



# Academic Calendar 2018-2019

## 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 familiarizing yourself with the content of this document.

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## Academic Semester Dates

### Summer 2018

**Holidays during semester (no classes): May 21, July 2, August 6**

**Summer Break (no classes): June 25 - 29**

	Duration of Class	Last Day to Add Class	Date after which drop is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	May 7 – August 17	May 14	May 30	July 10
Session 1A (7 Weeks)	May 7- June 22	May 10	May 16	Jun 4
Session 1A1 (3.5 weeks)	May 7 – May 30	May 8	May 10	May 18
Session 1A2 (3.5 Weeks)	May 31 – June 22	May 31	June 5	June 13
Session 1B (7 Weeks)	July 3 – August 17	July 6	July 11	July 31
Session 1B1 (3.5 Weeks)	July 3 – July 25	July 4	July 6	July 16
Session 1B2 (3.5 Weeks)	July 26 – August 17	July 27	July 31	Aug 9
Parks Canada – Keji Class	Aug 13-23	Aug 13	Aug 17	Aug 17

## Fall 2018

**New Undergraduate Orientation Day: September 4, 9:00 AM – 4:30 PM**

**Holidays during semester (no classes): September 3, October 8, November 12**

**Fall Break (no classes): October 24 – 26**

	Duration of Class	Last Day to Add Class	Date after which drop is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	Sep 5 – Dec 13	Sep 11	Sep 26	Oct 30
Session 1A (7 Weeks)	Sep 5 – Oct 23	Sep 7	Sep 14	Oct 2
Session 1B (7 Weeks)	Oct 29 – Dec 13	Nov 1	Nov 8	Nov 26

## Winter 2019

**New Undergraduate Orientation Day: January 2, 9:00 AM – 4:30 PM**

**Holidays during semester (no classes): February 18**

**Winter Break (no classes): February 19 - 22**

	Duration of Class	Last Day to Add Class	Date after which drop is recorded on transcript	Last Day to Drop Class
Full Semester (14 Weeks)	Jan 3 – Apr 12	Jan 9	Jan 24	Mar 6
Session 1A (7 Weeks)	Jan 3 – Feb 15	Jan 8	Jan 14	Jan 30
Session 1B (7 Weeks)	Feb 25 – April 12	Mar 4	Mar 8	Mar 26

## 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
- Refund Schedule
- Cost of Attendance
- Nova Scotia Student Bursary
- All other financial policies and procedures

<https://navigator.nscad.ca/wordpress/home/studentresources/tuition-fees-deadlines/>

Tuition and other fees are approved by the NSCAD University Board of Governors in late March or early April each year, and updated on the NSCAD University website soon afterward.

### 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.



## Calendar of Dates

Summer 2018, Fall 2018 and Winter 2019

<b>May</b>	
Spring semester courses begin	7
Victoria Day – University Closed	21
Last day for full-time Domestic Summer Students to opt out of Student Health Insurance. Consult SUNSCAD for details	30
Summer Semester Tuition and Fees Due	31
<b>June</b>	
Summer Break – No Classes University Offices remain open	25-29
<b>July</b>	
Canada Day – University Closed	2
Summer Semester courses (term B) begins	3
<b>August</b>	
Natal Day – University Closed	6

<b>September</b>	
Labour Day – University Closed	3
New Undergraduate Student Orientation Day	4
Classes begin: Full Semester and Foundation Program Module A	5
Winter 2018 Exchange / Off-Campus Study Application Deadline	15
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
<b>October</b>	
Application Deadline for Foundation Program (Limited)	1
Application Deadline for Transfer Students (Advanced Standing) (Limited)	1
Last Day to drop Foundation Program Module A classes	2
Thanksgiving Monday – University Closed	8
Degree Conferral date for Summer 2017 Graduates	15

Instructor to send copies of Mid-term Warnings issued for Fall Full Session courses to Student Experience Office	17
Fall Study Break (no classes, but NSCAD remains open)	24-26
Classes Begin: Foundation Program Module B	29
Last Day to drop Full Semester Fall 2017 courses	31
<b>November</b>	
Recognition of Remembrance Day – University Closed	12
Last day to drop Foundation Program Module B classes	26
<b>December</b>	
Full Semester and Foundation Program Module B classes end	13
Final Day for Grade Submission (4 pm) for Module B and Full Semester Classes	20

<b>January</b>	
University opens – New Undergraduate Student Orientation Day	2
Classes Begin: Full Semester and Foundation Program Module A	3
Application Deadline for MFA & MDES Program	15
Last day to drop Session 1 / Foundation Program Module A classes	30
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
<b>February</b>	
Instructor to send copies of Mid-term Warnings issued for Winter Full Semester courses to Student Experience Office	14
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 Program Module A	15
NS Heritage Day – University Closed	18
Winter Study Break (no classes, but the university remains open)	19-22
Classes Begin: Foundation Program Module B	25
<b>March</b>	
Application Deadline for Foundation Program 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	1
Fall 2018 Exchange/ Off-Campus Study Application Deadline	15
Last Day to drop Foundation Program Module B classes	26

<b>April</b>	
Good Friday – University Closed	19
Easter Monday – University Closed	22
Last Teaching Day: Full Semester and Foundation Program Module B Classes End	12
Final Day for Grade Submission (4 pm) Module B and Semester Classes	25
Graduation Day	29

## 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. 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 adherence 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 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 an undergraduate degree or graduate 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 certificate or 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 fewer 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 are solely responsible for their choice of courses in which they enrol.

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
AUD	n/a	0.0	Audit
INC	n/a	0.0	Incomplete

## 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, require that students be in good academic standing. An undergraduate with a cumulative grade point average of 2.0 or better is required to be in good academic standing. A graduate student with a cumulative grade point average of 3.0 or better is required to be in good academic standing. A student must be in good standing to graduate from a program.

## Satisfactory Academic Progress

Undergraduate and graduate students must accumulate a minimum of 75% of all credits in courses attempted to maintain satisfactory academic progress and remain in good academic standing. For example, if a student has attempted courses with a total credit value of 100 and the student's transcript indicates the student has failed or withdrawn from courses totalling 27 credits, that student is not in good standing for achieving only 73% of credits attempted. That same student must pass a sufficient number of additional courses in order to successfully accumulate 75% or more of the total number of credits attempted. A student must be in good standing to graduate from a program.

## Repeating Courses

Courses that have been successfully passed typically may not be repeated for credit, except for Independent Study. 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.

All students may request to repeat a course in order to improve upon a final grade in that course. If the student had failed the course, the course may be repeated only once.

If the student passed the course but with a final grade worthy of improvement, a request to repeat the course shall be made by the student in writing to the Chair of the program. The Chair may agree to the request if the student provides evidence in past academic performance of a capability to improve upon the final grade awarded by repeating the course. If the Chair agrees to the request, the course may be repeated only once. The grade awarded for the second attempt shall be used in the calculation of the grade point average. The grade for the first attempt shall remain on the transcript but shall not be used in the calculation of the grade point average.

## Academic Warning

Students in danger of receiving a grade of “D” or “F” (Fail) in a course normally must 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-term 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 Vice-President Academic and Research shall call a meeting of the Academic Status Review Committee. The committee is comprised of the Vice-President 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 demonstrated satisfactory academic performance, which includes complying with the Satisfactory Academic Progress policy and maintaining a GPA of 2.0 or better in undergraduate studies or 3.0 or better in graduate studies. “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 for Ds and Fs

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 results 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:

- Affirm that students are in good standing.
- Restore or maintain the good standing status of a student who has been on probation.
- 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.
- Place or maintain a student on Academic Probation, while allowing the student to continue at the University with or without conditions.
- 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.

### 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 Vice-President 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.

### 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 75 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 a 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 Vice-President 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 Vice-President 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.

### WHIMIS/GHS

Workplace Hazardous Materials Information System Training (WHMIS)/ Globally Harmonized Systems (GHS) training courses are offered online to all students, 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 Student Accounts for more information.

### 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. The instructor approves the request by signing the student's form to 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 or 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. Audit courses are not subject to NSCAD's technology renewal, facility renewal, U-Pass, health insurance or students' union fees. 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.

## Accommodations for Students Experiencing Disabilities

NSCAD University understands that individuals with a disability may have different ways of working within an academic environment, but that their ultimate performance is not inferior simply because it is achieved by different means. The institution is, therefore, committed to the goal of providing equal opportunities within its programs to academically qualified students with disabilities, and will not limit admission to the university on this basis. Rather, NSCAD offers admission on the basis of evidence of reasonable maturity in the prospective student, interest in working with the university's programs and ability to benefit from the university's offerings. NSCAD also recognizes, subject to its financial and other resource constraints, and without compromising academic standards, that a student who is academically qualified, and who has been admitted to the university on the basis of these qualifications, has the right to:

1. Access to all educational programs.
2. Access to all learning environments.
3. Access to all institutional facilities and services.
4. Assistance that is individualized according to the student's disability and needs, to legitimate academic requirements, and to the NSCAD's capacity to respond.

To provide this access and assistance, NSCAD is responsible for:

- Informing the university community about available services.
- Providing support services, subject to reasonable financial and resource limitations.
- Promoting an attitude of respect for an individual with a disability.
- Providing accommodations that are particular to the disability of the student.
- Implementing this policy through all members of the university community, including faculty, administration, staff and students.

To obtain this access and assistance the student is responsible for:

1. Initiating contact with NSCAD's Coordinator of Financial Aid and Student Counselling or Disability Resource Facilitator to make known the nature of the disability and related required Academic accommodations.
2. Providing the Coordinator of Financial Aid and Student Counselling or Disability Resource Facilitator with documentation of a disability.
3. Undertaking a reasonable measure of self-advocacy to ensure that s/he receives necessary and available accommodations.

### Policy on Students with Learning Disabilities

NSCAD University is committed to providing accommodations for students with learning disabilities according to the University's 'General Policy on Students with Disabilities.'

The Nova Scotia Human Rights Act defines a learning disability as a "dysfunction in one or more of the processes involved in understanding or using symbols or spoken language" (Nova Scotia Human Rights Act October 18, 1991).

### Procedures for Obtaining Accommodations in Relations to Learning Disabilities

1. After formal admission to the University, all students who have professionally diagnosed learning disabilities, and who wish the University to provide accommodation of these disabilities, must contact the Coordinator of Financial Aid and Student Counselling ("Coordinator") or the Disability Resource Facilitator (DRF).

2. The initial contact with the Coordinator or DRF should take place prior to the beginning of classes, but no later than the first two weeks of classes in Fall and Winter semesters and the first week of classes in Summer semesters.
3. A student must set up an appointment with the Coordinator or DRF to discuss her/his requests for accommodations.
4. A student must take a copy of a recent professional psycho-educational assessment ("assessment") of their learning disability to her/his first appointment with either the Coordinator or DRF.
5. "Recent" for the purpose of this policy is defined as an assessment that is three years old or less. A student without a recent assessment who wants to request accommodation of her/his disabilities must arrange to have an assessment of her/his disabilities done at her/his own cost. A pre-assessment of disabilities can be provided by the Disabilities Counsellor at Dalhousie University. A list of local contacts where an assessment can be completed is available through NSCAD or Dalhousie.
6. 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 her/his first appointment with either the Coordinator or 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.
7. The student will then work with the Coordinator or 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 Coordinator's/DRF's suggestions. At this time, the Coordinator/DRF will also provide a 'letter of agreement' for each of the student's course instructors (see attached 'letter of agreement'). The 'letter of agreement' lists the requested accommodations and provides spaces for the instructor and student to sign in agreement to these accommodations.
8. 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. If a student cannot obtain the 'accommodation letter' and 'letter of agreement' within the first two weeks of class, s/he should still meet with their instructors within the first two weeks of classes, discuss her/his requests and return as soon as possible with her/his letter and forms.
9. An instructor may refuse accommodations if s/he believes that such accommodations will prevent the student from working within the academic standards of the course
10. Accommodations are not the only type of assistance offered to students with disabilities. Other types of support available through NSCAD include:
  - a) Training on assistive technology software and information on the location of assistive technology computers on NSCAD's campus.

b) Assistance with Canada Study Grants applications and applications for other forms of financial aid available to students with disabilities.

c) The services of a writing tutor (appointments made through the Secretary, Division of Historical and Critical Studies).

d) Counselling information concerning workshops for academic problems and counselling services for psychological problems (through Dalhousie University).

e) Assistance in securing note takers or tutors and help in obtaining and copying the notes if a note taker has been assigned by the instructor.

#### Future Policy Revisions

The Disabilities policy of the Nova Scotia College of Art and Design is subject to revision as funding varies and as more information becomes available in the field of post-secondary studies, learning disabilities and Federal/Provincial legislation.

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## 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 accept 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 are 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:

- retain the work in question
- inform the student in writing of the concern and request a meeting with the student to discuss the matter as soon as possible.
- consult with the Division Chair or Program Director about the incident
- 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"
- after the meeting, the instructor shall inform the student in writing that the matter has either been resolved or not resolved
- if the matter has not been resolved when the student and the instructor meet, then the Chair, instructor and student will meet
- 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 the next step.
- 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:

- advise the Vice-President Academic and Research in writing of the alleged Academic Offence
- provide the Vice-President Academic and Research with a summary of the meeting with the student along with all supporting materials
- provide the student with notice that the

matter has been referred to the Vice-President Academic and Research and include a copy of the summary forwarded to the Vice-President Academic and Research

- meet with the Vice-President Academic and Research, student and Chair
- if the situation is not resolved at this point, proceed to the Academic Regulations Hearing Committee

## Academic Regulations Hearing Committee

The Vice-President Academic and Research will strike an Academic Regulations Hearing Committee. The Hearing Committee will consist of: the Vice-President 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 Vice-President 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 Vice-President Academic and Research shall:

- notify the student via NSCAD email and where possible by telephone of the date set for the hearing
- 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
- inform the student that they may submit additional documents to the Hearing Committee and that they may be represented by Counsel
- 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:

- review the documentation of the incident
- interview the instructor
- interview the student
- determine if the student has committed academic dishonesty
- 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 Vice-President 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
- performing 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:

- An Independent Off-Campus Study Proposal form for each course in which

the student will register during the off-campus semester.

- 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, typically in late April or early 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

#### Post-Baccalaureate Program

Application for admission to Certificate Programs is on a rolling basis and applications will be reviewed as they are received. Complete applications can expect an admission response within three weeks of receipt. Once accepted into a Certificate Program, a successful applicant chooses their starting semester and registers for classes accordingly.

#### Master of Design

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](http://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
  - Expanded 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
- With the exception of students in the BA Art History (non-studio) program, completion of the Foundation Program.
- 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, Graduate courses are 6000 courses.

- 1000 Foundation Level
- 2000 Introductory Level
- 3000 Intermediate Level
- 4000 Advanced/Senior Level
- 6000 Graduate Level

### Prerequisites

All courses above the 1000 level and some at 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 currently offered can be found online at [www.nscad.ca/](http://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 Program

In the Foundation Program, students encounter a wide range of ideas, approaches, materials, and tools. NSCAD requires that all degree students complete the Foundation Program, which is designed to introduce the practices, principles, approaches, and issues of Art, Craft, and Design. The Foundation Program consists of two semesters of course work totaling 30 credits. This includes 15 credits of required courses and

15 credits of selected studio courses. Waivers of Foundation requirements may be extended to students with proven equivalent experiences. Students seeking waivers from Foundation courses may enquire through the Admissions Office.

### Credit & Course Requirements for the Foundation Program

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 (two Fundamental 3-credit courses)
FNDN 14xx (three Studio Practice 3-credit courses)

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 & 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 the Foundation Program, 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 considering a double Major are strongly encouraged to first discuss the double major with respective program chairs, and then meet with their academic advisor to plan their programs of study.

Students whose interests lie in two different degree programs, for example both the BFA Interdisciplinary and the BA in Art History programs, should consult with their academic advisor in order to pursue a double degree.

## Minor Programs

The Minor programs available to students are:

- Minor in Animation
- Minor in Art History (including Film History credits)
- 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

## Bachelor of Arts: Major in Art History

The Bachelor of Arts, Major in Art History is offered through the Division of Art History and Contemporary Culture. It provides students with opportunities to explore the history, theory, and critical analyses 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, Art 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 Saint 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 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> Survey of 19th C Art	3		( / 6)	
<b>AHIS 2020</b> Survey of 20th C Art	3			
<b>ANCIENT ART (3 CREDITS)</b>				
<b>AHIS 2500</b> Ancient Art	3		( / 3)	
<b>AHIS 3103/3104/3107/3452/xxxx<sup>1</sup></b>	3			
<b>MEDIEVAL ART (3 CREDITS)</b>				
<b>AHIS 2600</b> Medieval Art	3		( / 3)	
<b>AHIS xxxx<sup>1</sup></b>	3			
<b>RENAISSANCE OR BAROQUE ART (3 CREDITS)</b>				
<b>AHIS 2701/2702/2703</b> Renaissance / Baroque Art	3		( / 3)	
<b>CANADIAN ART (3 CREDITS)</b>				
<b>AHIS 3050</b> Canadian Art to 1950	3		( / 3)	
<b>AHIS 3550</b> Topics in Modern Canadian Art: [topic]	3			
<b>AHIS xxxx<sup>1</sup></b>	3			
<b>INDIGENOUS ART (3 CREDITS)</b>				
<b>AHIS 2505/3460/4116/4119</b> Indigenous Art	3		( / 3)	
<b>AHIS 3600</b> Introduction to Art Theory & Criticism	3		( / 3)	
<b>AHIS/FHIS 2xxx</b> or above	3		( / 18)	
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 4xxx</b> or above <sup>2</sup>	3			
<b>AHIS/FHIS 4xxx</b> or above <sup>2</sup>	3			
<b>ENGL xxxx (3 CREDITS)</b>	3		( / 3)	
<b>LAS (Liberal Arts &amp; Science)</b> (15 CREDITS)	1. 2. 3. 4. 5.		( / 15)	
<b>2000 LEVEL STUDIO</b> (6 CREDITS)	1. 2.		( / 6)	
<b>OPEN CREDITS</b> (24 CREDITS)	1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____ 8. _____		( / 24)	

<sup>1</sup> Or courses in same topic category

<sup>2</sup> Excluding AHIS 4200 Independent Study, AHIS 4600 Research Internship, AHIS 4700 Independent Study.

## 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 Contemporary Culture. It provides students with opportunities to explore the 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 Contemporary Culture 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>AHIS 1201</b> Intro to Art History	3		( / 3)	
<b>AHIS 2010</b> Survey of 19th C Art	3		( / 6)	
<b>AHIS 2020</b> Survey of 20th C Art	3			
<b>ANCIENT ART (3 CREDITS)</b>				
<b>AHIS 2500</b> Ancient Art	3		( / 3)	
<b>AHIS 3103/3104/3107/3452/xxxx<sup>1</sup></b>	3			
<b>MEDIEVAL ART (3 CREDITS)</b>				
<b>AHIS 2600</b> Medieval Art	3		( / 3)	
<b>AHIS xxxx<sup>1</sup></b>	3			
<b>RENAISSANCE OR BAROQUE ART (3 CREDITS)</b>				
<b>AHIS 2701/2702/2703</b> Renaissance / Baroque Art	3		( / 3)	
<b>CANADIAN ART (3 CREDITS)</b>				
<b>AHIS 3050</b> Canadian Art to 1950	3		( / 3)	
<b>AHIS 3550</b> Topics in Modern Canadian Art: [topic]	3			
<b>AHIS xxxx<sup>1</sup></b>	3			
<b>INDIGENOUS ART (3 CREDITS)</b>				
<b>AHIS 2505/3460/4116/4119</b> Indigenous Art	3		( / 3)	
<b>AHIS 3600</b> Introduction to Art Theory & Criticism	3		( / 3)	
<b>AHIS/FHIS 2xxx</b> or above	3		( / 18)	
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 3xxx</b> or above	3			
<b>AHIS/FHIS 4xxx</b> or above <sup>2</sup>	3			
<b>AHIS/FHIS 4xxx</b> or above <sup>2</sup>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (51 CREDITS)	1. 2. 3. 4. 5. 6. 7. 8.		( / 51)	
<b>OPEN CREDITS</b> (24 CREDITS)	1. 2. 3. 4. 5. 6. 7. 8.		( / 24)	

<sup>1</sup> Or equivalent course with approval of the Chair of Critical and Historical Studies

<sup>2</sup> Excluding AHIS 4200 Independent Study, AHIS 4600 Research Internship, AHIS 4700 Independent Study.



## Bachelor of Design: Major in Interdisciplinary Design

NSCAD's Bachelor of Design, Major in Interdisciplinary Design is a program that takes a collaborative, interdisciplinary, and process-oriented approach. NSCAD's design major covers a range of design disciplines from communication, to graphic, interaction and product design. Focusing on the process of design thinking and the various visual and technical skills associated with the design disciplines, students learn to solve problems, identify opportunities, and communicate solutions across a broad range of media and contexts.

In this major, students will gain a variety of analytical, visual, and collaborative skills. This includes; critical and strategic thinking skills; drawing, modelling, typography, and digital layout skills; and research, presentation, and communication skills associated with the design profession today.

Graduates of NSCAD's Major in Interdisciplinary Design move on to establish their own communication design firms, or go on to have careers in design, marketing and public relation companies, or work for non-profits, government, private institutions and businesses.

Currently, the BDES is offered in one major program: Interdisciplinary Design. In addition to your major area, you may take a minor in an approved subject. It may be necessary to complete more than 120 credits to meet both major and minor requirements.

**After Foundation:** All students admitted to NSCAD are eligible for entry into the program after completing the Foundation requirements if they have completed both FNDN 1450 Studio Practice: Design and DSGN 1500 Studio Practice: Design Fundamentals. After Year Two of Design Studies: Students who did not complete FNDN 1450 and DSGN 1500 during the Foundation Program may apply for entry at the end of year two. To be considered eligible, students must have taken the Year Two courses as listed under "Degree Requirements for Bachelor of Design" and must have a GPA of 3.0 or higher in the DSGN courses taken during 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.

Students are not permitted to take Studio 3 and Studio 4 until they have been accepted to the major. 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 complete the required courses (listed below), and 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 dis-enrollment from the major.

### Studio Requirement (90 credits)

Students in the Bachelor of Design program must complete 90 credits of studio course work. In the Foundation Program, students normally complete 24 credits of studio course work, leaving 66 credits of studio work to be completed at the upper levels.



### Liberal Arts and Social Science (LAS)

Requirement: 30 Credits

Students in the Bachelor of Design program must complete at least 30 credits of LAS course work.

Students complete 6 credits of LAS course work as part of the Foundation requirement, leaving 27 credits of LAS course work to be completed at the upper levels.

### Degree Requirements for Bachelor of Design

Studio Credits 90

LAS Credits 30

Open Credits 0

Total Credits 120

With advance permission of the Division Chair, students may take courses deemed to relate to the major in Interdisciplinary Design that are offered by other areas, to a maximum of six credits

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses, including <b>1340</b> <sup>1</sup> )	6			
<b>FNDN 14xx</b> (three 3-credit courses, including <b>1450</b> )	9			
<b>DSGN 1500</b> Design Fundamentals (optional; 6 credits) <sup>2</sup>	6			
<b>AHIS 2120</b> Craft & Design History 1750-1950	3		( / 6)	
<b>AHIS 3150</b> Issues in Design History - OR -	3			
<b>AHIS 3175</b> Design in Context: 1900 to the Present	3			
<b>DSGN 2010</b> Design Studio 1 (Fall)	6		( / 21)	
<b>DSGN 2500</b> Design Studio 2 (Winter)	6			
<b>DSGN 2510</b> Introduction to Interactive Design	3			
<b>DSGN 2505</b> Typography	3			
<b>DSGN 2015</b> Product Design: Form	3			
<b>3 studio credits chosen from:</b>				
<b>DSGN/DRAW 2210</b> Descriptive Drawing	3		( / 3)	
<b>DSGN 2601</b> Illustration I: Technique	3			
<b>DRAW/CRFT 2240</b> Ideagram	3			
<b>DRAW 2250</b> Visual Thinking	3			
<b>DSGN 3021</b> Design Studio 3 (Fall)	6		( / 12)	
<b>DSGN 3521</b> Design Studio 4 (Winter)	6			
<b>DSGN STUDIO CREDITS (ANY LEVEL)</b> <sup>3</sup> (18 CREDITS)	1. 2. 3. 4. 5.		( / 18)	
<b>DSGN 2150</b> Intro to Interdisciplinary Design	3		( / 3)	
<b>9 LAS (Liberal Arts &amp; Science) credits:</b> <sup>3</sup>				
<b>DSGN 321x</b> Perspectives in Design: [topic]	3		( / 9)	
<b>DSGN 4101</b> Design Issues	3			
<b>DSGN 4250</b> Design Mgmt Seminar	3			
<b>LAS credits (ANY LEVEL)</b>	3			
<b>6 LAS (Liberal Arts &amp; Science) credits chosen from:</b> <sup>3</sup>				
<b>DSGN/CSTU 3100</b> Introduction to Semiotics	3		( / 6)	
<b>DSGN 3210</b> Human Factors for Design	3			
<b>DSGN 4150</b> Design Research	3			
<b>DSGN 42xx</b> Advanced Design Seminar: [topic]	3			
<b>DSGN 4020</b> Design Studio 5 (Fall)	6		( / 12)	
<b>DSGN 4510</b> Design Studio 6 (Winter)	6			

<sup>1</sup> FNDN 1340 is a required FNDN course for cohorts 2014-2015 and upwards

<sup>2</sup> Optional course; fast track acceptance to DSGN program after Foundation year; counts as two 1400-level courses

<sup>3</sup> Or alternative courses approved by the Division Chair

## Bachelor of Fine Arts: Interdisciplinary Arts

An Interdisciplinary Arts major allows you to explore a diverse range of visual arts interests from an interdisciplinary approach during studio classes such as Language into Art, Idea and Process and Media Landscapes. Students establish competencies in three distinct areas of study and synthesize them in their capstone year, which includes opportunities for independent study and internship placements.

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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> Survey of 19th C Art	3		( / 15)	
<b>AHIS 2020</b> Survey of 20th C Art	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (9 CREDITS)	1. 2. 3.		( / 9)	
<b>2000 LEVEL STUDIO</b> <b>THREE disciplines</b> (15 CREDITS)	1. 2. 3. 4. 5.		( / 15)	
<b>6 studio credits chosen from:</b>				
<b>MDIA 3230</b> Interdisciplinary: Idea & Process	6		( / 6)	
<b>MDIA 3240</b> Interdisciplinary: Language Into Art	6			
<b>MDIA 3260</b> Interdisciplinary: Media Landscapes	6			
<b>3000 LEVEL STUDIO, <u>NOT</u> DSGN</b> (9 CREDITS) <sup>1</sup>	1. 2.		( / 9)	
<b>3600 LEVEL STUDIO, <u>NOT</u> DSGN</b> <b>or Ind. Studies or Internships</b> (9 CREDITS)	1. 2.		( / 9)	
<b>4000 LEVEL STUDIO, <u>NOT</u> DSGN (6 CREDITS)</b>	1.		( / 6)	
<b>OPEN CREDITS</b> (21 CREDITS)	1. 2. 3. 4. 5. 6. 7.		( / 21)	

Done: \_\_\_\_\_  
 To Do: \_\_\_\_\_ +  
 Total: \_\_\_\_\_

<sup>1</sup> Students taking a 3000-level PRTM course can count an additional 3 credits of 2000-level PRTM courses towards their 3000-level studio requirements.

## Bachelor of Fine Arts: Major in 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> Survey of 19th C Art	3		( / 15)	
<b>AHIS 2020</b> Survey of 20th C Art	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (9 CREDITS)	1.		( / 9)	
	2.			
	3.			
<b>2000 LEVEL STUDIO (DRAW, PNTG, PRTM, SCLP)</b> <b>TWO</b> disciplines (12 CREDITS)	1.		( / 12)	
	2.			
	3.			
<b>STUDIO CREDITS (ANY LEVEL) (3 CREDITS)</b>	3		( / 3)	
<b>3000 LEVEL STUDIO (DRAW, PNTG, PRTM, SCLP)</b> (9 CREDITS) <sup>1</sup>	1.		( / 9)	
	2.			
<b>3500 LEVEL STUDIO (DRAW, PNTG, PRTM, SCLP)</b> (9 CREDITS)	1.		( / 9)	
<b>4000 LEVEL STUDIO (ARTS 4000 STUDIO 1)</b> (9 CREDITS)	1.		( / 9)	
<b>OPEN CREDITS</b> (24 CREDITS)	1.		( / 24)	
	2.			
	3.			
	4.			
	5.			
	6.			
	7.			
<b>EXTRA CREDITS:</b>	<b>Cr.</b>			
1.				
2.				
3.				

Done: \_\_\_\_\_  
 To Do: \_\_\_\_\_ +  
 Total: \_\_\_\_\_

<sup>1</sup> Students taking a 3000-level PRTM course can count an additional 3 credits of 2000-level PRTM courses towards their 3000-level studio requirements.

## Bachelor of Fine Arts: Major in Ceramics

The Bachelor of Fine Arts, Major in Ceramics program encourages investigations into many contemporary forms including; vessel, pottery, sculpture and architectural ceramics.

Ceramics today occupies a unique position in contemporary expression as we rethink historical applications and how they realign within the disciplines of fine art, design, craft and architecture.

Understanding the history, discourse and syntax of ceramics, you will examine the relationships among materials, process, and techniques in order to grow artistic expression. Extensive experimentation in materiality, large scale, process-based thinking and the implications of digital technology are key values of the program reflected through courses and projects.

The program has three interconnected streams at the introductory level focusing on applications in throwing, handbuilding and moldmaking. Upper level courses offer workshop themes in installation, sculpture, architecture, tableware, surface design, digital mold-making, NSCAD's ceramic program is part of and reflects the most cutting edge applications of the field.

NSCAD ceramics graduates have established successful international practices that contribute to the profile of Canadian ceramics. Our graduates are artists, craftspeople, designers for industry, writers, critics, curators, arts administrators in galleries and museums. 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..



Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> 19th C Art or <b>AHIS 2020</b> 20th C Art	3		( / 12)	
<b>AHIS 2120</b> Craft & Design Hist 1750-1950	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>3 AHIS credits chosen from:</b>				
<b>AHIS 3100</b> Craft History: [topic]	3		( / 3)	
<b>AHIS 3150</b> Issues in Design History	3			
<b>AHIS 3160</b> 20th C Craft	3			
<b>AHIS 3180</b> Narrative and Craft	3			
<b>AHIS 4120</b> Philosophy of the Arts & Crafts Movement	3			
<b>CERM 2610</b> Ceramic Technology	3		( / 3)	
<b>LAS (Liberal Arts &amp; Science)</b>	3		( / 3)	
<b>6 studio credits chosen from:</b>				
<b>CERM 2001</b> Introductory Ceramics	3		( / 6)	
<b>CERM 2003</b> Intro to Ceramics for Design	3			
<b>CERM 2110</b> Introductory Throwing	3			
<b>6 studio credits chosen from:</b>				
<b>CERM 3101</b> Intermediate Handbuilding	3		( / 6)	
<b>CERM 3103</b> Intern. Moldmaking & Digital Fabrication	3			
<b>CERM 3110</b> Intermediate Throwing	3			
<b>15 studio credits chosen from:</b>				
<b>CERM3510</b> Image Making (3)	1.		( / 15)	
<b>CERM3511</b> Digital Fabrication Process (3)	2.			
<b>CERM3512</b> Architecture & Ceramics (3)	3.			
<b>CERM3513</b> Art of the Table (3)	4.			
<b>CERM3514</b> Installation & Ceramics (3)	5.			
<b>CERM3515</b> Figurative Ceramics (3)				
<b>CERM3516</b> Iterations (3)				
<b>12 CERM studio credits:</b>				
<b>CERM 4106 / 4109</b> Studio Project 1: Ceramics	6/9 <sup>1</sup>		( / 12)	
<b>CERM 4206 / 4209</b> Studio Project 2: Ceramics	6/9 <sup>1</sup>			
<b>3 DRAWING CREDITS (DRAW 2xxx)</b>	3		( / 3)	
<b>3 LAS credits chosen from:</b>				
<b>ARTS 3110</b> Entrepreneurship for Visual Arts	3		( / 3)	
<b>ARTS 4210</b> Professional Practice	3			
<b>OPEN CREDITS (24 CREDITS)</b>	1. 5.		( / 24)	
	2. 6.			
	3. 7.			
	4.			

<sup>1</sup> This block should typically be 12 credits; OPEN credits can be used if this block exceeds 12 credits.



## 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 1335</b> Foundation Moving Image	3			
<b>FNDN 13xx</b> (one 3-credit course)	3			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2020</b> 20th C Art	3		( / 21)	
<b>FHIS 2800</b> Film History & Crit: 1890-1940 (Fall)	3			
<b>FHIS 2810</b> Film History & Crit: 1940-present (Winter)	3			
<b>AHIS/FHIS 3xxx / 4xxx</b>	3			
<b>AHIS/FHIS 3xxx / 4xxx</b>	3			
<b>AHIS/FHIS 3xxx / 4xxx</b>	3			
<b>AHIS/FHIS 3xxx / 4xxx</b>	3			
<b>FILM 2400</b> Screenwriting	3		( / 3)	
<b>3 STUDIO credits chosen from:</b>				
<b>FILM 2501</b> Introductory Filmmaking	3		( / 3)	
<b>MDIA 2701</b> Media Toolbox	3			
<b>3 STUDIO credits chosen from:</b>				
<b>FILM 2370</b> Sound for Film	3		( / 3)	
<b>FILM 2600</b> Cinematography	3			
<b>FILM 3400</b> Film 1	6		( / 27)	
<b>FILM 3500</b> Film 2	6			
<b>FILM 4000</b> Film 3	6			
<b>FILM 4509</b> Film 4	9			
<b>9 STUDIO credits chosen from:</b>				
<b>FILM 2370</b> Sound for Film	3		( / 9)	
<b>FILM 2600</b> Cinematography	3			
<b>FILM 3300</b> Screenwriting Studio	3			
<b>FILM 3305</b> Approaches in Non-Fiction	3			
<b>FILM 3310</b> Acting for the Screen	3			
<b>FILM 3340</b> Production Design Film	3			
<b>FILM 3345</b> Digital Post Production	3			
<b>FILM 3350</b> Production Management for Film	3			
<b>FILM 3452</b> Screen Arts: Radical Narration	3			
<b>OPEN CREDITS</b> (24 CREDITS)	1.		( / 24)	
	2.			
	3.			
	4.			
	5.			
	6.			
	7.			

## Bachelor of Fine Arts: Major Expanded Media

The Bachelor of Fine Arts, Major in Expanded 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 Contemporary Culture. 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 Expanded Media 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 Expanded Media Program

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

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses) <sup>1</sup>	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2020</b> 20th C Art	3		( / 15)	
<b>AHIS xxxx</b>	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (6 CREDITS)	1. _____ 2. _____		( / 6)	
<b>MDIA 2701</b> Media Toolbox	3		( / 3)	
<b>9 STUDIO credits chosen from:</b>				
<b>FILM 2501</b> Introductory Filmmaking	3		( / 9)	
<b>PHOT 2001</b> Introductory Photography	3			
<b>DRAW 2000</b> Introductory Studio in Drawing	6			
<b>PNTG 2000</b> Introductory Painting	6			
<b>SCLP 2000</b> Introductory Sculpture	6			
<b>PRTM 2xxx</b>	3			
<b>2000 LEVEL STUDIO (FILM/MDIA/PHOT)</b>	1. _____		( / 3)	
<b>MDIA 3220</b> Digital Projects & Electronic Culture	6		( / 6)	
<b>6 STUDIO credits chosen from:</b>				
<b>MDIA 3230</b> Intermedia: Idea & Process	6		( / 6)	
<b>MDIA 3240</b> Intermedia: Language into Art	6			
<b>MDIA 3250</b> Intermedia: Media Landscape	6			
<b>3000 LEVEL STUDIO (FILM/MDIA/PHOT)</b> (6 CREDITS)	1. _____ 2. _____		( / 6)	
<b>MDIA 305x</b> Media Seminar (LAS)	1. _____		( / 3)	
<b>MDIA 4100</b> Advanced Studio in Intermedia	1. _____		( / 9)	
<b>OPEN CREDITS</b> (24 CREDITS)	1. _____ 2. _____ 3. _____ 4. _____ 5. _____ 6. _____ 7. _____		( / 24)	

<sup>1</sup> Must take two of FNDN 1310 Foundation Photography, FNDN 1335 Foundation Moving Image, and FNDN 1350 Foundation Computer.

## Bachelor of Fine Arts: Major in 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> 19th C Art or <b>AHIS 2020</b> 20th C Art	3		( / 15)	
<b>AHIS 2120</b> Craft & Design Hist 1750-1950	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3160</b> 20th C Craft	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)<sup>1</sup></b> (6 CREDITS)	1. 2.		( / 6)	
<b>JWLY 2000</b> Introduction to Jewellery	3		( / 9)	
<b>JWLY 2100</b> Introduction to Holloware	3			
<b>JWLY 2500</b> Jewellery II: Methods	3			
<b>3 studio credits chosen from:</b>				
<b>JWLY 2600</b> Holloware II: Object Design	3		( / 3)	
<b>DSGN 2015</b> Product Design: Form	3			
<b>JWLY 3311</b> Intro to CAD/CAM for Jewellery & 3D Obj	3		( / 3)	
<b>JWLY 3000</b> Intermediate Jewellery and Holloware	6		( / 6)	
<b>ARTS 3110</b> Entrepreneurship for Visual Arts	3		( / 3)	
<b>6 studio credits chosen from:</b>				
<b>JWLY 3120</b> Advanced Techniques 1	6		( / 6)	
<b>JWLY 3420</b> Advanced Techniques 2	6			
<b>JWLY 3506 / 3509</b> Studio Projects 1: Jewellery	6/9 <sup>2</sup>			
<b>JWLY 4006 / 4009</b> Studio Projects 2: Jewellery	6/9 <sup>2</sup>		( / 12)	
<b>JWLY 4506 / 4509</b> Studio Projects 3: Jewellery	6/9 <sup>2</sup>			
<b>3 STUDIO CREDITS (ANY LEVEL)</b>	3		( / 3)	
<b>OPEN CREDITS</b> (24 CREDITS)	1. 2. 3. 4.	5. 6. 7.	( / 24)	

<sup>1</sup> JWLY 3010 Gemology and JWLY 3050 Jewellery Seminar are recommended but not required.

<sup>2</sup> Block 1 and 2 combined should typically be 18 credits; the 3 "ANY LEVEL" studio credits can be used if block 1 and 2 combined are 21 credits.

## Bachelor of Fine Arts: Major in 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.



Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 1310</b> Foundation Photography	3			
<b>FNDN 13xx</b> (any 1300-level Foundation course)	3			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2020</b> 20th C Art	3		( / 15)	
<b>AHIS xxxx</b>	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3200</b> History of Photography	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (6 CREDITS)	1. 2.		( / 6)	
<b>PHOT 2001</b> Introductory Photography	3		( / 3)	
<b>6 studio credits chosen from:</b>				
<b>PHOT 2500</b> Lighting Workshop	3		( / 6)	
<b>PHOT 2550</b> Black and White Photography	3			
<b>PHOT 2660</b> Reconfigured Image	3			
<b>PHOT 2750</b> Large Format Photography	3			
<b>PHOT/FILM/MDIA xxxx</b>	3		( / 3)	
<b>3000 LEVEL STUDIO (PHOT)</b> (12 CREDITS)	1. 2. 3. 4.		( / 12)	
<b>PHOT 36xx</b> (Seminar)	3		( / 3)	
<b>PHOT 4000</b> Advanced Photo Critique 1	9		( / 9)	
<b>9 STUDIO CREDITS (ANY LEVEL)</b>	1. 2. 3.		( / 9)	
<b>OPEN CREDITS</b> (24 CREDITS)	1. 2. 3. 4. 5. 6. 7.		( / 24)	



## Bachelor of Fine Arts: Major in 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. 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.

Name: \_\_\_\_\_

COURSES REQUIRED	CR.	COURSES COMPLETED	TOTAL CREDITS	TO DO
<b>FNDN 0000</b> Foundation Transfer Credit	0-24		( / 30)	
<b>FNDN 1010</b> Intro to Studio Practice	3			
<b>FNDN 1100</b> Foundation Drawing I	3			
<b>FNDN 1200</b> Intro to Visual Culture	3			
<b>FNDN 1600</b> Foundation Drawing II	3			
<b>FNDN 1800</b> Writing for the Arts	3			
<b>FNDN 13xx</b> (two 3-credit courses)	6			
<b>FNDN 14xx</b> (three 3-credit courses)	9			
<b>AHIS 2010</b> 19th C Art or <b>AHIS 2020</b> 20th C Art	3		( / 15)	
<b>AHIS 2120</b> Craft & Design Hist 1750-1950	3			
<b>AHIS xxxx</b>	3			
<b>AHIS 3160</b> 20th C Craft	3			
<b>AHIS 3xxx / 4xxx</b>	3			
<b>LAS (Liberal Arts &amp; Science)</b> (6 CREDITS)	1. _____ 2. _____		( / 6)	
<b>12 studio credits chosen from:</b>	<i>Select at least one course from each stream [A,B,C]</i>			
<b>[A] TEXTL 2000</b> Introduction to Weaving	3		( / 12)	
<b>[A] TEXTL 2010</b> Off-Loom Structures	3			
<b>[B] TEXTL 2100</b> Introduction to Resist Dyeing	3			
<b>[B] TEXTL 2200</b> Introduction to Screenprinting	3			
<b>[C] TEXTL 2500</b> Fashion: Construction	3			
<b>[C] TEXTL 2550</b> Pattern Development: Fashion	3			
<b>3 studio credits chosen from:</b>				
<b>TEXTL 2150</b> Repeating Patterns	3		( / 3)	
<b>TEXTL 2300</b> Fiber, Fabric, Fashion	3			
<b>TEXTL 2450</b> Developmental Drawing for Fashion	3			
<b>3 studio credits chosen from:</b>				
<b>DSGN 2015</b> Product Design: Form	3		( / 3)	
<b>TEXTL 3010</b> Illustration for Fashion	3			
<b>TEXTL 3206</b> Textiles for the Marketplace	3			
<b>TEXTL 3350</b> Intern Fiber, Fabric, Fashion	3			
<b>12 studio credits chosen from:</b>				
<b>TEXTL 3000</b> Intermediate Weaving	6		( / 12)	
<b>TEXTL 3100</b> Intermediate Dyeing & Printing	6			
<b>TEXTL 3410</b> Intermediate Fashion Studies	6			
<b>12 studio credits chosen from:</b>				
<b>TEXTL 4006 or TEXTL 4009</b> Studio Projects 2	6/9		( / 12)	
<b>TEXTL 4020</b> Advanced Fashion Studies	6			
<b>TEXTL 4506 or TEXTL 4509</b> Studio Projects 3	6/9			
<b>3 LAS credits chosen from:</b>				
<b>ARTS 3110</b> Entrepreneurship for Visual Arts	3		( / 3)	
<b>ARTS 4210</b> Professional Practice	3			
<b>OPEN CREDITS</b> (24 CREDITS)	1. _____ 2. _____ 3. _____ 4. _____	5. _____ 6. _____ 7. _____	( / 24)	

<sup>1</sup> TEXTL 3320 Fabrics Laboratory is recommended (but not required)

## 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 Animation requires 24 credits in required courses.

Courses Required	
MDIA/FILM 2220 Intro Animation	3
AHIS 2820 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 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 which must include AHIS 2010 – Survey of Nineteenth-Century Art; and AHIS 2020 – Survey of Twentieth-Century Art.

Courses Required	
AHIS 2010 Survey of 19 <sup>th</sup> C Art	3
AHIS 2020 Survey of 20 <sup>th</sup> C Art	3
Elective Credits	
AHIS credits at the 3000 level	9
AHIS credits at ANY level	9

### Minor in Ceramics

The Minor in Ceramics requires 24 credits in required courses including 21 studio credits and 3 LAS credits.

Courses Required	
CERM 2003 Intro to Ceramics for Design	3
CERM 2006 Introductory Ceramics	3
CERM 3103 Interm. Moldmaking & Digi.	3
CERM 2610 Ceramic Technology	3
CERM 3511 Adv. Wksp: Digi Fab	3
CERM 3512 Adv. Wksp: Architecture & Cerm	3
AHIS 2120 Craft and Design History 1750-1950	3
Elective Credits: 3 Credits from the following	
CERM 3510 Adv. Wksp: Image Making	3
CERM 3513 Adv. Wksp: Art of the Table	3
CERM 3514 Adv. Wksp: Installation and Ceramics	3
CERM 3516 Adv. Wksp: Iterations	3

### 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,	3
TEXL 2450 Development Drawing for	3
TEXL 3410 Intermediate Fashion	6
One of the following courses:	
TEXL 3310 Fashion Workshop: [Topic] or 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 Contemporary Culture 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: <a href="http://halifaxfilmstudies.wordpress.com">http://halifaxfilmstudies.wordpress.com</a>	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

## Minor in Indigenous Studies

The Minor in Indigenous Studies requires 24 credits, 12 of which are required courses taken at NSCAD. In addition to the required courses, 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.

<b>Courses Required: 12 Credits minimum from the Following</b>	
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

<b>Courses Required: 12 Credits maximum on Letter of Permission from the Following:</b>	
<i>Dalhousie:</i> CANA 2050.03/HIST 2205.03 Historical Issues in Indigenous Studies	3
<i>Dalhousie:</i> CANA 2052.03 Contemporary Issues in Indigenous Studies	3
<i>Dalhousie:</i> HIST 2207.03/CANA 2207.03 Aboriginals and Empires – Canadas Origins to 1763	3
<i>Dalhousie:</i> SOSA 2111.03/CANA 2111.03 Is there an Atlantic Canada	3
<i>Dalhousie:</i> SOSA 3002.03 Native Peoples of Canada	3
<i>Dalhousie:</i> SOSA 3185.03 Issues in the Study of Indigenous People of North America	3
<i>Saint Mary's:</i> HIST/SOCI 4570: Indigenous Politics and Settler Colonialism	3
<i>Saint Mary's:</i> ACST 3345 First Nations of the Atlantic	3
<i>Saint Mary's:</i> ACST 4543 Indigenous Peoples in Atlantic Canada: Contemporary Issues	3
<i>Saint Mary's:</i> ACST 1207 Mi'kmaq Language – Introductory I	3
<i>Saint Mary's:</i> ACST 1208 Mi'kmaq Language – Introductory II	3
<i>Saint Mary's:</i> ENGL 2462 Indigenous Literatures of North America	3
<i>Mount Saint Vincent:</i> 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
JWLY 2100 Introduction to Holloware
JWLY 2500 Jewellery 2: Methods -OR- JWLY 2600 Holloware 2: Object Design
JWLY 3000 Intermediate Jewellery and Holloware
JWLY 3506 Studio Project 1: Jewellery
AHIS 2120 Craft and Design History 1750- 1950

## 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 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:

\*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.

Courses Required	
JOUR 1001.06 Foundations of Journalism*	6
JOUR 2000.03 Reporting Techniques	3
<b>Elective Credits : 15 Credits from the following</b>	
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

## 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 -OR- PRTM 2213 WKSP: Book Arts -OR- PRTM 2215 WKSP: Books, Boxes and Portfolios	3
CRFT 3251 Book Art Workshop: Letterpress -OR- CRFT 2005 Craft Workshop: Letterpress Printing -OR- PRTM 2211: WKSP: Letterpress Print	3
CRFT 3200 Intermediate Book Arts -OR- PRTM 3211:WKSP: Intermediate Letterpress -OR- PRTM 3211: WKSP: Intermediate Letterpress	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]	3
PRTM 2015 Introduction to Relief Printmaking	3
PRTM 2010 Introduction to Lithography	3
PRTM 2005 Introduction to Intaglio	3
PRTM 2020 Fine Art Screen Printing	3
Elective Credits : 6 Credits from the following	
AHIS 3101 Craft History: Medieval Book Arts	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: Zines	3
ARTS 2017 Summer Workshop: Books and Words	3
PRTM 3509 Advanced Printmaking	9
ARTS 4210/CRFT 4210 Professional Practice	3
PRTM 4100 Printmaking Seminar: (Topic)	3
ARTS 300X Arts Workshop: [Topic] ( <i>Printmaking subject only</i> )	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	
TEXTL 2000 Introduction to Weaving	3
TEXTL 2100 Introduction to Resist Dyeing	3
TEXTL 2200 Introduction to Screenprinting	3
TEXTL 3000 Intermediate Weaving	6
TEXTL 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](http://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 normally taken in the Fall and Winter semesters. It is composed of a mix of Studio (21 credits) and Liberal Arts and Science (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 may apply for entry to the MDES Program after successful completion of the Certificate. Those 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 or BFA 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

6 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, NSCADs 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 or related discipline 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. The Certificate Program may be the recommended preparatory course of study for students wishing to apply to the Master of Design Program.

Students are required to complete 30 credits as follows:

#### Studio (S): 21 credits

- DSGN 2010 Design Studio 1 (6 credits S)  
OR
- DSGN 3021 Design Studio 3 (6 credits S)
- DSGN 2505 Typography (3 credits S)
- DSGN 2500 Design Studio 2 (6credits S)  
OR
- DSGN 3521Design Studio 4 (6 credits S)
- Elective course work (6 credits S)

#### Liberal Arts (LAS): 9 credits

- DSGN 2150 Intro to Interdisciplinary Design (3 credits L)
- DSGN 4907 Intercultural Issues and Interdisciplinary Design (3 credits L)
- DSGN 4908 Intercultural Communication and Design (3 credits L)

#### Program

21 credits Studio

9 credits LAS

30 credits total

## 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 History and Contemporary Culture. 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, Contemporary Culture, 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 Contemporary Culture 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 Contemporary Culture 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 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 Contemporary Culture 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

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 19<sup>th</sup> Century Art
- AHIS 2020 Survey of 20<sup>th</sup> 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 pre-requisite 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

The Master of Design (MDES) is a 60-credit program that normally consists of a four-semester residency or two calendar years. In addition to course work students are expected to complete and present a substantial design research project at the end of the fourth semester of study. The Program also offers students the option of completing their degree on a part-time basis over the course of eight Fall and Winter semesters. The program is aimed at graduates of Bachelor of Design programs, or related fields of study, and professional designers who wish to broaden their expertise through further critical, theoretical research and practice.

### Semester 1: Fall (16 Credits)

Students complete 16 credits

- (1) MDES 6005 Intensive Workshop: Topic 1
- (6) MDES 6510 Projects Studio 1
- (3) MDES 6050 Studio Workshop: Topic 1
- (3) MDES 6210 Design Seminar: Topic 1
- (3) MDES 6150 Design History

### Semester 2: Winter (16 Credits)

Students must complete 16 credits

- (1) MDES 6006 Intensive Workshop: Topic 2
- (6) MDES 6520 Projects Studio 2
- (3) MDES 6060 Studio Workshop: Topic 2
- (3) MDES 6220 Design Seminar: Theory
- (3) MDES 6120 Design Research

### Semester 3: Summer

(Optional Credits)

Students may undertake optional off-campus, exchange, or independent study

### Semester 4: Fall (16 Credits)

Students must complete 16 credits

- (1) MDES 6007 Intensive Workshop: Topic 3
- (6) MDES 6530 Projects Studio 3
- (3) MDES 6070 Studio Workshop: Topic 3
- (3) MDES 6230 Design Seminar: Topic 2
- (3) MDES 6550 Degree Project Preparation

### Semester 5: Winter (12 Credits)

Students must complete 12 credits

- (12) MDES 6560 Degree Project (Directed Studio)

### Part-time Study

Part time students must start their studies in the Fall and must enroll in at least 3 cr. per semester (or 6cr. as indicated below) over 8 continuous semesters. The chart indicates courses required in specific semesters. All other courses must be completed within the maximum time allowed for the degree.

### Semester 1: Fall (6 Credits)

Students must complete 6 credits

- (3) MDES 6005 Studio Workshop: Topic
- (3) MDES 6210 Design Seminar: Topic

### Semester 2: Winter (3 Credits)

Students must complete 3 credits

- (3) MDES 6220 Design Seminar: Theory

### SEMESTER 3: SUMMER

(Optional Credits)

### SEMESTER 4: FALL (6 Credits)

Students must complete 6 credits

- (3) MDES 6007 Studio Workshop: Topic
- (3) MDES 6150 Design History

### SEMESTER 5: WINTER (3 Credits)

Students must complete 3 credits

- (3) MDES 6120 Design Research

### SEMESTER 6: SUMMER

(Optional Credits)

### SEMESTER 7: FALL (3 Credits)

Students must complete 3 credits

- (3) MDES 6550 Degree Project Preparation

### SEMESTER 8: WINTER (12 Credits)

(12) MDES 6560 Degree Project (Directed Studio)

NOTES:

Full-Time and Part-Time students may complete some requirements at another, approved institution. Full-Time students may attend courses (go on exchange) during the first Winter, Summer, or second Fall semesters.

The MDES Program course offerings will include 3 cr. Independent Study Graduate courses, as well as experiential learning opportunities.

Students may fulfill some Graduate requirements with approved Undergraduate courses if the requirements for the course are adjusted to meet graduate study expectations and standards.

### 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 Degree 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 Degree Project Proposal & Timeline

Students present their Final Project proposals towards the end of the fourth (Fall) 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 members of the Master of Design Program Committee 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’ Final Projects are completed under the aegis of MDES 6560. 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 immediately following 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 Director of the MDES Program 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 Associate Vice-President, Student Experience and 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 Master of Design Program Committee may agree to allow a student to re-submit their Final Project if it is found unsatisfactory. Resubmission will be on or before an agreed upon date no later than six months after the date of the original 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.

### MDES Activation & Time to Completion

An MDES student who does not complete their program degree requirements in the required 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.

### Fees & Tuition

For information on MDES fees please refer to tuition & fee information given on the NSCAD website at [www.nscad.ca](http://www.nscad.ca) or at the Office of Financial Services.

### Student Loans

MDES students should consult their respective government student aid office concerning the financial assistance available to them through student loan channels.

## 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
- Expanded Media
  - Media Arts
  - 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 generally register for 6 or 9 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.

### Pedagogy Seminar MFAR 6100 (3)

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

### MFA Seminar: [topic] MFAR 62XX (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 (LAS) 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 LAS work is required and integral to the MFA Program. The following courses will meet the elective LAS requirement of the MFA degree:

- Independent Research in Art History (AHIS 6700) 3 credits (*see Graduate Course Descriptions*)
- Independent Research in Contemporary Culture (CSTU 6110) 3 credits (*see Graduate Course Descriptions*)
- Independent Research 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 as graduate level research credits (*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.
- LAS courses are letter-graded. A minimum grade of B+ must be achieved in all graduate-level academic courses, and in undergraduate academic courses taken as graduate research.

## The 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 favorable 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 normally 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 their LAS elective requirement 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 with optional credits. Course fees are set by the host institution.

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

Registration procedures at local universities are coordinated through the Office of Student Experience. 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 Research in Contemporary Culture (see CULT 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 courses in summer, but these credits do not normally accrue towards the MFA degree.

### MFA Scholarship

MFA students accepted to the program may be eligible for a scholarship for each of two years of full-time continuous enrolment, provided the student remains in good standing.

### 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

at NSCAD, from the Foundation Program 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. For reasons of safety, there is no after-hours access to the Wood Shop, Metal Shop or Plastics Lab.

### Visiting Artists and Lecturers

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

### Program Administration

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

The MFA Handbook and the MFA Blog

The current MFA Handbook can be downloaded here:

<https://nscad.ca/wp-content/uploads/2017/07/mfa-handbook-2017-20191.pdf>

The MFA students administer a blog on tumblr:

<http://nscadmfa.tumblr.com>

## 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 ...

- 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.
- 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.
- If you have a concern, we want to know about it. Talk to your instructor. The instructors 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 instructor, 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 instructor.
- 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.

- If you are unable to resolve the issue after talking to the instructor, talk to the Chair of the program. The Chair will attempt resolution in collaboration with you and the instructor.
- 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 instructor and the Chair.
- 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 ...

- 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.
- 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.
- 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.



## Course Codes

### AHIS - Art History

#### 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: Writing Requirement

#### AHIS 2010 - SURVEY OF NINETEENTH-CENTURY ART

3 credits (L)

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

Prerequisite: Writing Requirement

#### AHIS 2020 - SURVEY OF TWENTIETH-CENTURY ART

3 credits (L)

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

Prerequisite: Writing Requirement

#### AHIS 2120 – CRAFT AND DESIGN HISTORY 1750-1950

3 credits (L)

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

Prerequisite: Writing Requirement

#### AHIS 2505 – SURVEY OF INDIGENOUS ART

3 credits (L)

This course explores the 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: Writing Requirement

#### AHIS 2600 – MEDIEVAL ART

3 credits (L)

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

Prerequisite: Writing Requirement

#### AHIS 2650 – TOPICS IN ART HISTORY: [TOPIC]

3 credits (L)

These courses introduce individual topics in art history and follow a lecture format.

Prerequisite: Writing Requirement and as specified for each Topic

#### 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: FNDN 1800

#### AHIS 2655 – TOPICS IN ART HISTORY: 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 or AHIS 2120

### AHIS 2657 – TOPICS IN ART HISTORY: HISTORY OF FOLK ART

3 credits (L)

This course will explore the complicated history of folk art, its relationship to mainstream art, and the importance of folk art to Nova Scotia's cultural identity. Folk art is generally understood as utilitarian, decorative art created in cultural isolation by anonymous, untrained artists. We will question the role of folk art in our globalized world and how it compares to Outsider Art while examining the extraordinary objects created by ordinary people.  
Prerequisite: AHIS 2020 or AHIS 2120.

### AHIS 2703 – RENAISSANCE AND BAROQUE ART

3 credits (L)

This course will consider topics related to artistic production in Western Europe between c. 1400 and c. 1700.

Prerequisite: Writing Requirement

### AHIS/FHIS 2800 – FILM HISTORY AND CRITICISM: 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/FHIS 2810 – FILM HISTORY AND CRITICISM: 1945 TO THE 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/FHIS 2820 – HISTORY OF ANIMATION

3 credits (L)

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

Prerequisite: Writing Requirement

### AHIS 3000 – TWENTIETH-CENTURY ART: [TOPIC]

3 credits (L)

These courses consider selected topics in Western Art of the twentieth century in their social, political and philosophical contexts.

Prerequisite: AHIS 2020 and as specified for each topic

### AHIS 3051 – DADA AND SURREALISM

3 credits (L)

This course examines Dada and Surrealism within their historical and aesthetic contexts. It focuses on how and why these groups adopted critical anti-art strategies in the midst of political turmoil and between World War I and II. The course material is presented through lectures, readings and class discussions.

Prerequisite: AHIS 2020

### AHIS 3100 – CRAFT HISTORY: [TOPIC]

3 credits (L)

These courses address historical and contemporary issues associated with craft.

Prerequisite: As specified for each topic.

### AHIS 3104 – CRAFT HISTORY: DECORATIVE ARTS OF ANCIENT ROME

3 credits (L)

This course looks at the decorative arts of ancient Rome from the late Republican Period to the late Imperial Period.

Prerequisite: 6 credits AHIS

### AHIS 3106 – TWENTIETH-CENTURY CRAFT

3 credits (L)

This course examines a broad range of crafts of the 20th century in their social, political and artistic contexts.

Prerequisite: AHIS 2020 or AHIS 2120

### AHIS 3107 – CRAFT HISTORY: ANCIENT CERAMICS

3 credits (L)

This course looks at ceramics in ancient cultures around the world including Asian, Middle Eastern, South American, Greek and Roman.

Prerequisite: 6 credits AHIS, including AHIS 2120



### AHIS 3112 – CRAFT HISTORY: 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

### AHIS 3114 – CRAFT HISTORY: CRAFT AND POPULAR 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 – CRAFT HISTORY: 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 engages students in the critical analysis of historical and contemporary craft issues surrounding gender. Through lectures, readings, documentaries and other supplementary sources, students will be introduced to a diverse range of concepts in feminist 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 or AHIS 2120

### AHIS 3117 – CRAFT HISTORY: CRAFT, CULTURE AND IDENTITY

3 credits (L)

This course will examine the aesthetics and politics surrounding the role craft plays in determining cultural identity. Following an introduction to key issues for the crafts, including globalization and colonialism, lectures and discussions will focus on specific themes that illustrate how our own identities are shaped through craft.

Prerequisite: AHIS 2020 or AHIS 2120

### AHIS 3120 – CRAFT HISTORY: 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 3175 – DESIGN IN CONTEXT: 1900 TO THE PRESENT

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 3180 – NARRATIVE AND CRAFT

3 credits (L)

This course will investigate a wide array of international narrative traditions in craft including those of North American Indigenous cultures. How is craft used to tell stories and what stories are associated with various craft materials and techniques? In addition, the larger question of cultural appropriation in relation to narrative will be addressed through contemporary theoretical and critical readings.

Prerequisite: 6 credits AHIS or CULT including AHIS 2120

### AHIS/FHIS 3190 – CANADIAN CINEMA: ART AND INDUSTRY

3 credits (L)

A critical study of Canadian cinema with a focus on key filmmakers and the institutional social and economic conditions that influence film form and content. The course considers the idea of national cinema, the relevance of nationalism to contemporary filmmakers, cases of regional and non-mainstream practices, and the relationship between theatrical cinema, television and the rise of alternative media platforms.

Prerequisite: FHIS 2800 or FHIS 2810

#### AHIS 3230 – SEMINAR IN ART HISTORY: [TOPIC]

3 credits (L)

These courses offer intermediate-level seminar investigations of a single topic in fine art, craft or design history.

Prerequisite: 9 credits AHIS (or as specified)

#### AHIS 3310 – ART OF THE GARDEN

3 credits (L)

A lecture course on the history of garden design in Western and non-Western cultures.

Prerequisite: 3 credits of 2000 level AHIS, or above, excluding FHIS courses

#### AHIS 3311 – ART AND DEATH

3 credits (L)

This lecture course examines 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 or CULT

#### AHIS 3450 – ADVANCED TOPICS IN ART HISTORY: [TOPIC]

3 credits (L)

These courses consider advanced topics in art history and may follow either a lecture or lecture-seminar format.

Prerequisite: As specified for each topic.

#### AHIS 3454 – ADVANCED TOPICS IN ART HISTORY: EGYPTIAN ART/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 BCE to 30 BCE) as well as a study of Western culture's fascination with ancient Egypt.

Prerequisite: 6 credits of Art History (AHIS)

#### AHIS 3460 – ADVANCED TOPICS IN ART HISTORY: 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 survival.

Prerequisite: 6 credits AHIS

#### AHIS 3464 – ADVANCED TOPICS IN ART HISTORY: 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?

Prerequisite: 6 credits AHIS

#### AHIS/FHIS 3474 – ADVANCED TOPICS IN ART HISTORY: SMACKDOWN: THE TOP FEMINIST FILMS OF ALL TIMES

3 credits (L)

This course will investigate the question, "What constitutes a feminist film and why?" It will examine films considered to be feminist, the work of feminist filmmakers, and feminist film theory. Each week two films will be presented for class debate (the "smackdown") and students will choose one to go on our list of "top feminist films of all time."

Prerequisite: 6 credits AHIS or CULT

#### AHIS 3476 – ADVANCED TOPICS IN ART HISTORY: CONTEMPORARY ASIAN ART

3 credits (L)

This course looks at contemporary Asian art. 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.

Prerequisite: 6 credits AHIS

#### AHIS 3600 – INTRODUCTION TO ART THEORY AND CRITICISM

3 credits (L)

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

Prerequisite: 6 credits AHIS

#### AHIS/FHIS 3820 – TOPICS IN FILM

##### HISTORY: [TOPIC]

3 credits (L)

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

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3821 – TOPICS IN FILM

##### HISTORY: WOMEN DIRECTORS

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3822 – TOPICS IN FILM

##### HISTORY: 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/FHIS 3824 – TOPICS IN FILM

##### HISTORY: AMERICAN CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3826 – TOPICS IN FILM HISTORY: FILM

##### NOIR AND NEO-NOIR

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3830 – TOPICS IN FILM HISTORY: FILMS OF PETER GREENAWAY

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/FHIS 3833 – TOPICS IN FILM

##### HISTORY: CONTEMPORARY WORLD CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3835 – TOPICS IN FILM

##### HISTORY: CINEMA AND GLOBALIZATION

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3839 – TOPICS IN FILM HISTORY: THE DIRECTOR'S CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3850 – TOPICS IN FILM

##### HISTORY: HISTORY AND CRITICISM OF DOCUMENTARY FILM

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.

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3851 – TOPICS IN FILM HISTORY: NEW QUEER CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

#### AHIS/FHIS 3853 – TOPICS IN FILM

##### HISTORY: MEDIA, POLITICS AND CULTURE

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.

Prerequisite: AHIS 2800 or AHIS 2810

### AHIS 3900 – NINETEENTH-CENTURY ART: [TOPIC]

3 credits (L)

These courses consider major topics in nineteenth century European Art.

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

### AHIS 3901 - NINETEENTH-CENTURY ART: 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 3902 - NINETEENTH-CENTURY ART: ART AND REVOLUTION

3 credits (L)

A critical investigation into the relationship between art, revolution and modernity during the French Revolutions of 1789, 1848 and 1871, and the French anarchist movement at the end of the nineteenth century. Art movements examined will include Neo-Classicism, Romanticism, Realism and emerging Modernism.

Prerequisite: 6 credits AHIS, including AHIS 2010

### AHIS 4110/MFAR 6211 - 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 CULT, 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/FHIS 4200 – INDEPENDENT STUDY IN FILM HISTORY, THEORY AND CRITICISM

3 credits (L)

This independent study enables a student to undertake a research project in the history, theory and/or criticism of film under the guidance of a film history faculty member.

Prerequisite: 12 credits FHIS; approval of project by course supervisor; and signature of Chair

### AHIS 4220 – TIME-BASED ARTS OF THE TWENTIETH CENTURY

3 credits (L)

This seminar will explore innovations in the temporal arts, including dance, experimental theatre, performance and video, with particular emphasis upon the role these activities have played in the strategic development of avant-garde theory and practice in the twentieth century.

Prerequisite: 12 credits AHIS or CULT, including AHIS 2020; or permission of the Instructor

### AHIS 4240 – MODERNISM AND POSTMODERNISM

3 credits (L)

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

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

### AHIS 4260 – MODERN AND CONTEMPORARY ART THEORY AND CRITICISM

3 credits (L)

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

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

### AHIS 4500 - SENIOR SEMINAR IN ART HISTORY: [TOPIC]

3 credits (L)

These courses are advanced seminar investigations of a single topic in fine art, craft or design.

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

**AHIS 4502 – SENIOR SEMINAR IN ART  
HISTORY: MARXISM AND AESTHETIC THEORY**

3 credits (L)

This course will examine the rise of a sophisticated twentieth-century Marxist aesthetic discourse in Western Europe that emerged out of the collapse of the Second Communist International and the perceived failures of the Russian Revolution. The course will emphasize the complex intellectual currents that merged to form the Western Marxist hybrid of aesthetic theory including aesthetic modernism, Hegelian dialectical philosophy and Critical Theory. Particular focus will be placed on the aesthetic theory of key Western Marxist writers such as Georg Lukacs, Herbert Marcuse, Theodor Adorno and Walter Benjamin.

Prerequisites: 12 credits of AHIS

**AHIS 4507 – SENIOR SEMINAR IN ART  
HISTORY: FEMINISM AND POSTMODERNISM**

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: 12 credits AHIS including AHIS 3050; instructor's signature

**AHIS 4509 – SENIOR SEMINAR IN ART  
HISTORY: ARCHITECTURE AND CRAFT**

3 credits (L)

The disciplines of architecture and craft emerged from the medieval guild system and were traditionally considered allied arts. During the modern period, however, it was perceived that craft became increasingly marginalized in relation to architecture. This course will examine the complex historical and ideological relationship between craft and architecture, with a specific focus on the late twentieth/early twenty-first centuries. Students will be expected to apply historical and theoretical readings and issues to contemporary debates over the role craft plays within architecture, leading to an original piece of research in the field.

Prerequisite: 12 credits AHIS or CULT

**AHIS 4510 – SENIOR SEMINAR IN ART  
HISTORY: POSTCOLONIALISM AND 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 4513 – CRAFT AND FOOD**

3 credits (L)

Craft and food have always been intimately connected. From early artisanal production out of sheer necessity to the extravagances of the table in the eighteenth and nineteenth centuries to today's resurgence of artisanal foods, this course will explore the morals, manners and materials of craft and food. The seminar will culminate in a brunch (or three!).

Prerequisite: 12 credits AHIS or CULT, including AHIS 2020

**AHIS 4515 – SENIOR SEMINAR IN ART  
HISTORY: 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: 12 credits AHIS or CULT, 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 CULT; or permission of the Instructor

#### AHIS 4600 – RESEARCH INTERNSHIP

3 credits (L)

This internship will provide the student with an opportunity to work in an art gallery or other appropriate institution as a research assistant for an exhibition or publication.

Prerequisite: 12 credits AHIS; B+ in AHIS courses; approval of project; signature of Chair

#### AHIS 4800 - INDEPENDENT STUDY FILM HISTORY

3 credits (L)

Prerequisite: 12 credits of Film Studies (AHIS); approval of proposal by supervisor; signature of Chair

#### AHIS 4900 - INDEPENDENT STUDY IN ART HISTORY

3 credits (L)

Prerequisite: 15 credits Art History (AHIS); approval of proposal by supervisor; signature of Chair

#### AHIS 6200– INDEPENDENT RESEARCH IN FILM HISTORY, THEORY AND CRITICISM

3 credits (I)

This course enables a graduate student to undertake a research project in the history, theory and/or criticism of film under the guidance of a faculty member. (This course is cross-listed with FHS 6200)

Prerequisite: Graduate Program (MFA, MDes, MA or other); approval of project by supervisor, signature of Division Chair and Program Director.

#### AHIS 6603/6606/6609 – RESEARCH INTERNSHIP

3 credits (I)

This internship will provide the student with an opportunity to work with an art gallery or other appropriate institution as a research assistant for an exhibition or publication.

Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Contemporary Culture.

#### AHIS 6700– INDEPENDENT RESEARCH IN ART HISTORY

3 credits (I)

This course enables a graduate student the opportunity to undertake an independent research project under the guidance of an art history faculty member.

Prerequisite: Graduate Program (MFA, MDes, MA or other); approval of project by supervisor

## ARTS - 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 Program Completion

### 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 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 Program 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 Program Completion

### 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 Program 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 Program 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 Program 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 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 Program 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 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 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 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 Media Arts 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 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 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 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 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

## CERM – 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 Program 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 Program 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 colour theory as it applies to ceramic glaze and surface design. Students will look at the physical properties of colour, 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 colour 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 a ram 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.

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 3512 - ADV. WKSP: ARCH + CERM

3 credits (S)

This course examines the intersection of architecture and ceramics. Ceramics has historically been essential to functional and narrative capacities of architecture, and provide a conceptual and theoretical framework to articulate new relationships. Architects and designers will present the contemporary issues of architecture in regards to social, artistic and engineering needs.

### CERM 3513 - ADV. WKSP: ART OF THE TABLE

3 credits (S)

This course uses the table as an environment to consider ceramics as an agent to define social spaces. The course will explore contemporary and historical approaches to function as it relates to food, society and ceramics. Because what and how we eat is never static, this course will dissect social interaction through objects in the space of the table. The course will examine historical and contemporary forms and culinary environments.

### 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 3515 - ADV. WKSP: FIGURATIVE CERM

3 credits (S)

This course explores representations of the human body in clay/ceramics while considering the figure in contemporary art and in historical precedents. The course transitions from observation and interpretation from life models and evolves to personal interpretations and questions of the body in a contemporary context. A variety of fabricating methods, scales, surfaces and firing will be support the projects that range from figurine to life scale.

### CERM 3516 - ADV. WKSP: ITERATIONS

3 credits (S)

This course explores representations of the human body in clay/ceramics while considering the figure in contemporary art and in historical precedents. The course transitions from observation and interpretation from life models and evolves to personal interpretations and questions of the body in a contemporary context. A variety of fabricating methods, scales, surfaces and firing will be support the projects that range from figurine to life scale.

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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)

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.

### CERM 4209 - STUDIO PROJECT 2: CERAMICS

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.

### 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.

## CRFT - 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 Program Completion

### CRFT 2004 - WKSP: FIGURATIVE CLAY SCULPT

3 credits (S)

Prerequisite: Foundation Program 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 Program 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 Program 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 Program 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 Program 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 Program 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 Program 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 & TEXTL 3216)

Prerequisite: Foundation Program Completion

### CRFT 3155 - WKSP: Cultivating Material Obj

3 credits (S)

Students will undertake in-depth practice-based research to underpin a coherent personal body of craftwork. They will analyze and interpret objects and methods as ideas in themselves, examining how material objects shape and are shaped by the cultures in which they originate and are used. Research methods will include sampling, replication, and experimental archaeology. Investigation of historical methods or ideas will be encouraged as a means of inspiring new work.

Prerequisite: 6-9 Credits in Craft medium in which they propose to work

### 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

## CULT - Contemporary Culture

### CULT 2100 – INTRODUCTION TO SOCIAL CRITICISM

3 credits (L)

In this course students are encouraged to develop a critical awareness of social concerns which will confront them in their chosen profession. The course introduces the history, philosophy, theories and issues of social science, concentrating on their relevance to artists.

Prerequisite: Writing Requirement

### CULT 2300 – INTRODUCTION 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.

Prerequisite: Writing Requirement

### CULT 3000 – CONTEMPORARY CULTURE: [TOPIC]

3 credits (L)

These courses will consider a single topic under the subject of Contemporary Culture

Prerequisite: As specified

### CULT 3013 – CONTEMPORARY CULTURE: SOCIAL AND PARTICIPATORY PRACTICES

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.

Prerequisite: As specified

### CULT/DESIGN 3100 – INTRODUCTION TO SEMIOTICS

3 credits (L)

This course surveys various theories of signs especially with relation to the problems of visual communication.

Prerequisite: 6 credits LAS at the 2000 level

### 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.

Prerequisite: Writing Requirement and 6 credits of AHIS, FHIS, CULT or ENG at the 2000 level or above

### CULT 3200 - QUEER THEORY: THINKING ABOUT SEX, GENDER AND THE ARTS

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.

Prerequisite: Writing Requirement

### CULT 3400 – TOPIC: ART AND MONEY

3 credits (L)

This lecture/seminar course will focus on theories of crisis, emergence, possibility, rupture and aesthetics; the political economy of artistic production since 1971; and artistic modes of response and alternative-building in the faces of crises. Prerequisite: 6 credits of AHIS

Prerequisite: 6 credits AHIS and/or CULT

### CULT 3500 – MEMORY, MEMOIR, AND MEMORIAL

3 credits (L)

This course will consider the construction of memory, both individual and collective. It will include recent research into brain function and theories on memory from psychology and philosophy. We will examine examples of memoirs, from short and journal entries to full-length books, and look at personal and collective memory through memorial art works in order to gain a deeper and broader understanding of the concept of memory and its expression in art and literature.

Prerequisite: 6 credits of AHIS

### CULT 3600 – ART, CRISIS, ACTION

3 credits (L)

This lecture/seminar course will focus on theories of crisis, emergence, possibility, rupture and aesthetics; the political economy of artistic production since c. 1970; and artistic modes of response and alternative-building in the face of crises.

Prerequisite: 6 credits of AHIS

### CULT 4100 – AESTHETICS & THE VISUAL ARTS

3 credits (L)

A review of the issues and concepts in philosophical aesthetics. This course is intended to be of use to those students who have a specific interest in extending their theoretical understanding of the objects and processes of art in the philosophical context.

Prerequisite: 75 Credits completed

### CULT 4101 – CRITICAL ARTS WRITING

3 credits (L)

Prerequisite: CULT 3101

### CULT 4110 – INDEPENDENT RESEARCH IN CONTEMPORARY CULTURE

3 credits (L)

This course will allow a student to undertake an independent research project in the area of Contemporary Culture under the supervision of a faculty member.

Prerequisite: 12 credits of AHIS or CULT or ENG; approval of project by supervisor; and signature of Chair

### CULT 6110– INDEPENDENT RESEARCH IN CONTEMPORARY CULTURE

3 credits (I)

This course offers a graduate student the opportunity to undertake an independent research project in contemporary culture under the guidance of a faculty member.

Prerequisite: Graduate Program (MFA, MDes, MA or other); approval of project by supervisor

## DRAW - 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 TECHNIQUES FOR COMMUNIC

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 designated 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)

A drawing course in which both anatomy lectures and figure drawing will be pursued concurrently during the semester. Its aim is to develop an understanding of the skeletal structure and muscle forms necessary for a knowledgeable description of the human figure, and to integrate this with the practice of life drawing.

Prerequisite: 3 Credits 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 3313 – INT WKSP COLLAGE/ASSEMBLAGE**

3 credits (S)

This drawing workshop will focus on collage both as a viable tool to work out ideas and as a means of creating finished work.

#### **DRAW 3320 - INT WKSP: CUTS, CRACKS, CREASE**

3 credits (S)

This workshop proposes drawing as a practice of mobility, specifically waiking. 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

#### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

#### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing



## DSGN - Design (Interdisciplinary)

### DSGN 1500 - STUDIO PRACTICE: 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

### DSGN 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 (unless otherwise specified).

Topics: Printing Type: Semiotics & Theme

### DSGN 2010 - DESIGN STUDIO 1: PRINCIPLES AND PRACTICES

6 credits (S)

This course will introduce students to the strategic, collaborative, and interdisciplinary nature of design thinking. It will focus on the use of typography and images to communicate design intent. An emphasis will be placed on the iterative aspects of design methods.

Prerequisite: FNDN 1450

### 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.

Prerequisite: Foundation

### DSGN 2150 - INTRODUCTION TO INTERDISCIPLINARY DESIGN

3 credits (L)

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

Prerequisite: Writing Requirement, or permission of Division Chair.

### DSGN 2200 - INTRODUCTION TO COMPUTER 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: FNDN 1350

### DSGN/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.

Prerequisite: FNDN 1600

### DSGN 2230 – DIGITAL DESIGN FOR ARTISTS I

3 credits (S)

This is a general course in which non-Design students are introduced to the elements of page and document design. Students will be given an overview of digital and analog techniques including letterpress, offset, etc. with a view to print production. This course cannot be counted towards the Major in Design.

Prerequisite: Foundation Program Completion

### DSGN 2500 - DESIGN STUDIO 2: PRINCIPLES AND PRACTICES

6 credits (S)

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

Prerequisites: DSGN 2010 and DSGN 2150

### DSGN 2505 - TYPOGRAPHY

3 credits (S)

This course focuses on specialized technical and aesthetic issues in Communication

Design, emphasizing the practical use of type and typography for setting text.

Prerequisites: FNDN 1450; or permission of the Division Chair.

### DSGN 2510 - INTRODUCTION TO INTERACTIVE DESIGN

3 credits (S)

This is 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. Before enrolling in this course, students are expected to have a basic knowledge of computer applications.

Prerequisite: FNDN 1450 or ARTS 2100

### 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 to define and learn what an effective illustration can do. Emphasis is placed on concepts, techniques and design production elements.

Prerequisites: FNDN 1100 and FNDN 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.

Prerequisites: 30 credits of DSGN courses

### DSGN 3010- INTERMEDIATE INTERACTIVE DESIGN

3 credits (S)

This course introduces the concepts and application of user interface and information design in the production of interactive media.

Prerequisite: DSGN 2510

### 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.

Prerequisites: DSGN 2500 and official acceptance in the major in Interdisciplinary Design.

### 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 television, 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.

Prerequisite: DSGN 2601

### DSGN 3030 - INTENSIVE DESIGN WORKSHOP: [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 of DSGN courses [or as specified]

Topics: 3031 – Charette

### 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: DSGN 2505 or permission of Division Chair.

### DSGN/CSTU 3100 - INTRODUCTION TO SEMIOTICS

3 credits (L)

This course surveys various theories of signs, especially with relation to problems of visual communication.

Prerequisite: 6 credits LAS at the 2000 level

### DSGN 3150- DIGITAL MEDIA WORKSHOP: [TOPIC]

3 credits (S)

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

Prerequisites: 6 credits DSGN studio courses [or as specified].

Topics:

3153 – Physical Computing



### DSGN 3201- GRAPHIC TECHNOLOGY: DIGITAL 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 3210 - HUMAN FACTORS FOR DESIGNERS

3 credits (L)

Through readings, case studies, and practical observations, students will learn basic concepts in human factors/ergonomics as applied to product and communication design. [formerly PROD/DSGN 3210]

Prerequisites: DSGN 2015; or permission of the Division Chair

### DSGN 3211- PERSPECTIVES IN DESIGN: [TOPIC]

3 credits (L)

Students examine selected themes and topics in design.

Prerequisite: DSGN 2010 or DSGN 2500 [or as specified]

3212 – Design for a Social World

3213 – Responsible Design

3214 – Design Activism

### DSGN 3290 - 20TH CENTURY DESIGN DISCOURSES

3 credits (L)

This course introduces students to Design discourses in an historical and contemporary context.

Prerequisites: DSGN 2010 and DSGN 2500, or as specified.

### DSGN 3300 - DESIGN WORKSHOP: [TOPIC]

3 credits (S)

This course will provide intermediate design experience, allowing a student to apply acquired knowledge and skills to a selected topic area.

Prerequisite: DSGN 2500 [or as specified]

Topics:

3308 – Portfolio Development

3311 – Editorial Design

3318 – Applied Typography

3319 – Book Design

3322 – Package Design

3325 – Design for Cultural Revitalization

### DSGN 3311/JWLY 3310 3- INTRODUCTION TO CAD/CAM FOR JEWELLERY AND 3D OBJECTS

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.

Prerequisite: DSGN 2015 or CERM 2006 or CERM 2110 or JWLY 2000 or JWLY 2100

### DSGN/CRFT 3350 - SUMMER WORKSHOP: [TOPIC]

6 credits (S)

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

Prerequisites: 6 credits DSGN or MDIA/CRFT at the 2000 level

### DSGN 3400- DIGITAL ILLUSTRATION

3 credits (S)

This intermediate level course introduces students to illustration techniques using computer programs. Students will learn to use the software through project based assignments.

Prerequisite: DSGN 2601

### 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 and practical solutions.

Prerequisites: DSGN 3021 and official acceptance in the major in Interdisciplinary Design.

### 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.

Prerequisite: DSGN 2601

### DSGN 3903/6- COMMUNICATION STUDIES

3-6 credits (S)

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

Prerequisite: 15 credits DSGN; permission of Division Chair; proposal.

### 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.

Prerequisite: DSGN 3601

### DSGN 4020- DESIGN STUDIO 5: COLLABORATIVE PROJECTS 6 credits (S)

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

Prerequisite: DSGN 3521 completed with a grade of "B" or higher or permission of the Division Chair

### DSGN 4033/6/9- PRACTICUM IN DESIGN

3/6/9 credits (S)

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

Prerequisites: Official acceptance into the Major in Interdisciplinary Design; 36 credits DSGN courses; proposal; signature of Division Chair and completion of DSGN 3521.

### 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 discussion will cover philosophical, economic, or practice oriented issues.

Prerequisite: DSGN 3021

### DSGN 4150 - DESIGN RESEARCH

3 credits (L)

Students develop an individual program of research/study with the approval of the instructor, and the Division Chair.

Prerequisites: 15 credits of DSGN courses; permission of the Division Chair.

### DSGN 4155- INDEPENDENT DESIGN RESEARCH

3 credits (L)

In this unscheduled course, students develop an individual program of research/study with the approval of the instructor.

Prerequisites: 15 credits DSGN; permission of Division Chair; proposal.

### DSGN 4200- ADVANCED DESIGN SEMINAR: [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 DSGN at the 3000 level [or as specified]

Topics:

4201 – Ethics in Design: Maker, Medium, and Message

4202 – Mapping Space and Time

4203 – Connections

### DSGN 4250- DESIGN MANAGEMENT SEMINAR

3 credits (L)

Students undertake and document a large-scale design project. Through readings and case studies, students learn techniques of design management.

Prerequisites: 6 credits of 3000 level DSGN studio courses or permission of the Instructor.

### DSGN 4300- ADVANCED DESIGN WORKSHOP: [TOPIC]

3 credits (S)

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

Prerequisites: 6 credits of 3000 level DSGN courses or as specified.

Topics:

4303 – Editorial Illustration

4305 – Sandbox

#### DSGN 4306- ADV. DSGN WKSP: APPLIED PHOTO

3 credits (S)

This course will cover the aspects and relationship of photography to design. Through hands on demonstrations and assignments, students will work with the DSLR camera, studio lighting techniques, image post-production, and photographic printing techniques as relevant to current design practice.

Prerequisites: FNDN 1450

#### DSGN 4510- DESIGN STUDIO 6: COLLABORATIVE PROJECTS

6 credits (S)

Students will be required to complete an approved degree project.

Public presentations of final projects will be a requirement.

Prerequisite: DSGN 3021 and DSGN 3521 completed with a grade of "B" or higher, or permission of the Division Chair.

#### DSGN 4906- INTERCULTURAL COMMUNICATION AND DESIGN

3 credits (L)

Drawing on principles associated with design thinking, The New London Group's A Pedagogy of Multiliteracies, and the re-examination of English as a lingua franca, this course offers a studio-based approach tailored to developing the verbal, written, and multi-modal linguistic capacities of international design students alongside their Canadian counterparts, prompting all students to use English critically and intentionally in their interdisciplinary design practices.

Prerequisites: DSGN-3021 or Post-Baccalaureate Certificate in Design status

#### DSGN 4907- INTERCULTURAL ISSUES AND INTERD. DESIGN

3 credits (L)

This course looks at current issues in contemporary design through an intercultural lens. Student-led seminars, readings, and projects in this course prompt students to leverage their disciplinary knowledge, interdisciplinary design experience and complex identities to critically explore the relationships between cultural translation and semiotics, technological innovation and creative process, and practice and research.

Prerequisites: DSGN-3021 or Post-Baccalaureate Certificate in Design status

## EDAR - Art Education

### 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 MSVU 's BEd program

### EDAR 5110 - TEACHING THE VISUAL ARTS

3 credits (S)

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 VACT Program (Non-Art Specialists); and FNDN 1010

### 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: Registration in NSCAD'S VACT Program or MSVU's BEd Program

### EDAR 5610 - SECONDARY ART METHODS I

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: Registration in MSVU's BEd Program

### EDAR 5620 - SECONDARY ART METHODS II

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: Registration in MSVU's B.Ed. Program; and EDAR 5610

### 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 classroom. 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.

Prerequisite: Registration in NSCAD's VACT (Art Specialists and Non-Art Specialists); EDAR 5110; and 6 Studio credits

### 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 VACT program (Art Specialists and Non-Art Specialists) and EDAR 5630

### EDAR 5750 - ADVANCED METHODS IN SECONDARY ART EDUCATION

3 credits (S)

Equivalent to EDUC 5021 at MSVU

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: Registration in MSVU's BEd Program

## FHIS - Film History

### FHIS/AHIS 2800 – FILM HISTORY AND CRITICISM: 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/AHIS 2810 – FILM HISTORY AND CRITICISM: 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)

### FHIS/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.

Prerequisite: Writing Requirement

### FHIS/AHIS 3190 – CANADIAN CINEMA: ART AND INDUSTRY

3 credits (L)

A critical study of Canadian cinema with a focus on key filmmakers and the institutional social and economic conditions that influence film form and content. The course considers the idea of national cinema, the relevance of nationalism to contemporary filmmakers, cases of regional and non-mainstream practices, and the relationship between theatrical cinema, television and the rise of alternative media platforms.

Prerequisite: FHIS 2800 or FHIS 2810

### FHIS 3820 – TOPICS IN FILM HISTORY

3 credits (L)

These courses will consider a single topic in film history.

Prerequisite: As specified

### FHIS/AHIS 3821 – TOPICS IN FILM HISTORY: WOMEN DIRECTORS

3 credits (L)

### FHIS/AHIS 3822 – TOPICS IN FILM HISTORY: 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/AHIS 3824 – TOPICS IN FILM HISTORY: AMERICAN CINEMA

3 credits (L)

### FHIS/AHIS 3826 – TOPICS IN FILM HISTORY: FILM NOIR AND NEO-NOIR

3 credits (L)

This course will introduce film noir made between 1949 and 1959 and films considered neo-noir from 1980 to the present. It will look at literary and cinematic origins, the characteristics of noir and neo-noir style, narrative innovations and the place of women in noir films.

Prerequisite: AHIS 2800 or AHIS 2810

### FHIS/AHIS 3830 – TOPICS IN FILM HISTORY: FILMS OF PETER GREENAWAY

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/AHIS 4200 – INDEPENDENT STUDY IN FILM HISTORY, THEORY AND CRITICISM

3 credits (L)

This independent study enables a student to undertake a research project in the history, theory and/or criticism of film under the guidance of a film history faculty member.

Prerequisite: 12 credits FHIS; approval of project by course supervisor; and signature of Chair

### FHIS/AHIS 3835 – TOPICS IN FILM HISTORY: CINEMA AND GLOBALIZATION

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

### FHIS/AHIS 3839 – TOPICS IN FILM HISTORY: THE DIRECTOR'S CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

### FHIS/AHIS 3833 – TOPICS IN FILM HISTORY: CONTEMPORARY WORLD CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810

### FHIS/AHIS 3850 – HISTORY AND CRITICISM OF DOCUMENTARY FILM

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.

Prerequisite: AHIS 2800 or AHIS 2810

### FHIS/AHIS 3851 – TOPICS IN FILM HISTORY: NEW QUEER CINEMA

3 credits (L)

Prerequisite: AHIS 2800 or AHIS 2810



## FILM - Film Production

### 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 cell 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 Program 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).

### 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 - FILM 2

6 credits (S)

In the context of their creative work, students will learn about the structure of the short film through lectures, exercises, and independent projects.

Prerequisite: FILM 3400

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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

## FINA - 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

## FNDN - Foundation Program

### 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 is emphasized through the study of proportion, perspective, line quality, contour, positive and negative shapes, value and volume. Drawing from observation is the focus of exercises and assignments using a variety of media.

### 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 teaches basic photographic skills and introduces 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.

### FNDN 1335 - FOUNDATION MOVING IMAGE

3 credits (S)

This course teaches the fundamentals of moving image technology including recording and editing using film and video. Students are taught aspects of narrative, documentary, and experimental approaches to the medium as well as the historical context of moving image culture.

### FNDN 1340 - FOUNDATION WOOD AND METAL

3 credits (S)

This course introduces the general use of wood and metal in art, craft and design.

### FNDN 1350 - FOUNDATION COMPUTER

3 credits (S)

This course uses a hands-on approach to computing in the context of art, craft and design. Cross-disciplinary applications, essential digital imaging, and basic pre-press terms and processes are taught with an emphasis on developing studio methods. Practical and conceptual application of visual media are integrated into class assignments, demonstrations and lectures. Topics may include: digital photography, illustration, design, video, web and coding. (This course was formerly FNDN 1320/1325)

### FNDN 1360 - FOUNDATION MOVEMENT ART

3 credits (S)

This course develops the skills, understanding and techniques in the basic aspects of creative movement. Students are introduced to the vocabulary of creative movement and to the principles of composition as they apply to dance. As a central assignment, students plan and present an in-class performance.

### FNDN 1430 - STUDIO PRAC: MODELLED FORMS

3 credits (S)

This course is hands-on exploration of three-dimensional forms and the transformative potential of pliable materials, including clay, plaster or wire. Students will use processes such as carving, modeling, and mold-making.

Prerequisite: FNDN-1010

### FNDN 1440 - STUDIO PRAC: CONSTRUCTED FORMS

3 credits (S)

This course is a hands-on exploration of three-dimensional forms and the structure, strength and connectivity of materials, including paper, wood, metal, and plastic. Students will use processes such as building and joining.

Prerequisite: FNDN 1010

### FNDN 1450 - STUDIO PRACTICE: DESIGN

3 credits (S)

This course develops the individual's understanding of design application and theory. Through design thinking, students employ practical, critical and creative problem-solving skills to a variety of in-class assignments.

Prerequisite: FNDN 1010

### FNDN 1455 - STUDIO PRACTICE: PRINT

3 credits (S)

This course explores colour, composition, pattern and repetition using various print media and processes. Students learn how to create two-dimensional images as texts and multiples, repeat patterns and additions. Monoprinting, letterpress, intaglio, stencils, transfers, and other techniques are introduced. Basic instruction in book and portfolio box construction may be included in this course.

### FNDN 1465 - STUDIO PRACTICE: PAINTING

3 credits (S)

This course teaches the fundamentals of observational painting. Through a series of varied painting projects and approaches, students develop proficiencies in composition, colour mixing and creating illusions of volume and three-dimensional space. In-class work is complemented by gallery visits, artists' talks and lectures.

### FNDN 1470 - STUDIO PRAC: RADICAL FORMS

3 credits (S)

This course asks students to question conventional art categories, materials, platforms and sites in order to expand the given limits of art. Studio assignments are conceptually based and are open to material and formal interpretations. Examples of work by modern and contemporary artists that blur the distinction between art and "non-art" are studied. While responses to past assignments have included the use of audio, video, photography, performance, and printed matter, new approaches are encouraged. Prerequisite or Co-requisite: FNDN 1010

### FNDN 1491 - STUDIO PRAC: TRAD. TECHNIQUES

3 credits (S)

This interdisciplinary 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 are explored in historical and contemporary contexts. Students are given demonstrations by practitioners of various techniques and processes which are then applied to class projects.

### FNDN 1492 - STUDIO PRAC: CONTEMP PRACTICES

3 credits (S)

This interdisciplinary course introduces students to a range of 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 are invited to present their work in class so that students can pursue studio projects in response to posed 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 is placed on achieving a higher degree of competence in rendering, construction of a 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 address the clarity, focus, and logical development of ideas within the language of art, craft, and design.

## JWLY-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 Program 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 Program 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.

Prerequisite: JWLY 2500 concurrent

### 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.

Prerequisite: Foundation Program Completion

### JWLY 3000 - INTERMED JEWELLERY & HOLLOWARE

6 credits (S)

In this course students will explore a variety of ways to develop ideas and designs for contemporary jewellery and holloware. Students will be encouraged to explore new technical processes and creative strategies.

Prerequisite: 9 Credits of 2000 level JWLY studio with minimum B average

### 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 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 3212 - WKSP: CERAMICS FOR JEWELLERS

3 credits (S)

This course is designed to introduce innovative new ceramic techniques to jewellers. Materials used in this course will include "Keraflex" porcelain paper, an extremely thin flexible material that can be folded like paper, then fired to become translucent porcelain. Direct small-scale clay work as well as porcelain slip casting will be introduced. Surface treatments such as glazing, printer techniques and decals will also be covered. Students will conduct material research and then create innovative connection systems between ceramics and metals.

Prerequisite: JWLY 2500 or JWLY 2600

#### JWLY 3214 - WKSP: PRECISION FABRICATION

3 credits (S)

This course explores various jewellery tools and techniques that allow for increased precision in the studio. Students will learn the basics of these processes while working in various materials (metal, wax and plastics). The resulting jewellery objects will blend the digital, the machined (lathe) and the hand-made.

Prerequisite: JWLY 2500 or JWLY 2600



### JWLY 3215 - WKSP: JEWELLERY RENDERING

3 credits (S)

This course provides instruction in the use of drawing as a development and presentation tool in the generation of jewellery and other metal art objects. Participants will learn how to research concepts and develop drawing skills exploring the design process through rendering exercises. This will build a portfolio of work for future studies or personal development. Students will learn how to render different metals, gems and various materials to create visually stunning 3D images.

Prerequisite: JWLY 2500

### 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.

Prerequisite: JWLY 3000 or JWLY 3120

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### **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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### **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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### **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 and either JWLY 3506 or 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 and either JWLY 3506 or 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

## MDES - Master of Design

### MDES 6005 –INTENSIVE DESIGN WORKSHOP: TOPIC

1 credit

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: Entry to MDES Program

### MDES 6006 –INTENSIVE DESIGN WORKSHOP: TOPIC

1 credit

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: Entry to MDES Program

### MDES 6007 –INTENSIVE DESIGN WORKSHOP: TOPIC

1 credit

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: Entry to MDES Program

### MDES 6008 –INDEPENDENT DESIGN RESEARCH

Variable credits – Min: 3 Max: 6

A student may develop an individual program of research and/or study with the approval of an instructor and the Director of the MDES program.

Prerequisite: Entry to MDES Program; Permission of the Director of the MDES Program

### MDES 6060 – Studio Workshop (Topic)

3 credits (S)

This course allows for concentrated design exploration in a selected topic area from any one of a variety of approaches and disciplines.

Prerequisite: Entry to MDES Program

### MDES 6070 – Studio Workshop (Topic)

3 credits (S)

This course allows for concentrated design exploration in a selected topic area from any one of a variety of approaches and disciplines.

Prerequisite: Entry to MDES Program

### MDES 6120 – DESIGN RESEARCH (TOPIC)

3 credits (S)

This course prepares students for the pursuit of research by introducing them to research methodologies, methods, and techniques. This process will lead students through an extensive systematic inquiry into some theoretical and/or practical issues related to design.

Prerequisite: Entry to MDes program

### MDES 6130 – DESIGN RESEARCH (TOPIC)

3 credits (S)

This course prepares students for the pursuit of research by introducing them to research methodologies, methods, and techniques. This process will lead students through an extensive systematic inquiry into some theoretical and/or practical issues related to design.

Prerequisite: Entry to MDes program

### MDES 6150 – DESIGN HISTORY

3 credits (L)

This course will provide students with a critical overview of developments in design in the contexts of select aspects of twentieth- and twenty-first century history

Prerequisite: Entry to MDes program

### MDES 6210 – DESIGN SEMINAR (TOPIC)

3 credits (S)

This seminar focuses on topics that address the larger as well as more specific concerns of design.

Presentations, discussions, readings will cover a varying range of subjects.

Prerequisite: Entry to MDes program

### MDES 6220 – DESIGN SEMINAR: THEORY

3 credits (S)

This seminar addresses the contemporary and historical theoretical concerns of design.

Presentations, readings, and discussions will be focus of the course.

Prerequisite: Entry to MDes program

### MDES 6230 – DESIGN SEMINAR (TOPIC)

3 credits (S)

This seminar focuses on topics that address the larger as well as more specific concerns of design.

Presentations, discussions, readings will cover a varying range of subjects.

Prerequisite: Entry to MDes program

### MDES 6510 – PROJECTS STUDIO 1

6 credits (S)

In this course, students will engage in a series of projects that will develop their ability to combine theory and practice.

Prerequisite: Entry to MDes program

### MDES 6520 – PROJECTS STUDIO 2

6 credits (S)

Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.

Prerequisite: Entry to MDes program; Completion of Projects Studio 1

### MDES 6530 – PROJECTS STUDIO 3

6 credits (S)

Students work on projects that emphasize design theory and research through practice. Assignments will focus on design projects that demand reflective and mindful inquiry.

Prerequisite: Entry to MDes program; Completion of Projects Studio 2

### MDES 6550 – DEGREE PROJECT PREPARATION AND PRESENTATION

3 credits (S)

This course is a preparatory stage for the student's degree project. Students prepare for, organise, and structure their final degree project with the advice of the course instructor.

Prerequisite: Entry to MDes program

### MDES 6560 – DEGREE PROJECT (DIRECTED STUDIO)

12 credits (S)

Students work on and complete their final degree project and prepare for its presentation and review.

Prerequisite: Entry to MDes program

### MDES 6700 - MDES PRACTICUM

6 credits (P)

A student may apply to undertake a practicum work term in place of MDES 6520: Projects Studio 2 or MDES 6530: Projects Studio 3.

Prerequisite: Entry to MDes Program

### MDES 6750 - MDES FIELD STUDY

9 credits (P)

A student may apply to undertake a field study term in place of MDES 6520: Projects Studio 2 and one 3 credit Program course.

Prerequisite: Permission of the Director of the MDes program

## MDIA- Expanded Media

### 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. Prerequisite: Foundation Program Completion

### 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 Program completion including FNDN 1330 or FNDN 1410

### MDIA 2550 – INTRO EXP MEDIA WKSP: [TOPIC]

3 credits (S)

In this introductory level course, students will develop work around a particular theme, skill set or concept in Expanded Media.

Prerequisite: Foundation Program 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 Program Completion

### MDIA 2552 - INTRO EXP MEDIA: SCULPTURE

3 credits (S)

This course is equated with SCLP 2503

Prerequisite: SCLP 2000

### MDIA 2553 – INTRO EXP MEDIA: 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 Program 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 Expanded Media 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 Program 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 - EXP MEDIA 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: MICROCINEMAS**

3 credits (L)

Prerequisite: 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 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 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 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 - EXP MEDIA WKSP: [TOPICS]

6 credits (S)

Students will explore a theme that develops skills and focuses on a particular concept in Expanded Media.

Prerequisite: MDIA 2020 or MDIA 2700; 6 credits AHIS

### MDIA 3452 - SCREEN ARTS: RADICAL NARRAT

3 credits (S)

This Expanded Media 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 - EXP MEDIA WKSP: [TOPICS]

3 credits (S)

In this 3 credit, intermediate level course, students will develop work around a particular theme, skill set or concept in Expanded Media.

Prerequisite: 9 credits MDIA or PHOT

### MDIA 3552 - EXP MEDIA: 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 - EXP MEDIA: 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 - EXP MEDIA 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 Expanded Media.

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 - EXP MEDIA: 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 - EXP MEDIA: IMAGE, OBJECT, ACTION

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 - EXP MEDIA: 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### MDIA 4100 – EXPANDED MEDIA STUDIO 1

9 credits (S)

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

## MFAR - Master of Fine Arts

### MFAR 6003/6006/6009/6012 - GRADUATE STUDIO

3/6/9 OR 12 credits (S)

The student undertakes studio work or research under the supervision of one or more designated faculty members. In the last semester of the program, the student presents a thesis project composed of either an exhibition and thesis statement, or a research thesis. The thesis project is evaluated by an Advisory Committee. The exhibition must be documented in an appropriate manner and both the statement and the documentation of the exhibition are held as permanent records of the College. The Graduate Studio is considered in progress until completion of 30 credits and the thesis/exhibition requirement.

Prerequisite: Entry to MFA Program

### MFAR 6100 - PEDAGOGY SEMINAR

3 credits (L)

This seminar introduces students to issues related to teaching and research in the university environment.

Prerequisite: Entry to MFA Program

### MFAR 62XX - GRADUATE SEMINAR: [TOPIC]

3 credits (L)

This course will directly engage critical issues in contemporary art, craft and design practice. The course will be conducted as a graduate level seminar class and will require extensive reading on selected topics, student presentations, and a research paper.

Prerequisite: Entry to MFA Program

The Graduate Seminar is offered under varying topics; including the following:

MFAR 6201- GRAD SEM: ISSUES CONTEMPORARY ART

MFAR 6202 – GRAD SEM: TECHNOLOGIES OF EXPERIENCE

MFAR 6203 – GRAD SEM: READING ACROSS CULTURE

MFAR 6204 – GRAD SEM: SPEAKING ABOUT THE WORK

MFAR 6205 – GRAD SEM: SENSORIUM

MFAR 6206 – GRAD SEM: THINGS

MFAR 6207 – GRAD SEM: ART & IDEAS

MFAR 6208 - GRAD SEM: TECH EXPERIENCE

MFAR 6209 – GRAD SEM: BLACK & WHITE & RE(A)D ALL OVER

### MFAR 6501 - GRADUATE FORUM

0 credits (S)

This course enables graduate students in various disciplines to engage in critical discussion of their own and others' work. Enrolment in this course is required in each semester of full-time study in the MFA Program. Attendance, participation, and the presentation of one's work in Forum meetings open to the College community are required to receive credit in this course.

Prerequisite: Entry to MFA Program

### MFAR 6600 - MFA RESEARCH / CREATION

3 credits (L)

This course enables MFA students to design their programs of research / creation. Students will develop research journals, construct bibliographies relevant to their practice as artists, and produce drafts of thesis exhibition statements. It is normally taken in the second semester of study.

Prerequisite: Entry to MFA Program

## PHOT-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 - INTERM WKSP: ARCHITECT, CULTUR

6 credits (S)

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)

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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### PHOT 3959 - INTERNSHIP / CSL

9 credits (P)

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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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-Painting

### PNTG 2000 – Introductory Painting

6 credits (S)

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 Program 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 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 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 3651- Painting Workshop: Narrative

9 credits (S)

This studio-based course will focus on ideas related to the use of narrative in painting. Over the course of the semester, having made multiple preliminary studies and experiments, students will produce a substantial body of work that presents a story. Plot progression, character, setting, internal vs external conflict, point of view, metaphor and theme will be explored as they pertain to sequential images, the use of text and images in combination, formal and material aspects of painting and contemporary painting practices in general. Readings, group critiques and discussion, artist presentations and gallery visits are an integral aspect of this course.

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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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing



### PNTG 3956 - INTERNSHIP / CSL

6 credits (P)

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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### PNTG 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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

## PRTM - Printmaking

### PRTM 2005 - INTRODUCTION TO INTAGLIO

3 credits (S)

This course introduces the technical fundamentals and image making potential of intaglio.

Prerequisite: Foundation Program Completion

### PRTM 2010 - INTRODUCTION TO LITHOGRAPHY

3 credits (S)

This course introduces the technical fundamentals and image making potential of Lithography.

Prerequisite: Foundation Program 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 Program 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 Program 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 Program 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 2211 - 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 Program Completion

### PRTM 2213 – WKSP: Book Arts

3 credits (S)

Students will investigate selected traditional and non-traditional processes for binding books, making boxes, and creating decorated papers. They will be encouraged to use the book form to meet artistic goals.

Prerequisite: Foundation Program Completion

### PRTM 2215 – WKSP: Books, Boxes and Portfolios

3 credits (S)

Students will learn the basic foundation of box making. We will begin with a hybrid book and box structure followed by a dropback box and combined portfolio and slipcase. We will also address how to modify these structures so they may be customized to hold and protect any object, book or print.

Prerequisite: Foundation Program Completion

### PRTM 3200 – INTERMEDIATE BOOK ARTS AND LETTERPRESS WKSP: [TOPIC]

3 credits (S)

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

Prerequisite: Prerequisite: PRTM 2211 or PRTM 2213 or PRTM 2215 or CRFT 2100 or CRFT 2002 or CRFT 2005 or CRFT 2300 or FINA 2100 or FINA 2300 or as specified.

### PRTM 3211 – WKSP: INTERMEDIATE LETTERPRESS

3 credits (S)

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

Prerequisite: Prerequisite: PRTM 2211 or CRFT 2005 or as specified

### PRTM 3213 – WKSP: INTERMEDIATE BOOK ARTS

3 credits (S)

Students learn how to use traditional tools, techniques and materials to bind hand-crafted books that meet high structural standards and artistic goals. Techniques include sewing sections on cords, rounding and backing the spine, hand working headbands, partial leather bindings and traditional cover decoration processes. Assignments include research into historical styles and discussions of the role of the book in the digital age.

Prerequisite: Prerequisite: PRTM 2213 or PRTM 2215 or CRFT 2100 or CRFT 2002 or CRFT 2300 or FINA 2100 or FINA 2300 or as specified

### 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-colour prints.

Prerequisite: 6 credits of 2000 level PRTM, including PRTM 2005 (or PRTM 2000)

### PRTM 3309 – INTERMEDIATE INTAGLIO/RELIEF

9 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-colour 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 3409 - INTERMEDIATE LITHO/SCREENPRINT

9 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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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

#### PRTM 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

#### PRTM 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

#### 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

## SCLP-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 Program Completion

### SCLP 2100 - 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: Foundation Program Completion

### SCLP 2101 - WORKSHOP: PLASTICS

3 credits (S)

Studio work in this course involves fabricating and forming using a variety of plastic materials.

Prerequisite: Foundation Program Completion

### SCLP 2102 - WORKSHOP: MOLDMAKING

3 credits (S)

This course provides an introduction to specialized technical processes and aesthetic issues relevant to moldmaking. Skill development with specific sculpture processes occurs through demonstrations, studio assignments and discussion of relevant historical and contemporary work.

Prerequisite: Foundation Program Completion

### SCLP 2103 - WORKSHOP: STONECARVING

3 credits (S)

This course provides an introduction to stone carving through the use of both traditional (hand carving) and pneumatic tools. Skill development will be achieved through demonstrations, studio assignments and discussion of relevant historical and contemporary work. Materials for this course are to be purchased as needed (Pay per Use)

Prerequisite: Foundation Program Completion

### SCLP 2104 - WORKSHOP: CONCRETE

3 credits (S)

The objective of this course is to give students the fundamental principals of using concrete as a sculptural medium through technical assignments, critical inquiry and creative production. Assignments will be completed using a variety of methods throughout the course, and students will complete a term project during the semester. This project is intended to give students an avenue of self-generated creative exploration using concrete as a sculptural medium. Additionally, students will investigate traditional and contemporary approaches to concrete through readings, presentations, and class discussions.

Prerequisite: Foundation Program 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.

Prerequisite: Foundation Program Completion

### SCLP 2106 - WORKSHOP: PLASTER

3 credits (S)

This course is designed to introduce students to fundamental principals of using plaster as a sculptural medium through technical assignments, critical inquiry and creative production. Assignments will be completed using a variety of methods throughout the course.

Prerequisite: Foundation Program Completion

### SCLP 2107 - WORKSHOP: WOOD

3 credits (S)

This studio workshop engages students in working with wood as a sculptural material. Students will work on studio projects that encourage research, promote self-direction, and combine new skills with those already learned.

Prerequisite: Foundation Program Completion

### SCLP 2120 - WORKSHOP: SCIENCE INTO ART

3 credits (S)

This studio course will look at work of artists who use questions, materials and processes in the realm of scientific enquiry to make art. Current issues such as health care, environmental issues, along with the tradition of art and science as partners will appear as studio exercises and projects.

Prerequisite: Foundation Program Completion

### SCLP 2121- WORKSHOP: SOFT SCULPTURE

3 credits (S)

This course will concentrate on methods and materials considered non-traditional but significant within contemporary sculptural practice. Students will produce works using materials such as yarn, stuffing, embroidery and fabric. Presentations and discussions will be important aspects of this workshop.

Prerequisite: Foundation Program Completion

### SCLP 2122 - 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. Cross-listed with MDIA 2522

Prerequisite: Foundation Program Completion

### 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 3100 - SCULPTURE WORKSHOP 2: [Topics]

3 credits (S)

This course provides an opportunity for students to continue exploring specialized technical processes and aesthetic issues relevant to the topic offering. Students will have the opportunity to further their knowledge and skills in a class environment dedicated to the materials and/or processes in question.

Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: 3 Credits of Relevant SCLP 2100

### SCLP 3101- WORKSHOP: PLASTICS

3 credits (S)

This course provides an opportunity for students to continue exploring fabricating and forming using a variety of plastic materials. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2101

### SCLP 3102 - WORKSHOP: MOLDMAKING

3 credits (S)

This course provides an opportunity for students to continue exploring moldmaking techniques and processes. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2102

### SCLP 3103 - WORKSHOP: STONECARVING

3 credits (S)

This course provides an opportunity for students to continue exploring stone carving through the use of both traditional hand tools and pneumatic hammers. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2103



### SCLP 3104 - WORKSHOP: CONCRETE

3 credits (S)

This course provides an opportunity for students to continue exploring concrete as a sculptural medium. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2104

### SCLP 3105 - WORKSHOP: FOUNDRY

3 credits (S)

This course provides an opportunity for students to continue exploring cope- and-drag sand casting, lost-wax ceramic shell casting, metal finishing and patina processes to produce three dimensional objects in aluminum and bronze. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2105

### SCLP 3105 - WORKSHOP: PLASTER

3 credits (S)

This course provides an opportunity for students to continue exploring plaster as a sculptural medium. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2105

### SCLP 3106 - WORKSHOP: WOOD

3 credits (S)

This course provides an opportunity for students to continue exploring wood as a sculptural medium. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

Prerequisite: SCLP 2106

### 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 3001

### 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 3001 or 9 credits of AHIS

### SCLP 3711 - ADV WKSP: INSTALLATION

6 credits (S)

This studio course explores the practice of contemporary installation art through studio research and site-specific projects. Using a wide range of materials and techniques, students will be expected to propose and create projects which consider spatial relationships.

Prerequisite: SCLP 3001

### 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 3001 or 6 credits of 3000 level SCLP studio (or as specified)

### SCLP 3751 - ADVANCED SCULP WKSP: 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.

Prerequisite: 6-9 credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM, or PHOTO



### SCLP 3752 - ADVANCED SCULP WKSP: STUDIO PRAC

9 credits (S)

In this course students will, through a series of assigned projects, build a resource of information on studio practice as it applies to Sculpture. Significant time will be given to experimentation with various approaches to process, planning and concept development. In the later part of the term, students will be required to make proposals for and complete their final work. Presentations and readings are integral to the course.

Prerequisite: SCLP 3001

### SCLP 3753 - ADVANCED SCULP WKSP: LANDMARK PROJECT

9 credits (S)

LandMarks: Art+ Places+ Perspectives is a network of collaborative, contemporary art projects across Canada's national parks on the 150th anniversary of Canadian Confederation in 2017 that will foster a dialogue about our collective histories and shared futures through a multiplicity of voices. In this studio course, under the umbrella of the Land Marks project, students will explore our complex relationship to the local landscape from many perspectives. They will research, consider and propose a site-responsive artwork to specific regional sites chosen by the project curators. Proposed works can include but are not limited to sculptural installations, interactive media installations, performance, earth works, the monumental, and the ephemeral.

### SCLP 3953 - INTERNSHIP / CSL

3 credits (P)

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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### SCLP 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### SCLP 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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 4102 - SEM: PERSPECTIVES CONTEMP SCL

3 credits (L)

Through a series of readings, conversations, guest speakers, presentations and gallery visits, this course will explore ideas and practices of 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

## TEXTL-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 Program 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 Program 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 Program 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 Program 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 Program 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 Program Completion

### TEXTL 2450 - DEVELOPMENTAL DRAWING 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 Program 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 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 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)

Prerequisite: 6 Credits of TEXTL (or as specified)

### 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

### 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 3221 - EMBROIDROIDERY AND EMBELLISHMENT

3 credits (S)

In this workshop, students will learn hand and machine embroidery techniques and surface embellishment processes that lend themselves to a wide range of applications. Students will be introduced to contemporary artists and designers working in this medium.

### 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.

Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### TEXTL 3956 - INTERNSHIP / CSL

6 credits (P)

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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

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Prerequisite: 6 credits of 3000 level studio course work completed; proposal; approval by Vice-President Academic; good standing

### 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



## WTRA-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 Program completion; proposal approved by instructor; Program Chair's signature (Chair of student's most recent program)

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