or social "other" is constructed and represented. Students will closely analyze works by directors as diverse as Gillo Pontecorvo, Claire Denis, Agnes Varda, Mathieu Kassovitz, Yaminia Benguigui, Euzhan Palcy, Raoul Peck, Denys Arcand, and Rodrigue Jean, among others.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3834 - FILM: GERMAN NATIONAL CINEMA

3 credits (L)

This course will provide an overview of German cinema in its social context from Expressionism (Murnau, Pabst, Lang et.al.), through to the post-WWII period, the Oberhausen Manifesto (1962), and the new wave.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3836 - FILM: SUBJECTIV. IN MOV PIC

3 credits (L)

This course will explore ways in which subjective experience makes its presence felt in moving pictures from film, video, animation and installation work, as this comes to be expressed through formal innovation, performance and narrative structure. The course will begin by introducing the concept of "suture" to explore how films bring us into their affective worlds. Subsequent readings will explore how the use of voice and gesture as well as editing, sound and mise-en-scene amplify and/or interfere with this encounter. Readings are drawn from film and critical theory. Course assignments include an annotated bibliography, a final research or comparative paper, as well as a short presentation on a class reading. A creative/visual project is another key component of the course where students can investigate the significance of course themes and concepts to their own practice.

Prerequisite: AHIS 2800 or AHIS 2810

AHIS 3853 - FILM: MEDIA, POLITICS & CULT.

3 credits (L)

A critical investigation on the relationship between mass media, culture and politics through the analysis of selected works of fiction film, documentary, media journalism and alternative platforms. Focus includes the relationship between media representation, power, ideology, transnational capitalism, social-economic class, propaganda and the critical theory and practice of alternative perspectives and subject positions.

AHIS 3900 - NINETEENTH CEN. ART: [Special Topic]

3 credits (L)

This course considers major topics in nineteenth century European Art.

Prerequisite: 6 Credits AHIS including AHIS 2010 (or as specified)

AHIS 3901 - 19TH C: IMPRESSION & MODERNITY

3 credits (L)

This course will analyze impressionism from its origins in the 1860s to the development of Neo-Impressionism in the 1880s. Through a critical overview of this important art movement and its relationship to European modernity, this course will examine the complex interrelationship between art and politics in the modern world.

Prerequisite: 6 Credits AHIS, including AHIS 2010

AHIS 4110 - PRIMARY RESEARCH TECHNIQUES

3 credits (L)

This course will introduce students to Halifax archives, libraries, galleries and historic sites featuring art, craft and design artifacts. Students will write an in-depth research paper utilizing these primary sources.

Prerequisite: 12 Credits AHIS and/or CSTU, including AHIS 2120; or permission of the Instructor

AHIS 4120 - ARTS AND CRAFTS MOVEMENT

3 credits (L)

This course will examine the lasting influence of the philosophy of the Arts and Crafts Movement in Europe and North America. Students will work with primary writings from the movement to formulate an original research paper.

Prerequisite: 12 Credits AHIS including AHIS 2010 and AHIS 2120

AHIS 4240 - MODERN & POSTMODERNISM

3 credits (L)

A seminar course which will examine the modernist-post modernist debates.

Prerequisite: 12 Credits AHIS and/or CSTU; or permission of the Instructor

AHIS 4260 - MOD/CONT ART THEORY & CRIT.

3 credits (L)

An advanced seminar course on selected topics in modern and contemporary art criticism

Prerequisite: 12 Credits AHIS and/or CSTU; or permission of the Instructor

AHIS 4500 - SENIOR SEM IN AH: [Special Topic]

3 credits (L)

This is an advanced seminar investigation of a single topic in fine art, craft or design.

Prerequisite: 12 credits AHIS and/or CSTU; or permission of the Instructor

AHIS 4505 - SEN SEM: ORNAMMENTING SPACE

3 credits (L)

This course will incorporate the history and theory of decoration to explore the shifting roles of craft and design in the interior and exterior spaces of everyday life from the eighteenth century until today.

Prerequisite: 9 Credits AHIS, including 3 credits Craft History; Instructor's signature

AHIS 4506 - SEN SEM: MATTISE, PICASSO

3 credits (L)

This seminar course will investigate the patronage of Picasso and Matisse provided by the Stein family and others in early 20th century Paris

Prerequisite: 9 Credits AHIS including AHIS 2020; instructor's signature

AHIS 4507 - SEN SEM: ANCIENT CERAMICS

3 credits (L)

This seminar course investigates the relationship between feminism and postmodernism especially as it pertains to contemporary art. The course centres on weekly readings and discussions. The class is participatory and interactive.

Prerequisite: 15 Credits AHIS including AHIS 3050; instructor's signature

AHIS 4508 - SEN SEM: CRAFT DISCOURSE

3 credits (L)

This course will encourage students to consider craft in relation to a variety of theoretical discourses. Craft has often been perceived as marginalized in modernist writing; however, by exploring a range of texts on this topic, students will be challenged to develop their own theories that place craft firmly inside critical theory.

Prerequisite: 15 credits Art History (AHIS); instructor's signature

AHIS 4510 - SEN SEM: POSTCOLONIAL & CRAFT

3 credits (L)

Craft has always played a central role within ethnography where it operated (and continues to operate) as a marker of "otherness." At the same moment that western scholars are struggling with how to reconcile craft within discourses of art history, craft still plays a vital role in globalized tourist economies. This course will examine the historical role craft played during eighteenth and nineteenth century colonial expansion, and how the position of craft was altered during the late twentieth century from ethnographic curiosity to art object. These discussions will be informed by a range of theoretical writings on colonialism and postcolonialism, including work by Edward Said, bell hooks, and Ruth Phillips.

Prerequisite: 15 credits Art History (AHIS); instructor's signature

AHIS 4512 - SEN SEM: FAKES & FORGERIES

3 credits (L)

Why do we care about the originality of a work of art? What happens when a thing or person pretends to be something it is not? What makes copying an act of theft? How much does truth matter in art? The difference between original and copy is central to modern art. This seminar will investigate art world figures, events, and selected texts that effectively challenge the concept of originality. Students will be asked to question their own assumptions about value, authorship and ownership, and to consider the importance of authenticity in a broad cultural context.

Prerequisite: 12 Credits AHIS including AHIS 2020; Signature of Division Chair

AHIS 4515 - SEM: CONCEPTUAL ART

3 credits (L)

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. Conceptual art has been described as the most transformative art movement of the late 20th century and the hinge around which the past turned into the present. The course will examine its key principles and objectives as well as current debates about its history and legacy. Special attention will be paid to its various manifestations in Canada, notably at NSCAD, and to their role within the larger international context.

Prerequisite: 15 Credits AHIS, including AHIS 2020

AHIS 4550 - DRESS, BODY, CULTURE

3 credits (L)

This seminar course examines the relationship between dress and body as the site where individual and social meanings intersect within the context of modernity. It also considers fashion as a modern industry and as a central facet of consumer culture.

Prerequisite: 12 Credits AHIS and/or CSTU; or permission of the Instructor

AHIS 4800 - INDEPEND STUDIES FILM HISTORY

3 credits (L)

Prerequisite: 12 Credits of Film Studies (AHIS); Proposal

AHIS 4900 - INDEPENDENT STUDY IN ART HIST

3 credits (L)

Prerequisite: 15 credits Art History (AHIS); Proposal

Arts (Interdisciplinary)

ARTS 2000 - SUMMER WORKSHOP: [Special Topic]

3 credits (S)

This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.

Prerequisite: Foundation Completion

ARTS 2002 - WKSP: SOFT SCULPTURE

3 credits (S)

This workshop will explore the possibilities of image forming entirely through the application of paint and/or ink to a plate surface. THIS COURSE IS EQUATED WITH PRTM 2202. This course has a material fee: \$25

ARTS 2003 - WKSP: LETTERPRESS PRINTING

3 credits (S)

Prerequisite: Foundation Completion

ARTS 2004 - WKSP: MOLDMAKING

3 credits (S)

This course introduces students to moldmaking techniques. The course is applicable to both craft and fine art practices.

ARTS 2005 - WKSP: FOUNDRY FINE ART

3 credits (S)

This workshop will provide studio experiences in craft, design, media, and fine art topics, as announced.

ARTS 2006 - WKSP: FOUND-INDUSTRIAL

3 credits (S)

This workshop will provide studio experiences in craft, design, media, and fine art topics, as announced.

ARTS 2007 - WKSP: BOOK FORM/CONT

3 credits (S)

This course will introduce students to an understanding of the "word" as it shifts from the oral (spoken) to the literate (written). Studio work will focus on binding several different styles of book and encourage exploration into relationships between content and form.

ARTS 2008 - WKSP: ELECTRIC ART

3 credits (S)

This course is an introduction to the history, techniques and materials of robotic, kinetic, and mechanical art practice.

ARTS 2009 - WKSP: ALTERNATIVE PROCESSES

3 credits (S)

This course offers students an introduction to a range of alternative photo processes and printing. Non-silver and 19th-century processes are given priority. Students produce a variety of images using the techniques taught in this course.

ARTS 2011 - WKSP: ZINES

3 credits (S)

This course explores the production and culture of self-published zines. Students will be introduced to the materials and processes of zines and will produce their own zines.

ARTS 2013 - WKSP: PROSTHETICS PERFORMANCE

3 credits (S)

Prerequisite: Foundation Completion

ARTS 2014 - WKSP: MICROCONTROLLERS FOR ART

3 credits (S)

This course will introduce students to the open-source electronics prototyping and physical computing platform Arduino. Students will learn how to prototype electronic circuits and program an Arduino microcontroller for sensing and control applications. Emphasis will be placed on using electronic technology in sculptural, installation, performance, and audio works for creative, critical and social purposes.

Prerequisite: Foundation Completion

ARTS 2015 - WKSP: LIQUID STONE

3 credits (S)

ARTS 2017 - WKSP: BOOKS & WORDS

3 credits (S)

The course will encompass specialized bookbinding techniques and projects using a range of approaches to text which may include spoken word, performance, slam poetry.

Prerequisite: Foundation completion

ARTS 2020 - WKSP: COMMUNITY COLLABORATIONS

3 credits (S)

Art and community collaborations are key to building bridges between diverse groups and enhancing personal experiences of others. In this course, students will work with community members to create a work of art. Through hands-on projects, students will build a deeper connection with project partners and their community while experiencing a perspective on how art can be transformational in the process of making.

Prerequisite: Foundation Completion

ARTS 2021 - WKSP: MATERIAL MATTERS

3 credits (S)

Truly innovative and personal work is founded in an intimate understanding of material. In this course, we put the breaks on making to invest in a profound exploration of what material is and can be. With basic textile construction techniques students will then explore the sculptural potential of their discoveries. (This course is cross-listed with CRFT 2015)

Prerequisite: Foundation Completion

ARTS 2027 - WKSP: PROCESS AS FORM

3 credits (S)

This studio/seminar course is designed to investigate various ways in which the notions of process are embodied in cinematic works. Through a series of lectures, screenings, discussions and workshops, the course will examine fundamental frameworks that shape our understanding of the interweaving relationship between process and form in cinema. Students will gain awareness of how process becomes instrumental in determining the aesthetics and structure of an artwork while considering related topics such as the roles and functions of parameters, techniques of intuition, and intentionality and chance. At the core of the course is an individual creative project that each student will work on. This course, above all, is about making and thinking about the act of making. Students will learn to develop their own processual approaches and integrate them into the shapes of their finished work, which should serve as the culminating synthesis of their artistic explorations.

ARTS 2028 - WKSP: ART AND ECOLOGY

3 credits (S)

This studio class focuses on art practice in relation to contemporary and historical discourses on ecology. Through presentations, theoretical readings and discussions, we will critically examine how artists have activated ideas from ecological thought and practice in their works. This happens for a variety of reasons: to enlarge the scope of aesthetic experience, to address historical blindspots, to locate oneself in larger systems, to bear witness to the present, to build a critical alternative. Ecological concerns in art span all genres, and though they find obvious expression in land-based art practices, they are found in documentaries, socially engaged projects, institutional critique and institution-building, to name a few. Students will work across media on studio projects, with a number of collaborative projects and outings as well.

ARTS 2029 - WKSP: ART AND ARTIFICIAL LIFE

3 credits (S)

This course introduces students to the field of Art and Artificial Life. Through workshops in basic electronics, coding, and robotics, students will gain familiarity with tools and techniques for creating art that exhibits behavioural characteristics of natural living systems. Regular lectures, readings, and discussions provide an overview of work in the field.

ARTS 2100 - COMPUTER IMAGE MAKING

3 credits (S)

This course will introduce students to bit map graphics and digital image making on micro computer systems. Techniques of scanning manipulation and management and printing will be covered. Students will investigate digital imagery by exploring specific applications through assignments, experimentation and discussion. (This Course is equated with MDIA 2150)

Prerequisite: FNDN 1350 (This course was formerly DMED 2100)

ARTS 2310 - FEMINIST STUDIO WORKSHOP

3 credits (S)

In the context of readings and lectures students will produce studio projects that explore contemporary feminist issues. Students will undertake work in a range of media on both individual and collaborative projects.

Prerequisite: Foundation Completion

ARTS 3000 - ARTS WKSP: [TOPIC]

6 credits (S)

This workshop will provide advanced studio experiences in craft, design, fine and media arts topics, as announced.

Prerequisite: 6 Credits 2000 level studio courses

ARTS 3001 - WKSP: SOUND & KINETIC DIMENSIO

6 credits (S)

This course is an intensive workshop in a range of mold making techniques. Students will experiment with a range of materials and Mold construction techniques (This course is cross-listed with SCLP 3211)

Prerequisite: 6 Credits of 2000 level studio

ARTS 3002 - WKSP: MOLDMAKING

6 credits (S)

This course is an intensive workshop in a range of mold making techniques. Students will experiment with a range of materials and Mold construction techniques

Prerequisite: 6 Credits of 2000 level studio

ARTS 3110 - ENTREPRENEURSHIP FOR VIS. ARTS

3 credits (L)

This course examines the roles of business and marketing in art based practices. Key issues and priorities include creating the choice to be independent, finding a niche, starting a new enterprise, and investigating and analyzing opportunities.

Prerequisite: 60 Credits including 3 credits of LAS and FNDN 1800 Writing for the Arts

ARTS 3120 - WEB SITES VISUAL ARTISTS

6 credits (S)

This course gives students the opportunity to explore the potential of the World Wide Web as the means of expressing themselves as artists. By producing a project for the “web”, students will learn the basics of preparing graphics and writing the coding for the web. (This course is cross-listed with MDIA 3120)

Prerequisite: ARTS 2100 or MDIA 2150; 6 credits of 2000 level studio

ARTS 3130 - STUDIO WORKSHOP: [TOPIC]

3 credits (S)

A course of studio activity, readings and discussion relating to fine art or media art offerings. Specific content will vary.

Prerequisite: 9 Credits 2000 level Fine or Media Arts

ARTS 3132 - WKSP: STEREOSCOPIC 3D DIGITAL

3 credits (S)

This course explores the art and technology of stereoscopic 3D animation using a variety of cutting edge animation tools. This completely unique multidisciplinary art form will be of interest to a broad range of students including sculptors, illustrators, painters and filmmakers. (This course is cross-listed with FILM 3455)

Prerequisite: FILM 2500 or MDIA 2020

ARTS 3136 - WKSP: ART AS RESISTANCE

3 credits (S)

The topic of this course is an exploration of the notion of Art as Resistance. Through seminar presentations, readings and the productions of a body of work, the students are expected to explore the various questions and challenges that this idea brings forth.

Prerequisite: 9 Credits of Fine or Media Arts at the 2000 level

ARTS 3137 - WKSP: SOUND(ING) CITY

3 credits (S)

This studio class uses the city as a sound lab to explore conceptual and technical aspects of sound and sound production. The focus is experiential and experimental activities, methods and techniques that consider the fluctuating sound and rhythms of events, environmental noise and micro-sounds of the urban soundscape. Class activities range from unmediated soundwalks and sound mapping to field recording and sound processing and modulation using hardware and software of sound production. Students will use various sites and acoustic spaces for presentation. Critiques will accompany assignments. THIS COURSE IS EQUATED WITH MDIA 3552

Prerequisite: MDIA 2410

ARTS 3138 - (PRINTMAKING) WORD AND IMAGE

3 credits (S)

This course is interdisciplinary in nature and examines contrasts and compares linkages between a variety of design and fine art practices. Using traditional and alternative printmaking processes, class assignments will focus on the integration of visual images and words. Although a high level of technical ability is expected by the end of term, the focus of the class will emphasize formal and conceptual growth with regard to word and image relations and creative practices. Students are expected to have a high degree of self-motivation and a willingness to experiment.

Prerequisite: 6 Credits PRTM at the 2000 level

ARTS 3147 - PORTABLE AND ALTERN. GALLERIES

3 credits (S)

The Readymade Institution: Portable and Alternative Galleries This studio class focuses on a variety of alternative exhibition spaces and portable galleries in order to challenge students, over the duration of the course, to design and manage their own portable or alternative gallery spaces. The class will highlight and consider a spectrum of examples of artists as art -distributing media themselves, and will reflect on what happens when artists take matters completely into their own hands, working simultaneously as curators, custodians, administrators and even embodiments of the work themselves. How does a self-proclaimed venue affect how art, artworks and artists are represented? Weekly readings and discussions focused on examples and institutional critiques will assist students in developing their own critical, curatorial, portable or small scale practice.

Prerequisite: 9 Credits of 2000 level Fine or Media Arts, or as specified

ARTS 3157 - ART IN ANTHROPOCENE

3 credits (S)

This studio course explores the subject of the Anthropocene, taking prompts from geological metaphors applied to artistic practices as generative processes of social, political and environmental change. The course examines the potentialities of art in responding and contributing to an awareness of human agency as a geological force, shaping the planet on a global scale. Students will research ideas across disciplines of art, science, philosophy and cultural studies, to generate critical discussion and form a conceptual basis for a series of studio projects that relate to these interdisciplinary conversations.

ARTS 3158 - REPRODUCTION/REPETITION

3 credits (S)

Through the exploration of political publication, propaganda and historic modes of production, students will discover a rich world of print tradition in social action. The course will build technical proficiency in advanced letterpress, screen-print and image transfer techniques, while engaging students in a call to act on society and space.

ARTS 3159 - URBAN EXPERIENCE AND ART

3 credits (S)

Incorporating field-work and critical studies into studio-practice, this interdisciplinary workshop course will lead students through investigations into the infrastructure of urban life. Students will be encouraged to engage in critical discourse around ideas of consumption, spectacle, recycling & waste, surveillance and social engagement.

ARTS 3160 - DRAWING IN SPACE, TIME, SITE

3 credits (S)

Students are encouraged to investigate drawing as a temporal and spatial practice, considering site, situation and duration as well as methods and materials. Through combining mark-making practices with video, performance and installation students will explore how to formalize complex drawing ideas and expand their drawing lexicon.

ARTS 3161 - CONTEXTUALIZING CINEMATIC MECH

3 credits (S)

In this class we will be exploring film construction through 10 short films shown in reverse chronological order. Each week, the students will be asked to produce a 60 second short film in response to the 'style' of the film of the week. To help focus the course material, we will only be analyzing films made up to the end of the 1960's. The films will be contextualized through weekly teacher presentations. The second half of the class will be reserved for screenings of the student films.

ARTS 3162 - YOU HAVE...MINUTES

3 credits (S)

You have...minutes is a studio class intended to expose students to an interdisciplinary approach to art making accessing different types of knowledge and various methodologies as a means to create work that is critical and challenging. Students will be introduced to underlying concepts and ideas relevant to this approach to contemporary art practice through a variety of thematic inquiries and an exploration of diverse media, including: digital media, installation art, sculpture, textiles, mark making, and performance. You have...minutes is comprised of a series of weekly in-class and take-home assignments that will broaden students' preconceived understanding of art and art making. Due to the quantity of small assignments, this intermedia course will allow students to experiment with new media and explore new and more rapid ways of creating with an emphasis on play. This course is designed to unpack concepts surrounding the Dadaist & Fluxus movements, as well as Instructional, Performance, and Conceptual Art.

ARTS 3505 - IND STUDY: FINE & MEDIA ARTS

3 credits (I)

Students work on a focussed studio project under the supervision of a faculty member. (A student may only take this course once per semester; in total this course may only be taken twice for a total of 6 credits)

Prerequisite: 9 Credits of 3000 level Fine or Media Arts studio work; proposal; signature of Chair

ARTS 3900 - ADV WK: AIRPORT PROJECT

9 credits (S)

Students will propose and install site-responsive art works at the Halifax Stanfield International Airport. Several locations within the Airport's Departures and Arrivals areas are available for the installation of artworks in a variety of mediums including digital projection, text, sculpture.

ARTS 4000 - STUDIO 2

9 credits (I)

This level of independent production of art work expects students to work toward a body of finished professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 3500 or 9 credits of 3500 studio coursework in fine/media arts; 9 credits AHIS; student must be in good standing; signature of Chair of Fine or Media Arts

ARTS 4000 - STUDIO 1

9 credits (I)

This level of independent production of art work expects students to work toward a body of finished professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: 9 Credits of 3500 level Fine or Media Arts studio work; 9 Credits AHIS; student must be in good standing; signature of the Chair of Fine or Media Arts

ARTS 4210 - PROFESSIONAL PRACTICE

3 credits (L)

The course is designed to prepare students with skills and information to present their work in a professional manner. Students prepare a professional materials portfolio representing their work and engage in research related to arts issues. (This course is cross-listed with CRFT 4210)

Prerequisite: 90 Credits completed

ARTS 4500 - STUDIO 3

9 credits (I)

This level of studio engagement expects a high degree of self motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4000 and proposal; Signature of Chair of Fine Art

ARTS 4500 - STUDIO 2

9 credits (I)

This level of studio engagement expects a high degree of self motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4000 and proposal; student must be in good standing; signature of the Chair of Fine or Media Arts

ARTS 4600 - STUDIO 4

9 credits (I)

This level of studio engagement expects a high degree of self-motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4500 and proposal; Signature of Chair of Fine Art

ARTS 4600 - STUDIO 3

9 credits (I)

This level of studio engagement expects a high degree of self-motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4500 and proposal; student must be in good standing; signature of the Chair of Fine or Media Arts

ARTS 4700 - STUDIO 5

9 credits (I)

This level of studio engagement expects a high degree of self-motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4600 and proposal; Signature of Chair of Fine Art

ARTS 4700 - STUDIO 4

9 credits (I)

This level of studio engagement expects a high degree of self-motivated work in which students will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: ARTS 4600 and proposal; student must be in good standing; signature of the Chair of Fine or Media Arts

Ceramics

CERM 2001 - INTRODUCTORY CERAMICS

3 credits (S)

This course is designed to give students a broad intensive introduction in which students encounter figurative ceramics, pottery and sculpture by a variety of means, but concentrating on hand construction and ceramic sculpture outcomes. This course provides an introduction to the technologies of earthenware clay, glazes, and electric kiln firing and the fundamentals of good studio practices and safety.

CERM 2003 - INTRO TO CERAMICS FOR DESIGN

3 credits (S)

This course introduces selected the materials and techniques of ceramics to students interested in design. (This course is cross-listed with PROD 2003)

Prerequisite: Foundation Completion

CERM 2110 - INTRODUCTORY THROWING

3 credits (S)

This course introduces the fundamentals of wheel-thrown pottery. Students will explore a variety of pottery forms, learn basic throwing techniques, and investigate glaze and firing methodologies.

Prerequisite: Foundation Completion

CERM 2510 - INTRODUCTORY THROWING 2

3 credits (S)

This course will provide instruction emphasizing complex pottery forms, throwing techniques and independent kiln firings. Students will develop individual approaches to form, style and content. Guided by assignments, students will explore composite structure, lidded forms, attachments, large scale throwing and more elaborate glaze methodologies.

Prerequisite: CERM 2110 or CERM 2006

CERM 2610 - CERAMIC TECHNOLOGY

3 credits (L)

This course will concentrate on clay and glaze materials. Lectures on material science will be supplemented by practical labs. (This course was formerly CERM 2100).

Prerequisite: 6 Credits of 2000 level CERM

CERM 3050 - CERAMICS SEMINAR: [TOPIC]

3 credits (L)

This course will address topics pertinent to the contemporary and historical practice of Ceramics through assigned readings and discussions

Prerequisite: 6 Credits CERM at the 2000 level; AHIS 2120; 3 additional credits of Craft History (AHIS)

CERM 3051 - SEM: HISTORIC CONTEXT/CONTEMP

3 credits (L)

This course presents important historical ceramic objects and movements in a historical context. It also traces the way that these objects have served as models for contemporary makers. Prerequisites

Prerequisite: 6 Credits CERM at the 2000 level; AHIS 2120; 3 additional credits Craft History (AHIS)

CERM 3101 - INTERMEDIATE HANDBUILDING

3 credits (S)

This course develops from Introductory Ceramics and for students with demonstrated prior experience in ceramics to work on intensive building techniques for ceramic sculpture. The course will develop skills in modelling, translating, scaling and large scale construction. Experimental construction techniques, and strategies will expose students to an overview of methods of contemporary ceramic sculpture. An emphasis on large scale construction. Students work in small teams to organize and fire electric kilns as well as more complex experiments in surface development for earthenware.

CERM 3110 - INTERMEDIATE THROWING

3 credits (S)

This course is designed to improve and enhance throwing skills and provides methodology to build professional competency for students with demonstrated prior experience in throwing. Intermediate throwing engages students for personal expression in pottery, advanced throwing techniques and sculptural outcomes on the wheel. Students are introduced to composite structures, lidded forms, attachments and large scale projects. Students work in small teams to organize and fire gas reduction and electric kilns for mid-range and earthenware.

CERM 3200 - CERAMICS WKSP: [TOPIC]

3 credits (S)

This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in ceramics. The professional expertise and experience of individual instructors will determine the orientation of the course.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3201 - WKSP: KILN THEORY & CONSTRUCT

3 credits (S)

Students will be introduced to the theory of kiln operation and construction and participate in the building of a salt kiln.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3202 - WKSP: WHEEL THROWING

3 credits (S)

This course will explore both conventional and unconventional strategies and techniques using the potters' wheel including forming, tools, scale, alternative construction methods and more.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3204 - WKSP: MODELLING FIGURE

3 credits (S)

This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in ceramics. The professional expertise and experience of individual instructors will determine the orientation of the course.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3207 - WKSP: CERAMICS & PARADISE

3 credits (S)

This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in ceramics. The professional expertise and experience of individual instructors will determine the orientation of the course.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3208 - WKSP: CERAMIC SCULPTURE

3 credits (S)

This course concentrates on developing skill and understanding of the ceramics process focusing on historical and contemporary ceramic spaces as a starting point for sculptural practice. These specific spaces are starting points to explore the position of the ceramic object within the environment. The aim of this workshop is to develop personal studio projects while exploring technical developments in glaze, simple image transfers and forming techniques within space.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3211 - WKSP: CERAMEICUS-BIG VESSELS

3 credits (S)

This course is designed to foster experimentation with pottery form. The sculptural, figurative, and ornamental potential of large vessels provides a forum for personal investigations using a variety of building methods and firing atmospheres.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3216 - WKSP: GLAZE EXPLORATION

3 credits (S)

This course focuses on glaze exploration through application and multiple firings. Works can be sculpture or vessel oriented.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3218 - WKSP: FUNCTION & EXPRESSION

3 credits (S)

This class will look at the language of function as a tool for artistic expression, an essential aspect of ceramic history. Students will make a series of objects in clay (and other media if appropriate) that make reference to function or utility beyond the traditional boundaries of ceramics.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3221 - WKSP: DECO-TOO

3 credits (S)

The course will examine conventional surface techniques but emphasize experimenting and expanding their application. Decoration/embellishment may also contribute conceptual implications and meaning. We will examine and experiment with techniques involving the clay itself, its surface, slip, firing variations, special glazes, decals and china paints.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3222 - WKSP: HISTORY AS INSPIRATION

3 credits (S)

In this studio course we will study the history of ceramics through making. We will select pottery from different cultures and remake this pottery to better understand the aesthetics and technical processes from that culture. We will work with all ranges of the ceramic medium, including low and high fire ceramics, wheel throwing, hand building and slip casting techniques. The studio work will be accompanied with daily slide lectures and technical demonstrations. This course will culminate with a modest exhibition of the work displayed in a time line, so we can walk through the history of ceramics.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3223 - WKSP: NEW SCULP IN LG SCALE

3 credits (S)

In this course students will examine and discuss novel trends in ceramics. They will also engage in large scale work that has been made possible by innovative new kilns at the Port Campus Ceramics studios.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3224 - WKSP: IRRATIONALITY & ORNAM

3 credits (S)

Using the grounds set by visionary architects that challenge convention and rationality, this class will explore the role ceramics plays as a tool for artists in an architectural setting. Working with industrial and studio clay bodies the class will create works suitable for outdoor applications. Class assignments will include those that engage dialog about public art, architecture and installation.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3225 - WKSP: CHROMA & THE VESSEL

3 credits (S)

This course will explore color theory as it applies to ceramic glaze and surface design. Students will look at the physical properties of color, as well as its psychological and cultural associations, while developing an individual palette of glazes. Students will experiment with various decorative techniques and develop a series of pottery forms in response to their experiments with color and surface.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3226 - WKSP: POTTERY IN USE

3 credits (S)

This workshop will examine all the components of a table service. Focusing on continuity and diversity within their designs, students will make settings that create a visual and functional feast

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3228 - WKSP: DIGITAL-MULTIPLE-ARCHIT

3 credits (S)

Throughout history, societies have used repetition and pattern to alter their surroundings. This course will use digital manipulation and dram press technology to explore how repetition, arrangement, variation, surface, and form affect how people interact with a space. The course will focus on analyzing and manipulating the variables of the ram press before, during, and after pressing.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3231 - WKSP: MOLDMAKING EXPER.MEDIA

3 credits (S)

This course will concentrate on the fundamentals of moldmaking for ceramics as well as generating forms for combining with other media. The fundamentals of ceramic casting and form generation will be an important concentration for this class as many different forms of casting are explored. The course will develop the notions of the multiple, pattern, for both object and installation formats. The course is delivered through demonstration and lecture.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3232 - WKSP: GRAPHICS

3 credits (S)

From fine china to outdoor installations, this course will explore the development of contemporary graphic and colour properties in ceramic expression. From hand rendered to Photoshop collage, brushwork to decals, the range of fired imagery is newly examined. This workshop is open to all disciplines.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3233 - WKSP: PRODUCT PLUS ARTIST

3 credits (S)

This workshop will stimulate new directions for "product and artwork" in contemporary ceramics. Examining the expanded territory of object making, the course will explore new studio strategies for collaborations in art, craft and design. Projects will focus on engaging new communities for contemporary ceramics and partnerships for objects outside NSCAD. This workshop is open to all disciplines. This course has a material fee: \$180

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3234 - WKSP: LARGE VESSEL

3 credits (S)

This class will concentrate on the history and cultural significance of the large ceramic vessel. This form used traditionally for storage provides both an actual and metaphor frame for exploring ceramics surface, function. Students will gain valuable building and surface visualization skills through simple but effective construction techniques. Special projects for Nocturne will be central to this course. The course will be taught through demonstrations, lectures and collaborative projects.

Prerequisite: 6 credits of CERM (Ceramics)

CERM 3510 - ADV. WKSP: IMAGE MAKING

3 credits (S)

This course examines an intensive variety of methods and techniques for surface development, decoration, mark-making and narrative. Artists have embraced the ceramics surface as an expressive venue for the exploration of painting, drawing, printmaking and photography using both ceramic and non-ceramic techniques. Students will develop a personal palette and explore the relationship of surface to form using contemporary and historical sources.

CERM 3511 - ADV. WKSP: DIGI FAB PROCESS

3 credits (S)

This course will integrate ceramic materials and processes with an introduction to digital software spaces and visualizations to explore digital fabrication for ceramics in art, design and craft. This course develops methods for digital fabrication, scanning, data management and manipulation, rapid prototyping, laser cutting, 3D Printing (available at NSCAD), commercial external 3D printing. Moldmaking and other techniques will be used to translate digital information into finished ceramic form.

CERM 3514 - ADV. WKSP: INSTALLATION CERM

3 credits (S)

Installation is a way to involve the viewer in a complex spatial and sensory art experience. As a form, the installation places artist and viewer together into an expansive environment that moves between coherence and uncertainty. Understanding artistic breakthroughs from Schwitters' Merzbau, to Alan's Kaprow's spontaneous New York happenings and recent situational art, students will develop sites of artistic action with multiple components, subjects and media.

CERM 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM 4106 - STUDIO PROJECT 1: CERAMICS

6 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM 4109 - STUDIO PROJECT 1: CERAMICS

9 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM 4206 - STUDIO PROJECTS 2: CERAMICS

6 credits (I)

CERM 4209 - STUDIO PROJECT 2: CERAMICS

9 credits (I)

CERM 4306 - STUDIO PROJECT 3: CERAMICS

6 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM 4309 - STUDIO PROJECTS 3: CERAMICS

9 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM 4406 - STUDIO PROJECT 4: CERAMICS

6 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM 4409 - STUDIO PROJECT 4: CERAMICS

9 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Craft (Interdisciplinary)

CRFT 2000 - SUMMER WORKSHOP: [TOPIC]

3 credits (S)

This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.

Prerequisite: Foundation Completion

CRFT 2002 - WKSP: INTRO BOOKBINDING

3 credits (S)

Students will be introduced to the basic materials, techniques and concepts used in hand bookbinding. They will be asked to consider the visual and structural aspects of the book form.

Prerequisite: Foundation Completion

CRFT 2003 - WKSP: CAD/CAM 3-D DESIGN

3 credits (S)

Students in this course will design jewellery and other small-scale products using Computer Aided Design 3D modeling programs such as JewelCAD and Rhinoceros. A basic background working with 3D forms (any media) will be of benefit to students taking this course.

Prerequisite: Foundation Completion including FNDN 1350

CRFT 2004 - WKSP: FIGURATIVE CLAY SCULPT

3 credits (S)

Prerequisite: Foundation Completion

CRFT 2005 - WKSP: LETTERPRESS PRINT

3 credits (S)

Students will learn to recreate the richness of the hand-printed page by typesetting printing several small projects and a short text. They will use a wide variety of old cuts, ornaments and typefaces to explore the principles of layout and design.

Prerequisite: Foundation Completion

CRFT 2006 - WKSP: CHAINS

3 credits (S)

From a brief survey of traditional chainmaking, students will create their own designs. The development of these designs may be influenced by traditional chainmaking, by conceptual ideas, or by experimenting with new non-metal materials. The emphasis of the course is on the design of wearable neckpieces.

Prerequisite: Foundation Completion

CRFT 2007 - WKSP: NATURAL DYES

3 credits (S)

This course is an interdisciplinary investigation into the cultural basis for natural dyes in European and North American textile history. Students will learn to use plants and chemical mordants to dye yarn.

Prerequisite: Foundation Completion

CRFT 2008 - WKSP: INTRO TO ENAMELLING

3 credits (S)

This course introduces basic enamelling techniques on flat and shaped copper or silver. Techniques include dry-sifting, wet inlay, stencil application and cloisonné

Prerequisite: Foundation Completion

CRFT 2009 - WKSP: 2D/3D FABRIC

3 credits (S)

This course explores the nature of fabric in translation from 2D to 3D forms (and back again). It builds awareness of how shapes look in flat and formed contexts, by examining the structural nature of fabric. Though not limited to the human form, the geometry of human physiology will be one site of exploration.

Prerequisite: Foundation Completion

CRFT 2010 - WKSP: DESIGN FOR SENSES

3 credits (S)

Students in this workshop will explore the five senses (smell, touch, taste, hearing and sight) with the objective of using the senses more effectively in choosing materials and designing forms for jewellery. In addition to creating finished jewellery pieces, students will prepare and present sketches and design descriptions.

Prerequisite: Foundation Completion

CRFT 2011 - WKSP: TABLE OBJECT DESIGN

3 credits (S)

This course introduces basic silversmithing techniques for creating small table objects. An emphasis is placed on exploration of design ideas and problem solving skills. Main techniques covered in the course include fabrication, sinking, and raising.

Prerequisite: Foundation Completion

CRFT 2012 - WKSP: TACTILE NOTEBOOKS & WORD

3 credits (S)

Students will explore writing and image making to create a vibrant notebook practice. They will create tactile pages, playing with materials, techniques, and words, making concrete the vital elements of sensory experiences. This will expand understanding in unexpected directions, and deepen individual artistic vision. (This course is cross-listed with ARTS 2019)

Prerequisite: Foundation Completion

CRFT 2013 - WKSP: JEWELLERY CHAINS

3 credits (S)

Repetition of units, flexibility, and endlessness are ideas inherent in concept of a chain. In this course students will explore a variety of ways of chain making techniques and design possibilities. Students will begin with basic chain construction, and progress to more complex and unique designs.

Prerequisite: Foundation Completion

CRFT 2014 - WKSP: JEWELLERY ALTERNATIVES

3 credits (S)

This course will focus on fabricating objects made of things not normally used in jewellery. Sheet plastics, found objects, wallpaper, foam-core, fabric, paper, resins, paint, rope, plaster, clay, metal wire, may be assembled into constructed forms and finished pieces. Students often bite off more than they can chew when developing new ideas and subsequently do not have the necessary tools to remedy their design. Through model making students will be encouraged to think outside of the box, re-interpret process and explore alternative methods to traditional techniques in ornamentation. The resulting body of work will serve the students as a reference for future artistic development. The main objective put forth in this course is to develop a student's capacity to problem solve independently, help with the resolution of ideas and enable them to think critically in regards to the current paradigm within contemporary art jewellery.

Prerequisite: Foundation Completion

CRFT 2019 - WKSP: JWLY MATERIAL MATTERS

3 credits (S)

In this course students will have the opportunity to approach jewellery and object making through exploring alternative materials. Students will focus on developing methods of translating their ideas into three dimensional forms.

Prerequisite: Foundation Completion

CRFT 2100 - BOOK ARTS

3 credits (S)

Students will investigate selected traditional and non-traditional processes for binding books, making boxes, and creating decorative papers. They will be encouraged to use the book form to meet artistic goals. This course is equated with FINA 2100.

Prerequisite: Foundation Completion

CRFT 2240 - IDEAGRAM

3 credits (S)

This course provides craftspeople, artists and designers with ways to translate ideas into material forms through drawing and/or the construction of models. (This course is cross-listed with DRAW 2240)

Prerequisite: FNDN 1600

CRFT 2245 - TACTILE NOTEBOOKS & WRITTEN

3 credits (S)

Motivated by haptic considerations, students will use the sense of touch to stimulate and awaken perception, to guide the making process, and to revise sensitivity to the way they communicate both visually and verbally. They will create tactile pages, playing with materials, techniques, and words to make concrete the vital elements of our experience. This workshop will help students to find their own living language through the creation of a vibrant notebook practice.

Prerequisite: Foundation Completion

CRFT 3110 - ENTREPRENEURSHIP FOR VIS. ARTS

3 credits (L)

This course examines the roles of business and marketing in art based practices. Key issues and priorities include creating the choice to be independent, finding a niche, starting a new enterprise, and investigating and analyzing opportunities.

CRFT 3151 - STUDIO: NATURAL DYE WKSP

3 credits (S)

This course is an exploration of natural dye technology and its applications in the studio. Assignments and activities will focus on the history, practical techniques (sampling) and contemporary uses of natural dyes in textile practice.

Prerequisite: 9 Credits of 2000 level Craft (JWLY, CERM, TEXTL)

CRFT 3152 - STUDIO: FASHION PERSPECTIVES

3 credits (S)

Through readings, discussion and studio activity, this course will address a variety of socially significant aspects of women's fashion. Fashion theory, sensibility and contemporary notions about the way we dress will be examined. Previous coursework in fashion construction and pattern drafting will be an asset in this course and is strongly recommended.

Prerequisite: 9 Credits of 2000 level craft (JWLY, CERM, TEXTL)

CRFT 3153 - STUDIO: BODY, PLACE & TIME

3 credits (S)

Prerequisite: 9 Credits of 2000 level craft (JWLY, CERM, TEXTL)

CRFT 3154 - WKSP: BODY, MOVEMENT, ELECTR

3 credits (S)

This is an interdisciplinary course where students may work with a variety of materials and skills to develop artworks for the body. Students in this class will work with the human body as a whole (both mental and physical aspects) to create artworks that place special attention on the relation and connection between body and movement. Participants will be expected to develop their ideas through drawing and experimentation with different materials and may use music or sound as inspiration and/or additional expression. An electronic component of the course will introduce students to the idea of electronic textiles and to the principles of soft-circuit design through hands-on demos and experimentation. The individual (or collaborative) project results will be presented as high quality models and/or fully completed performance pieces. (This course is cross-listed with JWLY 3211 & TEXL 3216)

Prerequisite: Foundation Completion

CRFT 3158 - CRYSTALLIZING CRAFT

3 credits (S)

This course is a guided tour through the world of descriptive geometry. Due to time constraints, our exploration of the visual language, which predicated Math and Science, will be limited to the subject of polytopes and their relevance to tessellations, polynets and polyclusters. Along our journey we will take detours to learn from interdisciplinary Artists engineers, architects, sculptors, printmakers, weavers, designers etc...) who have integrated Mathematics with their primary disciplines.

CRFT 3250 - BOOK ARTS WORKSHOP: [TOPIC]

3 credits (S)

This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in book arts. The professional expertise and experience of individual instructors will determine the orientation of the course.

Prerequisite: Prerequisite: CRFT 2100

CRFT 3350 - DSGN/CRFT SUMMER WK: [TOPIC]

6 credits (S)

This workshop will provide advanced studio experiences in craft, design, fine and media arts topics, as announced.

Prerequisite: 6 credits CMDS/DSGN/PROD or MDIA/CRFT at the 2000 level

CRFT 3500 - APPLIED ENTREPRENEURSHIP

3 credits (S)

This course focuses on practical exercise in running and arts, crafts, or design business while competing in the global marketplace. Principle elements of the course will include: having an exhibition, participating in a trade show, starting a website, blogging, and marketing your work. (This course is cross-listed with PROD 3500)

Prerequisite: Prerequisite: PROD 3110

CRFT 4210 - PROFESSIONAL PRACTICE

3 credits (L)

The course is designed to prepare students with skills and information to present their work in a professional manner. Students prepare a professional materials portfolio representing their work and engage in research related to arts issues. (This course is cross-listed with CRFT 4210)

Prerequisite: Prerequisites: 90 credits completed

Contemporary Culture

CULT 2300 - INTRO TO MATERIAL CULTURE

3 credits (L)

This course provides an introduction to the world of objects and images, examining the roles they play in human society, and how they constitute ideological, aesthetic and social expression.

CULT 3013 - TOPIC: SOCIAL AND PARTICIPAT.

3 credits (L)

This course explores the work of contemporary artists, practitioners and researchers who contend with issues of participation, public impact and social power.

CULT 3101 - PROFESSIONAL ARTS WRITING

3 credits (L)

This course will cover the basics of writing and publishing in the art and culture sectors. Students will learn how to write and pitch exhibition reviews and will be introduced to the roles of editors, copy-editors, designers and printers. Students will also learn how to write materials for administrative positions in galleries and cultural organizations, such as correspondence, press releases, brochures, wall labels and catalogue texts.

CULT 3200 - QUEER THEORY: SEX, GENDER, ART

3 credits (L)

This course is an introduction to key elements of contemporary gender theory and sexuality studies, with an emphasis on examples from the visual arts. Readings will include historical and cross-cultural studies, as well as some literary and art historical texts.

CULT 3601 - ART, ACTION, AND ENVIRONMENT

3 credits (L)

A critical engagement with contemporary environmentally-focused social practice and activist art and the rapidly expanding fields of ecological criticism, feminist materialism and environmental studies. In addition to research and writing assignments, students will develop strategies for visualizing, activating and transforming key critical environmental ideas and themes; they will have the opportunity to develop and carry out a final project in the medium or mode of their choice.

CULT 4101 - CRITICAL ARTS WRITING

3 credits (L)

This course will build upon the skills and knowledge covered in Professional Arts Writing. Students will study national and international trends in critical art writing and learn how to write longer investigative and/or analytical pieces that will be ready for publication either online or in print.

Drawing

DRAW 2000 - INTRODUCT STUDIO IN DRAWING

6 credits (S)

This course reinforces and expands fundamentals skills in an intensive studio experience. Attention will be given to the formal and expressive possibilities of drawing, including colour. This course introduces drawing as a studio practice requiring students to consider issues related to the function of drawing.

Prerequisite: FNDN 1600

DRAW 2210 - DESCRIPTIVE DRAWING

3 credits (S)

The main focus of the course is on detailed observation and development of rendering skills through the study of objects, materials, textures and systems of perspective. (This course is cross-listed with CMDS 2210)

Prerequisite: FNDN 1600

DRAW 2240 - IDEAGRAM

3 credits (S)

This course provides craftspeople, artists and designers with ways to translate ideas into material forms through drawing and/or the construction of models. (This course is cross-listed with CRFT 2240)

Prerequisite: FNDN 1600

DRAW 2250 - VISUAL THINKING

3 credits (S)

This course focuses on developing the knowledge and skill of an interdisciplinary designer to visually communicate through design drawing. The ability to visualize, the power to suggest and inspire clients, curators, funding bodies etc., is paramount to the development of a creative practitioner in any discipline. The student will learn how to produce conceptual drawings and develop a better understanding of the process of rendering skills for visually communicating 3D objects and spaces.

Prerequisite: FNDN 1600

DRAW 2300 - INTRO DRAWING WKSP: [TOPIC]

3 credits (S)

This course continues the drawing experience through concentrated exploration of designed topics allied to art, craft and design interests.

Prerequisite: DRAW 2300 or 3 credits of 2000 level DRAW

DRAW 2301 - WKSP: LANDSCAPE

3 credits (S)

This course will introduce the student to a variety of historical conventions for drawing the landscape using traditional media such as pencil, ink and wash, and watercolour. There will be in-class exercises, demonstrations and presentations with an emphasis on working out of doors

Prerequisite: FNDN 1600

DRAW 2306 - WKSP: AQUEOUS MEDIA

3 credits (S)

Through this introduction to aqueous media, students will use watercolour and other water-based media to explore the dialogue between drawing and painting. Both traditional and non-traditional approaches to aqueous will be presented. A study of historical and contemporary artists will encourage the development of an individual approach to the media.

Prerequisite: FNDN 1600

DRAW 2309 - WKSP: TBA

3 credits (S)

DRAW 2400 - INTRODUCTORY FIGURE DRAWING

3 credits (S)

Drawing from the life model addressing representations of the human figure. Attention will be given to an understanding of volumetric description and underlying structure.

Prerequisite: FNDN 1600

DRAW 3000 - INTERMEDIATE STUDIO IN DRAWING

6 credits (S)

Students experiment with approaches in a range of media and formats to explore complex visual problems in drawing.

Prerequisite: 6 Credits of 2000 level DRAW

DRAW 3300 - INTERM DRWG WKSP: [TOPIC]

3 credits (S)

This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.

Prerequisite: DRAW 2300 or 3 credits of 2000 level DRAW

DRAW 3301 - INTERMED WKSP: ORGANIC

3 credits (S)

This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.

Prerequisite: 3 Credits DRAW

DRAW 3302 - INT WKSP: AQUEOUS MEDIA

3 credits (S)

This course focuses on concepts and skills particular to water based media. Students will work with a variety of media including pen and ink, ink washes, water soluble crayons, pencils and water colours and a range of paper and paper surface preparations.

Prerequisite: 3 Credits DRAW

DRAW 3304 - INT WKSP: ANATOMY

3 credits (S)

Prerequisite: 3 Credits DRAW

DRAW 3305 - INT WKSP: TRANSPARENCIES

3 credits (S)

The use of a variety of transparent or translucent papers and plastics will be explored in terms of their relevance to ideas that can develop from the potential of this material. Acetate and mylar films, a variety of oriental tissues, parchment and glassine papers will be used in terms of their qualities for multiple piece layering and light transmission. Completed ideas may range from 3-D constructions to diazo.

Prerequisite: DRAW 2300 or 3 credits of 2000 level DRAW

DRAW 3306 - INT WKSP: NARRATIVE

3 credits (S)

In this course students explore linear and non-linear formats as well as a range of stylistic applications in narrative drawing.

Prerequisite: DRAW 2300 or 3 credits of 2000 level DRAW

DRAW 3310 - INT WKSP: PRODUCT ILLUSTRATION

3 credits (S)

Students will produce images of products for publications, marketing and other applications, using a variety of media, techniques and drawing formulas. Completion of DRAW/CMDS 2600 Steps to Illustration is strongly recommended before taking this course.

Prerequisite: 3 Credits DRAW

DRAW 3311 - INT WKSP: INSTALLATION/SKETCH

3 credits (S)

This course will explore the relationships of three-dimensionality to drawing and installation, with emphasis on the process of sketching. Projects will include drawing on-site, in galleries, and in the studio.

Prerequisite: 3 Credits DRAW

DRAW 3312 - INT WKSP: STORYBOARDING

3 credits (S)

This course explores the art of illustrative storytelling in storyboards and graphic novels, with an emphasis on direct and notational drawing techniques to depict narratives for television, film or book publishing. Students will explore story development and scene depiction through rendering with markers, ink and pencil.

Prerequisite: 3 Credits DRAW

DRAW 3320 - INT WKSP: CUTS, CRACKS, CREASE

3 credits (S)

This workshop proposes drawing as a practice of mobility, specifically walking. Students will learn about concepts and practices, from Kandinsky to Ingold, that bring walking, line and art together on a drawing surface. A variety of media and approaches will be explored. Studio work will be accompanied by field trips, readings, screenings, and discussions.

DRAW 3400 - INTERMEDIATE FIGURE DRAWING

3 credits (S)

Expanding on skills obtained in Introductory Figure Drawing, students will draw from the life model addressing both objective and expressive representations of the human figure in space. Incorporating more complex situations and environments, the course aims to develop a more sophisticated understanding of the representation of the human body. A wider range of drawing materials will be explored than in Introductory Figure Drawing.

Prerequisite: DRAW 2400

DRAW 3509 - ADVANCED STUDIO IN DRAWING

9 credits (S)

This course continues the drawing experience through concentrated independent drawing projects as well as research of topics related to the student's individual interests.

Prerequisite: 6 Credits of 3000 level DRAW

DRAW 3650 - ADVANCED DRAWING WKSP: [TOPIC]

3 credits (S)

This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.

Prerequisite: DRAW 3300 or 3 credits of 3000 level DRAW

DRAW 3700 - ADVANCED DRAWING WKSP: [TOPIC]

9 credits (S)

This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.

Prerequisite: DRAW 3300 or 3 credits of 3000 level DRAW

DRAW 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

DRAW 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

DRAW 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

Design (Interdisciplinary)

DSGN 1500 - STU PRAC: DESIGN FUNDAMENTALS

6 credits (S)

This course introduces students to the fundamentals and methods of design thinking. The goal is to promote the exploration of design ideas in the context of design processes.

Prerequisite: FNDN 1450 (Studio Practice: Design)

DSGN 2000 - SUMMER WKSP: [TOPIC]

3 credits (S)

This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.

Prerequisite: Foundation Completion

DSGN 2001 - WKSP: RARE TYPOGRAPHIC PRINT

3 credits (S)

This course will provide a hands-on exploration into the possibilities of lettertype printing using the Wooden type from the Dawson Collection. By investigating the semiotics of type, students can use the printing process to develop works that will examine the relationship between word, typographic form, environment and audience. Within this class students are encouraged to be experimental. They will be asked to demonstrate knowledge of traditional printing processes and are asked to innovate within these processes. The course will consist of seminars, discussions, demonstrations, studio research, and critiques.

Prerequisite: Foundation Completion

DSGN 2006 - WKSP: ENGLISH FOR STUDIO PRACT

3 credits (S)

English for Studio Practice helps students who use English as an additional language build verbal strategies and critical skills for negotiating art-specific academic contexts. As a studio-based course, language skills development will be rooted in authentic art creation activities, such as peer critique, artist talks, curation, and public interaction. The ultimate goal is to help students increase precision, clarity, and confidence in their English usage as they begin articulating their studio practices at NSCAD.

DSGN 2008 - WKSP: LANGUAGE AND PROCESS

3 credits (S)

Language and Process for Studio helps students new to studio practice and critique build verbal strategies and critical skills for negotiating art-specific academic and studio contexts. As a studio-based course, verbal development will be rooted in authentic art creation activities, such as peer critique, artist talks, curation, and public interaction. The ultimate goal is to help students increase precision, clarity, and confidence in their ability to speak about art in tandem with their art and design studio skills.

DSGN 2015 - PRODUCT DESIGN: FORM

3 credits (S)

This course provides for practical introductory work in product design, with a brief overview of the social history of product design and ergonomics theory. (This course was formerly PROD 2000).

Prerequisite: Foundation Completion

DSGN 2150 - INTRO TO INTERDISCIPLINARY DES

3 credits (L)

This course gives students a general introduction to the history, theory and methods of current design practice.

Prerequisite: FNDN-1800

DSGN 2200 - INTRODUCTORY COMPUT ANIMATION

3 credits (S)

This course introduces 2D animation on the computer with emphasis on the design process. Students will produce dynamic web applications.

Prerequisite: Prerequisite: FNDN 1350

DSGN 2230 - DIGITAL DESIGN FOR ARTISTS I

3 credits (S)

Students are introduced to design and digital production techniques used in the development of print and online graphics. Text and image layout, graphics creation, file formatting, and programs are taught through the design process using students' original concepts. THIS COURSE CANNOT BE COUNTED TOWARDS THE MAJOR IN DESIGN.

Prerequisite: Foundation

DSGN 2250 - DESIGN TO PRESS

3 credits (S)

This course introduces basic graphic techniques and procedures of the design studio from written word to prepress stage, using standard software. Areas covered include the theory and practice of rough layout and comprehensive presentation, typography, copywriting, manuscript preparation, paper selection, binding, halftones, printing, production control and budgetary considerations.

Prerequisite: DSGN 2010

DSGN 2500 - DESIGN STUDIO 2: PRINCIPLES

6 credits (S)

In this course, students will continue their studies in the strategic, collaborative, and inter-disciplinary nature of design thinking. The course will focus on the use of images, form and space in the creation of design experiences.

Prerequisite: Prerequisite: DSGN 2010

DSGN 2505 - TYPOGRAPHY

3 credits (S)

This course focuses on specialized technical and aesthetic issues in Communication Design, emphasizing the inventive use of type and typography for interpreting text.

Prerequisite: FNDN 1450 or FNDN 1350; or permission of the Chair of Design

DSGN 2510 - INTRODUCTION INTERACT. DESIGN

3 credits (S)

An introduction to the concepts and techniques of interactive design. Students learn the basic building blocks relating to the design and delivery of interactive content on the web and CD-ROM. Before enrolling in this course, students are expected to have a basic knowledge of computer applications. (This course was formerly DSGN 2310)

Prerequisite: FNDN 1450 or ARTS 2100 /MDIA 2150

DSGN 2601 - ILLUSTRATION I: TECHNIQUE

3 credits (S)

This is an introductory illustration course that allows students to explore in various media and techniques to begin defining and learning what an effective illustration can do. Emphasis is placed on concepts, techniques and design production elements. [This course was formerly CMDS 2600/DRAW 2600]

Prerequisite: 6 credits Foundation drawing (FNDN 1100 and 1600)

DSGN 3005 - DESIGN TRAVEL

6 credits (L)

This course will allow students to travel, with an instructor, to undertake design research and projection in another cultural context.

Prerequisite: 30 credits of CMDS or DSGN or PROD

DSGN 3015 - TYPE IN MOTION

3 credits (S)

This course teaches students the use of type in digital environments.

Prerequisite: DSGN 2500 and CMDS 2500

DSGN 3020 - DESIGN STUDIO 3: VISUAL COMM

6 credits (S)

Students will investigate and experiment with text and image in information–, interaction–, advertising– and product design. Students will also continue theoretical and methodological studies begun in the earlier pre-requisite Studio classes.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design and DSGN 2500

DSGN 3021 - DESIGN STUDIO 3

6 credits (S)

Students will investigate and experiment with text, image and form in information, interaction, advertising, spatial, and product design. Students will also continue theoretical and methodological studies begun in the earlier prerequisite studio classes.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design and DSGN 2500 (Design Studio 2)

DSGN 3025 - DESIGN STUDIO 3: ECO PROD DESG

6 credits (S)

In this course, students will learn ecologically sustainable methodologies and approaches in design.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design and DSGN 2500

DSGN 3026 - STORYBOARD ILLUSTRATION

3 credits (S)

This class offers students the opportunity to tell stories and develop a consistency in their work. Students explore commercial storyboards, directors' storyboards for TV and film, and graphic novels. The course will examine various storytelling techniques used in film and television that are essential parts of guiding the look and feel of the project. (this course is equated with CMDS 3020)

Prerequisite: DSGN 2601 (or DRAW 2600 or CMDS 2600)

DSGN 3030 - INTENIVE DES WKSHP: [TOPIC]

3 credits (S)

This course will allow students to work in a concentrated fashion in a collaborative workshop devoted to a specific design problem or issue over a seven-day period.

Prerequisite: 30 Credits from CMDS/DSGN/PROD

DSGN 3031 - INT WKSP: CHARRETTE

3 credits (S)

Students will be introduced to a design problem during the first meeting. They will then have a week to come up with a solution, either individually, in a group, or in a combination of the two. Results will be presented to their classmates and interested parties at the end of the course. (The word charrette may refer to any collaborative session in which a group of designers drafts a solution to a design problem.)

Prerequisite: 30 Credits of CMDS/DSGN/PROD

DSGN 3055 - INTERMEDIATE TYPOGRAPHY

3 credits (S)

This course is an intermediate-level course that explores further the specialized technical, aesthetic, and inventive issues in and around the use of type and typography in Communication Design

Prerequisite: CMDS 2500 or Permission of Chair

DSGN 3100 - INTRODUCTION TO SEMIOTICS

3 credits (L)

This course surveys various theories of signs, especially with relation to problems of visual communication. (This course is cross-listed with CSTU 3100)

Prerequisite: 6 credits LAS

DSGN 3130 - GR DES: ARTISTS & CRAFTS II

3 credits (S)

This course explores the relationships between image, text and graphic elements in print and book design. Special attention will be paid to typography and its place in page, document, and book design and layout.

Prerequisite: DSGN 2230

DSGN 3150 - DIGITAL MEDIA WKSHP: [TOPIC]

3 credits (S)

This workshop will provide a range of specific experiences in digital media, as announced.

Prerequisite: 6 Credits of Design studio courses

DSGN 3151 - DIG WKSP: GAME DESIGN

3 credits (S)

In this course, students will learn how to develop relatively simple games as a basis for future work in internet or single-computer games. The skills gained in this course will be immediately applicable to the development of web-based games viewable on any computer connected to the internet, and to more sophisticated platform-based gaming environments.

Prerequisite: ARTS 2100; DSGN 2510 or DSGN 2200

DSGN 3153 - DIG WKSP: PHYSICAL COMPUTING

3 credits (S)

The design potential of Arduino microcontrollers will be explored. Students will learn how to write programs and build elementary circuits that will extend sense and physicality using sensors and actuators. (Lab fee will include an Arduino Duemilanove microcontroller, programming handbook, prototyping breadboard, computer interface cable, batteries, wires, LEDs, some integrated circuits and a small selection of sensors and other hardware. Students are encouraged to bring a laptop if they want to write programs in the classroom.)

Prerequisite: Foundation Completion

DSGN 3201 - GRAP TECH: DIGIT TO PRE-PRESS

3 credits (S)

Students are introduced to pre-press processes by way of digital imaging including scanning, typesetting and colour separations, and proofing. Demonstrations and exercises will also involve input by industry practitioners.

Prerequisite: DSGN 2500

DSGN 3211 - PERSPECTIVES IN DESIGN: TOPIC

3 credits (L)

Students examine selected themes and topics in design.

Prerequisite: DSGN 2010 (or as specified)

DSGN 3215 - PERSPECTIVE IN DESIGN: SANDBOX

3 credits (L)

The NS Government has funded a series of university "Sandboxes" to encourage entrepreneurship and innovation. This course is intended to give degree credit to students who participate in one of the three NSCAD Sandboxes: The Spark Zone, The ICT Sandbox, and The IDEA Sandbox. Students in this course will be given a design challenge and collaborate with students from other universities and disciplines, investors and mentors from industry and academia. Students don't need to have an "idea"- they only need to be open to experimentation and indeterminate solutions. The instructor will act as initial mentor.

DSGN 3311 - INTRO CAD/CAM FOR JWLY & 3D

3 credits (S)

This course will introduce computer assisted design and manufacturing processes to Jewellery, Ceramics and Design students. Students will learn how to work with solid modeling software to produce files appropriate for computer assisted manufacturing processes such as rapid prototyping. This course is equated with JWLY 3311.

Prerequisite: One of the following courses: DSGN 2015 (was PROD 2010) , CERM 2006, CERM 2110, JWLY 2000, JWLY 2100

DSGN 3318 - WKSP: APPLIED TYPOGRAPHY

3 credits (S)

This course will examine five major design disciplines that use typography: Books and Publishing, Magazine and Editorial, Advertising and Public Relations, Graphic and Corporate Design and Web Design. Students will learn how designers in each of these fields approach and use typography.

Prerequisite: DSGN-2500 or Permission of Division Chair

DSGN 3322 - WKSP: PACKAGING DESIGN

3 credits (S)

This course is an introduction to packaging and working graphically in both two- and three-dimensions. Because packaging both protects and informs, it requires a different approach to design than print or screen design: students will explore structure, materials, design issues, shelf-level competition, and meeting shipping, identification and regulatory requirements.

Prerequisite: Take DSGN-2505 (formerly CMDS 2500) and DSGN-2500

DSGN 3326 - WKSP: CONSTR THE ANTI MONUMENT

3 credits (S)

Traditional monuments that have long-held histories as sanctioned public art for the purposes of celebration, propaganda and the commemoration of secular heroes are abundant in most cities and will provide the subject matter for this 3000 level studio course. Students in this course will assess public art in Halifax, Nova Scotia through the identification, critique and possible reworking of monuments, architectures and naming conventions that derive from dominant narratives of the region's military and industrial history. Through this intensive studio, comprised of weekly readings, in-class discussion, research and studio work, students will engage in the process of developing and designing a response to counter a specific existing monument and the values it represents.

DSGN 3350 - DSGN/CRFT SUMMER WKSP: [TOP]

6 credits (S)

This workshop will provide advanced studio experiences in craft, design, fine and media arts topics, as announced.

Prerequisite: 6 Credits of 2000 level CMDS/DSGN/PROD or MDIA/CRFT

DSGN 3400 - DIGITAL ILLUSTRATION

3 credits (S)

In this course students learn the concepts and practices of digital illustration, combined with hand drawing. Students learn that vector-based software can be a powerful tool in refining and enhancing a strong concept. Emphasis is placed on clean and consistent presentation of their work.

DSGN 3520 - DES STUDIO 4: USER-CENT DESIGN

6 credits (S)

In this course, students learn methodologies and practical approaches in design where the user's needs are a central consideration. Students will be required to make a final presentation to all Design faculty and members of the public.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design, and DSGN 2500

DSGN 3521 - DESIGN STUDIO 4

6 credits (S)

Students will undertake a series of design projects that will expand their range of design experience and understanding. A focus of the course will be on the constraints imposed upon designers while seeking creative solutions.

Prerequisite: Design Studio 3 (DSGN 3021 - formerly DSGN 3020/3025)

DSGN 3530 - GR DES: ARTISTS & CRAFTS II

3 credits (S)

This course allows students to implement the previously acquired knowledge and skills in directed exploration of the possibilities of book design with new and older technologies.

Prerequisite: DSGN 3130

DSGN 3601 - ILLUSTRATION II: CHARACTER

3 credits (S)

This course introduces digital media using Adobe Photoshop, focusing on image editing, layering, colour manipulation and digital painting. Emphasis is placed on concept and students are allowed to choose the genre of their choice: publishing, game design, medical or other forms of commercial work. NOTE: It is recommended that students have their own computer drawing tablet and software. [This course was formerly CMDS 3600/DRAW 3600]

Prerequisite: DSGN 2601 Steps to Illustration (formerly CMDS/DRAW 2600)

DSGN 3903 - COMMUNICATION STUDIES

3 credits (S)

A student in communication design may develop an individual program of study, with approval of the instructor.

Prerequisite: 15 credits of CMDS and/or DSGN; Proposal

DSGN 3906 - COMMUNICATION STUDIES

6 credits (S)

A student in communication design may develop an individual program of study, with approval of the instructor.

Prerequisite: 15 credits CMDS and/or DSGN; Proposal

DSGN 4005 - ADVANCED INTERACTIVE DESIGN

3 credits (S)

This course offers advanced design project work in interactive digital media for delivery through web browsers. Critical attention is given to understanding issues related to information architecture and the implications of electronic media.

Prerequisite: DSGN 2500 or DSGN 3010

DSGN 4011 - ILLUSTRATION III: PORTFOLIO

3 credits (S)

Students focus their attention on refining their individual techniques for illustrative work, with the ultimate goal of building their portfolios. Self-directed assignments allow students to concentrate on their interests in book publishing, editorial, game design, advertising or any other illustrative form. NOTE: It is recommended that students have their own computer drawing tablet and software. [This course was formerly CMDS 4010/DRAWS 4010]

Prerequisite: DSGN 3601 Intermediate Illustration (formerly CMDS/DRAW 3600) or permission of Division Chair

DSGN 4020 - DESIGN STUDIO 5: COLLABOR PROJ

6 credits (S)

Design students work together on projects that involve the application of knowledge and expertise gained in the course of their studies. The students will identify problems, carry out research, develop solutions, and communicate these solutions to an appropriate audience.

Prerequisite: Design Studio 4 with B grade or better; Acceptance to the BDes Program

DSGN 4033 - PRACTICUM IN DESIGN

3 credits (P)

A student may apply to undertake a practicum to fulfill CMDS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 credits of CMDS, DSGN or PROD; Proposal; Chair's Signature

DSGN 4036 - PRACTICUM IN DESIGN

6 credits (P)

A student may apply to undertake a practicum to fulfill CMDS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 credits of CMDS, DSGN or PROD; Proposal; Chair's Signature

DSGN 4039 - PRACTICUM IN DESIGN

9 credits (P)

A student may apply to undertake a practicum to fulfill CMDS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design.

Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 credits of CMDS, DSGN or PROD; Proposal; Chair's Signature

DSGN 4101 - DESIGN ISSUES

3 credits (L)

This seminar addresses the larger as well as the more specific professional concerns of design. Presentations, readings and discussions will cover philosophical, economic, or practice-oriented issues.

Prerequisite: DSGN 3021 (formerly DSGN 3020 /DSGN 3025)

DSGN 4150 - DESIGN RESEARCH

3 credits (L)

Students develop an individual program of research/study with the approval of the instructor.

Prerequisite: 15 Credits of CMDS/DSGN/PROD; proposal; signature of chair

DSGN 4200 - ADVANCED DESIGN SEM: [TOPIC]

3 credits (L)

This course will focus on the analysis and interpretation of a specific design topic through readings, written assignments, oral presentations, and some studio assignments.

Prerequisite: 6 Credits CMDS/DSGN/PROD at the 3000 level

DSGN 4201 - ADV SEM: ETHICS IN DES: MAKER

3 credits (L)

This course dissects the various responsibilities of a designer within the context and complexities presented throughout the design process. The ethical considerations that define designers as 'instigators of change', both in practice and profession, are analyzed and evaluated to develop informed perspectives, applicable to an ever-evolving contemporary practice.

Prerequisite: 6 Credits CMDS/DSGN/PROD at the 3000 level

DSGN 4202 - ADV SEM: MAPPING SPACE & TIME

3 credits (L)

This seminar will give senior students an opportunity to explore the theoretical and practical issues underlying information design as it pertains to the mapping of space and time.

Prerequisite: 6 Credits CMDS/DSGN/PROD at the 3000 level

DSGN 4300 - ADVANCED DESIGN WKSP: [TOPIC]

3 credits (S)

This course continues the design experience through concentrated exploration in a selected topic area.

Prerequisite: 6 Credits CMDS/DSGN/PROD at the 3000 level

DSGN 4301 - ADV WKSP: NON-DIGITAL GR DES

3 credits (S)

Prerequisite: 6 Credits CMDS or DSGN at the 3000 level

DSGN 4302 - ADV WKSP: DESIGN CONNECTIONS

3 credits (S)

Through a series of investigations and collaborative projects, students are encouraged to see how Design "fits" or "connects" with the world outside the university

Prerequisite: 6 Credits CMDS or DSGN at the 3000 level

DSGN 4303 - ADV WKSP: EDITORIAL ILLUSTR

3 credits (S)

This course will introduce students to the conceptual process of creating artwork to accompany newspaper and magazine articles. Through project-based assignments students will be required to depict a given story that whets the reader's appetite using imagery only.

Prerequisite: 6 Credits CMDS or DSGN at the 3000 level

DSGN 4304 - ADV WKSP: ACTION SCRIPTING

3 credits (S)

Prerequisite: 6 Credits CMDS or DSGN at the 3000 level

Art Education

EDAR 5000 - ART PROCESS

3 credits (S)

This course explores art making as a distinct mode of learning and knowing. Through a variety of studio and reflective assignments and exercises, it seeks to make explicit the understandings, skills and attitudes used intuitively by artists. Attention will be given to how these might be taught or nurtured in learners of different ages and ability levels.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5010 - INTRO TO ART EDUCATION

3 credits (L)

This course provides a brief history of approaches to art education, a general introduction to education systems, and a map of the discipline's current interests.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5050 - VISUAL ARTS IN CLASSROOM

3 credits (S)

This course provides students enrolled in the elementary program of the MSVU BEd degree with an opportunity to examine theoretical and practical aspects of visual art education at the elementary level. It also offers students enrolled as secondary visual arts specialists in the MSVU BEd degree, the opportunity to consider their art expertise in an elementary context, and to engage in dialogue about the challenges of elementary level education.

Prerequisite: Registration in the MSVU BEd program

EDAR 5110 - TEACHING VISUAL ART

3 credits (L)

This course introduces students to basic art skills and sensitivities, developmental aspects of visual art education, and pedagogies relating to art education. Students may be teachers working at the elementary or secondary level.

Prerequisite: Registration in a Visual Arts Certificate for Teachers Program.

Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teacher - Non Specialist.

EDAR 5300 - ART FOR SPECIAL POPULATIONS

3 credits (L)

This course explores the ways that learners with special needs or in special contexts may require us to change our rationales, expectations, lesson design, another aspects of teaching. Emphasis will be on how to adapt our planning-teaching so as to maximize the educational / therapeutic value of art experiences to the individuals we are teaching. Students shall demonstrate their learning with an assigned practicum situation.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5350 - GUIDED METHODS I

3 credits (L)

This course bridges the gap between studio courses in Fine/Media Art, Craft or Design and the elementary and public school context. It requires students to develop classroom materials from these studio explorations. Students meet with the instructor to develop a proposal for a portfolio of curriculum materials. When approved, teaching strategies are developed and monitored by the instructor. A final portfolio is submitted at the end of the semester.

EDAR 5350 - SPECIAL POPULATIONS: PRACTICUM

3 credits (L)

This course provides an opportunity to work with special needs populations in selected settings.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5510 - ELEMENTARY ART METHODS

3 credits (S)

This course examines theories and methods of teaching art within the elementary school context. It undertakes to develop the understanding, attitudes, and skills required to plan, prepare, and deliver positive art learning experiences to children.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5610 - SECONDARY ART METHODS 1

3 credits (S)

This course examines theories and methods of teaching art in the secondary school context. It undertakes to develop the understandings, attitudes and skills required to plan, prepare and deliver positive art learning experiences to adolescents.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5615 - SECONDARY METHODS

3 credits (S)

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 5620 - SECONDARY ART METHODS 2

3 credits (S)

This course allows for further development of understandings, attitudes and skills required in successful art teaching in the secondary school context.

Prerequisite: EDAR 5610; Program (VAC: Teacher)

EDAR 5630 - GUIDED METHODS I

3 credits (S)

This course bridges the gap between studio courses in fine/media art, craft or design and the elementary and public school context. It requires students to develop classroom materials from these studio explorations. Students meet with the instructor to develop a proposal for a portfolio of curriculum materials. When approved, teaching strategies are developed and monitored by the instructor. A final portfolio is submitted at the end of the semester.

EDAR 5650 - GUIDED METHODS II

3 credits (S)

This course provides students with an opportunity to broaden their ability to develop classroom materials based on their studio explorations. Students will work with the instructor to develop a portfolio of curriculum materials and teaching strategies.

Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program; and EDAR-5630

EDAR 5700 - SECONDARY SCHOOL PRAC SEMINAR

6 credits (L)

An extensive practicum (4-5 days a week for seven weeks) in a secondary school comprises the primary content and experience of this course. However, it also includes a pre-practicum seminar for preparation, and a concurrent seminar for reflection on the practicum experience. The student is expected to demonstrate applied knowledge, attitudes, and skills to a degree that promises success in public school teaching.

Prerequisite: EDAR 5600; Program (VAC - Teacher)

EDAR 5730 - SECONDARY METHODS

3 credits (S)

This course provides students with an opportunity to broaden their ability to develop classroom materials based on their studio explorations. Students will work with the instructor to develop a portfolio of curriculum materials and teaching strategies.

Prerequisite: Registration in the MSVU BEd program

EDAR 5750 - ADV METHODS SEC ART EDUCAT

3 credits (S)

This course is an in-depth examination of theories and specialized methods of teaching visual art in the secondary school context. Students will refine their understanding and skills in preparing program and lesson plans in the visual arts at the secondary level. These will relate directly to the policies and practices common to the secondary classroom.

Prerequisite: Program.

EDAR 5900 - ADVANCED PRACTICUM SEMINAR

6 credits (L)

An extensive and intensive practicum (4-5 days a week for seven weeks) in a public school comprises the primary content and experience of this course. However, it also includes a pre-practicum seminar for preparation, and a concurrent seminar for reflection on the practicum experience. The student is expected to exhibit strong professional attitudes and behaviors, and to demonstrate planning and teaching skills that indicate a strong potential for success in the public schools.

Prerequisite: Prerequisite: EDAR 5700; Program (VAC - Teacher)

EDAR 5909 - ADVANCED PRACTICUM SEMINAR

9 credits (L)

EDAR 5950 - PROFESSIONAL STUDIES SEMINAR

3 credits (L)

This course examines the professional expectations, roles and responsibilities of the teacher that extend beyond the walls of the classroom and school. Readings, lectures, visitors, and independent research will cover a broad range of topics such as provincial law, bureaucracy, and curriculum guides; the teachers' union, and the larger profession and graduate study. Special attention will be given to job search skills, and school and community relations.

EDAR 6001 - SUM INST: SECONDARY METH-PAINT

3 credits (S)

This hands on course is designed for art teachers, both elementary and secondary, who are interested developing techniques for teaching painting in the classroom. The focus will be on the NS Art Curriculum, including art making, art history and art criticism, and will look at practices from the past and present.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 6002 - SUM INST: SECONDARY METH CERM

3 credits (S)

How do we bring the diverse and multi-stepped medium of Ceramics into the classroom? Ceramics is a paradox; it is immediately accessible, yet can take a lifetime to master. This intensive program demonstrates how to safely and efficiently incorporate clay into the secondary arts curriculum. Participants will explore traditional and non-traditional ceramic projects that aim for creative and technical success for students.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 6003 - SUM INST: SEC METH CONTEMPORA

3 credits (S)

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 6004 - SUM INST: SEC METH SPECIAL POP

3 credits (S)

Flexibility and adaptability are key to art education especially in the context of teaching special needs students. This class will be composed of a series of project-based exercises that challenge you to consider obvious and less apparent abilities in your students as they relate to the visual arts. Emphasis will be on drawing and painting with some explorations into sculpture. Focus will be on developing methods for teaching art activities that may require adapted tools, improvising and special planning. This course has a material fee: \$20

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

EDAR 6005 - SEC METH: ECO GREEN

3 credits (S)

This course focuses on the use of natural, found and recycled materials for teaching art in the secondary school context. Project-based exercises will challenge students to consider theories and techniques for teaching "eco greenfriendly" art to adolescents. Emphasis will be on developing methods for teaching art activities and ways to reduce our carbon footprint in the classroom.

Prerequisite: Entry to Visual Arts Certificate for Teachers or B.Ed.

Film History

FHIS 2800 - FILM HISTORY & CRIT: 1890-1945

3 credits (L)

An introduction to the history, analysis and criticism of film from 1890 to 1945, including early experiments in filmmaking and film exhibition, the development of sound and colour technologies, through to the rise of feature-length narrative and the consolidation of genre and the Hollywood studio system.

Prerequisite: AHIS 2020 (or concurrent)

FHIS 2810 - FILM HIST & CRIT: 1945-PRESENT

3 credits (L)

An introduction to the history, analysis and criticism of film from 1945 to the present, with an introduction to major directors, national cinemas and the idea of cinema as art and industry.

Prerequisite: AHIS 2020 (or co-requisite)

FHIS 2820- HISTORY OF ANIMATION

3 credits (L)

A survey of the art of animation from the early days of cinema to the present. Focus on narrative, avant-garde and documentary practices in traditional cell animation through to pixilation and CGI.

FHIS 3821 - FILM: CANADIAN WOMEN DIRECTOR

3 credits (L)

This course will focus on a topic within film history such as particular genres, directors, or technologies.

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

FHIS 3822 - HITCHCOCK'S FILMS

3 credits (L)

This course will provide students with a critical survey of film theory through the scholarship attending the work of Alfred Hitchcock. Students will be introduced to a wide range of theoretical, methodological, and critical discourses associated with contemporary film studies including auteurship, structuralism, psychoanalysis, feminism, social historicism, socio-economic, narratology, cognitive, reception theory, deconstruction, and queer studies.

Prerequisite: 6 Credits AHIS, including either AHIS 2800 or AHIS 2810

FHIS 3827 - FILM: AMERICAN SCI FICTION

3 credits (L)

Through readings, screenings and discussions, this course will investigate some of the most important science fiction and horror films of American cinema. It will examine the filmmakers, audiences and the motives behind both the creation and the viewing of these films. It will trace the evolution of these genres through the changing technologies and audience tastes.

Prerequisite: 6 Credits AHIS including AHIS 2810

FHIS 3830 - FILM: PETER GREENAWAY FILMS

3 credits (L)

Peter Greenaway is arguably one of Britain's most articulate contemporary film makers. His film directing sensibilities are marked by his relationships with his family, his class background and education, particularly his early training as a visual artist, and a less discernable, yet none-the-less important quality, his 'Britishness'; that is a certain predisposition to recognise the complexities of class, history, colonial power, language, behavioural traits, and last but not least, humour. This course will explore these themes in the films of Peter Greenaway with a specific focus upon representations of art, artists and art history.

Prerequisite: AHIS 2800 or AHIS 2810

FHIS 3834 - FILM: GERMAN NATIONAL CINEMA

3 credits (L)

This course will provide an overview of German cinema in its social context from Expressionism (Murnau, Pabst, Lang et.al.), through to the post-WWII period, the Oberhausen Manifesto (1962), and the new wave.

FHIS 3851 - NEW QUEER CINEMA

3 credits (L)

This course will consider the brisk development in the early 1990's of smart, stylish and sometimes daring films with gay, lesbian, bisexual, transgender themes as well as work by filmmakers so identified. Through the review of films and the study of critical written material, the course will consider: the aesthetic, cultural, political and commercial nature of this sometimes controversial movement; the reasons for its development; the geographic, racial, gendered, sexed and other factors at play in queer cinema; the work of a number of pivotal filmmakers; and the infiltration of "queer" material into, and the sometimes uneasy relationship with, the mainstream.

Prerequisite: AHIS 2800 or AHIS 2810

FHIS 3853 - FILM: MEDIA, POLITICS & CULT.

3 credits (L)

A critical investigation on the relationship between mass media, culture and politics through the analysis of selected works of fiction film, documentary, media journalism and alternative platforms. Focus includes the relationship between media representation, power, ideology, transnational capitalism, social-economic class, propaganda and the critical theory and practice of alternative perspectives and subject positions.

Film Studies

FILM 2220 - INTRODUCTORY ANIMATION

3 credits (S)

This course introduces students to the methods and techniques of animation. Students will explore stop motion, experimental, and 2D digital and cel animation techniques through direct experience with animation and through seminars and presentations of historical and contextual materials. (This course is equated with MDIA 2220)

Prerequisite: Foundation completion including FNDN 1330 or FNDN 1410

FILM 2370 - SOUND FOR FILM

3 credits (S)

This course will explore the theory and practice of film sound for both production and post-production. It covers recording live sound for film, sound editing and mixing, foley art, analog digital recording, and sound design. Students in this course are required to fill positions on Film Department shoots as a practical component of the curriculum.

Prerequisite: FNDN 1350 or FNDN 1410

FILM 2400 - SCREENWRITING

3 credits (L)

This class explores the theory, history and practice of the screenplay form and the cultural relevance and evolution of story.

Prerequisite: Writing Requirement (FNDN 1800); MDIA 2020 (or co-requisite) or FILM 2500 (or co-requisite)

FILM 2501 - INTRODUCTORY FILMMAKING

3 credits (S)

This course introduces students to the methods and techniques of collaborative filmmaking. The course explores dramatic, documentary and experimental approaches to filmmaking through direct experiences with the technical and practical processes of filmmaking.

FILM 2600 - CINEMATOGRAPHY

3 credits (S)

This class covers the technical and artistic aspects of the work of the cinematographer. This includes the technology of the camera, lighting for film and video, rigging, and the cinematographer's relationship to the filmmaking process.

Prerequisite: FILM 2500 (or co-requisite) or MDIA 2020 (or co-requisite). Contact Registration@nscad.ca for assistance to register

FILM 2650 - SITUATIONAL LIGHTING

3 credits (S)

This course concentrates on skills associated with the use of natural and artificial light for photography and film. Through lectures, demonstrations and projects, students explore the implications and effects of combining ambient and studio lighting.

FILM 3300 - SCREENWRITING STUDIO

3 credits (S)

This advanced studio course guides students in the writing of a screenplay through regular critiques and workshops. The course covers advanced techniques for narrative structure, character development, and scene construction.

Prerequisite: FILM 2400 or FILM 3365

FILM 3345 - DIGITAL POST PRODUCTION

3 credits (S)

This course will focus on the theory and practice of current digital post production processes

Prerequisite: FILM 2500 or MDIA 2020

FILM 3400 - FILM 1

6 credits (S)

Students will be introduced to the creative roles in the film production process. Students will develop an understanding of the grammar of cinema and the filmmaking process through specialized exercises, lectures, and demonstrations.

Prerequisite: FILM 2500 or MDIA 2020; and FILM 2370 or FILM 2600

FILM 3450 - SCREEN ARTS WORKSHOP: [TOPIC]

3 credits (S)

This course will involve a concentrated exploration and study of a screen arts topic.

Prerequisite: FILM 2500 or MDIA 2020

FILM 3453 - SCREEN ARTS: ADVANCED SOUND

3 credits (S)

Film makers use sound in many ways to both augment and create narrative structures. This course will involve the detailed analysis of approaches to the "audio-visual contract" as well as instruction in the practical application of some of these techniques. Concurrently, students will also become familiar with theories of psychoacoustics as they pertain to sound design for cinema. *The technical aspects of instruction will involve the creative application of recording, editing and mixing practices, so that a functional familiarity with audio recording equipment and digital editing software is required.

Prerequisite: FILM 2500 or MDIA 2020

FILM 3458 - WKSP: SCULPTING CINEMA

3 credits (S)

Spectators in the Cinema are protected, both from the mechanisms of the cinema's production through the artifice of the film, and from elements that would disrupt its reception through the architecture of the theatre. This course explores intersections of architecture, installation art and cinema. The evolution of cinematic language of moving picture installation is conceptualized through architecture; as a space for escapism, disembodied voyeurism, and reframing perspective. Students will complete a series of projects using time-based media, exploring documentation, duration, and spacial perspective as they relate to the analysis and design of architecture, gallery spaces and public art projects embedded in the city. Screenings will include works by Robert Bresson, Michelangelo Antonioni, Stan Brakhage, Gordon Matta Clark and Robert Smithson.

FILM 3460 - INTERMEDIATE ANIMATION

6 credits (S)

This intermediate level course provides students with intensive practice in all aspects of animation production including classical, stop-motion, 3D, CGI, motion graphics, interactive techniques and processes. Students will be encouraged to develop their skills and proficiency with media tools and concepts beyond those introduced in Introductory Animation. In-class seminars and presentations will explore the creative dynamics between animation, filmmaking and time based practices in contemporary art.

FILM 3500 - Prerequisite: FILM 3400

6 credits (S)

FILM 2

In the context of their creative work, students will learn about the structure of the short film through lectures, exercises, and independent projects.

FILM 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

FILM 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

FILM 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

FILM 4000 - FILM 3

6 credits (S)

Students in this class will study the process of feature film production and the feature film form. Students will be involved in creative development and production work in this class in preparation for their thesis productions.

Prerequisite: FILM 3500 and either FILM 3365 or FILM 2400 or FILM 3360 (Screenwriting)

FILM 4509 - FILM 4

9 credits (S)

Students in this class will work on thesis projects in the key creative areas such as writing, directing, cinematography, editing, production design and acting or in an appropriate area approved by the faculty.

Prerequisite: FILM 4000

Fine Art (Interdisciplinary)

FINA 3050 - FINE ARTS SEMINAR: [TOPIC]

3 credits (L)

This course will address topics pertinent to contemporary practices within the fine arts. The course features lectures and discussions of assigned readings along with research projects.

Prerequisite: AHIS 2010 or AHIS 2020; 6 credits chosen from DRAW, PNTG, PRTM, SCLP or FINA

Foundation

FNDN 1010 - INTRO TO STUDIO PRACTICE

3 credits (S)

This course introduces the formal elements, organizing principles and creative processes in the visual arts, with special attention paid to colour theory. Students work primarily in two-dimensional formats on studio projects that address issues of form and meaning. (This course was formerly FNDN 1500).

FNDN 1100 - FOUNDATION DRAWING I

3 credits (S)

This course introduces fundamental skills of representation in drawing. Spatial awareness will be emphasized through the study of proportion, perspective, line quality, contour, positive and negative shapes, value and volume. Drawing from observation will be the primary focus of exercises and assignments. A variety of media will be introduced.

FNDN 1200 - INTRO TO VISUAL CULTURE

3 credits (L)

This course focuses on how visual images and objects function within various cultural contexts. The production and reception of visual material are examined within historical and social contexts. NOTE: This course is equated with AHIS 1200, but does not count toward a Degree student's complement of AHIS credits (15+) at the 2000 + level required by the degree.

FNDN 1310 - FOUNDATION PHOTOGRAPHY

3 credits (S)

This course is designed to teach basic photographic skills and to introduce issues associated with photography and the history of photography. Topics include the Digital Single Lens Reflex (dSLR) camera operation and introductory digital image processing and printing. Students taking this course are expected to have prior experience with the basic use of computer operating systems.

FNDN 1335 - FOUNDATION MOVING IMAGE

3 credits (S)

In this course students will learn the fundamentals of moving image technology including recording and editing using film and video. Students will learn aspects of narrative, documentary, and experimental approaches to the medium and learn about the context of moving image culture.

FNDN 1340 - FOUNDATION WOOD AND METAL

3 credits (S)

The course will introduce the use of wood and metal in art, craft and design practices.

FNDN 1350 - FOUNDATION COMPUTER

3 credits (S)

This course uses a hands-on approach to computing in the context of art, craft and design practice. Cross-disciplinary applications, essential digital imaging, and basic pre-press terms and processes will be taught with an emphasis on developing studio methods. Practical and conceptual application of visual media will be integrated into class assignments, demonstrations and lectures. Topics may include: digital photography, illustration, design, video, web and coding. Students taking this course must have prior experience using the computer in everyday applications (This course was formerly FNDN 1320 / 1325).

FNDN 1360 - FOUNDATION MOVEMENT ART

3 credits (S)

This course will encourage students to develop skills, understandings and techniques in the basic aspects of movement. They will be introduced to the vocabulary of creative movement and to the principles of composition as they apply to dance. Students will then plan and present a performance in this course.

FNDN 1430 - STUDIO PRAC: MODELLED FORMS

3 credits (S)

Modelled Forms is an exploration of the plasticity and transformative potential of pliable materials such as clay, plaster or wire. Students create free-standing, three-dimensional forms through processes such as carving, modeling, and mold-making. Hands-on studio projects, complemented by in-class demonstrations and discussions foster an understanding of form, space and meaning.

Prerequisite: Take FNDN-1010

FNDN 1440 - STUDIO PRAC: CONSTRUCTED FORMS

3 credits (S)

Constructed Forms is a hands-on exploration of three-dimensional design and the nature of materials. Structure, strength and connections are investigated through projects using paper, wood, metal, or salvaged materials. Making effective and expressive three-dimensional relationships with constructed form and space is the primary objective of this module.

Prerequisite: FNDN 1010

FNDN 1450 - STUDIO PRACTICE: DESIGN

3 credits (S)

The Design module is oriented toward developing the individual's understanding of design application and theory. The goal is to promote an exploration of design ideas that are used to develop basic form solutions, critical thinking and problem solving skills.

Prerequisite: FNDN 1010

FNDN 1455 - STUDIO PRACTICE: PRINT

3 credits (S)

This course is an exploration of color, composition, pattern and repetition using various print media and processes. Students will learn how to create two-dimensional images as texts and multiples, repeat patterns and additions. Monoprinting, letterpress, intaglio, stencils, transfers, and other techniques will be introduced. Basic instruction in book and portfolio box construction will be included in this course.

FNDN 1465 - STUDIO PRACTICE: PAINTING

3 credits (S)

In this course, students will gain an insight and understanding of the skills fundamental to observational painting. Through a series of varied painting projects and approaches, students will develop proficiencies in composition, colour mixing and creating illusions of volume and three dimensional space. In-class work will be complemented by gallery visits, artists' talks and illustrated lectures.

FNDN 1470 - STUDIO PRAC: RADICAL FORMS

3 credits (S)

The Radical Forms module focuses on challenging the boundaries of conventional art categories. Students will be asked to experiment with known and novel forms of expression in order to explore intermedia art practices. Examples of work by contemporary artists that blur the distinction between art and "non-art" will be studied. Studio projects may incorporate audio, video, photography, performance, sculpture, installation and beyond. This course has a material fee: \$15

Prerequisite: FNDN 1010

FNDN 1491 - STUDIO PRAC: TRAD. TECHNIQUES

3 credits (S)

This course introduces students to a range of hands-on techniques and processes in art, craft, and design. The specialized tools and materials used in various traditional ways of making will be explored in historical and contemporary contexts. Introductions and demonstrations will be given by visitors with skills and expertise in these processes, and students will complete hands-on projects.

FNDN 1492 - STUDIO PRAC: CONTEMP PRACTICES

3 credits (S)

In this interdisciplinary course, students will learn about the creative work being done today by the leading artists, craftspeople and designers in our community. Creative practitioners in fine and media art, craft and design will present their work to the class, and students will complete studio projects in response to those ideas, concepts and concerns.

FNDN 1600 - FOUNDATION DRAWING II

3 credits (S)

This course is a further investigation into the practices of observational drawing as encountered in Foundation Drawing I. Emphasis will be placed on achieving a higher degree of competence in rendering, construction of spatial relationships and formal principles of drawing.

Prerequisite: FNDN 1100

FNDN 1800 - WRITING FOR THE ARTS

3 credits (L)

This course prepares students for the writing required in other courses at the College. Frequent writing and editing assignments will address clarity, focus, and logical development of ideas within the language of art, craft, and design.

Jewellery

JWLY 2000 - INTRODUCTION TO JEWELLERY

3 credits (S)

This course introduces basic design and techniques in jewellery construction. In addition, through consideration of contemporary work and issues, students should begin to understand the aesthetics of jewellery.

Prerequisite: Foundation Completion

JWLY 2100 - INTRODUCTION TO HOLLOWARE

3 credits (S)

This course introduces silversmithing techniques for making Holloware. An emphasis is placed on development of technical skills in handling metal, understanding of design principles, and exposure to current trends in Holloware making. Techniques covered in the course include stretching, forging, sinking, raising, and fabrication.

Prerequisite: Foundation Completion

JWLY 2500 - JEWELLERY II: METHODS

3 credits (S)

This course will focus on refining the skills and concepts from Introduction to Jewellery and developing additional techniques.

Prerequisite: JWLY 2000

JWLY 2600 - HOLLOWARE II: OBJECT DESIGN

3 credits (S)

This course will focus on designing objects and refining skills learned in Introduction to Holloware. Additional techniques will be learned that are appropriate to object design.

Prerequisite: JWLY 2100

JWLY 2700 - ENAMELLING

3 credits (S)

This course introduces various basic enameling techniques within the boundaries of jewellery and metalsmithing. Students will be required to make samples in order to attain and develop technical skills prior to completing finished pieces. There will be an emphasis towards the understanding and development of jewellery design in relation to enamelling techniques covered in class.

JWLY 2701 - LOST WAX CASTING

3 credits (S)

Students will learn lost wax casting from the initial stages of wax carving to the final stages where the wax has been burnt out and a centrifugal casting process has been utilized, allowing the molten metal to take the place of the wax model. Design for reproduction will be discussed, followed by the process of creating vulcanized or RTV molds to facilitate creating duplicates. Sprue removal and polishing will also be covered to enable the students to produce finished jewellery.

JWLY 3000 - INTERMED JEWELLERY & HOLLOWWARE

6 credits (S)

In this course students will explore a variety of ways to develop ideas and designs for contemporary jewellery and hollowware. Students will be encouraged to explore new technical processes and creative strategies.

Prerequisite: 9 Credits of 2000 level JWLY studio with minimum B average; 1 of: DRAW 2250, DRAW 2240, DRAW 2210, JWLY 3311

JWLY 3010 - GEMMOLOGY

3 credits (L)

This course will introduce the chemical and physical properties of gemstones. Students will study the nature of crystal formation, gemstone

Prerequisite: 6 LAS (Liberal Arts) Credits

JWLY 3050 - JWLY & METAL SEM: [TOPIC]

3 credits (L)

This course will address topics pertinent to the contemporary and historical practice of jewellery and metalsmithing through assigned readings and discussions.

Prerequisite: 6 Credits JWLY at the 2000 level; AHIS 2120; 3 additional credits of Craft History (AHIS)

JWLY 3120 - ADVANCED TECHNIQUES 1

6 credits (S)

Assignments and demonstrations will be used to introduce new metal processes. Students will investigate and perfect a technique of their choice. (This course was formerly JWLY 3100).

Prerequisite: Either 9 credits 2000 level JWLY studio courses with minimum grade average of B; or JWLY 3000 with minimum grade of B

JWLY 3200 - JWLY WKSP: [TOPIC]

3 credits (S)

This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in jewellery and metalsmithing. The professional expertise and experience of individual instructors will determine the orientation of the course.

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3202 - JWLY WKSP: MAKING WITH LATHE

3 credits (S)

The course aims to introduce students to the Centre Lathe and the wide variety of materials that can be machined. Before any work begins, each student will be briefed fully on all health and safety regulations. The course will be divided into a series of short projects, allowing the students to learn as many techniques as possible. The course will teach the student lathe techniques which can be easily adapted to jewellery and object creation (i.e. pressure fitting, thread cutting and precision finishing)

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3203 - JWLY WKSP: EYE WEAR DESIGN

3 credits (S)

An optician jeweler will lead a workshop that will instruct students in the techniques and considerations of eyewear creation. A historical and contemporary overview of optics and eyewear will be given with emphasis on metal techniques and materials. Students should expect to create two pairs of eyewear of which one will be functionally filled with safety/protective lenses or sun wear lenses.

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3204 - JWLY WKSP: WATCHCASES W/LATHE

3 credits (S)

This course will initially concentrate on basic turning techniques in a number of different materials, including silver, brass, stainless steel, perspex, and nylon. Each student will make a small ring or bezel mandrel. The production of a mandrel will involve a number of turning techniques including taper turning and knurling. Techniques taught will then be applied to the production of a timepiece. Either a watch or a clock may be produced.

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3207 - JWLY WKSP: INDUSTRIAL TECHNIQ

3 credits (S)

This course will introduce the jewellery processes of lathe/milling, photo-etching and plastics fabrication using various metals and plastics. Students will have the opportunity to learn the basics and to experiment with these techniques. Students will complete several samples and will design and create finished jewellery objects.

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3208 - JWLY WKSP: PRODUCTION JEWELL

3 credits (S)

Creative and personal approaches to production jewellery are explored. This course addresses how to design a line that is unique to an individual and thus is different from "what's out there". This approach can be personally rewarding because the work connects to people that connect with you.

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3211 - JWLY WKSP: BODY, MOVEMENT

3 credits (S)

This is an interdisciplinary course where students may work with a variety of materials and skills to develop artworks for the body. Students in this class will work with the human body as a whole (both mental and physical aspects) to create artworks that place special attention on the relation and connection between body and movement. Participants will be expected to develop their ideas through drawing and experimentation with different materials and may use music or sound as inspiration and/or additional expression. An electronic component of the course will introduce students to the idea of electronic textiles and to the principles of soft-circuit design through hands-on demos and experimentation. The individual (or collaborative) project results will be presented as high quality models and/or fully completed performance pieces. (This course is cross-listed with CRFT 3154 & TEXL 3216)

Prerequisite: JWLY 2500 or JWLY 2600

JWLY 3300 - HOLLOWARE 3

3 credits (S)

This course will focus on developing additional skills and concepts through independent project(s) within the contemporary silversmithing practice.

Prerequisite: JWLY 2600

JWLY 3311 - INTRO CAD/CAM FOR JWLY & 3D

3 credits (S)

This course will introduce computer assisted design and manufacturing processes to Jewellery, Ceramics and Design students. Students will learn how to work with solid modeling software to produce files appropriate for computer assisted manufacturing processes such as rapid prototyping. (This course was formerly JWLY 3310).

Prerequisite: One of the following: JWLY 2000, JWLY 2100, DSGN 2015 (was PROD 2010), CERM 2006, CERM 2110

JWLY 3312 - INTERMEDIATE ENAMELLING

3 credits (S)

This course is designed to further the experience of enamelling with the addition of more advanced techniques. Maintaining in-depth records of the process and undertaking extensive research to develop personal forms of expression will be required. Students are expected to have good craftsmanship and knowledge of materials and tool handling.

JWLY 3420 - ADVANCED TECHNIQUES 2

6 credits (S)

In this course, students continue to expand the skills and techniques that are taught in Advanced Techniques 1.

Prerequisite: JWLY 3120; Minimum GPA 3.0 in all Jewellery Studio Courses

JWLY 3506 - STUDIO PROJECTS 1: JEWELLERY

6 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 3000; Minimum B average in jewellery studio courses; consultation and signature of designated Jewellery Faculty member

JWLY 3509 - STUDIO PROJECTS 1: JEWELLERY

9 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 3000; minimum B average in Jewellery studio courses; consultation and signature of designated Jewellery Faculty

JWLY 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

JWLY 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

JWLY 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

JWLY 4006 - STUDIO PROJECTS 2: JEWELLERY

6 credits (I)

Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of the project.

Prerequisite: JWLY 3000 & JWLY 3120; consultation and signature of designated Jewellery Faculty

JWLY 4009 - STUDIO PROJECTS 2: JEWELLERY

9 credits (I)

Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of the project.

Prerequisite: JWLY 3000 & JWLY 3120; consultation and signature of designated Jewellery Faculty

JWLY 4506 - STUDIO PROJECTS 3: JEWELLERY

6 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 4006 or JWLY 4009; consultation and signature of designated Jewellery Faculty

JWLY 4509 - STUDIO PROJECTS 3: JEWELLERY

9 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 4006 or JWLY 4009; consultation and signature of designated Jewellery Faculty

JWLY 4606 - STUDIO PROJECTS 4: JEWELLERY

6 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 4506 or JWLY 4509; consultation and signature of designated Jewellery Faculty

JWLY 4609 - STUDIO PROJECTS 4: JEWELLERY

9 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: JWLY 4506 or JWLY 4509; consultation and signature of designated jewellery faculty

Media Arts

MDIA 2100 - INTRODUCTORY PRINTED MATTER

3 credits (S)

The student will engage in a series of short projects that reflect the historical range of both avant-garde and popular production of unlimited edition works. These projects will introduce the student historically and practically to serial and narrative constructs and documentary image-text formats, the artist's book-as-object, "mail art" (postcards, broadsheets), and xerography. A seminar component will discuss historical precedents for these activities as art. This course has a material fee: \$25

Prerequisite: Foundation Completion

MDIA 2150 - COMPUTER IMAGE MAKING

3 credits (S)

This course will introduce students to bit map graphics and digital image making on micro computer systems. Techniques of scanning manipulation and management and printing will be covered. Students will investigate digital imagery by exploring specific applications through assignments, experimentation and discussion. (This course is equated with ARTS 2100)

Prerequisite: FNDN 1350

MDIA 2220 - INTRODUCTORY ANIMATION

3 credits (S)

This course introduces students to the methods and techniques of animation. Students will explore stop motion, experimental, and 2D digital and cell animation techniques through direct experience with animation and through seminars and presentations of historical and contextual materials. (This course is equated with FILM 2220)

Prerequisite: Foundation completion including FNDN 1330 or FNDN 1410

MDIA 2550 - INTRO INTERMEDIA WKSP: [TOPIC]

3 credits (S)

In this introductory level course, students will develop work around a particular theme, skill set or concept in Intermedia.

Prerequisite: Foundation Completion

MDIA 2551 - WKSP: ELECTRONICS & MECHANICS

3 credits (S)

This course is an introduction to the fundamentals of electricity and electronics as they pertain to art. Students will learn how to design and build electronic circuits for various applications, including sensing motion, touch, sound, and other environmental conditions, as well as controlling lights, motors, and other actuators. Emphasis will be placed on creating emergent and interactive sculptural, installation, performance, video, and audio works for creative, critical, and social purposes.

Prerequisite: Foundation Completion

MDIA 2552 - INTRO INTERMED: SCULPTURE

3 credits (S)

This course is equated with SCLP 2503

Prerequisite: SCLP 2000

MDIA 2553 - INTRO INTERMED: EXPLORING NET

3 credits (S)

This studio class will look at how the internet has influenced contemporary art practices. Students working across a range of media will take on projects that use blogs, social networks, MMOGs and other digital tools to undertake research and creative projects that use the internet as a location of creative engagement. Readings and research will provide students with critical perspectives on contemporary net art and net culture.

Prerequisite: Foundation Completion

MDIA 2554 - INTRO: MICROCONTROL/PROGRAMM

3 credits (S)

This course is an introduction to the fundamentals of microcontrollers and programming as they pertain to art. Through the open-source electronics prototyping and physical-computing platform Arduino, students will build upon their knowledge gained in "Introductory Intermedia Workshop: Electronics" of sensing and control applications. As well, through the open-source programming platform Processing, students will learn how to manipulate digital graphics, images, video, and audio. Emphasis will be placed on creating emergent and interactive sculptural, installation, performance, video, and audio works for creative, critical, and social purposes.

Prerequisite: Foundation Completion

MDIA 2701 - MEDIA TOOLBOX

3 credits (S)

This course provides an overview of contemporary digital and electronic tools employed in the media arts area. Students will work with video, animation, the internet, installation, locative media, and sound through technical exercises and project work. Students will also consider the critical, historical, and theoretical context of contemporary media arts production.

MDIA 3050 - INTERMEDIA SEMINAR: [TOPIC]

3 credits (L)

This course surveys recent practice in media arts. (Course was formerly MDIA 3000)

Prerequisite: 6 Credits MDIA or PHOT at the 2000 level; AHIS 2020

MDIA 3053 - SEM: NET.ART

3 credits (L)

This seminar class will examine current art practice on the internet and study internet culture in general. The course will examine the history of internet art and look at emerging ways in which artists are exploring new technologies. Students will look at topics such as interactive art, animation, blogging, flash mobs and emergent behavior in online gaming, locative media, hacking and hacktivism, data visualization, and generative software.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3054 - SEM: MICRO CINEMAS

3 credits (L)

Prerequisite: 6 Credits of 2000 level MDIA or PHOT

MDIA 3055 - SEM: RE-MEMBERING SELF & OTHER

3 credits (L)

The course seeks to introduce students to a diverse selection of autobiographical writing and image work from the fields of fine art, performance art, film, documentary, new media, the graphic novel to explore concerns raised by contemporary inquiry on self, affect, memory and self-representation. The course approaches self-representational practice as an invaluable site of mediation between experience and discourse and will explore a range of diverse perspectives on remembering from the personal to the memorial as well as addressing the vulnerabilities, possibilities and difficulties of work which engages with affect and memory.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3056 - SEM: AUDIO EXPLORATIONS

3 credits (L)

This course provides an in-depth exploration and analysis of approaches to audio as a primary medium in various contemporary projects, across fields. Areas for study will include installation, public intervention, radio and experimental music. Additional relevant topics will be explored as the course proceeds.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3057 - SEM: IDEAS ABOUT ART

3 credits (L)

Contemporary art often finds inspiration in the world of ideas; looking to philosophy, anthropology, science, psychoanalysis, cultural theory, literary theory, etc for inspiration. This class will look at examples of how contemporary artists draw on ideas in their work as well as provide students with an opportunity to pursue research into ideas that might be useful in their own studio practices. The class will consist of class presentations, readings, dialogue, assignments and exercises as well as individual research developed in consultation with the instructor. Students will also have the option of presenting their ideas in the form of visual and media art alongside written scholarship.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3058 - SEM: ART NOW

3 credits (L)

This course will focus on the ideas, concerns, strategies, and modes of select local, national and international art being made now.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3059 - SEM: ACTIVATING AUDIENCE

3 credits (L)

This seminar course will look at various ways artists of the 20th and 21st centuries have attempted to transform audiences from spectators into participants.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3061 - SEM: ART AT THE INTERFACE

3 credits (L)

This course examines the contemporary discourse of technology and art. Critical attention is given to the aesthetic and sensorial experience of creative production in the current environment of converging technologies. The epistemological transition from optical systems of representation to the contemporary arena of digital aesthetics will be explored through reading, writing and discussion.

Prerequisite: AHIS 2020; 6 credits of 2000 level MDIA or PHOT

MDIA 3065 - SEM: PERSUA, PROPAGANDA, PHOTO

3 credits (L)

An examination of historical and contemporary uses of photography as a tool of psychological persuasion, with a particular focus on the arenas of politics and marketing. Through readings, discussions, presentations and critical essays, students will explore a variety of paradigms in the dissemination of the photographic image as an instrument for the exertion of influence.

MDIA 3100 - ADVANCED PRINTED MATTER

6 credits (S)

This course continues work undertaken in Introductory Printed Matter at a more advanced level. Students will be able to concentrate on the production of a series of printed matter works (e.g., postcards, posters, or zines), a magazine, journal, or other appropriate project.

Prerequisite: MDIA 2100

MDIA 3120 - WEBSITES FOR VISUAL ARTISTS

6 credits (S)

This course gives students the opportunity to explore the potential of the World Wide Web as the means of expressing themselves as artists. By producing a project for the “web”, students will learn the basics of preparing graphics and writing the coding for the web. (This course is cross-listed with ARTS 3120)

Prerequisite: MDIA 2150 or ARTS 2100; 6 credits of 2000 level studio

MDIA 3220 - DIGITAL PROJECTS & ELECTRONIC

6 credits (S)

This advanced media course will introduce students to the practice and concepts of digital time-based media in the context of contemporary art practice. The course will utilize digital technologies that encompass studio audio and video applications within a multi-media studio process. Students will work on individual and collaborative projects and will explore readings that address the impact these technologies have on narrative, representation, and cultural construction.

Prerequisite: FNDN 1330, MDIA 2410; 6 additional credits MDIA

MDIA 3230 - INTERDISC: IDEA & PROCESS

6 credits (S)

This studio class engages students in research, writing, collecting, using inventories and archives, generating sketch work, and collaborating. Students will examine contemporary art practices and critical and theoretical writing, and will work across media on studio projects.

Prerequisite: Any two of the following courses: PHOT 2000, PNTG 2000, DRAW 2000, SCLP 2000, PRTM 2000, FILM 2500, MDIA 2020, MDIA 2700 plus 6 credits AHIS including AHIS 2020

MDIA 3240 - INTERDISC: LANGUAGE INTO ART

6 credits (S)

This studio class explores the conceptual skills involved in the use of language in the making and meaning of images, objects and actions. Students will examine contemporary art practices and critical and theoretical writing, and will work across media on studio projects.

Prerequisite: Any two of the following courses: PHOT 2000, PNTG 2000, DRAW 2000, SCLP 2000, PRTM 2000, FILM 2500, MDIA 2020, MDIA 2700 plus 6 credits AHIS including AHIS 2020

MDIA 3345 - DIGITAL POST PRODUCTION

3 credits (S)

This course will focus on the theory and practice of current digital post production processes

Prerequisite: FILM 2500 or MDIA 2020

MDIA 3349 - PRODUCTION MANAGEMENT FOR FILM

3 credits (S)

Students are introduced to the roles of the producer, the assistant director, art department, continuity, and production management. Students develop skills for the management of film productions. Students in this course are required to fill positions on Film Department shoots as a practical component of the curriculum.

Prerequisite: FILM 2500 or MDIA 2020

MDIA 3350 - INTERMEDIA WORKSHOP: [TOPICS]

6 credits (S)

Students will explore a theme that develops skills and focuses on a particular concept in intermedia.

Prerequisite: MDIA 2020 or MDIA 2700; 6 credits AHIS

MDIA 3452 - SCREEN ARTS: RADICAL NARRAT

3 credits (S)

This intermedia studio class provides student's with a hands-on exploration of experimental narrative. Students will complete individual film projects while surveying global trends in experimental narrative work. Students will also participate in a series of workshops including alternative scripting techniques, working with found footage, expanded cinema and handsprocessing motion picture film.

Prerequisite: FILM 2500 or MDIA 2020

MDIA 3458 - WKSP: SCULPTING CINEMA

3 credits (S)

MDIA 3460 - INTERMEDIATE ANIMATION

6 credits (S)

This intermediate level course provides students with intensive practice in all aspects of animation production including classical, stop-motion, 3D, CGI, motion graphics, interactive techniques and processes. Students will be encouraged to develop their skills and proficiency with media tools and concepts beyond those introduced in Introductory Animation. In-class seminars and presentations will explore the creative dynamics between animation, filmmaking and time based practices in contemporary art.

MDIA 3550 - INTERMEDIA WORKSHOP: [TOPIC]

3 credits (S)

In this 3 credit, intermediate level course, students will develop work around a particular theme, skill set or concept in Intermedia.

Prerequisite: 9 credits MDIA or PHOT

MDIA 3552 - INTERMED WKSP: SOUND(ING) CITY

3 credits (S)

This studio class uses the city as a sound lab to explore conceptual and technical aspects of sound and sound production. The focus is experiential and experimental activities, methods and techniques that consider the fluctuating sound and rhythms of events, environmental noise and micro-sounds of the urban soundscape. Class activities range from unmediated soundwalks and sound mapping to field recording and sound processing and modulation using hardware and software of sound production. Students will use various sites and acoustic spaces for presentation. Critiques will accompany assignments.

Prerequisite: MDIA 2410

MDIA 3553 - INTERMED WKSP: LOCATIVE MEDIA

3 credits (S)

This course examines urban space, mapping, and the practice of mobile media in contemporary art. Through readings and urban research activities, students will develop skills to critically engage the city and create projects that engage public and private spaces through the use of mobile technology.

Prerequisite: 9 credits of MDIA or PHOT

MDIA 3555 - WKSP: SOUND & INSTALLATION

3 credits (S)

This course will involve using live and recorded sound, the making of "sound objects", as well as the recording, manipulating, and amplifying of acoustic content for installations in both gallery and alternative exhibition sites. Students will participate in a series of lectures, artist talks, and field exercises aimed at developing critical listening skills and understanding the historical and contemporary discourses of sound-based production in the arts. This course has a material fee: \$60

Prerequisite: 6 credits MDIA

MDIA 3700 - INTERMED WKSP: [TOPIC]

6 credits (S)

In this 6 credit, intermediate level course, students will develop work around a particular theme, skill set or concept in Intermedia.

Prerequisite: 9 Credits of MDIA or PHOT

MDIA 3708 - WKSP: CREATIVE ELECTRONICS

6 credits (S)

This course introduces students to electronics as they pertain to installation and performance art, through technical workshops, projects and presentations. Students gain a working knowledge of basic electronic applications in the context of visual art and studio practice.

Prerequisite: 9 Credits of MDIA or PHOT

MDIA 3716 - WKSP: ART, SOUNDS, EXP. MUSIC

6 credits (S)

This course will develop an experimental musical vocabulary through the creation of non-traditional scores, instruments, composition and performance. Projects are structured to balance creation, performance and listening. This course is designed for those with no formal musical or technical training.

Prerequisite: 9 Credits of MDIA or PHOT

MDIA 3717 - INTERMED WKSP: EXPANDED VIDEO

6 credits (S)

This is a hands-on studio course exploring practices that use video in conjunction with other media. A collaborative project will be used to introduce various working models for video and cross-media installation. An independent project will allow each student to focus on particular ways of integrating video with other media in their own studio practice. Presentations, screenings and readings will be introduced to encourage discussion and exploration of concepts that are central to a critical and historical understanding of video, installation and related time-based media. These course elements will also assist students in critically framing and discussing the outcomes of their own work. A working knowledge of video production or other relevant experience is an asset.

Prerequisite: 9 Credits of MDIA or PHOT

MDIA 3718 - INTERMED WKSP: IMAGE, OBJECT

6 credits (S)

When is a gesture an image, a performer an object, a recorded image a witness? This studio course takes a hybrid approach to live and mediated art practice. In collaborative and independent exercises and projects, students will create work in which images, objects and actions are considered as structuring elements in performance, video and installation practices. Readings and presentations will stimulate discussion and critical understanding of historical and contemporary art practices that incorporate live and recorded elements.

Prerequisite: 9 Credits of MDIA or PHOT

MDIA 3719 - INTERMEDIA WKSP: PERFORMANCE

6 credits (S)

In this workshop the group will explore situations and actions as 'performative'. Students will be encouraged to make and present work on a daily basis. The classroom will provide the environment and support for the ongoing investigation of the conditions for 'Performance'. The focus of this class will be to create a portfolio of short pieces where the body is both the prime subject and the vehicle of exploration. Use of props, the awareness for site specifics, and the examination of content will inform various topics for consideration.

Prerequisite: 9 Credits of 2000 level Fine or Media Arts

MDIA 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

MDIA 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

MDIA 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

MDIA 4100 - ADVANCED STUDIO IN INTERMEDIA

9 credits (S)

ADVANCED STUDIO IN INTERMEDIA

This interdisciplinary studio course will require regular critical engagement with the instructor and the class. Students are expected to work toward a body of finished professional work.

Prerequisite: 12 Credits of 3000 level MDIA chosen from: MDIA 3230, MDIS 3240, MDIA 3250; 9 credits AHIS; Signature of Chair of Media Arts; Student must be in good standing

Photography

PHOT 2001 - INTRODUCTORY PHOTOGRAPHY

3 credits (S)

This is a project-based course exploring the concepts and techniques of contemporary photographic practice. Through lectures, discussions, demonstrations and photographic projects, students will explore relationships between photographic form, concept and content. It is recommended that students taking this course supply their own DSLR camera, as a variety of digital imaging applications and techniques will be explored.

PHOT 2500 - LIGHTING WORKSHOP

3 credits (S)

This course will concentrate on skills associated with the use of artificial light in photography. Emphasis will be placed on exploring the effect of light on the meaning of the photographic image. Lectures will cover the historical and contemporary use of the lighting studio.

Prerequisite: PHOT 2000 (this course was formerly PHOT 2100)

PHOT 2550 - BLACK AND WHITE PHOTOGRAPHY

3 credits (S)

This is a course on the development of darkroom printing practices. Students will work with film cameras to develop proficiency with silver-based materials. Topics to be covered include camera operation, exposure, processing and darkroom printing techniques.

PHOT 2650 - SITUATIONAL LIGHTING

3 credits (S)

This course concentrates on skills associated with the use of natural and artificial light for photography and film. Through lectures, demonstrations and projects, students explore the implications and effects of combining ambient and studio lighting.

PHOT 2660 - RECONFIGURED IMAGE

3 credits (S)

This is an introductory level course on the theory and practice of digital image making. Students learn about hardware and software used in the production of computer-generated images based on photographic imagery. The course includes discussions of aesthetic and social concepts related to the use of digital technologies in contemporary photo-based art.

PHOT 2750 - LARGE FORMAT PHOTOGRAPHY

3 credits (S)

This course introduces students to the skills and concepts used for the creation of large-scale photographic images. Students are introduced to large format 4x5 cameras, digital scanners, composite imaging and other techniques used to create large-scale photographic images. The course includes lectures, demonstrations and project-based work.

PHOT 3100 - INTERMED PHOTO WKSP: [TOPIC]

6 credits (S)

This course will involve concentrated study of a specific topic or issue. Students will read about, discuss and produce photographic work that addresses the theme of the course.

PHOT 3106

6 credits (S)

INTERM WKSP: ARCHITECT, CULTUR

This course explores the relationship between architecture, culture, and photography through studio production in photography. Architecture, as a reflection of cultural paradigms, values, ideas, and technologies, will also be explored through lectures, readings, and class discussions, and critiques.

Prerequisite: PHOT 2000

PHOT 3112 - INTERM WKSP: DECODING PORTRAIT

6 credits (S)

This course will investigate both historical and contemporary paradigms within photographic portraiture, as well as other fields related to the psychology of non-verbal communication. Through readings, illustrated lectures, class discussions and critiques, students will produce photographic portraits exploring a variety of themes.

Prerequisite: PHOT 2706 (or PHOT 2700)

PHOT 3114 - INTERM WKSP: FORENSIC FICTIONS

6 credits (S)

This course considers the creation of evidence and fiction in contemporary photography. The conventions of documentary photography and the imaginative use of photographic documents will be explored. Students will complete photographic projects supported by lectures and readings.

PHOT 3210 - PHOTOGRAPHY BEYOND THE FRAME

6 credits (S)

This course examines contemporary applications and theories of interdisciplinary practice in photography, including installation art, image/text construction and site-specific contexts.

Prerequisite: PHOT 2706 (or PHOT 2700)

PHOT 3400 - INTERM WKSP: DOCUMENTARY

6 credits (S)

This course introduces the history of practices of documentary photography. Students will undertake a documentary project supported by lectures and readings which deal with issues of photographic objectivity.

Prerequisite: PHOT 2706 (or PHOT 2700)

PHOT 3600 - PHOTO ISSUES SEMINAR: [TOPIC]

3 credits (L)

This course will explore both historical and contemporary issues in photography through a specific topic. The course will focus on social and aesthetic discourses within photography, and technical innovations.

PHOT 3615 - SEM: EMBODIMENT, CARNALITY

3 credits (L)

This course examines the significant role that photography has in relation to embodiment, identity and representations of human sexuality. The history of this subject is explored through a critical discussion of contemporary photographic art. Participants in the seminar will explore this topic through readings, writing and presentations.

PHOT 3953 - INTERNSHIP / CSL

3 credits (P)

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PHOT 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

PHOT 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

PHOT 4000 - ADV PHOTO CRITIQUE 1

9 credits (I)

This level of studio engagement expects a high degree of self-motivated work in which students will produce an independent body of work in photography. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: 12 Credits of 3000 level PHOT studio; 9 credits AHIS; consultation and signature of Chair of Media Arts; Student must be in good standing

PHOT 4500 - ADV PHOTO CRITIQUE 2

9 credits (I)

This course allows students to continue the photography work begun in Advanced Photography Critique 1. Regular critical engagement with the instructor and the class is a key component.

Prerequisite: PHOT 4000; Consultation and signature of Chair of Media Arts; Student must be in good standing

PNTG 2000 - ADV PHOTO CRITIQUE 2

6 credits (S)

INTRODUCTORY PAINTING

This course introduces technical and aesthetic issues in painting, with an emphasis on various modes of representation and pictorial organization. Assignments in oil and acrylic media will explore such subject matter as self-portraiture, the figure, still life and landscape.

Prerequisite: Foundation Completion; AHIS 2010 (or concurrent)

PNTG 2500 - INTRODUCTORY FIGURE PAINTING

3 credits (S)

This course introduces students to complexities of presenting the figure using painting practices.

Prerequisite: PNTG 2000

PNTG 2600 - PAINTING WORKSHOP: [TOPIC]

3 credits (S)

Based upon a specific topic, this course provides a focused approach to developing painting skills while furthering an analytical awareness of pertinent visual and contextual concerns.

Prerequisite: PNTG 2000

PNTG 2601 - WORKSHOP: LANDSCAPE

3 credits (S)

Through directed studio work, this course provides experience in painting, addressing a specific topic (such as figure painting, landscape, or extended media).

Prerequisite: PNTG 2000

PNTG 2602 - WORKSHOP: WATERCOLOUR

3 credits (S)

This course introduces and reviews basic techniques and encourages an individual approach to watercolour painting. Through a variety of projects, students will strengthen their abilities in colour mixing, composition, subject development and critical discussion

Prerequisite: PNTG 2000

PNTG 2603 - WORKSHOP: FIGURE

3 credits (S)

This course will introduce the student to a variety of historical conventions for painting the figure using oil and acrylic media.

Prerequisite: PNTG 2000

PNTG 2606 - WORKSHOP: METHODS&MATERIALS

3 credits (S)

Students are introduced to historical painting techniques and their application within contemporary practice.

Prerequisite: Prerequisite: PNTG 2000

PNTG 2607 - WORKSHOP: COLLAGE

3 credits (S)

This course will examine the possibilities of incorporating collage into the painting process. Directed and independent studio projects will encourage students to combine and contrast source materials, subject matter, techniques, and materials within painting. Emphasis will be placed on experimentation and hands-on painting research as well as class discussions about contemporary painting practices.

Prerequisite: PNTG 2000

PNTG 2609 - WKSP: ABSTRACTION AND LANDSC.

3 credits (S)

Various approaches to abstraction will be considered in this course, with an emphasis on collecting and restructuring source material gathered from landscape based studies, in order to explore pictorial cues and non-traditional compositions.

PNTG 2700 - PAINTING WORKSHOP: [TOPIC]

6 credits (S)

Based on a specific topic, this course provides a focused approach to developing painting skills while furthering an analytical awareness of pertinent visual and contextual concerns.

Prerequisite: PNTG 2000

PNTG 2701 - WKSP: TECHNIQUES LARGE SCALE

6 credits (S)

This workshop will address various techniques relevant to the making of large-scale paintings. Directed student projects will require participants to experiment with alternative methods of paint application including masking, stamping, and spraying (using acrylic scenic paint) as well painting by "conventional" means. Students will be able to explore/expand on their ideas commencing with a process of preparatory work. That work will continue with guided assignments that focus on layout, material preparation, and assorted aides that will allow execution of their developed plans on a large scale.

Prerequisite: PNTG 2000

PNTG 2703 - WORKSHOP: SHAPE: SCULP/HYBRIDS

6 credits (S)

Combining the languages of painting and sculpture requires a unique command of opposites: volume and flatness, illusion and materiality, form and surface. This studio class explores the recent (1940's - 2009) phenomenon of artists creating crossover artworks that engage both disciplines. Foundation Wood course highly recommended.

Prerequisite: PNTG 2000

PNTG 2704 - WORKSHOP: SPRAY

6 credits (S)

This course will explore techniques of spray painting. Students will produce paintings with a variety of spray applications including pump sprayers and pneumatic spray guns. These methods will be used in combination with traditional painting methods including brush and stamps.

Prerequisite: PNTG 2000

PNTG 3000 - INTERMEDIATE PAINTING

9 credits (S)

This course continues the investigation of technical and aesthetic issues in painting. Assignments will consider various expressive and structural possibilities of representation, abstraction and non-objective painting.

Prerequisite: PNTG 2000; AHIS 2020 (or concurrent)

PNTG 3200 - INTERMEDIATE FIGURE PAINTING

3 credits (S)

This course expands on the topic of the figure that was covered in Introductory Figure Painting.

Prerequisite: PNTG 2000

PNTG 3300 - INTERMED PAINT WKSP: [TOPIC]

3 credits (S)

This course focuses on a topic at the Intermediate level

Prerequisite: PNTG 3000

PNTG 3400 - INTERMED PAINT WKSP: [TOPIC]

6 credits (S)

This course focuses on a topic at the Intermediate level

Prerequisite: PNTG 3000

PNTG 3509 - ADVANCED PAINTING

9 credits (S)

Directed studio work will encourage the development and refinement of skills. New visual /formal /aesthetic challenges will be introduced through a variety of problems in paint and extended media. (This course was previously PNTG 3506)

Prerequisite: PNTG 3000

[PNTG 3650 - PAINT STUDIO WORKSHOP: \[TOPIC\]](#)

9 credits (S)

This course provides an advanced level directed studio experience in painting, addressing a specific topic.

Prerequisite: PNTG 3000

[PNTG 3701 - ADV WKSP: MATERIAL EXPLORATION](#)

3 credits (S)

This course provides advanced level directed studio experience in painting, offering a hands-on investigation of traditional painting materials and, consequently, a better appreciation of paintings through the knowledge of their making. The study of materials and their use builds confidence in the ability to make decisions by offering choices. Students can then select to work with oil paint or acrylic from an informed base of knowing their options.

Prerequisite: PNTG 3000

[PNTG 3702 - ADVANCED WKSP: FIGURE](#)

3 credits (S)

This course will introduce the student to a variety of historical conventions for painting the figure using oil and acrylic media.

Prerequisite: PNTG 3000

[PNTG 3953 - INTERNSHIP / CSL](#)

3 credits (P)

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[PNTG 3956 - INTERNSHIP / CSL](#)

6 credits (P)

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[PNTG 3959 - INTERNSHIP / CSL](#)

9 credits (P)

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[PNTG 4100 - PAINTING SEMINAR: \[TOPIC\]](#)

3 credits (L)

This course will address topics pertinent to the contemporary and historical practice of painting through assigned readings and discussions.

[PNTG 4101 - SEM: SPACE & TIME IN PAINTING](#)

3 credits (L)

This course establishes a basic theoretical understanding of the construction of one- and two-point perspective and their limitations in dealing with the depiction of space and the passage of time in a static, two-dimensional medium; and studies alternatives through a variety of examples from non-western representational traditions and individual painters.

Prerequisite: 9 Credits 3000 level Fine Art; 9 credits AHIS including 3 credits at the 3000 level

[PNTG 4102 - SEM: BLACK & WHITE & READ](#)

3 credits (L)

This seminar starts with the question: how are colour decisions made? Students will investigate historical and contemporary paintings and texts in considering the ways in which economics, iconography, culture and even climate influence and artist's use.

Prerequisite: 9 Credits of 3000 level Fine Art; 9 credits AHIS including 3 credits at the 3000 level

Printmaking

PRTM 2005 - INTRODUCTION TO INTAGLIO

3 credits (S)

This course introduces the technical fundamentals and image making potential of intaglio.

Prerequisite: Foundation Completion

PRTM 2010 - INTRODUCTION TO LITHOGRAPHY

3 credits (S)

This course introduces the technical fundamentals and image making potential of Lithography.

Prerequisite: Foundation Completion

PRTM 2015 - INTRO TO RELIEF PRINTMAKING

3 credits (S)

An introduction to monochromatic and multiple colour relief printmaking. Wood, fiberboard, Sintra, linoleum and other related materials will be used to explore relief printing techniques with oil based inks.

Prerequisite: Foundation Completion

PRTM 2020 - INTRO: FINE ART SCREEN PRINT

3 credits (S)

This course introduces the technical fundamentals and image making potential of water-based screen printing.

Prerequisite: Foundation Completion

PRTM 2200 - PRINTMAKING WKSP: [TOPIC]

3 credits (S)

This course will focus on technical and aesthetic issues relevant to the topic selected.

Prerequisite: Foundation Completion

PRTM 2203 - WKSP: MARKED INTERVALS

3 credits (S)

This workshop will focus on the working process within printmaking as a method of acknowledging the print image in an interdisciplinary approach. Using various print media and techniques, students will produce work that integrates sequential process, site and context.

PRTM 3106 - INTERMEDIATE LITHOGRAPHY

6 credits (S)

Students work with hand-drawing and photographic aluminum plates, and multicolour lithographs. The instructor shall provide clear course expectations and portfolio requirements.

Prerequisite: PRTM 2000

PRTM 3109 - INTERMEDIATE LITHOGRAPHY

9 credits (S)

Students work with hand-drawing and photographic aluminum plates, and multicolor lithographs. The instructor shall provide clear course expectations and portfolio requirements.

Prerequisite: PRTM 2000

PRTM 3306 - INTERMEDIATE INTAGLIO/RELIEF

6 credits (S)

Students will expand on experience gained in Introductory Intaglio while learning multiple plate printing, photographic processes, and collograph platemaking. Linoleum, wood, and plastics may be utilized for relief processes. Students will be challenged to work across these two media in the making of multi-color prints.

Prerequisite: 6 credits of 2000 level PRTM, including PRTM 2005 (or PRTM 2000)

PRTM 3406 - INTERMEDIATE LITHO/SCREENPRINT

6 credits (S)

Students will expand on experience gained in Introduction to Lithography in the making of larger scale work utilizing hand-drawing and photographic processes with applications in lithography and screenprinting. This includes stone and aluminum plate lithographic methods as well as more refined screenprinting techniques. Students will also be challenged to work across these two media in the making of multi-colour prints.

Prerequisite: 6 credits of 2000 level PRTM, including PRTM 2010 or PRTM 2000

PRTM 3509 - ADVANCED PRINTMAKING

9 credits (S)

In consultation with the instructor, students develop individual projects in order to begin independently exploring their concerns for printmaking. In-class critiques and presentations serve to focus the students' critical assessment of their work [formerly PRTM 3503 and 3519].

Prerequisite: 6 credits of 3000 level PRTM and 3 credits of 2000 level PRTM or higher

[PRTM 3953 - INTERNSHIP / CSL](#)

3 credits (P)

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[PRTM 3956 - INTERNSHIP / CSL](#)

6 credits (P)

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[PRTM 3959 - INTERNSHIP / CSL](#)

9 credits (P)

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[PRTM 4100 - PRINTMAKING SEMINAR: \[TOPIC\]](#)

3 credits (L)

This course will address topics pertinent to the contemporary and historical practice of printmaking through assigned readings and discussions.

Prerequisite: 9 Credits of 3000 level Fine Art (PNTG, PRTM, DRAW, SCLP); 9 Credits AHIS including 3 credits at the 3000 level

Sculpture

SCLP 2000 - INTRODUCTORY SCULPTURE

6 credits (S)

This course introduces students to the various materials, working methods, and concepts with which sculpture is traditionally associated. Projects in modeling, casting, carving and construction are supplemented with technical demonstrations, slide lectures and critiques.

Prerequisite: Foundation Completion

SCLP 2105 - FOUNDRY

3 credits (S)

This course will introduce students to cope-and-drag sand casting, lost-wax ceramic shell casting, metal finishing and patina processes to produce three dimensional objects in aluminum and bronze.

SCLP 2500 - SCULPTURE WORKSHOP: [TOPIC]

3 credits (S)

This course provides an introduction to specialized technical processes and aesthetic issues relevant to the topic offering. Skill development with specific sculpture processes occurs through demonstrations, studio assignments and discussion of relevant historical and contemporary work.

Prerequisite: SCLP 2000

SCLP 2501 - WORKSHOP: PLASTICS

3 credits (S)

Studio work in this course involves fabricating and forming using a variety of plastic materials.

Prerequisite: SCLP 2000

SCLP 2502 - WORKSHOP: MOLDMAKING

3 credits (S)

This course provides an introduction to specialized technical processes and aesthetic issues relevant to the topic offering. Skill development with specific sculpture processes occurs through demonstrations, studio assignments and discussion of relevant historical and contemporary work

Prerequisite: SCLP 2000

SCLP 2503 - WORKSHOP: INSTALLATION ART

3 credits (S)

Over the last century, artists have asked how sculpture can occupy an expanded territory using physical sites and lived experience as key points of exploration. What happens when sculpture intersects with landscape or is integrated with the surrounding environment? What happens when the artist makes a wider examination of experiential space? The aim of this course is to approach sculpture and installation with these questions. Through studio production, reading and visual research, written proposals and the construction of maquettes, students will develop a final installation project.

Prerequisite: SCLP 2000

SCLP 2504 - WORKSHOP: SCULPTURE & SITE

3 credits (S)

This course will explore historical and contemporary issues surrounding sculpture and site. The role of the gallery or museum, the plinth, nomadic sculpture, and the advent of site specific work will be explored through the production of sculpture works, assigned readings and discussions.

Prerequisite: SCLP 2000

SCLP 2505 - WORKSHOP: STONECARVING SITE

3 credits (S)

Students in this sculpture course will learn techniques for carving sandstone in the studio. Please note that a mandatory out-of-town field trip is planned

Prerequisite: SCLP 2000

SCLP 2506 - WORKSHOP: PLASTER/CONCRETE

3 credits (S)

This course provides an introduction to specialized technical processes and aesthetic issues relevant to the topic offering. Skill development with specific sculpture processes occurs through demonstrations, studio assignments and discussion of relevant historical and contemporary work.

Prerequisite: SCLP 2000

SCLP 2508 - WORKSHOP: FOUNDRY COPE & DRAG

3 credits (S)

This course focuses on bronze and aluminum casting by way of Cope and Drag casting methods. A large part of the workshop is dedicated to the production of workable casting patterns and the technical considerations associated with the making of them. Students are encouraged to concentrate their efforts on a variety of possibilities within this foundry process. Technical demonstrations, slide presentations and group discussions are an integral part of this workshop.

Prerequisite: SCLP 2000

SCLP 3001 - INTERMEDIATE SCULPTURE

6 credits (S)

Students are presented with a variety of projects that are intended to help them in developing an extensive repertoire of sculptural information. By means of assignments and self-generated projects students are encouraged to develop methods that will allow them to successfully undertake further self-directed work.

Prerequisite: SCLP 2000

SCLP 3200 - METHODS&MATLS WKSP: [TOPIC]

6 credits (S)

This course will concentrate on specific media and thematic topics in sculpture.

Prerequisite: SCLP 2000

SCLP 3201 - METH& MATERIALS: FOUNDRY

6 credits (S)

Students will have an opportunity to become familiar with basic foundry techniques and procedures. A body of work will be generated by the end of the course from applied techniques.

Prerequisite: SCLP 2000

SCLP 3202 - METHODS & MAT: STONE CARVING

6 credits (S)

This is a hands-on course in direct stone carving. The students will be instructed in the use of hand tools and handheld pneumatic tools. Demonstrations dealing with various technical aspects of stone work will be given at the appropriate stages of the workshop.

Prerequisite: SCLP 2000

SCLP 3203 - METHODS: LOST WAX FOUNDRY

6 credits (S)

In this course, students will be introduced to the lost wax process used in the foundry. Students will produce finished sculpture works using this process

Prerequisite: SCLP 2000

SCLP 3204 - METHODS & MATERIALS: CONCRETE

6 credits (S)

This course will focus on sculptural works to be created out of concrete. Methods of applying cement to pre-fabricated armatures and casting will be demonstrated and carried out in student projects

Prerequisite: SCLP 2000

SCLP 3205 - METHODS & MATERIALS: PLASTICS

6 credits (S)

Studio work in this course involves fabricating and forming using a variety of plastic materials.

Prerequisite: SCLP 2000

SCLP 3206 - METHODS: CONTEMP CONCEPTS

6 credits (S)

This course will concentrate on specific media and thematic topics in sculpture.

Prerequisite: SCLP 2000

SCLP 3207 - METHODS & MAT: PUBLIC ART

6 credits (S)

This course focuses on the production of visual art for public places, outside of the gallery/museum context. Beginning with a historical overview of public art practices, students will be introduced to ways in which they may extend their creative work into the public realm. Issues of site specificity, context sensitivity, monumentality, enhancement, and commemoration will be discussed in relation to student work.

Prerequisite: SCLP 2000

SCLP 3208 - METHODS: FOUNDRY/STONECARVING

6 credits (S)

This course is designed to give the student the opportunity to work with basic foundry and stonecarving techniques. The class is divided into two parts, allowing the student to concentrate for seven weeks on each of the two sculptural media

Prerequisite: SCLP 2000

SCLP 3209 - METHODS: EXPLORATIONS IN MATERIALS

6 credits (S)

This course is intended to motivate material investigations, techniques and concepts in sculpture. Students will be encouraged to explore the possibilities of unconventional formal practices, materials and spaces. Students will be expected to articulate the issues surrounding their work in project proposals, artists statements and final slide presentations of their own body of work.

Prerequisite: SCLP 2000

SCLP 3210 - METHODS: THINKING WITH PLAST

6 credits (S)

This course is designed to transform ideas into sculpture by using the often-undervalued medium of plaster. Students will explore the versatility of plaster through direct and malleable methods, such as plaster over wire, styrofoam and other armature materials

Prerequisite: SCLP 2000

SCLP 3211 - METHODS: SOUND & KINETIC

6 credits (S)

This course is an intensive workshop in a range of mold making techniques. Students will experiment with a range of materials and Mold construction techniques (This course is cross-listed with ARTS 3001)

Prerequisite: SCLP 2000

SCLP 3212 - METHODS & MAT: MOLDMAKING

6 credits (S)

This course will focus on traditional and alternative moldmaking. Students will learn 1&2 part moldmaking and also use found mold making materials.

Prerequisite: SCLP 2000

SCLP 3509 - ADVANCED SCULPTURE

9 credits (S)

Students will continue to explore ideas and processes related to Sculpture through directed projects and independent work.

Prerequisite: SCLP 3000

SCLP 3551 - SEM: READING SCULPTURE

3 credits (L)

Prerequisite: SCLP 3000 or 9 credits AHIS

SCLP 3552 - SEM: ART IN PUBLIC SPACES

3 credits (L)

This course focuses on the role of the artist, outside of the gallery/museum context. Tangential to this investigation will be discussions that engage social, political and urban issues relevant to this expanded public context. Traditional approaches of enhancement and commemoration will be examined in light of more temporal and critical methodologies. Historical examples will be studied and discussed, including the Soviet Constructivist experiments, the Situationists, Conceptual art and more recent interventionist strategies.

Prerequisite: SCLP 3000 or 9 credits of AHIS

SCLP 3750 - ADVANCED SCULP WKSP: [TOPIC]

9 credits (S)

Students continue developing skills in particular production methods and with attention to theoretical issues. (This course was formerly 6-credit SCLP 3700)

Prerequisite: SCLP 3200 or 6 credits of 3000 level SCLP studio (or as specified)

SCLP 3900 - ADV WK: AIRPORT PROJECT

9 credits (S)

Students will propose and install site-responsive art works at the Halifax Stanfield International Airport. Several locations within the Airport's Departures and Arrivals areas are available for the installation of artworks in a variety of mediums including digital projection, text, sculpture.

SCLP 3953 - INTERNSHIP / CSL

3 credits (P)

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SCLP 3956 - INTERNSHIP / CSL

6 credits (P)

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SCLP 3959 - INTERNSHIP / CSL

9 credits (P)

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SCLP 4100 - SCULPTURE SEMINAR: [TOPIC]

3 credits (L)

This course will address topics pertinent to the contemporary and historical practice of sculpture through assigned readings and discussion.

Prerequisite: 9 Credits of 3000 level Fine Art (PNTG, PRTM, DRAW, SCLP), 9 credits AHIS including 3 credits at the 3000 level

SCLP 4101 - SEM: TRANSNATIONAL ISSUES

3 credits (L)

This course addresses the migration of ideas and values in contemporary Sculpture.

Prerequisite: SCLP 3000 or 9 credits AHIS

SCLP 4103 - SEM: CONTEMPORARY SCULPTURE

3 credits (L)

Through a series of conversations, readings, presentations, and guest speakers, this seminar course will explore perspectives and practices of contemporary sculpture and installation. Although we will discuss and contextualize important topics relevant to each student's work, the goal is to help students position their work in light of the concerns, debates and trends of current art practices.

Prerequisite: Take 9 credits of SCLP or 9 credits of AHIS

Textiles & Fashion

TEXTL 2000 - INTRODUCTION TO WEAVING

3 credits (S)

Students will learn to set up and use a four harness floor loom to create basic woven structures, including a few off-loom processes.

Prerequisite: Foundation Completion

TEXTL 2010 - OFF-LOOM STRUCTURES

3 credits (S)

Students will explore 3D structural processes such as knotting, netting, knitting, crochet, basketmaking, or other techniques associated with fibre. Students will work with form and volume using traditional as well as unconventional materials to develop a keener understanding of textiles as sculptural media.

Prerequisite: Foundation Completion

TEXTL 2100 - INTRODUCTION TO RESIST DYEING

3 credits (S)

Students will be introduced to the unique quality of dyed textiles using various resist methods with both dyes and discharge agents on fabric. Studies in two-dimensional design will be carried out through exploring the relationship between fabrics, liquid media and process.

Prerequisite: Foundation Completion

TEXTL 2150 - REPEATING PATTERNS

3 credits (S)

Repeating pattern systems have been used in every period in art, craft and design. Design sources from nature, contemporary culture as well as historical practices are explored. Colour, pattern development and presentation strategies are utilized while designing original repeat patterns.

Prerequisite: Foundation Completion

TEXTL 2200 - INTRODUCTION TO SCREENPRINTING

3 credits (S)

Students will explore design on fabric while acquiring basic skills in silkscreen printing. The course includes various stencil making methods and the study of repetition inherent in textiles design.

Prerequisite: Foundation Completion

TEXTL 2300 - FIBER, FABRIC, FASHION

3 credits (S)

This course introduces conceptual approaches to the design of clothing. The course explores the complex and often nuanced relationship between the body, textiles and fashion. Studio projects focus on original and non-traditional body coverings. Lectures supplement studio work and provide a critical context for viewing the self, society and culture in relation to fashion.

Prerequisite: Foundation Completion

TEXTL 2450 - DEVELOPMENTAL DRAW FOR FASHION

3 credits (S)

This course introduces the procedures and principles of drawing clothing on the figure. Students translate drawings from the live model and clothing specifics into finished presentation drawings, rendering clothing and accessories. Students develop original ideas into drawings using various drawing and illustration media.

Prerequisite: FNDN 1100 and FNDN 1600 (TEXTL 2450 was formerly TEXTL 3400)

TEXTL 2500 - FASHION: CONSTRUCTION

3 credits (S)

In this course students learn the basic techniques of planning and developing original garments. Students are introduced to industrial sewing machines and other industrial tools for professional quality construction. A variety of construction details such as zippers, buttonholes and collars will be explored.

Prerequisite: Foundation Completion

TEXTL 2550 - PATTERN DEVELOPMENT: FASHION

3 credits (S)

Through the exploration of basic geometric shapes, students will learn to make 2D patterns and use them to build 3D forms, with a focus on the human body but not limited to this form. By combining the basic methods of pattern drafting (making flat patterns by using measurements) and draping (shaping fabric on a 3D form before cutting) students will learn to create unique designs. Students will discover the relationship between these methods and learn to utilize the approaches most appropriate for their individual design concepts.

Prerequisite: Foundation

TEXTL 3000 - INTERMEDIATE WEAVING

6 credits (S)

Students will expand their knowledge of basic weaves through drafting, designing, producing samples and completing finished projects. Students will explore the basic design elements as they relate to woven cloth. Students will discuss the various applications of the cloth they produce.

Prerequisite: TEXTL 2000

TEXTL 3010 - ILLUSTRATION FOR FASHION

3 credits (S)

This course is designed to equip students with the skills necessary to develop a personal drawing vocabulary for fashion and will allow them to communicate their fashion concepts with confidence. Tools required to develop a portfolio, such as mood boards, sketchbook research, colour palette explorations and branding will be utilized.

Prerequisite: 3 Credits DRAW at the 2000 level

TEXTL 3051 - SEM: 20TH C. TEXTILES

3 credits (L)

This course will survey significant developments and figures in European, British, and North American textile history throughout the 20th century, covering the contexts of design and commercial production, handcraft studio production, fashion, the art world, amateur and "traditional" craftspeople. Students will examine assumptions about textiles in the light of social and cultural trends and hierarchies that affect how textiles are used, regarded, and valued - ie. Acquire the meanings they carry.

Prerequisite: 6 Credits TEXTL at the 2000 level; 6 credits Craft History (AHIS) including AHIS 2120

TEXTL 3053 - SEM: FASHION MARKETING

3 credits (L)

This workshop is geared towards students interested in acquiring the fundamentals of technical language, industry standards and manufacturing processes of the Fashion Industry. The learning outcome will be to enable students to work at a more professional level in the fashion industry, either to produce their own line of clothing or as an employee in an established design house.

Prerequisite: 6 Credits chosen from: TEXTL 2300, TEXTL 2400, TEXTL 2500

TEXTL 3054 - SEM: HYBRID PRACTICES

3 credits (L)

"The true revolution for textile art was not the passage from wall to space, but the recognition of fabric for its own sake" (Michael Thomas). The seminar will focus on interdisciplinary art practices using material and textile techniques and processes. Beginning with post minimalist art, the course will explore exciting shifts in textile and other material practices. The major components will be readings and discussion, but there will also be a hands-on project.

Prerequisite: 6 Credits TEXTL at the 2000 level; 6 credits Craft History (AHIS) including AHIS 2120

TEXTL 3100 - INTERMEDIATE DYE & PRINT

6 credits (S)

In this course students will expand a basic surface design vocabulary through experiment and exploration of advanced print and dye processes.

Prerequisite: TEXTL 2100 and TEXTL 2200 (or concurrent)

TEXL 3200 - INTERM TEXT WORKSHOP: [TOPIC]

3 credits (S)

This intermediate level workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in textiles.

Prerequisite: 6 Credits of TEXL (or as specified)

TEXL 3201 - INTERM WKSP: TENSILE STRUCTURE

3 credits (S)

This intermediate level workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in textiles

Prerequisite: 6 credits TEXL

TEXL 3203 - INTERM WKSP: TAPESTRY

3 credits (S)

Discontinuous weft weave structure. Each student has the opportunity to learn how to apply these techniques to the development of his or her personal designs. Individual experience is taken into consideration.

Prerequisite: 6 credits TEXL

TEXL 3204 - INTERM WKSP: SURFACE/STRUCTURE

3 credits (S)

This intermediate level workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in textiles.

Prerequisite: 6 Credits TEXL

TEXL 3205 - INTERM WKSP: TECHNIQUES/ASIA

3 credits (S)

This intermediate level workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in textiles.

Prerequisite: 6 Credits TEXL

TEXL 3207 - INTERM WKSP: COMPUTERS/WEAV

3 credits (S)

Students will learn to design and weave multiple harness structures using the computer and a computer-aided doobby loom. They will also be introduced to designing pictorial images using a jacquard program. These designs may be sent to Quebec to be woven on a TIS computer jacquard loom.

Prerequisite: 6 Credits TEXL

TEXTL 3208 - INTERM WKSP: TEXTILE FORMS

3 credits (S)

This course provides an exploration of three-dimensional forms using cloth made with a variety of fibres and structures (felted, woven, knitted, netted). Students develop textile forms that relate to body/space, and study a wide range of textile forms through drawings, photographs and videos.

Prerequisite: 6 Credits TEXTL

TEXTL 3209 - INTERM WKSP: JACQCAD/JACQUARD

3 credits (S)

This course provides students with the technical and conceptual foundation necessary to produce a loom-ready computer file, which is then used on the Jacquard loom.

Prerequisite: 6 Credits TEXTL

TEXTL 3210 - INTERM WKSP: PATTERN STUDIES

3 credits (S)

This is a course for design generation and presentation rendering for textiles

Prerequisite: 6 Credits TEXTL

TEXTL 3211 - INTERM WKSP: REPEATING PATTERN

3 credits (S)

Repetition and pattern in craft, art and design occur throughout history and in every culture. Through lectures, studio work and critiques, students will explore and learn different methods of developing repeat pattern. This course will strongly enhance the student's understanding of colour, of two-dimensional designs, and of pattern development. The course is of particular relevance to textile students.

Prerequisite: 6 Credits TEXTL

TEXTL 3213 - INTERM WKSP: DIGITAL PRINTING

3 credits (S)

Students will work through each of the stages of concept and design development to produce digitally printed fabrics. The course begins with an overview of technology and design concepts so that students may take advantage of the possibilities available with this printing method. Students will learn how to integrate traditional textile media with the computer program Adobe Photoshop. This integration will enable students to prepare designs and artwork for printing. The course will allow experimentation with a variety of printing substrates. Students will be encouraged to fully explore the limits of this new technology

Prerequisite: 6 Credits TEXTL

TEXL 3214 - INTERM WKSP: CONSUMMATE CLOTH

3 credits (S)

Prerequisite: 6 Credits TEXL

TEXL 3215 - INTERM WKSP: WEAVING SURFACE

3 credits (S)

This course is for weavers who want to push beyond the familiar boundaries of traditional techniques and materials. Students will explore unusual combinations of materials, structures, patterns and colors and find ways to form a narrative with these processes.

Prerequisite: TEXL 2000

TEXL 3216 - INTERM WKSP: BODY, MOVEMENT

3 credits (S)

This is an interdisciplinary course where students may work with a variety of materials and skills to develop artworks for the body. Students in this class will work with the human body as a whole (both mental and physical aspects) to create artworks that place special attention on the relation and connection between body and movement. Participants will be expected to develop their ideas through drawing and experimentation with different materials and may use music or sound as inspiration and/or additional expression. An electronic component of the course will introduce students to the idea of electronic textiles and to the principles of soft-circuit design through hands-on demos and experimentation. The individual (or collaborative) project results will be presented as high quality models and/or fully completed performance pieces. (This course is cross-listed with CRFT 3154 & JWLY 3211)

Prerequisite: Foundation Completion

TEXL 3217 - INTERM WKSP: 3-D TEXTILE FORMS

3 credits (S)

The course will be built on observing and studying our natural and built environments (through drawing, photography, writing, collage), interpreting these forms by making maquettes or small sculptures, and then creating larger three-dimensional textile work. Classes will consist of presentations, group discussions, field trips, and studio work.

Prerequisite: 6 Credits TEXL

TEXL 3218 - INTERM WKSP: BREAKING THE GRID

3 credits (S)

This course is geared to the serious student of weaving, who is eager to push beyond the familiar boundaries. Instruction will be given in hand controlled techniques of supplementary warp and weft pick-up, double-cloth pick-up, warp painting and printing, as well as warp and weft ikat. Together these techniques will expand the palette of the weaver enabling them to build a personal language of colour, line and form.

Prerequisite: 6 Credits chosen from: TEXL 2300, TEXL 2400, TEXL 2500

TEXTL 3219 - INTERM WKSP: DIGITAL TEXTILES

3 credits (S)

This class will survey digital options for designing and making woven, printed, laser cut and embroidered textiles. Students will learn about contemporary artists and designers working in this way and prepare some of their own designs that may be appropriate for these applications.

Prerequisite: 6 Credits TEXTL

TEXTL 3220 - INTERM WKSP: PROTOTYPING

3 credits (S)

In this course students will explore and create a range of prototypes for fashion that build towards a collection through fabric, construction, market analysis and presentation techniques. The approach will be a blend of research and making. A mixture of intensive design charrettes, group and independent learning will be employed in this course.

TEXTL 3320 - FABRICS LABORATORY

3 credits (L)

This course will cover the history, properties, and uses of natural and synthetic fibers and fabrics in fashion and textiles.

Prerequisite: 6 Credits Textiles or Fashion (TEXTL)

TEXTL 3350 - INTERM FIBER, FABRIC, FASHION

3 credits (S)

Students continue to explore the relationship between the body, culture, society and fashion. Term projects range from surface embellishment to conceptually driven notions of body covering. The relationships between surface and three-dimensional forms for the body are examined. Non-traditional methods of construction are emphasized including the use of materials not common to fashion production. Lectures will cover cultural and visual issues relevant to contemporary dress.

Prerequisite: 3 Credits chosen from TEXTL 2300, TEXTL 2500, TEXTL 2550 AND 3 credits chosen from TEXTL 2000, TEXTL 2100, TEXTL 2200

TEXTL 3355 - INTERM PATTERN DEV FOR FASHION

3 credits (S)

Students will expand the skills and knowledge acquired in construction and pattern development courses. The connection between 2D and 3D visualization will be stressed. The focus will be on garment design, but not limited to this practice. Students will develop and refine the ability to manifest unique pattern solutions adaptable to any design situation.

Prerequisite: TEXTL 2500 and TEXTL 2550

TEXTL 3410 - INTERMEDIATE FASHION STUDIES

6 credits (S)

In this course students integrate concepts and skills acquired in introductory level fashion courses. Students propose a design thesis for a line of original garments, supported by research, renderings, mood boards, fabric and colour swatches. The use of original textiles is encouraged, as well as a continued exploration of non-traditional and conceptual design directions. In addition to the 'sampling' research of the line, a portfolio of the term work is required.

Prerequisite: TEXTL 2400 or TEXTL 2311 [formerly TEXTL 3311] or TEXTL 2550; AND TEXTL 2500; and TEXTL 2450 [formerly TEXTL 3400]

TEXTL 3506 - STUDIO PROJECTS 1: TEXTILES

6 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 3000 or TEXTL 3100; Consultation and Signature of designated Textiles Faculty

TEXTL 3509 - STUDIO PROJECTS 1: TEXTILES

9 credits (I)

This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 3000 or TEXTL 3100; Consultation and Signature of designated Textiles Faculty

TEXTL 3953 - INTERNSHIP / CSL

3 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

TEXTL 3956 - INTERNSHIP / CSL

6 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

TEXTL 3959 - INTERNSHIP / CSL

9 credits (P)

The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

TEXTL 4006 - STUDIO PROJECTS 2: TEXTILES

6 credits (I)

Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: Two of the following: TEXTL 3000, TEXTL 3100, TEXTL 3410; consultation and Signature of designated Textiles Faculty

TEXTL 4009 - STUDIO PROJECTS 2: TEXTILES

9 credits (I)

Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: Two of the following: TEXTL 3000, TEXTL 3100, TEXTL 3410; Consultation and Signature of designated Textiles Faculty

TEXTL 4020 - ADVANCED FASHION STUDIES

6 credits (S)

In this course students continue to refine their technical skills and clarify their design concepts. Students propose a design thesis for the creation of a line of original garments. Research, fabric tests and other visual support tools are employed to realize their vision. Students, in consultation with the instructor, choose three to four outfits to produce from their line of sketches. Other areas of professional development will be required such as sample work, pattern development, finished illustrations, cost analysis, and exacting construction methods. A professional portfolio of the term thesis is required. (This course was formerly TEXTL 4020).

Prerequisite: TEXTL 3410

TEXTL 4506 - STUDIO PROJECTS 3: TEXTILES

6 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 4006 or TEXTL 4009; Consultation and Signature of designated Textiles Faculty

TEXTL 4509 - STUDIO PROJECTS 3: TEXTILES

9 credits (I)

Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 4006 or TEXTL 4009; Consultation and Signature of designated Textiles Faculty

TEXTL 4606 - STUDIO PROJECTS 4: TEXTILES

6 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 4506 or TEXTL 4509; Consultation and Signature of designated Textiles Faculty

TEXTL 4609 - STUDIO PROJECTS 4: TEXTILES

9 credits (I)

Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Prerequisite: TEXTL 4506 or TEXTL 4509; Consultation and Signature of designated Textiles Faculty

World Travel

WTRA 2002 - PARKS CANADA: KEJI

3 credits (S)

This course is an innovative collaboration between NSCAD and Parks Canada. The course is a chance for students to get outside of the city and investigate their relationship to the natural environment through activities such as en plein air painting, landscape photography, site-specific installation, public intervention, or performative gestures. In preparation up to the four day excursion to Kejimikujik National Park students will direct their material investigations and individual visual research towards topics of ecology, national identity, colonialism, and site-specificity. Preliminary studio exploration, slide lectures, and assigned readings will prepare students for some of the challenges that they may face working outside of a traditional studio setting. National Parks are powerful resources that offer unique, place-based learning opportunities. The work produced during this residency will be show-cased in the form of a formal exhibition.

Prerequisite: Foundation completed; proposal approved by instructor; Program Chair's signature (Chair of student's most recent program)