

# ACKNOWLEDGEMENT AND COMMITMENT

NSCAD University is in Mi'kma'ki, the ancestral and unceded territory of the Mi'kmaq People.

This territory is covered by the "Treaties of Peace and Friendship," which Mi'kmaq and Wolastoqiyik (Maliseet) peoples first signed with the British Crown in 1725.

The treaties did not deal with surrender of lands and resources but, in fact, recognized Mi'kmaq and Wolastoqiyik (Maliseet) title and established the rules for what was to be an ongoing relationship between nations.

NSCAD University espouses an ethic of social justice. In 2015, the Truth and Reconciliation Commission of Canada produced its report and posted 94 calls to action. As stated in NSCAD Academic Plan: Towards 2020, the University is committed to responding to those recommendations and participating in a national dialogue on transformational change.

## FORCE MAJEURE

NSCAD University will use all reasonable efforts to deliver its academic courses and programs as advertised. NSCAD University will not be responsible for delays or non-performance in the delivery of courses and programs that may arise due to reason of war, civil insurrection, riot, government action, fire, natural disaster, labour action and lockouts, or other causes beyond its control. In the event of such delays or non-performance above, and as soon as practicable, NSCAD University will give notice of Academic Calendar amendments to currently enrolled NSCAD students, and will attempt to employ reasonable means to mitigate any resulting adverse effects on the provision of teaching and learning.

### OFFICE OF STUDENT EXPERIENCE

**NSCAD UNIVERSITY**  
**5163 DUKE STREET**  
**HALIFAX, NS B3J 3J6**  
**CANADA**  
**902.444.9600**  
**NSCAD.CA**

PHOTOGRAPHY: DEVON BERQUIST, [KATHERINE NAKASKA](#), [WIEBKE SCHROEDER](#), [SÉAMUS GALLAGHER](#)

DESIGN & LAYOUT: SPECTACLE GROUP



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# WELCOME TO NSCAD UNIVERSITY!

NSCAD University prepares students for membership in a community of professionals in the visual arts, design and craft. NSCAD University's academic policies and procedures have been continuously developed and revised since 1887, not only to help our students find a place in a community of professionals, but to change our world for the better.

NSCAD University alumni are celebrated in many ways with prestigious awards, global recognition and enduring legacies that have changed local communities through their art, design and craft. They have indeed enhanced our world and our lives in countless ways. We expect as a NSCAD graduate that you will, too.

The NSCAD University Academic Calendar is an important 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.





# IMPORTANT ACADEMIC SEMESTER DATES

**Due to the COVID-19 pandemic, NSCAD has postponed the annual graduation ceremony until October 2020 at the earliest.**

Summer Semester 2020	
<i>No face-to face full semester (14 week) courses will be offered in the Summer 2020 semester due to the COVID-19 pandemic.</i>	<b>Summer Full Semester (67 days/14 Weeks)</b>
Semester classes begin	May 11, 2020
No classes – Victoria Day	May 18, 2020
Last day to add a course	May 19, 2020
Last Day for 100% tuition refund	May 25, 2020
New FT Summer Students' last day for Insurance Opt Out	May 29, 2020
Courses dropped begin to be recorded	June 4, 2020
Last Day for 75% tuition refund	June 8, 2020
Last Day for 50% tuition refund (no refunds after this date)	June 15, 2020
Faculty mid-term warning	June 23, 2020
No classes - Canada Day	July 1, 2020
Last day to drop course	July 8, 2020
No classes - Natal Day	August 3, 2020
Semester classes end	August 14, 2020
Last day for grade submission	August 21, 2020

Summer Session A 2020	
<i>No face-to face Session A (7 week) courses will be offered in the Summer 2020 semester due to the COVID-19 pandemic.</i>	<b>Summer Session A (34 Days/7 Weeks)</b>
Session begins	May 11, 2020
Last day to add a course	May 14, 2020
Last Day for 100% tuition refund	May 15, 2020
No classes - Victoria day	May 18, 2020
Courses dropped begin to be recorded	May 25, 2020
Last Day for 75% tuition refund	May 25, 2020
Last Day for 50% tuition refund (no refunds after this date)	June 1, 2020
Faculty mid-term warning	June 3, 2020
Last day to drop course	June 10, 2020
Session classes end	June 26, 2020
Last day for grade submission	July 2, 2020

Summer Modules A1 and A2 2020		
<i>No face-to- face Module A1 or A2 (3.5 week) courses will be offered in the Summer 2020 semester due to the COVID-19 pandemic.</i>	<b>Summer Module A1 (17 Days/3.5 Weeks)</b>	<b>Summer Module A2 (17 Days/3.5 Weeks)</b>
Module classes begin	May 11, 2020	June 4, 2020
Last day to add a course	May 12, 2020	June 5, 2020
Last Day for 100% tuition refund	May 14, 2020	June 8, 2020
No classes – Victoria Day	May 18, 2020	n/a
Last Day for 50% tuition refund (no refunds after this date)	May 18, 2020	June 11, 2020

Courses dropped begin to be recorded	May 19, 2020	June 11, 2020
Faculty mid-module warning	May 20, 2020	June 12, 2020
Last day to drop course	May 27, 2020	June 19, 2020
Module classes end	June 3, 2020	June 26, 2020
Last day for grade submission	June 8, 2020	July 2, 2020
Last day of module classes	May 29, 2020	June 21, 2020
Last day for grade submission	June 3, 2020	June 26, 2020

### Summer Session B 2020

*No face-to face Session B (7 week) courses will be offered in the Summer 2020 semester due to the COVID-19 pandemic.*

### Summer Session B (33 Days/7 Weeks)

Session classes begin	July 2, 2020
Last day to add a course	July 7, 2020
Last Day for 100% tuition refund	July 9, 2020
Courses dropped begin to be recorded	July 15, 2020
Last Day for 75% tuition refund	July 16, 2020
Last Day for 50% tuition refund (no refunds after this date)	July 23, 2020
Faculty mid-term warning	July 24, 2020
Last day to drop course	July 31, 2020
No classes – Natal Day	August 3, 2020
Session classes end	August 19, 2020
Last day for grade submission	August 24, 2020

### Summer Modules B1 and B2 2020

*No face-to face Module B1 or B2 (3.5 week) courses will be offered in the Summer 2020 semester due to the COVID-19 pandemic.*

### Summer Module B1 (17 Days/3.5 Weeks)

### Summer Module B2 (17 Days/3.5 Weeks)

Module classes begin	July 2, 2020	July 27, 2020
Last day to add a course	July 3, 2020	July 28, 2020
Last Day for 100% tuition refund	July 6, 2020	July 30, 2020
Courses dropped begin to be recorded	July 9, 2020	n/a
Last Day for 50% tuition refund (no refunds after this date)	July 9, 2020	n/a
Faculty mid-module warning	July 10, 2020	n/a
Last day to drop course	July 17, 2020	n/a
No classes – Natal Day	n/a	August 3, 2020
Courses dropped begin to be recorded	n/a	August 4, 2020
Last Day for 50% tuition refund (no refunds after this date)	n/a	August 4, 2020
Faculty mid-module warning	n/a	August 5, 2020
Last day to drop course	n/a	August 12, 2020
Module classes end	July 24, 2020	August 19, 2020
Last day for grade submission	July 29, 2020	August 24, 2020

WTRA 2002 (Parks Canada: Kejimikujik) TBA

## Fall Semester 2020

Deadline for Conditionally Accepted Students to meet conditions for admission to Fall semester	July 2, 2020
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### Fall Semester (68 Days/14 Weeks)

No classes except for new undergraduates	September 3, 2020
Semester classes begin	September 4, 2020
Last day to add a course	September 11, 2020
Last day for 100% tuition refund	September 18, 2020
Courses dropped begin to be recorded	September 27, 2020
Last day for 75% tuition refund	October 2, 2020
Last day for 50% tuition refund (no refunds after this date)	October 9, 2020
No classes - Thanksgiving	October 14, 2020
Faculty mid-semester warning	October 17, 2020
Last day to drop course	October 31, 2020
No classes – Remembrance Day	November 11, 2020
No classes - Mid-semester break	November 12 - 15, 2020
Semester classes end	December 13, 2020
Last day for grade submission	December 20, 2020

## Winter Semester 2021

Deadline for Conditionally Accepted Students to meet conditions for admission to Winter Semester	November 1, 2020
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### Winter Semester (67 Days/14 Weeks)

Orientation	January 4, 2021
No classes – Break week/scheduled training sessions	January 11 – 15, 2021
Semester classes begin	January 18, 2021
Last day to add a course	January 25, 2021
Last Day for 100% tuition refund	February 8, 2021
Courses dropped begin to be recorded	February 10, 2021
No classes - Heritage Day	February 15, 2021
Last Day for 75% tuition refund	February 22, 2021
Last Day for 50% tuition refund (no refunds after this date)	March 1, 2021
Faculty mid-semester warning	March 2, 2021
Last day to drop course	March 16, 2021
No Classes - Good Friday	April 2, 2021
No Classes - Easter Monday	April 5, 2021
Semester classes end	April 23, 2021
Last day for grade submission	April 30, 2021



**Summer Semester 2021**

	<b>Summer Full Semester (67 days/14 Weeks)</b>
Semester classes begin	May 10, 2021
Last day to add a course	May 17, 2021
Last Day for 100% tuition refund	May 17, 2021
No classes – Victoria Day	May 24, 2021
New FT Summer Students' last day for Insurance Opt Out	May 30, 2021
Courses dropped begin to be recorded	June 3, 2021
Last Day for 75% tuition refund	June 3, 2021
Last Day for 50% tuition refund (no refunds after this date)	June 10, 2021
Faculty mid-semester warning	June 22, 2021
No classes - Canada Day	July 1, 2021
Last day to drop course	July 7, 2021
No classes - Natal Day	August 2, 2021
Last day of semester classes	August 13, 2021
Last day for grade submission	August 20, 2021

**Summer Session A 2021**

	<b>Summer Session A (34 Days/7 Weeks)</b>
Session classes begin	May 10, 2021
Last day to add a course	May 13, 2021
Last Day for 100% tuition refund	May 13, 2021
Courses dropped begin to be recorded	May 21, 2021
Last Day for 75% tuition refund	May 17, 2021
No classes – Victoria Day	May 24, 2021
Last Day for 50% tuition refund (no refunds after this date)	May 27, 2021
Faculty mid-session warning	June 2, 2021
Last day to drop course	June 9, 2021
Last day of session classes	June 25, 2021
Last day for grade submission	June 30, 2021

**Summer Modules A1 and A2 2021**

	<b>Summer Module A1 (17 Days/3.5 Weeks)</b>	<b>Summer Module A2 (17 Days/3.5 Weeks)</b>
Module classes begin	May 10, 2021	June 3, 2021
Last day to add a course	May 11, 2021	n/a
Last Day for 100% tuition refund	May 11, 2021	June 4, 2021
Last day to add a course	n/a	June 4, 2021
Courses dropped begin to be recorded	May 17, 2021	June 6, 2021
Last Day for 50% tuition refund (no refunds after this date)	May 17, 2021	June 6, 2021
Faculty mid-module warning	May 18, 2021	n/a
No classes – Victoria Day	May 24, 2021	n/a
Faculty mid-module warning	n/a	June 11, 2021
Last day to drop course	May 26, 2021	June 18, 2021
Last day of module classes	June 2, 2021	June 25, 2021
Last day for grade submission	June 7, 2021	June 30, 2021

Summer Session B 2021	
	Summer Session B (34 Days/7 Weeks)
Session classes begin	July 5, 2021
Last day to add a course	July 8, 2021
Last Day for 100% tuition refund	July 9, 2021
Courses dropped begin to be recorded	July 16, 2021
Last Day for 75% tuition refund	July 16, 2021
Last Day for 50% tuition refund (no refunds after this date)	July 23, 2021
Faculty mid-session warning	July 27, 2021
No classes – Natal Day	August 2, 2021
Last day to drop course	August 4, 2021
Last day of session classes	August 20, 2021
Last day for grade submission	August 25, 2021

Summer Modules B1 and B2 2021		
	Summer Module B1 (17 Days/3.5 Weeks)	Summer Module B2 (17 Days/3.5 Weeks)
Module classes begin	July 5, 2021	July 28, 2021
Last day to add a course	July 6, 2021	July 29, 2021
Last Day for 100% tuition refund	July 6, 2021	July 29, 2021
No classes – Natal Day	n/a	August 2, 2021
Courses dropped begin to be recorded	July 12, 2021	August 5, 2021
Last Day for 50% tuition refund (no refunds after this date)	July 12, 2021	August 5, 2021
Faculty mid-module warning	July 13, 2021	August 9, 2021
Last day to drop course	July 20, 2021	n/a
Last day to drop course	n/a	August 13, 2021
Module classes end	July 27, 2021	August 20, 2021
Last day for grade submission	July 30, 2021	August 25, 2021
Last day to drop course	n/a	August 12, 2020
Module classes end	July 24, 2020	August 19, 2020
Last day for grade submission	July 29, 2020	August 21, 2020

WTRA 2002 (Parks Canada: Kejimikujik) TBA

For ease of comprehension, courses proposed in intensive blocks are not included in this list of important dates.



# 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 Course Catalogue section in the Academic Calendar includes courses regularly offered as part of NSCAD University certificate and degree programs. A listing of those courses does not guarantee that a particular course is 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://selfserve.nscad.ns.ca>.

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 is 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 is 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 solely responsible for the choices they make.

## The Office of Student Experience

The Office of Student Experience (OSE) includes the Registrar's office, and serves students in a variety of ways:

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

Students are encouraged to visit the OSE on the second floor of the Fountain campus on Duke Street to discuss either their educational goals or other student concerns that arise during studies at NSCAD University.

# FINANCIAL MATTERS

## Tuition and Other Fees

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 each year, and updated on the NSCAD University website soon after. To help develop a personal budget to support their studies, students are advised that, in recent years, tuition fees have increased each academic year (which begins in May) by 3%.

## Health Insurance and UPass Fees

Health insurance and UPass (for public transit) fees are mandatory for all full-time students and available only to full-time students. Health insurance fees for domestic students and UPass are administered by SUNSCAD, the student union of NSCAD University. Please see the [SUNSCAD website](#) for information on the health plan opt-out procedure. International students should contact the Office of Student Experience for information on how to opt out of the International Student Health Plan.

## Material Fees

Some studio courses include material fees as a way of lowering costs to students of some commonly used materials. See course descriptions in WebAdvisor for further information.



# 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 terms. These definitions should be confirmed with the external organization prior to entering into any agreements.

- **Undergraduate and graduate students** - An undergraduate or graduate student is an individual who has completed formal admission procedures and has been admitted to a post-baccalaureate certificate, baccalaureate degree or graduate degree program at NSCAD University.
- **Visiting student** - An individual enrolled at another post-secondary institution and permitted to take courses at NSCAD, usually for transfer credit.
- **Non-degree student** - An individual with permission to take a course or courses for credit. Up to 30 credits may be completed as a non-degree student.
- **Full-time student** - A student registered in at least 60% of a full course load, or a student with a recognized disability registered in at least 40% of a full course load. In all undergraduate programs, the MFA program and the MDes program, a full course load is 15 credits per semester. In the MAED program, a full course load is 9 credits per semester.
- **Part-time student** - A student who is registered in at least one course but registered in less than a full-time student course load.
- **Instructor** - The term “instructor” as used in this document refers to all persons teaching a course at NSCAD University whether they are full-time faculty (Faculty), regular part-time faculty (RPTs) or individual contract assignments (ICAs).

## Course Load and Credit Limit

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 written permission from the chair of their program. Students must have submitted an Application to Graduate before applying for a credit overload.

## Time on Task

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 are expected to work beyond this guideline.

## Academic Advising

**New students** - To provide the best possible time and attention to each new student, the registration process for new students includes academic advising. Academic advising is not available to new students prior to the registration process. Newly admitted students will be contacted by an academic advisor on a first accepted, first served basis, and will receive personal attention, support and guidance in the registration process.

**Continuing students** - Academic advisors provide information on how a student might develop an academic plan of study leading to graduation and the choice of courses available to achieve graduation. Academic advising is available for current students by appointment through the Office of Student Experience (OSE).

Program chairs also serve as advisors, especially in terms of helping students make academic choices based on their interests, aspirations and demonstrated skills and abilities.

Regardless of advice and information provided by program chairs or academic advisors, students are solely responsible for the curriculum choices they make.

**Graduating students** - 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 to meet their degree requirements.

## Attendance

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.

## Absences

Excused absences are those absences that are excused by the instructor, and which are 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 attendance requirements for individual courses can be found in the course outlines.

## 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 six weeks after the last day of the semester. If a final grade has not been received by the due date, a final letter grade of “F” (Fail) will automatically be assigned by the university. The “F” letter grade can only be changed through the academic appeal process.

## Academic Standing and Course Enrolment

Enrolment in advanced studio courses - such as ARTS 4000, ARTS 4500, PHOT 4000, PHOT 4500, or several other courses found in the timetable - require students to 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 successfully accumulate a minimum of 75% of all credits in courses attempted in order 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 99 and the student's transcript indicates the student has failed or withdrawn from courses totalling 27 credits, that student is not in good standing due to achieving only 72.7% of the course 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 with a 2.0 cumulative GPA or better in order to graduate from a program.

## Repeating Courses

Completed courses may not be repeated, with the following exceptions:

- If a student failed a course, the course may be repeated only once.
- If a student wishes to improve a grade point average, a course may be repeated only once and as the result of the chair of the program approving a request made by the student in writing. The grade awarded for the second attempt of the course will 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.
- If a student registers in an Independent Study course, that course number may be used more than once. Independent Study courses include ARTS 3505, CRFT 3900, CRFT 3901, CRFT 3902 and CRFT 3903.

## Course Waivers

In exceptional circumstances where a student can convincingly demonstrate the knowledge, skill and ability required as described in the learning outcomes of a course, a student may request from the department chair a waiver from that course. In consultation with the student, the department chair or academic advisor will suggest a substitute course, keeping in mind the program's course requirements. An approved waiver may be used to meet a prerequisite requirement but will not change other program requirements, including total course credits required to graduate.

## Academic Warning

Students in danger of receiving a final grade of D or F in a course benefit from receiving a warning from their instructors that they are at risk of unsuccessfully completing their courses. To ensure these students at risk receive adequate notice and time to improve their prospects for successful course completion, instructors must identify these students at risk and advise them verbally, and in writing for documentation purposes, that the students are at risk of failing the course or being awarded a marginal final letter grade of D. These warnings are commonly called *Mid-Term Warnings*.

To be used as evidence in any subsequent grade appeal, the instructor has two choices for the written warning:

1. A written warning by email addressed to the student and electronically copied to the Registrar's Office at [ose@nscad.ca](mailto:ose@nscad.ca), or
2. A written warning on hard copy, with a photocopy submitted to the Registrar's Office.

In a full semester course of typically 67 or 68 days, the *Mid-Term Warning* must be received by the student no later than the 31st day of classes. In semesters or terms of shorter length, the *Mid-Term Warning* must be received by the student on or before 60% of the class days have passed. The actual dates by which *Mid-Term Warnings* must be sent for each semester shall be posted in the annual *Academic Calendar*.

## Academic Standing and 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 composed of the Vice-President Academic and Research, the Associate Vice-President, Student Experience and Registrar, the Assistant Registrar, Policies and Processes (all 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*, *Reinstated on Probation*, 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. Misrepresentations of events and circumstances may also be considered violations of academic integrity. Disciplinary action that affects a student's academic status may be 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" 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 has the discretion to do the following:

- 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-enroll in the university while on probation. 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 level courses are not available to students on probation).

## Academic Dismissal

A student placed on academic dismissal may not enroll 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.

## Reinstatement following Dismissal

A student requesting reinstatement following dismissal 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 Status

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.

Forms and 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 the *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. If the instructor was temporarily employed and that employment has ended, the student should contact the chair of the program in which the course was offered. 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 letter 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 three semesters or less (along with fall and winter, summer is considered a semester) may 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 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. 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 department 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 department 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 or edited portions 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 regarding your status on a waitlist.

## Health and Safety

Health and safety are of the highest priority and everyone's responsibility, including students. Be sure to review the safe operating procedures (SOP) and personal protective equipment (PPE) requirements posted in classrooms, studios and workshops. If you are unsure what is required, please ask a technician or instructor. If SOP or PPE signage is missing or damaged, please notify a technician or instructor.

Course syllabi (course outlines) will stipulate the PPE requirements, so that all students are informed and understand their responsibilities. Students, faculty and staff have a responsibility to notify a technician, instructor or other staff member when SOP or PPE requirements are not being followed.

Incidents resulting in injury, illness or damage, or near misses that may have resulted in injury, illness or damage, must be reported as required by occupational health and safety legislation. Incident and near miss reports must be submitted immediately after the occurrence. *Incident Reports* not only help the university work towards continuous improvement and greater safety but also improve awareness and reduce risk. *The Incident Report* form is available online at [https://navigator.nscad.ca/wordpress/wp-content/uploads/2017/11/HR\\_IncidentReportingPolicy.pdf](https://navigator.nscad.ca/wordpress/wp-content/uploads/2017/11/HR_IncidentReportingPolicy.pdf)

## WHMIS

In the interest of safety, all undergraduate and graduate students, which includes certificate students, must have Workplace Hazardous Materials Information System Training ("WHMIS") certification in order enter workshops and studios.

WHMIS training course is available online to all students free of charge on their Brightspace account.

Failure to complete the training will result in the student being blocked from graduating. Students completing WHMIS certification requirements will be issued a sticker on their student ID cards, enabling them to verify to instructors and technicians that they have WHMIS certification.

Beginning in the fall 2020 semester, all new students will be prevented from registering in any courses unless they have WHMIS certification.

## Withdrawal Procedures

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

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

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

Students should note that financial withdrawal dates (and subsequent charges) are different from academic withdrawal dates. Please consult the Office of Student Accounts for more information.



## 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 (“LASC”) 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 department 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, UPass, health insurance or students’ union fees. Course withdrawal procedures and deadlines are the same as for regular credit courses.

## Second NSCAD Degree Completion

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. 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 a right to the following:

- Access to all educational programs.
- Access to all learning environments.
- Access to all institutional facilities and services.
- 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 the following:

- 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 the following:

- Initiating contact with NSCAD's Accessibility Resource Coordinator to make known the nature of the disability and related required Academic accommodations.
- Providing the Accessibility Resource Coordinator with documentation of a disability.
- Undertaking a reasonable measure of self-advocacy to ensure that they receive necessary and available accommodations.

The Accessibility Resource Coordinator is a member of the Office of Student Experience, which is located on the second floor of the Fountain campus on Duke Street, immediately facing the elevator.

# 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 Accessibility Resource Coordinator.
2. The initial contact with the Accessibility Resource Coordinator 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 Accessibility Resource Coordinator to discuss 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 the Accessibility Resource Coordinator.
5. Recent for the purpose of this policy is defined as an assessment that is three years old or less. Students without a recent assessment who wants to request accommodations for a disability must arrange to have an assessment of the disabilities done at their 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 University.
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 the first appointment with the Accessibility Resource Coordinator. 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 Accessibility Resource Coordinator 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 psych-educational assessments and the student's and the Accessibility Resource Coordinator suggestions. At this time, the Accessibility Resource Coordinator will also provide a *Letter of Agreement* for each of the student's course instructors. 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 *Letter of Accommodation* and *Letter of Agreement* within the first two weeks of class, the student should still meet with the instructors within the first two weeks of classes, discuss the requests for accommodation and complete and the letter and forms to the Accessibility Resource Coordinator as soon as possible.

9. An instructor may refuse accommodations if it is believed 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:
  - Training on assistive technology software and information on the location of assistive technology computers on NSCAD's campus.
  - Assistance with Canada Study Grants applications and applications for other forms of financial aid available to students with disabilities.
  - The services of a writing tutor.
  - Counselling information concerning workshops for academic problems and counselling services for psychological problems (through Dalhousie University).
  - 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

NSCAD University's *Disabilities Policy* 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.



# ACADEMIC INTEGRITY AND PLAGIARISM

Students at NSCAD University 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 letter grade 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. Misrepresentation of events and circumstances may also be considered violations of academic integrity.

Contemporary artists often quote, sample or appropriate images, sounds, and 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 the following:

- 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.
- Writing papers or doing studio projects for other students or allowing them to submit your work as their own.
- Fabricating or falsifying information, data, citations or documents.

Academic dishonesty may take forms including but not limited to the following:

- Submission of one piece of work in satisfaction of two assignments without prior informed consent.
- 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.
- Failing 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 Resolution 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 department chair or program director about the incident.
- If the end of term is imminent, a final grade report of "Incomplete" will be posted for the student by the instructor, and will not be changed until the matter is resolved.
- After meeting with the student, 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 after the student and the instructor meet, then the chair, instructor and student will meet.
- After meeting with the instructor and student, 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.

## *Formal Resolution 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, an Academic Regulations Hearing Committee meeting will be held.

## *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 department 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 the student 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:

- Require the student to review the *Policy on Academic Integrity* and sign an agreement of understanding.
- Require the student to redo all or part of the work.
- Assigning a grade of zero to the assignment.
- Perform community service to the university.
- Fail 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 OPPORTUNITIES

## 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 study program, all students must meet the following requirements:

1. Registered at NSCAD University in good standing at the time of application
2. Completed a minimum of 60 credits prior to the semester off-campus with a minimum cumulative GPA of 3.0
3. 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 that includes the following:

1. Letter of Intent
2. Two supportive recommendations submitted on their behalf from an instructor
3. 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 NSCAD University 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 University's Partner Schools

Below is a list of partner institutions within the Exchange Program:

## **The Canadian Art Colleges Consortium**

- Alberta University of the Arts, Calgary, Alberta
- Emily Carr University of Art + Design, Vancouver, British Columbia
- OCAD University, Toronto, Ontario

## **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 and 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 and 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 and Design, Milwaukee, WI
- Minneapolis College of Art and Design, Minneapolis, MN
- Montserrat College of Art, Beverly, MA
- Moore College of Art and Design, Philadelphia, PA
- Oregon College of Art and Craft, Portland, OR
- Otis College of Art and 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 and 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 and Design, Ann Arbor, MI

**Beyond North America, 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
- Daegu University, Gyeongsan City, South Korea
- Duncan of Jordanstone College of Art, Dundee, Scotland
- Duperre School of Applied Arts, Paris, France
- École 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
- KEA – Copenhagen School of Design and Technology, Copenhagen, Denmark
- 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
- Seoul National University, Seoul, South Korea
- Stellenbosch University, Stellenbosch, South Africa
- Sydney College of the Arts, University of Sydney, Sydney, Australia
- TAI Madrid University of the Arts, Madrid, Spain
- 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 Trier, Trier, Germany
- 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:

1. Registered at NSCAD in good standing at the time of application
2. Completed a minimum of 60 credits prior to the semester off-campus with a minimum cumulative GPA of 3.0
3. Completed nine credits of liberal arts courses, including six credits of AHIS for BFA students
4. 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 that includes:

1. An *Independent Off-Campus Study Proposal* form for each course in which the student will register during the off-campus semester.
2. Receive signed approval from the Faculty Advisor, the appropriate department chair and the Office of Student Experience. 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 course credits are considered non-resident credits.

The Office of Student Experience (OSE) organizes and coordinates the Off-Campus Study program and assists students with application procedures. Students should consult with the Office of Student Experience at least four 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 Office of Student Experience in their second year of study.

Note that internships generally do not count towards meeting a student's 3000-level course requirement in their discipline, but may be used towards general, unspecified studio requirements or open (elective) credit.

## Enrolment Following Off-Campus Learning Activity

There is typically a significant delay in receiving official documentation from off-campus hosting institutions or internship employers, and these documents are essential to assigning transfer credit and final grades to students at the end of a semester.

NSCAD University policy requires that no off-campus learning activity, for which credit is awarded, can take place in the student's last semester before graduation.

# 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 and 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	Same Day as Annual Graduation Ceremony
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.





# ACADEMIC PROGRAMS

NSCAD University offers the following programs:

## Undergraduate

### **Bachelor of Arts**

- Art History (Studio)
- Art History (Non-Studio)

### **Bachelor of Design**

- Interdisciplinary

### **Bachelor of Fine Arts**

- Ceramics
- Expanded Media
- Film
- Fine Art
- Interdisciplinary
- Jewellery Design and Metalsmithing
- Photography
- Textiles/Fashion

## Graduate

### **Master of Arts in Art Education**

### **Master of Design**

### **Master of Fine Arts (Studio)**

## Certificate

### **Post-Baccalaureate Certificate in Design (PBAC)**

### **Visual Arts Certificate (VAC)**

- VAC for Teachers
- VAC in Studio (in a declared discipline or in general practice)



# ADMISSION TO NSCAD UNIVERSITY

## Undergraduate Application Deadlines

Program Start	Application Deadline
September	March 1
January	October 1

## Graduate Application Deadlines

Program Start	Application Deadline
September	January 15

## Certificate Application Deadlines

### Post-Baccalaureate Certificate in Design (PBAC)

Program Start	Application Deadline
September	March 1

### Visual Arts Certificate (VAC)

Program Start	Application Deadline
September	March 1
January	October 1



# APPLICATION REQUIREMENTS

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

## **All Applicants**

- Application form
- Portfolio (*optional but encouraged for Master of Arts in Art Education applicants*)
- Academic transcript
- Application fee

## **Undergraduate Applicants**

- Admissions essay

## **Graduate Applicants**

- Statement of intent (*graduate only*)
- Two letters of reference (*graduate only*)
- Writing sample (*Master of Arts in Art Education only*)

## **Post-Baccalaureate Certificate in Design (PBAC) Applicants**

- Bachelor of Design (*in the form of an official transcript*)
- Personal statement
- Proof of English language proficiency (*ELP*)

## **Visual Art Certificate (VAC) Applicants**

- Personal statement
- Letter of reference from principal (*VAC for Teachers only*)
- Approval for continuing service education (*VAC for Teachers in Nova Scotia only*)

## English as a Second Language Applicants

Applicants whose previous year of post-secondary education was not in English must submit the results of an English language proficiency (ELP) test. Applicants who do not have previous post-secondary education for at least one year and do not have at least three years of instruction in English at a high school must submit the results of an ELP.

For more information on these requirements, grade requirements or the admissions process in general, please see [my.nscad.ca](http://my.nscad.ca)

# 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 (“LASC”) 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, major and minor 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

(“LASC”) liberal arts and 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 5000, Graduate courses are 6000 courses.

1000 Foundation Level

2000 Introductory Level

3000 Intermediate Level

4000 Advanced/Senior Level

5000 Extra-Baccalaureate Level (typically courses for visiting students)

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 liberal arts and science (“LASC”) courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded LASC transfer credit from another post-secondary institution. 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 are found in the Course Catalogue section of this Academic Calendar or online at [www.nscad.ca](http://www.nscad.ca) by clicking on the WebAdvisor icon.

## Exhibition

Students in their final year are encouraged to prepare an exhibition of their work at NSCAD University or another appropriate venue. Students are encouraged to inquire at the Anna Leonowens Gallery for further information.



# UNDERGRADUATE STUDIES

## Important notice to all undergraduate students – DRAW-1500

The introduction of a new Foundation Year in 2019-20 resulted in necessary revisions to the second year of the undergraduate degree programs, including requirements for majors and minors. Therefore, continuing NSCAD University undergraduate students (those who were enrolled in undergraduate courses offered prior May 1, 2019) are no longer required to take FNDN-1600.

## Foundation Year

The Foundation Year, which is the first year of study at NSCAD University, introduces the practices, principles, approaches and issues of art, craft and design. It allows new students the opportunity to begin to focus on a particular discipline area or combination of discipline areas.

Students should plan to complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four three-credit required FNDN courses and the remaining 18 credits chosen from among other 1000-level courses. *Check Self-Service for course availability as not all elective Foundation Year courses are available every semester.*

In a student's Foundation Year, registration in two required courses is recommended in the first semester and registration in two required courses is recommended in the second semester. The remaining courses in each semester should be selected from the elective Foundation courses listed below. The standard number of credits in each semester of the Foundation Year, in a standard plan of study is 15 credits, which allows the opportunity to complete the Foundation Year in two semesters.

### Standard Foundation Year - First Semester

Six credits of four 1000-level required courses	
FNDN 1010 Intro to Studio Practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Nine Credits of 19 1000-level elective courses	
ARTS-1000 Fundamentals of Wood and Metal	(3-credits)
CRFT-1000 Form: Structure and Material	(3-credits)
CRFT-1010 Material Exploration and Expression	(3-credits)*
CRFT-1015 Materials and Colour	(3-credits)
CRFT-1030 Digital Tools for Making	(3-credits)
DRAW-1500 Foundation Drawing II 3	(3-credits)
DSGN-1000 Digital Tools for Designing	(3-credits)
DSGN-1010 Material Exploration and Expression	(3-credits)*
DSGN -1500 or DSGN-1550 Studio Practice: Design Fundamentals	(6-credits)
DSGN-1510 Creativity in Design Practice	(3-credits)

DSGN-1520 Visual Thinking: Drawing and Model Making	(3-credits)
FILM-1000 Moving Image	(3-credits)
MDIA-1000 Expanded Media	(3-credits)
PHOT-1000 Photography	(3-credits)
PNTG-1500 Painting	(6-credits)
PRTM-1500 Screen Printing	(3-credits)
PRTM-1510 Relief Printmaking	(3-credits)
SCLP-1000 Sculpture	(6-credits)
TEXL-1000 Fundamentals of Textiles	(3-credits)

\* cross-listed courses (the same course offered to meet requirements of two different programs)

### Standard Foundation Year - Second Semester

Six credits of four 1000-level required courses	
FNDN 1010 Intro to Studio Practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)

Nine Credits of 19 1000-level elective courses	
ARTS-1000 Fundamentals of Wood and Metal	(3-credits)
CRFT-1000 Form: Structure and Material	(3-credits)
CRFT-1010 Material Exploration and Expression	(3-credits)*
CRFT-1015 Materials and Colour	(3-credits)
CRFT-1030 Digital Tools for Making	(3-credits)
DRAW-1500 Foundation Drawing II 3	(3-credits)
DSGN-1000 Digital Tools for Designing	(3-credits)
DSGN-1010 Material Exploration and Expression	(3-credits)*
DSGN -1500 or DSGN-1550 Studio Practice: Design Fundamentals	(6-credits)
DSGN-1510 Creativity in Design Practice	(3-credits)
DSGN-1520 Visual Thinking: Drawing and Model Making	(3-credits)
FILM-1000 Moving Image	(3-credits)
MDIA-1000 Expanded Media	(3-credits)
PHOT-1000 Photography	(3-credits)
PNTG-1500 Painting	(6-credits)
PRTM-1500 Screen Printing	(3-credits)
PRTM-1510 Relief Printmaking	(3-credits)
SCLP-1000 Sculpture	(6-credits)
TEXL-1000 Fundamentals of Textiles	(3-credits)

\* cross-listed courses (the same course offered to meet requirements of two different programs)

## 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
- Expanded Media
- Interdisciplinary Arts
- Jewellery Design & Metalsmithing
- Photography
- Textiles/Fashion

All Bachelor of Fine Arts major programs are open entry programs. They are open to students who have completed the Foundation Year in good standing and have met the entry requirements. 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 (“BFA”) 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 in both the BFA Interdisciplinary and the BA in Art History programs, should consult with the Registrar.





## Minor Programs

The minor programs available to students are:

- Minor in Animation
- Minor in Art Education
- Minor in Ceramics
- Minor in Contemporary Culture
- 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 and Metalsmithing students cannot declare a Minor in Jewellery Design and Metalsmithing
- BFA Textiles / Fashion students cannot declare a Minor in Textiles or a Minor in Fashion



# BACHELOR OF ARTS

## Bachelor of Arts: Major in Art History

The Bachelor of Arts, Major in Art History is offered through the Department 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.

### Bachelor of Arts: Major in Art History

#### Completion of Foundation Year 1 - 30. Credits of 1000-level courses including:

FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)

#### Years 2-4. Courses Required:

AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX (3 credits of Ancient Art)	
AHIS XXXX (3 credits of Medieval Art)	
AHIS 27XX (3 credits of Renaissance/Baroque Art)	
AHIS 3XXX (3 credits of Canadian Art)	
AHIS XXXX (3 credits of Indigenous Art)	
AHIS 3600 Introduction to Art Theory and Criticism	(3-credits)

#### Elective/Open Credits:

AHIS/FHIS 2XXX or above	(3-credits)
AHIS/FHIS 3XXX or above	(9-credits)
AHIS/FHIS 4XXX or above	(6-credits)
ENGL XXXX	(3-credits)
LASC (liberal arts and science) XXXX	(15-credits)
2000 Level Studio 2XXX	(6-credits)
Open credits	(24-credits)

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

The Bachelor of Arts, Major in Art History (Non- Studio) is offered through the Department 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 enroll 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.

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

Years 1 - 4. Courses Required:	
FNDN 1200 Intro to Visual Culture	(3-credits)
AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX (3 credits of Ancient Art)	
AHIS XXXX (3 credits of Medieval Art)	
AHIS 27XX (3 credits of Renaissance/Baroque Art)	
AHIS 3XXX (3 credits of Canadian Art)	
AHIS XXXX (3 credits of Indigenous Art)	
AHIS 3600 Introduction to Art Theory and Criticism	(3-credits)
Elective/Open Credits:	
AHIS/FHIS 2XXX <i>OR</i> above	(3-credits)
AHIS/FHIS 3XXX <i>OR</i> above	(9-credits)
AHIS/FHIS 4XXX <i>OR</i> above	(6-credits)
LASC (liberal arts and science) XXXX	(51-credits)
Open credits	(24-credits)



# 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.

There are two pathways for entry into the BDes program:

1. Direct entry into second year: After completion of the 30-credit Foundation Year, students may apply for direct entry into the BDes program by successfully completing the following three courses with a combined grade point average of 3.0 or higher in the Foundation Year:
  - DSGN 1510 Creativity in Design Practice
  - DSGN 1520 Introduction to Visual Thinking: Drawing and Model Making
  - DSGN 1500 or DSGN 1550\* Studio Practice Design Fundamentals

\*DSGN 1500 will be renumbered DSGN 1550 in the 2020-21 academic year

The direct entry application can be made by submitting a completed *Declaration of Degree, Major and Minor* form (available at the Office of Student Experience), which is on the second floor of the Fountain Campus on Duke Street. The direct entry application is subject to review by the chair of the Design department prior to approval.

2. Deferred entry into third year: Students who are not eligible for direct entry upon successful completion of their 30-credit Foundation Year may apply for entry into the BDes program at the end of their second year of studies by successfully completing:
  - DSGN-2010 Design Studio 1: Principles and Practices (Prerequisite DSGN-1510)
  - DSGN-2500 Design Studio 2: Principles and Practices (Prerequisite DSGN-2010)

The student must have a GPA of 3.0 or higher in all courses prior to entry into third year.

The application for entry into third year can be made by submitting a completed *Declaration of Degree, Major and Minor* form available at the Office of Student Experience (OSE), which is on the second floor of the Fountain Campus on Duke Street. The application is subject to review by the Chair of the Design Division prior to approval.

Students unsuccessful in their application for entry into the BDes Interdisciplinary program will have the BFA Interdisciplinary Studies Major as their program unless they choose to declare an alternate BFA Major.

Students who have been denied entry into the BDes Interdisciplinary program may reapply for entry after completing nine credits of DSGN courses with a combined average of 3.3 or higher within the three semesters (one calendar year) immediately following their original application for entry.

Students are not permitted to take Design Studio 3 and Design Studio 4 until they have been accepted to the BDes Interdisciplinary program. Students must be in good standing and must have and maintain a GPA of 3.0 or better in all courses required and/or leading to the BDes Interdisciplinary degree. Failure to maintain a GPA of 3.0 may result in removal from the BDes Interdisciplinary program.

**Studio requirement (90 credits)** - Students in the Bachelor of Design program must complete 90 credits of studio course work. In the Foundation Year, 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 (“LASC”) requirement (30 credits)** - Students in the Bachelor of Design program must complete at least 30 credits of LASC course work. Students complete 6 credits of LASC course work as part of the Foundation requirement, leaving 24 credits of LASC course work to be completed at the upper levels.

**Total credit requirement: 120 credits** - With advance permission of the department 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.

### Bachelor of Design: Major in Interdisciplinary Design

Completion of Foundation Year 1 (with direct entry into second year BDes). 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
ARTS 1000 Fundamentals of Wood and Metal	(3-credits)
DRAW 1500 Foundation Drawing II	(3-credits)
DSGN 1000 Digital Tools for Design	(3-credits)
DSGN 1510 Creativity in Design Practice	(3-credits)
One of these three:	
DSGN 1010 Material Exploration & Expression	(3-credits)
CRFT 1010 Material Exploration & Expression	(3-credits)
DSGN 1520 Visual Thinking: Drawing and Modelmaking	(3-credits)
Years 2-4. Courses required:	
AHIS 2120 Craft and Design History 1750-1950	(3-credits)
AHIS 3150 Issues in Design History OR AHIS 3175 Design in Context: 1900 to the present	(3-credits)
DSGN 2010 Design Studio 1	(6-credits)
DSGN 2500 Design Studio 2	(6-credits)
DSGN 2510 Introduction to Interactive Design	(3-credits)
DSGN 2505 Typography	(3-credits)
DSGN 2015 Product Design: Form	(3-credits)
DSGN 2150 Intro to Interdisciplinary Design	(3-credits)
DSGN 3021 Design Studio 3	(6-credits)
DSGN 3521 Design Studio 4	(6-credits)
DSGN 4020 Design Studio 5	(6-credits)
DSGN 4510 Design Studio 6	(6-credits)
Elective/Open Credits:	
DSGN/DRAW 2210 OR DSGN 2601 OR Draw/CRFT 2240 OR Draw 2250	(3-credits)
DSGN/CSTU 3100 AND/OR DSGN 3210 AND/OR DSGN 4150 AND/OR DSGN 42XX	(6-credits)
DSGN 321X AND/OR DSGN 4101 AND/OR DSGN 4250 AND/OR Liberal Arts and Science) XXXX	(6-credits)

# BACHELOR OF FINE ARTS

## 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, hand building and mold making. 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.

### Bachelor of Fine Arts: Major in Ceramics

Completion of Foundation Year 1. 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
DRAW 1500 Drawing II	(3-credits)
Years 2-4. Courses Required:	
AHIS 2010 Survey of 19th C Art <i>OR</i> AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS 2120 Craft and Design Hist 1750-1950	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
AHIS 3100 <i>OR</i> AHIS 3150 <i>OR</i> AHIS 3160 <i>OR</i> AHIS 3180 <i>OR</i> AHIS 4120	(3-credits)
CERM 2610 Ceramic Technology	(3-credits)
CERM 2001 <i>OR</i> CERM 2003 <i>OR</i> CERM 2110	(6-credits)
CERM 3101 <i>OR</i> CERM 3103 <i>OR</i> CERM 3110	(6-credits)
CERM 35XX	(15-credits)
CERM 410X Studio Project 1: Ceramics	
CERM 420X Studio Project 2: Ceramics	
DRAW 2XXX	(3-credits)
ARTS 3110 Entrepreneurship for Visual Arts <i>OR</i> ARTS 4210 Professional Practice	(3-credits)
Elective/Open Credits:	
LASC (liberal arts and science) XXXX	(3-credits)
Open credits	(24-credits)

## Bachelor of Fine Arts: Major in 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 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 Media.

### Bachelor of Fine Arts: Major in Expanded Media

Completion of Foundation Year 1. 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Two of these three:	
FILM 1000 Moving Image	(3-credits)
MDIA 1000 Expanded Media	(3-credits)
PHOT 1000 Photography	(3-credits)
Years 2-4. Courses Required:	
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX	
AHIS XXXX	
AHIS 3XXX / 4XXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
MDIA 2701 Media Toolbox	(3-credits)
FILM/MDIA/PHOT 2XXX	(3-credits)
MDIA 3220 Digital Projects and Electronic Culture	(6-credits)
MDIA 3230 Intermedia: Idea and Process <i>OR</i> MDIA 3240 Intermedia: Language into Art <i>OR</i> MDIA 3250 Intermedia: Media Landscape	(6-credits)
FILM/MDIA/PHOT 3XXX	(6-credits)
MDIA 305X Media Seminar	(3-credits)
MDIA 4100 Advanced Studio in Intermedia	(9-credits)
FILM 2501 <i>AND/OR</i> PHOT 2100 <i>AND/OR</i> DRAW 2000 <i>AND/OR</i> PNTG 2000 <i>AND/OR</i> SCLP 2000 <i>AND/OR</i> PRTM 2XXX	(9-credits)
Elective/Open Credits:	
LASC credit	(6-credits)
Open credits	(24-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.

## Bachelor of Fine Arts: Major in Film

Completion of Foundation Year 1. 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
FILM 1000 Moving Image	(3 credits)
Years 2-4. Courses Required:	
AHIS 2020 Survey of 20th C Art	(3-credits)
FHIS 2800 Film History and Crit: 1890-1940	(3-credits)
FHIS 2810 Film History and Crit: 1940-present	(3-credits)
AHIS/FHIS 3XXX / 4XXX	(3-credits)
AHIS/FHIS 3XXX / 4XXX	(3-credits)
AHIS/FHIS 3XXX / 4XXX	(3-credits)
AHIS/FHIS 3XXX / 4XXX	(3-credits)
FILM 2400 Screenwriting	(3-credits)
FILM 2501 Introductory Filmmaking OR MDIA 2701 Media Toolbox	(3-credits)
FILM 2370 Sound for Film OR FILM 2600 Cinematography	(3-credits)
FILM 3400 Film 1	(6-credits)
FILM 3500 Film 2	(6-credits)
FILM 4000 Film 3	(6-credits)
FILM 4509 Film 4	(9-credits)
FILM 2370 AND/OR FILM 2600 AND/OR FILM 3300 AND/OR FILM 3305 AND/OR FILM 3310 AND/OR FILM 3340 AND/OR FILM 3345 AND/OR FILM 3350 AND/OR FILM 3452	(9-credits)
Elective/Open Credits:	
Open credits	(24-credits)



## 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.

### Bachelor of Fine Arts: Major in Fine Art

Completion of Foundation Year 1. 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Recommended: DRAW 1500 Drawing II	
Recommended: ARTS 1000 Fundamentals of Wood and Metal for Sculpture students	
Years 2-4. Courses Required:	
AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
Elective/Open Credits:	
X000 Any Level Studio	(3-credits)
2000 Level Studio (at least two disciplines for a total of 12-credits)	(12-credits)
3000 Level Studio	(9-credits)
3500 Level Studio	(9-credits)
4000 Level Studio XXXX	(9-credits)
LASC (liberal arts and science) XXXX	(9-credits)
Open credits	(24-credits)

## Bachelor of Fine Arts: Major in 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.

### Bachelor of Fine Arts: Major in Interdisciplinary Arts

Completion of Foundation Year 1. 30 credits of 1000-Level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Years 2-4. Courses Required:	
AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
MDIA 3230 Interdisciplinary: Idea and Progress <i>OR</i> MDIA 3240 Interdisciplinary: Language Into Art <i>OR</i>	(6-credits)
MDIA 3250 Interdisciplinary: Media Landscapes	
Elective/Open Credits	
2000 Level Studio	(15-credits)
3000 Level Studio	(9-credits)
3500 Level Studio	(9-credits)
Any level LASC (liberal arts and science)	(9-credits)
4000 Level Studio	(6-credits)
Open credits	(21-credits)

## Bachelor of Fine Arts: Major in Jewellery Design and 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.

### Bachelor of Fine Arts: Major in Jewellery Design and Metalsmithing

Completion of Foundation Year 1. 30 credits of 1000-level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Years 2-4. Courses Required:	
AHIS 2010 19 C Art <i>OR</i> AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS 2120 Craft and Design Hist 1750-1950	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3160 20th C Craft	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
JWLY 2000 Introduction to Jewellery	(3-credits)
JWLY 2100 Introduction to Holloware	(3-credits)
JWLY 2300 imMaterial: Digital Object Making	(3-credits)
JWLY 2500 Jewellery II: Methods	(3-credits)
JWLY 2600 Holloware II: Object Design <i>OR</i> DSGN 2015 Product Design: Form	(3-credits)
JWLY 3000 Intermediate Jewellery and Holloware	(6-credits)
CRFT 3110 Entrepreneurship for Visual Arts	(3-credits)
JWLY 3120 <i>OR</i> JWLY 3506	(6-credits)
JWLY 4006 Studio Projects 2: Jewellery	(6-credits)
JWLY 4506 Studio Projects 3: Jewellery	(6-credits)
XXXX Studio Credits, any level	(3-credits)
Elective/Open Credits:	
LASC credit	(6-credits)
Open credits	(24-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 Department or the Associate Vice-President, Student Experience and Registrar for more details.

## Bachelor of Fine Arts: Major in Photography

Completion of Foundation Year 1. 30 credits of 1000-Level courses including:	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
PHOT 1000 Photography	(3-credits)
Years 2-4. Courses required:	
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS XXXX	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3200 History of Photography	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
PHOT 2001 Introductory Photography	(3-credits)
PHOT 2500 Lighting Workshop <i>AND/OR</i> PHOT 2550 Black and White Photography <i>AND/OR</i> PHOT 2660 Reconfigured Image <i>AND/OR</i> PHOT 2750 Large Format Photography	(6-credits)
PHOT/FILM/MDIA XXXX	(3-credits)
PHOT 3XXX	(12-credits)
PHOT 36XX (Seminar)	(3-credits)
PHOT 4000 Advanced Photo Critique 1	(9-credits)
XXXX Studio Credits, any level	(9-credits)
Elective/open credits:	
LASC credit	(6-credits)
Open credits	(24-credits)

## 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.

### Bachelor of Fine Arts: Major in Textiles/Fashion

Completion of Foundation Year 1. 30 credits of 1000-Level courses including	
FNDN 1010 Intro to Studio practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
Years 2-4. Courses required:	
AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS 2120 Craft and Design Hist 1750-1950	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3160 20th C Craft	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
TEXTL 2000 AND/OR TEXTL 2010 AND/OR TEXTL 2100 AND/OR TEXTL 2200 AND/OR TEXTL 2500 AND/OR TEXTL 2550	(12-credits)
TEXTL 2150 OR TEXTL 2300 OR TEXTL 2450	(3-credits)
DSGN 2015 OR TEXTL 3010 OR TEXTL 3206 OR TEXTL 3350	(3-credits)
TEXTL 3000 AND/OR TEXTL 3100 AND/OR TEXTL 3410	(12-credits)
TEXTL 4006 AND/OR TEXTL 4020 AND/OR TEXTL 4506	(12-credits)
ARTS 3110 Entrepreneurship for Visual Arts OR ARTS 4210 Professional Practice	(3-credits)
Elective/Open Credits:	
LASC credit	(6-credits)
Open credits	(24-credits)

# 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.

The Minor programs available:

- Minor in Animation
- Minor in Art Education
- Minor in Art History
- Minor in Ceramics
- Minor in Contemporary Culture
- 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 and Metalsmithing students cannot declare a Minor in Jewellery Design and 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 including three required courses.

Courses required:	
MDIA/FILM 2220 Intro Animation	(3-credits)
AHIS 2820 AHIS History of Animation	(3-credits)
MDIA/FILM 3460 Intermediate Animation	(6-credits)

## Minor in Animation continued

Elective credits: 6 credits from the following	
MDIA 2410 Basic Sound	(3-credits)
FILM 2400 Screenwriting	(3-credits)
DSGN 2601 Illustration I: Technique	(3-credits)
DRAW 2308 Drawing WKSP: Narrative	(3-credits)
DRAW 2400 Intro Figure Drawing	(3-credits)

Elective credits: 6 credits from the following	
MDIA/FILM 3457 Animation Workshop	(3-credits)
DSGN 3026 Storyboard Illustration	(3-credits)
DSGN 3601 Illustration II: Character	(3-credits)
MDIA/FILM 3340 Production Design for Film	(3-credits)

## Minor in Art Education

The Minor in Art Education is available to students in the BA and BFA degree programs and requires 24 credits including two required courses.

Courses required:	
EDAR 3100 Contemporary Art Education Practices	(3-credits)
AHIS 2020 Survey of 20 Century Art	(3-credits)
EDAR Elective Credits: 9 Credits from the following	
EDAR 5050 Visual Arts in the Classroom	(3-credits)
EDAR 5110 Teaching the Visual Arts	(3-credits)
EDAR 5630 Guided Methods I	(3-credits)
EDAR 5650 Guided Methods II	(3-credits)
Studio Elective Credits: 6 Credits from the following	
Studio course at the 3000 or 4000 level	(3-credits)
Studio course at the 3000 or 4000 level	(3-credits)
WTRA 2002 World Travel: Parks Canada	(3-credits)
CULT Elective Credits: 3 Credits from the following	
CULT 3013 Social and Participatory Practice	(3-credits)
CULT 3200 Queer Theory: Se, Gender, Art	(3-credits)

## Minor in Art History

The Minor in Art History requires 24 credits in art history courses, including two required courses.

Courses required:	
AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)

Elective credits:	
AHIS credits at the 3000 level	(9-credits)
AHIS credits at ANY level	(9-credits)

## Minor in Ceramics

The Minor in Ceramics requires 24 credits, including two required courses.

Courses required:	
CERM 2610 Ceramics Technology	(3-credits)
AHIS 2120 Craft and Design History	(3-credits)
Elective credits: 6 credits from the following	
CERM 2001 Introductory Ceramics	(3-credits)
CERM 2003 Ceramics Introduction for Design	(3-credits)
CERM 2110 Introductory Throwing	(3-credits)
Elective credits: 6 credits from the following	
CERM 3101 Intermediate Handbuilding	(3-credits)
CERM 3103 Intermediate Moldmaking and Digital Fabrication	(3-credits)
CERM 3110 Intermediate Throwing	(3-credits)
Elective credits: 6 credits from the following	
CERM 3510 Advanced Ceramics: Image Making	(3-credits)
CERM 3511 Advanced Ceramics: Digi Fab Process	(3-credits)
CERM 3512 Advanced Ceramics: Architecture and Ceramics	(3-credits)
CERM 3513 Advanced Ceramics: Art of the Table	(3-credits)
CERM 3514 Advanced Ceramics: Installation and Ceramics	(3-credits)
CERM 3515 Advanced Ceramics: Figurative Ceramics	(3-credits)
CERM 3516 Advanced Ceramics: Iterations	(3-credits)

## Minor in Contemporary Culture

The Minor in Contemporary Culture requires 24 credits, including four required courses.

Courses required:	
CULT 2100 Introduction to Social Criticism	(3-credits)
CULT 2300 Introduction to Material Culture	(3-credits)
CULT 3101 Professional Arts Writing	(3-credits)
AHIS 2505 Survey of Indigenous Art	(3-credits)
Elective credits: 3 credits from the following	
MDIA 3230 Ideas and Process	(3-credits)
MDIA 3240 Language into Art	(3-credits)
FILM 3305 Approaches to Non-Fiction	(3-credits)
Elective credits: 6 credits from the following	
CULT 3013 Social and Participatory Practices	(3-credits)
CULT 3200 Queer Theory	(3-credits)
CULT 3601 Art, Action and Environment	(3-credits)
Elective credits: 3 credits from the following	
AHIS credits at the 3000 level	(3-credits)
AHIS credits at the 4000 level	(3-credits)
CULT credits and ANY level	(3-credits)
FHIS credits at ANY level	(3-credits)



## Minor in Drawing

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

Courses required:	
FNDN 1100 Foundation Drawing 1	(3-credits)
FNDN 1600 Foundation Drawing 2	(3-credits)
One of the following courses:	
DRAW 2000 Introductory Studio in Drawing	(6-credits)
DRAW 3000 Intermediate Studio in Drawing	(6-credits)
DRAW 3509 Advanced Studio in Drawing	(6-credits)
Elective credits:	
DRAW credits at the 3000 level or higher	(6-credits)
DRAW credits at ANY level	(6-credits)

## Minor in Fashion

The Minor in Fashion requires 24 credits in fashion courses.

Courses currently available:	
TEXL 2450 Development Drawing for Fashion	(3-credits)
TEXL 2500 Fashion: Construction	(3-credits)
TEXL 2550 Pattern Development	(3-credits)
TEXL 3410 Intermediate Fashion Studies	(6-credits)

## Minor in Film Studies

The Minor in Film Studies is coordinated through NSCAD's Department 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 (Dalhousie)	(3-credits)
AHIS 2800 Film History and Criticism (1890-1945)	(3-credits)
AHIS 2810 Film History and Criticism (1945-present)	(3-credits)
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-credits)

## 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-credits)
DSGN 3026 Storyboard Illustration	(3-credits)
DSGN 3601 Illustration II: Character	(3-credits)
DSGN 3400 Digital Illustration	(3-credits)
DSGN 4011 Illustration III: Portfolio	(3-credits)
DRAW 2240 Ideagram	(3-credits)
AHIS 2120 Craft and Design History 1750-1950	(3-credits)
AHIS 2655 History of Illustration	(3-credits)

## 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.

Courses required: 12 credits minimum from the following	
AHIS 2505 Survey of Indigenous Art	(3-credits)
AHIS 3460 Contemporary Indigenous Art	(3-credits)
AHIS 3463 Exhibiting Indigenous Art	(3-credits)
AHIS 4119 Indigenous Self/Representation	(3-credits)
AHIS 4116 Indigenous Methodologies and Exhibition Practices	(3-credits)
AHIS/FHIS 3854 Indigenous Film	(3-credits)
AHIS 4700 Independent Study	(3-credits)

Courses required: 12 credits maximum on <i>Letter of Permission</i> from the following	
<i>Dalhousie:</i> CANA 2050.03/HIST 2205.03 Historical Issues in Indigenous Studies	(3-credits)
<i>Dalhousie:</i> CANA 2050.03 Contemporary Issues in Indigenous Studies	(3-credits)
<i>Dalhousie:</i> HIST 2207.03/CANA 2207.03 Aboriginals and Empires – Canadas Origins to 1763	(3-credits)
<i>Dalhousie:</i> SOSA 2111.03/CANA 2111.03 Is There and Atlantic Canada	(3-credits)
<i>Dalhousie:</i> SOSA 3002.03 Native Peoples of Canada	(3-credits)
<i>Dalhousie:</i> SOSA 3185.03 Issues in the Study of Indigenous People of North America	(3-credits)
<i>Saint Mary's:</i> HIST/SOCI 4570: Indigenous Politics and Settler Colonialism	(3-credits)
<i>Saint Mary's:</i> ACST 3345 First Nations of the Atlantic	(3-credits)
<i>Saint Mary's:</i> ACST 4543 Indigenous Peoples in Atlantic Canada: Contemporary Issues	(3-credits)
<i>Saint Mary's:</i> ACST 1207 Mi'kmaq Language – Introductory I	(3-credits)
<i>Saint Mary's:</i> ACST 1208 Mi'kmaq Language – Introductory II	(3-credits)
<i>Saint Mary's:</i> ENGL 2462 Indigenous Literatures of North America	(3-credits)
<i>Mount Saint Vincent:</i> HIST 3304.03 Gender and Aboriginal Peoples in Canada	(3-credits)

## Minor in Jewellery Design and Metalsmithing

The Minor in Jewellery Design and Metalsmithing requires 24 credits as follows.

Courses required:	
JWLY 2000 Introduction to Jewellery	(3-credits)
JWLY 2100 Introduction to Holloware	(3-credits)
JWLY 2500 Jewellery II: Methods	(3-credits)
JWLY 3000 Intermediate Jewellery and Holloware	(6-credits)
JWLY 3506 Studio Projects 1: Jewellery	(6-credits)
AHIS 2120 Craft and Design History 1750- 1950	(3-credits)

## Minor in Journalism Studies

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

Courses required	
JOUR 1001.06 Foundations of Journalism*	(6-credits)
JOUR 2000.03 Reporting Techniques	(3-credits)

Elective Credits : 15 credits from the following	
JOUR 3002 Introduction to Radio	(3-credits)
JOUR 2400 Science and the Media	(3-credits)
JOUR 2701 Intermediate Reporting	(3-credits)
JOUR 3005 Advanced Reporting 2	(3-credits)
JOUR 3122 Ethics of Journalism	(3-credits)
JOUR 3304 Through Her Eyes: Women and the Documentary Tradition	(3-credits)
JOUR 3333 News Media and Courts in Canada	(3-credits)
JOUR 3440 Creative Nonfiction	(3-credits)
JOUR 3441 Advanced Creative Nonfiction	(3-credits)
JOUR 3540 Feature Writing	(3-credits)
JOUR 3542 Business Reporting for Journalists	(3-credits)
JOUR 3550 Copy Editing	(3-credits)
JOUR 3557 Introduction to Online Journalism	(3-credits)
JOUR 3560 Great Journalists	(3-credits)
JOUR 3660 Photojournalism	(3-credits)
JOUR 3662 The Journalist as Documentarian	(3-credits)

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

For more information about the course listings above, please visit: <http://www.ukings.ca/minor-journalism-studies>.

## Minor in Print, Paper, Book

The Minor in Print, Paper, and Book requires 24 credits as follows.

Courses required	
DSGN 2230 Digital Design for Artists	(3-credits)
Elective credits : 3 credits from the following	
PRTM 2213 Book Arts	(3-credits)
PRTM 2215 Books, Boxes and Portfolios	(3-credits)
Elective credits : 6 credits from the following	
PRTM 2211: Letterpress Printing	(3-credits)
PRTM 3213 Intermediate Book Arts	(3-credits)
Elective credits : 6 credits from the following**	
MDIA 2100 Introductory Printed Matter	(3-credits)
MDIA 3240 Interdisciplinary: Language into Art	(6-credits)
PRTM 1500 Screen Printing	(3-credits)
PRTM 1510 Relief Printmaking	(3-credits)
PRTM 2005 Introduction to Intaglio	(3-credits)
PRTM 2010 Introduction to Lithography	(3-credits)
Elective credits : 6 Credits from the following courses currently available	
ARTS 4210/CRFT 4210 Professional Practice	(3-credits)
PRTM 3509 Advanced Printmaking	(9-credits)
Elective credits: 6 credits from the following	
AHIS 3101 Craft History: Medieval Book Arts	(3-credits)
ARTS 2011 Summer Workshop: Zines	(3-credits)
ARTS 2017 Summer Workshop: Books and Words	(3-credits)
ARTS 4210/CRFT 4210 Professional Practice	(3-credits)
MDIA 3100 Advanced Printed Matter	(6-credits)
PRTM 3509 Advanced Printmaking	(9-credits)

\*\*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 as follows.

Courses required:	
TEXTL 2000 Introduction to Weaving	(3-credits)
TEXTL 2100 Introduction to Resist Dyeing	(3-credits)
TEXTL 2200 Introduction to Screenprinting	(3-credits)
TEXTL 3000 Intermediate Weaving	(6-credits)
TEXTL 3100 Intermediate Dye and Print	(6-credits)
AHIS 2120 Craft and Design History	(3-credits)

# GRADUATE PROGRAMS

NSCAD University offers three graduate degree programs: Master of Arts in Art Education, Master of Design and Master of Fine Arts.

## MASTER OF ARTS IN ART EDUCATION

The Master of Arts in Art Education (MA AE) is a 36-credit program that offers rigorous learning experiences by providing a curriculum of theoretical research and practical innovations on issues in Art Education. Students gain a depth and breadth of knowledge and understanding both in both theory and practice. Course offerings address the following:

- Theoretical foundations of art education
- Research competencies
- Emerging approaches, technologies and methods in art education
- Art education literature and practice, both historical and contemporary

This program emphasizes pedagogical training for future art educators who will work with the public in various capacities. By balancing content knowledge with practical teaching and research strategies, students become capable of effectively communicating their specialized knowledge to others. The scope of the MA AE program reflects current trends and roles that art educators play in diverse professional settings, including community organizations, non-government organizations, museums, galleries, and visitor centres – wherever people welcome the opportunity to learn with, in and through art.

THE MA AE program offers three streams of specialized focus:

- **Museum and curatorial** - Advanced practice and perspectives in the delivery of art education programming in informal educational settings, such as art museums, galleries, heritage sites, and other organizations that offer immersive visitor experiences. This stream expands on conventional approaches to public engagement with collections and emphasizes Indigenous and critical curatorial approaches intended to reach diverse groups of visitors.
- **Applied pedagogy in art education** - Advanced knowledge and practice in curriculum development and pedagogy for a range of age groups, including children, youth, adults and older adults in a variety of contexts such as educational institutions, community centres, and youth facilities. This stream focuses on the development of best practices associated with human development and well-being.
- **Community-based practice** - Advanced learning in responsive art education pedagogy that is grounded in the needs and experiences of communities. This stream focuses on outreach, activism, and contextualized learning about art and culture in ways that support broad and equitable access to educational opportunities and collaborative program development.

The MA ED program is not an approved program towards increasing teacher certification in Nova Scotia.

## Program Objectives

- Introduce students to contemporary issues in Art Education in local, national and international contexts.
- Explore topics that impact students' personal educational and teaching experiences.
- Examine and develop a critical understanding of current topics of debate affecting the discipline of Art Education such as effective ways to teach art in an uncertain world, strategies to address diversity and change in educational and cultural institutions, the impact of economics on the delivery of Art Education in a variety of sectors, the rapid growth of digital, mobile and virtual technologies and the effect of learning and art-making, and current understandings of artistic development.
- Refine critical thinking, speaking, writing, and listening skills through in-depth analysis of leading issues in Art Education.
- Advance appreciation of the role of socio-cultural values and ethical assumptions in Art Education debates, policy, professional practice, and the structures of educational institutions, cultural institutions and community organization.
- Provide a setting where students from diverse backgrounds and areas of interest may develop heightened sensitivity and multiple perspectives concerning the complex nature of Art Education

## Full-time or Part-time Study

Four core courses (12 credits):

MAED-6205 Contemporary Issues in Art Education (3 credits) AND  
MAED 6210 Human Development, Diverse Society & Art Education (3 credits) AND  
MAED 6605 Research Methods in Art Education (3 credits) AND  
MAED 6400 Art Education Studio Practice (3 credits) OR  
MFAR 6100 Pedagogy Seminar (3 credits)

Completion of one of three streams (6 credits) or two courses (6 credits) that suit specific aspirations from two of the three streams:

### **Museum and Curatorial**

MAED 6350 Museum & Curatorial: Theory & Practice (3 credits) OR  
MAED 6410 Art in Public Places (3 credits) OR  
MAED 6610 Indigenous Methodologies & Exhibition Practices (3 credits) OR  
MAED 6650 Case Study: Museum & Curatorial (3 credits) OR  
MAED 6690 Primary Research Techniques (3 credits)

### **Applied Pedagogy in Art Education**

MAED 6330 Pedagogy Development in Art Education: History, Theory & Practice (3 credits) OR  
MAED 6410 Art in Public Places (3 credits) OR  
MAED 6630 Case Study: K-12 Art Education (3 credits)

### **Community-Based Practice**

MAED 6370 Community & Art Education: History, Theory & Practice (3 credits) OR  
MAED 6410 Art in Public Places (3 credits) OR  
MAED 6670 Case Study: Community-Based Art Education (3 credits)

Practicum and Thesis –All Students (18 credits)

MAED 6505 Practicum (6 credits)  
MAED 6705 Thesis Proposal and Preparation (3 credits)  
MAED 6805 Thesis (9 credits)

## Applications

Applicants to the Master of Arts in Art Education must have, or expect to have prior to program start, a bachelor's degree in fine art, media arts, art education, design or equivalent.

Applicants without the preceding credentials, or those with credentials granted by the NSCAD *Visual Arts Certificate for Teachers*, must complete a minimum of 12 credits in EDAR or studio-based undergraduate courses with a minimum final letter grade of "B" in all courses. Specific course work will be determined in consultation with the MA AE program director. This undergraduate study will be undertaken at the applicant's own expense and does not guarantee admission to the program.



# 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.

## Full-time Study

### Semester 1: Fall (16 credits)

MDES 6005 Intensive Workshop: Topic 1 (1 credit)  
MDES 6510 Projects Studio 1 (6 credits)  
MDES 6051 Studio Workshop: Topic 1 (3 credits)  
MDES 6210 Design Seminar: Topic 1 (3 credits)  
MDES 6150 Design History (3 credits)

### Semester 2: Winter (16 credits)

MDES 6006 Intensive Workshop: Topic 2 (1 credit)  
MDES 6520 Projects Studio 2 (6 credits)  
MDES 6061 Studio Workshop: Topic 2 (3 credits)  
MDES 6220 Design Seminar: Theory (3 credits)  
MDES 6120 Design Research (3 credits)

### Semester 3: Summer (optional credits)

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

### Semester 4: Fall (16 credits)

MDES 6007 Intensive Workshop: Topic 3 (1 credit)  
MDES 6530 Projects Studio 3 (6 credits)  
MDES 6071 Studio Workshop: Topic 3 (3 credits)  
MDES 6230 Design Seminar: Topic 2 (3 credits)  
MDES 6550 Degree Project Preparation (3 credits)

### Semester 5: Winter (12 credits)

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



## Part-time Study

Part-time students must start their studies in the fall and must enroll in at least three credits per semester (or 6 credits 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)
MDES 6005 Studio Workshop: Topic (3 credits)
MDES 6210 Design Seminar: Topic (3 credits)
Semester 2: Winter (3 credits)
MDES 6220 Design Seminar: Theory (3 credits)
Semester 3: Summer (optional credits)
Semester 4: Fall (6 credits)
MDES 6007 Studio Workshop: Topic (3 credits)
MDES 6150 Design History (3 credits)
Semester 5: Winter (3 credits)
MDES 6120 Design Research (3 credits)
Semester 6: Summer (optional credits)
Semester 7: Fall (3 credits)
MDES 6550 Degree Project Preparation (3 credits)
Semester 8: Winter (12 credits)
MDES 6560 Degree Project (Directed Studio) (12 credits)

Full-Time and part-time students may complete some requirements at another, approved institution. Full-Time students may attend courses elsewhere as an exchange student during the first winter, summer, or second fall semesters. The MDes program course offerings will include 3-credit independent study graduate courses, as well as experiential learning opportunities.

## Co-sitting with undergraduate classes

Students may fulfill some graduation requirements by co-sitting with an undergraduate class and meeting enhanced learning objectives equivalent to graduate level studies. This arrangement requires the cooperation and agreement of the instructor to serve as the research supervisor and the approval of the graduate program director. A *Graduate Independent Research Form* is required, which is available from the Office of Student Experience.

## 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 and 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 6561. 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 Department 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 and Academic Status

MDes graduate and undergraduate courses are graded using the NSCAD letter grading 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 is 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 and 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.

# MASTER OF FINE ARTS

The Master of Fine Arts Degree (“MFA”) 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 University’s MFA in Studio program 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.

The NSCAD University MFA in Studio program recognizes and accommodates the range of diverse and innovative studio-based practices, and provides students with the opportunity to develop their work in a context of intense critical discussion across craft, fine arts and media arts disciplines.

The structure of the program, whether full-time or part-time, allows for either maximum focus or flexibility, whether research interests are heterogeneous and cross-disciplinary or highly focused and specialized. Pedagogy, Research/Creation and other integral academic courses enhance the studio focus.

Students are selected for their capability as artists and craft persons, their critical abilities, and the personal qualities and interests that might contribute to their professional success. The MFA is discipline-based or interdisciplinary, depending on research needs. Applicants normally have core training and a background in ceramics, jewellery/metalsmithing, textiles/fashion, drawing, sound, video, digital media, film, installation, painting, performance, photography, printmaking or sculpture.

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 60 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.

The MFA degree is awarded after successful completion of full-time course work over a two-year period, or part-time course work within a period of five years or less. Other requirements include four reviews by committee, a thesis exhibition and a thesis statement.

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.

Any specific make-up courses determined during the admission do not count towards the MFA degree.

**Both the full-time and part-time students in the MFA in Studio program must earn the following credits to meet the requirements of graduation:**

- Studio (30 credits) Discipline-specific or Interdisciplinary work in studio
- Liberal arts and science (“LASC”) (12 credits) Includes seminars and research activities
- Open credits (12 credits) Liberal arts and science and/or studio courses
- Graduate forum (6 credits)

### Full-time Study

- Students accumulate 60 credits in two years or less.
- Up to nine credits may be taken as an off-campus residency or exchange.
- Reviews take place in each fall and winter semester.

### Part-time Study

- Students accumulate 60 credits in five years or less.
- Up to 15 credits may be taken as an off-campus residency or exchange.
- Reviews take place at two to three semester intervals

## Standard Full-Time Plan of Study

#### Semester 1: Fall (9 - 15 credits, which may include the following)

MFAR 6006/6009 Graduate Studio (6 or 9 studio credits)  
MFAR 6100 Pedagogy Seminar (3 LASC credits)  
MFAR 620X Graduate Seminar [Topic] (3 LASC credits)  
OPEN (3 credits) An undergraduate/graduate course approved by program director  
MFAR 6501 (1.5 credits) Graduate Forum  
First-Semester Review (non-credit)

#### Semester 2: Winter (9 - 15 credits)

MFAR 6006/6009 Graduate Studio (6 or 9 studio credits)  
MFAR 6600 MFA Research/Creation (3 LASC credits)  
OPEN (3 credits) An undergraduate/graduate course approved by program director  
MFAR 6501 (1.5 credits) Graduate Forum  
One of AHIS 6700 Independent Research in Art History (3 credits)  
FHIS 6200 Independent Research in Film History, Theory and Criticism (3 credits)  
CULT 6110 Independent Research in Contemporary Culture (3 credits)  
GRAD 6603 Research Internship (3 credits)  
First Year Review (non-credit)

#### Semester 3: Summer (0-15 credits)

Optional studio or LASC courses

#### Semester 4: Fall (9 - 15 credits)

MFAR 6006/6009/6012 Graduate Studio (6, 9 or 12 studio credits)  
MFAR 620X Graduate Seminar [Topic] (3 LASC credits)  
OPEN (3 credits) An undergraduate/graduate course approved by program director  
MFAR 6501 (1.5 credits) Graduate Forum  
One of AHIS 6700 Independent Research in Art History (3 credits)  
FHIS 6200) Independent Research in Film History, Theory and Criticism (3 credits)  
CULT 6110 Independent Research in Contemporary Culture (3 credits)  
GRAD 6603 Research Internship (3 credits)  
Third Semester Review (non-credit)

Semester 5: Winter (9 - 15 credits)
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MFAR 6006/6009/6012 Graduate Studio (6, 9 or 12 Studio credits)

OPEN (3 credits) An undergraduate/graduate course approved by program director

MFAR 6501 (1.5 Credits) Graduate Forum

Final thesis exhibition, thesis statement and thesis review

Semester 6: Summer (0-15 credits)
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Optional studio or LASC courses

## 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.

## 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.

## 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.
- LASC 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.

## Reviews

- 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

## First-Year Review and 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 the *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 and 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 and 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 LASC 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.

## 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 (ELP) 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 Year 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>



## 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 620X (3)

MFA students enroll in MFA Seminar during their first semester, and may take the course a second time, with a different topic, in a later semester.

## MFA Research/Creation MFAR 6600 (3)

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

## Open Credits

Open credits may be noted on the student's transcript as ARTS-6199, LASC-6199 or OPEN-6199.

## Co-sitting with Undergraduate Classes

Students may fulfill some graduation requirements by co-sitting with an undergraduate class and meeting enhanced learning objectives equivalent to graduate level studies. This arrangement requires the cooperation and agreement of the undergraduate instructor to serve as the research supervisor and the approval of the graduate program director. A *Graduate Independent Research Form* is required, which is available from the Office of Student Experience.



# CERTIFICATE PROGRAMS

## POST-BACCALAUREATE CERTIFICATE IN DESIGN

Qualified applicants will have at least a bachelor's degree in design granted by a post-secondary institution in which the language of instruction may or may not have been English.

The Post-Baccalaureate Certificate (PBAC) in Design is a 30-credit composed of a mix of studio (21 credits) and liberal arts and science ("LASC") (9 credits) courses. The program is not specific to any particular area of design and 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.

Courses required	
DSGN 2150 Introduction to Interdisciplinary Design ("LASC")	(3-credits)
DSGN 2505 Typography (Studio)	(3-credits)
DSGN 4907 Intercultural Issues and Interdisciplinary Design ("LASC")	(3-credits)
DSGN 4908 Intercultural Communication and Design ("LASC")	(3-credits)
Elective credits: 6 credits from the following	
DSGN 2010 Design Studio 1	(6-credits)
DSGN 3021 Design Studio 3 (provided prerequisite is met by transfer credit)	(6-credits)
Elective credits: 6 credits from the following	
DSGN 2500 Design Studio 2	(6-credits)
DSGN 3521 Design Studio 4 (provided prerequisite is met by transfer credit)	(6-credits)
Elective credits: 6 credits from the following	
Studio course(s)	(6-credits)

## PBAC Transfer Credit

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. PBAC students who apply and are accepted to a NSCAD University degree program prior to completion of the certificate program must formally withdraw from the PBAC program. Credits earned in the PBAC program may be considered for transfer to a NSCAD degree program, provided the transfer conforms to the established transfer credit policies and program requirements.

## PBAC 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.

In addition to proof, in the form of an official transcript, of having 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, applicants must also provide a letter of intent stating their commitment to advanced design studies, and a portfolio of visual work. The PBAC program may be the recommended preparatory course of study for students wishing to apply to the Master of Design program.

# VISUAL ARTS CERTIFICATE

## Visual Arts Certificate for Teachers

NSCAD University’s Visual Arts Certificate for Teachers is 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 Department 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.

Completion of the 30 credits shall normally be within three years of initial date of enrolment.

## Program Requirements for Teacher - 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 Teacher - Non-Art Specialists

### 30 credits including:

- FNDN 1010 Introduction to Studio Practice (3 credits)
- FNDN 1200 Introduction to Visual Culture (3 credits)
- 6 Art History (AHIS) or Contemporary Culture (CULT) credits at the 2000 level or above
- EDAR 5110 Teaching the Visual Arts (3 credits)
- EDAR 5630 Guided Methods I (3 credits)
- EDAR 5650 Guided Methods II (3 credits)
- 9 Studio credits at the 1000 level or 2000 level

## General Regulations for Art Specialists and Non-Art Specialists

EDAR 5630 has a prerequisite of 6 studio credits. Please see studio course descriptions in Course Catalogue section of this calendar.

- EDAR 5630 Guided Methods I, EDAR 5650 Guided Methods II, and EDAR 5110 Teaching the Visual Arts are normally taught only during 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 previous 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.

# Nova Scotia Department of Education and Early Childhood Development 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 and Early Childhood Development. 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 and Early Childhood Development 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), 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:

- Studio (S)
- Liberal arts and science ("LASC")
- Electives (Studio or LASC)

Students must 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 their undergraduate studies.

## 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 previously earned in an undergraduate or graduate degree. At least nine studio credits must be at the 3000-level or above.
- Electives: 6 elective credits must be selected. These credits may be studio (S) or liberal arts and sciences ("LASC") 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:

- 15 studio credits at the 1000-level Foundation Year, including FNDN 1010 Introduction to Studio Practice (3 credits) and FNDN 1100 Foundation Drawing I (3 credits)
- 9 studio credits at any level, provided prerequisites are met
- 6 Art History credits from a choice of three courses:
  - AHIS 2010 Survey of 19th Century Art (3 credits)
  - AHIS 2020 Survey of 20th Century Art (3 credits)
  - AHIS 2120 Craft and Design History 1750-1950 (3 credits)



# 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.

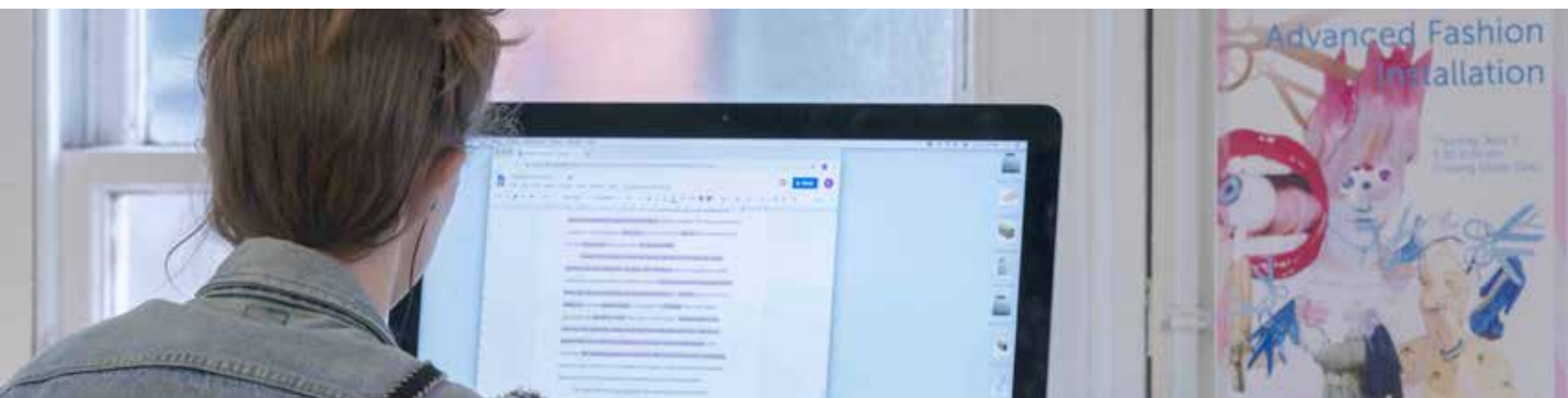
## Bachelor of Fine Arts: (Interdisciplinary) and Pre- Teacher Education

NSCAD does not offer a Bachelor of Education (BEd) program, but students may use liberal arts and 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 Registrar's Office or an academic advisor at that university. To learn more about the BEd at MSVU, visit [www.msvu.ca](http://www.msvu.ca)

The two-year program at Mount Saint Vincent University begins in September each year, and the deadline for application is the end of January. Please check with MSVU for the actual date. Please also visit the Nova Scotia Department of Education's site regarding Teacher Certification at <https://certification.ednet.ns.ca>



# WHAT TO DO WHEN YOU DON'T KNOW WHAT TO DO

Looking for a little help or guidance along the way? Whether it is something related to your studies, a personal health or wellness problem, or perhaps a mental health issue, the faculty and staff at NSCAD University are very likely able to help or point you in the right direction.

Here are some basic guidelines:

## In Class

If there is a concern related to a class you are taking:

- Try not to look at the problem as a conflict with another student or the instructor. 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.

## Outside of Class

- 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 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 CATALOGUE 2020-21

## Art History

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

In order to take liberal arts and science ("LASC") courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded LASC transfer credit from another post-secondary institution.

Art History ("AHIS") credits are equivalent to LASC credits.

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**AHIS-2010 Survey of 19th C Art****3 credits Art History**

*Prerequisite: FNDN-1800*

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

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**AHIS-2020 Survey of 20th C Art****3 credits Art History**

*Prerequisite: FNDN-1800*

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

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**AHIS-2120 Craft and Design History 1750-1950****3 credits Art History**

*Prerequisite: FNDN-1800*

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

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**AHIS-2505 Survey of Indigenous Art****3 credits Art History**

*Prerequisite: FNDN-1800*

This course explores material, visual and cultural production and performance histories of Indigenous art in Canada from time immemorial to present day. Organized both territorially and thematically, the course is situated in relation to issues of representation, self-determination, resurgence, continuity, nationhood, colonial expansion, inclusions and exclusions of national narratives and the development of Indigenous art histories.

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**AHIS-2600 Medieval Art****3 credits Art History**

*Prerequisite: FNDN-1800*

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

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**AHIS-2655 History of Illustration****3 credits Art History**

*Prerequisite: One of the following: AHIS-2010, AHIS-2020, AHIS-2120*

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?

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<b>AHIS-2658</b>	<b>Global Tattoo Histories</b>	<b>3 credits Art History</b>
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Prerequisite: 3 Credits AHIS

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

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<b>AHIS-2703</b>	<b>Renaissance and Baroque Art</b>	<b>3 credits Art History</b>
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Prerequisite: FNDN-1800

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

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<b>AHIS-2800</b>	<b>Film History &amp; Criticism: 1890-1945</b>	<b>3 credits Art History</b>
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Corequisite: AHIS-2020 (or concurrent)

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.

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<b>AHIS-2810</b>	<b>Film History &amp; Criticism 1945-PRESENT</b>	<b>3 credits Art History</b>
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Corequisite: AHIS-2020 (or concurrent)

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.

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<b>AHIS-2820</b>	<b>History of Animation</b>	<b>3 credits Art History</b>
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Prerequisite: FNDN-1800

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.

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<b>AHIS-3014</b>	<b>Otherness in Photo</b>	<b>3 credits Art History</b>
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Prerequisite: AHIS-2020 or 6 Credits of AHIS courses

Photography has long been used as a means to ‘other’ peoples from a variety of cultures, nations, regions, races, classes, and sexual orientations. Using an interdisciplinary approach, this course will examine contemporary photographic works and texts that aim to scrutinize and/or disrupt othering practices. We will survey works produced within and outside of the so-called Western world, fine art and vernacular photographs, as well as images from popular culture.

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<b>AHIS-3015</b>	<b>Memory, Trauma, and Contemporary Art</b>	<b>3 credits Art History</b>
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Prerequisite: 6 Credits AHIS and/or CULT

This course will examine difficult knowledge and multiple forms of trauma and memory in relation to visual culture. As a class, we will unpack the questions: What relationships between trauma and memory can be conveyed through works of art? And how do artworks convey these relationships that exist between trauma and memory? Course material will engage with areas of study in the fields of memory studies, trauma studies, Holocaust studies, Postcolonial studies, Critical Race studies, Indigenous studies, gender studies, museum studies, feminist theory, psychoanalytic theory, and visual culture.

<b>AHIS-3050</b>	<b>Canadian Art to 1950</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2010 or AHIS-2020</i>		
A study of art produced in Canada to 1950.		
<b>AHIS-3051</b>	<b>Dada and Surrealism</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2020</i>		
This seminar 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.		
<b>AHIS-3104</b>	<b>Craft History: Decorative Arts of Ancient Rome</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS</i>		
A study of selected topics in the art, craft and architecture of the Middle East, Egypt, the Aegean, Greece and Italy from approximately 15,000 BC to AD 300.		
<b>AHIS-3109</b>	<b>Craft History: Concepts and Issues</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2120</i>		
This course addresses historical and contemporary issues associated with the crafts.		
<b>AHIS-3114</b>	<b>Craft History: Craft and Popular Culture</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS, including AHIS-2120</i>		
Craft both suffers and benefits from its intimate links to popular culture. From Martha Stewart and the pottery scene “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.		
<b>AHIS-3119</b>	<b>Craftivism: Tracing the Radical Impulse</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2120</i>		
This course will situate contemporary activist craft practices within a larger historical and theoretical framework by examining resistance and protest expressed through craft.		
<b>AHIS-3120</b>	<b>History of Textiles</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2020 or AHIS-2120</i>		
An advanced seminar on the history of textiles, their uses in specific locations and contexts as well as contemporary practices.		
<b>AHIS-3160</b>	<b>20th C Craft</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2020 or AHIS-2120</i>		
This course examines a broad range of crafts of the 20th century in their social, political and artistic contexts.		
<b>AHIS-3175</b>	<b>Design in Context: 1900 to the Present</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS-2120</i>		
This course will provide students with an overview of developments in design in the context of twentieth century historical developments.		
<b>AHIS-3190</b>	<b>Canadian Cinema: Art and Industry</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i>		
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.		

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<b>AHIS-3200</b>	<b>History of Photography</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS, including AHIS-2020*

This course will survey the technical, aesthetic and social aspects of photography from its invention in the early 19th century to the present day, taking into consideration how photography has been used and defined by practitioners and audiences.

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<b>AHIS-3238</b>	<b>Asian Art Place</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS*

This course will provide an introductory survey to the visual cultures of Asia from ancient to contemporary times. The art and architectural traditions of each geographical region will be contextualized through an examination of social, cultural and political issues. Regions covered will include Central Asia, East Asia (China and Japan), the Himilayan Region (Bhutan; Nepal; Tibet), South Asia and Southeast Asia.

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<b>AHIS-3310</b>	<b>Art of the Garden</b>	<b>3 credits Art History</b>
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*Prerequisite: 3 Credits of 2000 level AHIS, excluding FHIS courses*

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

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<b>AHIS-3311</b>	<b>Art and Death</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS and/or CULT*

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

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<b>AHIS-3460</b>	<b>Contemporary Indigenous Arts</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS*

This course introduces students to the diversity and dynamisms of contemporary Indigenous art practices. It explores local, national and global Indigenous arts drawing on Indigenous theories of sovereignty, resurgence, self-determination and survivance among others.

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<b>AHIS-3462</b>	<b>Contemporary Art History</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS*

This course provides a broad survey of international art since 1960 with an emphasis on Canadian cultural production in connection with international issues and trends.

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<b>AHIS-3463</b>	<b>Exhibiting Indigenous Art</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS*

This course will explore issues of museum representation of Indigenous visual material and cultural production and investigate contemporary exhibitions of Indigenous art from 1967 to the present.

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<b>AHIS-3465</b>	<b>Treaty Relations and Art Practice</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS and/or CULT*

This course investigates historic and contemporary treaties in relation to Indigenous sovereignty and settler colonialism in Mi'kma'ki and throughout the Canadian and global colonial landscape. Students will explore treaty principles, Indigenous nationhood and sovereignty, settler responsibility as well as treaty based arts practices. A key concept to be considered is: What does it mean to be Treaty People?

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<b>AHIS-3466</b>	<b>Indigenous Embodied Practices &amp; Tattoos</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS/FHIS and/or CULT*

This course will explore the embodied artistic practices of Indigenous cultural tattooing. Organized both geographically and thematically this course is situated in relation to colonization, indigenization, resilience, self-determination, identity, and revival. Indigenous peoples' histories, experiences, challenges, and new directions in decolonization, resurgence, and empowerment are addressed.

<b>AHIS-3467</b>	<b>Unsettling Canadian Art History</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS/FHIS and/or CULT</i>		
This course explores the production of art in the context of Canada in relation to settler colonialism, Indigenous sovereignties, and diasporas. Grounded in theoretical discourses of decolonization, anti-racism and equity studies students will consider a range of historic and contemporary art and craft practices. Drawing from current scholarship in art history, Indigenous studies, Black Studies, gender studies (to include feminisms), diaspora studies, and Canadian studies key questions to be interrogated include: What constitutes Canadian art and how might we re-imagine and unsettle the writing of Canadian art history?		
<b>AHIS-3473</b>	<b>Photography and Colonialism</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS, including AHIS-2010</i>		
Through an examination of images and travelogues produced by European travellers, ethnographers, missionaries, and military officials, this course we will explore how photography was used as a tool of colonialism and a promoter of the “colonial gaze.” We will also examine examples of indigenous photographers who challenged colonial authority with the camera.		
<b>AHIS-3474</b>	<b>Smackdown The Top Feminist Films of All Time</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS</i>		
This course will investigate the question: “What constitutes a feminist film and why?” It will examine the history of films considered to be feminist, the work of feminist filmmakers, and feminist film theory.		
<b>AHIS-3476</b>	<b>Asian Art History</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS</i>		
This course is an overview with a focus on contemporary Asian art. The art production of each geographical region will be contextualized through an examination of social, cultural, religious and political issues. Regions covered will include East Asia (China, Japan, and South Korea), South/Southwest Asia and Central Asia, and the Southeast Pacific Region. Based on selected case studies, this course will explore whether the factors surrounding the development of visual art in Asia- colonialism, urbanization, industrialization, and militarization- are in fact the basis of disparity and the systematic implementation of discriminatory policies against members of certain social classes, gender, racial, and ethnic backgrounds.		
<b>AHIS-3550</b>	<b>Topics in Modern Canadian Art</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS or AHIS-3050</i>		
A course on selected topics in artistic and theoretical developments in Canadian art from 1945 to the present.		
<b>AHIS-3600</b>	<b>Introduction to Art Theory and Criticism</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS</i>		
This lecture/seminar course will introduce students to art theory and criticism from the 17th century to the 20th century.		
<b>AHIS-3610</b>	<b>Egyptian Art / Egyptomania</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS</i>		
The first half of each class in this lecture course examines Egyptian art from the early predynastic period, c. 5000 BCE, to the Roman conquest of c. 50 BCE. The second half looks at Western culture's preoccupation with and construction of ancient Egypt beginning with the Greeks c. 500 BCE and ending with the present day.		
<b>AHIS-3826</b>	<b>Film Noir &amp; Neo-Noir</b>	<b>3 credits Art History</b>
<i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i>		
This course will introduce students to film noir between the years 1944 and 1955 and those films considered neo-noir from 1980 to the present. Specific topics relating to film noir, including its literary origins and cinematic antecedents, the characteristics of noir and neo-noir styles, genre and narrative innovations and the place of women in noir films both classical and contemporary will be considered.		

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<b>AHIS-3839</b>	<b>The Director's Cinema</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

This special topics seminar-style course will explore the cinema of four important filmmakers working at the intersection of fiction and documentary: Errol Morris (USA), Agnès Varda (France), Werner Herzog (Germany) and Jennifer Baichwal (Canada). Through film viewings and related readings we will explore questions of truth and representation and the relationship between fiction and non-fiction in a broad art cinema context in Europe and North America from the New Wave to the present.

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<b>AHIS-3840</b>	<b>Art Cinema Histories</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Many of the most innovative works of cinema have been made under the energy and direction of collective movements that intersect with social and political uprisings such as the French New Wave, Italian Neo-Realism and the post Neo-Realist aftermath, New German Cinema, Indian Parallel Cinema, Cinema Novo in Brazil, the cinema of the Cuban revolution and elsewhere in the world. The common ground is the social and political changes emergent in the 1960s and 1970s. In a given year, this seminar course will examine a selection of films from several of these movements in order to understand the relationship between cinema, culture and society both in the context of its time and as influences on contemporary practices.

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<b>AHIS-3841</b>	<b>Cinema and Postcolonialism</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Cinematic representation always reflects power relations. This seminar course begins with, an analysis of how films made within dominant systems of empire, such as Hollywood, reflect and maintain legacies of colonialism, exploitation and domination. We define this terminology in its social and political context and develop an understanding of how the industry of cinema functions within this system of power. Most of the course is then devoted to an examination of fiction and non-fiction films from around the world which depict the legacy of colonialism and serve as powerful expressions of postcolonial resistance.

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<b>AHIS-3850</b>	<b>History of Criticism of Documentary Film</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS/FHIS 2800 or AHIS/FHIS 2810*

Though screenings and readings, this course will provide an introduction to the history, theory and criticism of documentary film. It will examine both the work of individual filmmakers and topics such as didactic documentary, the direct address, propaganda, the Voice of God, cinema engagé/verité, and styles not normally associated with the documentary form.

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<b>AHIS-3853</b>	<b>Media, Politics &amp; Culture</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

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.

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<b>AHIS-3854</b>	<b>Global Indigenous Film</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS-2020*

This course explores film production since the 1980s by Indigenous filmmakers in a global context. It investigates the use of film by Indigenous artists and communities to advance the urgent project of territorial, cultural, and political sovereignties. Considering film as a site of self-determined Indigenous activism and as a tool/vehicle of cultural continuance, resurgence and resistance students will examine a wide range of film production by Indigenous filmmakers in North and South America, Europe, and the Circumpolar and Pacific regions.

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<b>AHIS-3855</b>	<b>Indigenous Film and Media Arts</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS/FHIS*

This course explores local, national, and global Indigenous film and media arts. It will investigate the use of film and media arts by Indigenous artists and filmmakers as well as communities to advance the urgent project of territorial, cultural, and political sovereignty. Considering film as a site of self-determined Indigenous activism and as vehicles of Indigenous storytelling, resilience and resurgence, students will explore documentaries, narrative, experimental, and digital works.

<b>AHIS-3856</b>	<b>Reverse Shot: Postcolonial Cinema</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS/FHIS and/or CULT</i>		
This course explores global political and postcolonial cinema from revolutionary roots to contemporary counter-narratives, and is a study of the most significant films, filmmakers and movements that make up this canon of cinema (1960s to present day). Students will analyze global cultural representation in mass-market Hollywood films to further critical thinking about the gaze and to understand postcolonial film as a vitally necessary counter-perspective or “reverse shot.”		
<b>AHIS-3901</b>	<b>19th C: Impression &amp; Modernity</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS, including AHIS-2010</i>		
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.		
<b>AHIS-3902</b>	<b>19th C: Revolution in France</b>	<b>3 credits Art History</b>
<i>Prerequisite: 6 Credits AHIS, including AHIS-2010</i>		
This course considers major artists and movements in European art between the French Revolutions of 1789 and 1848.		
<b>AHIS-4110</b>	<b>Primary Research Techniques</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2120</i>		
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.		
<b>AHIS-4116</b>	<b>Indigenous Methodologies &amp; Exhibition Practices</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2505</i>		
This course explores Indigenous curatorial practices and methodologies as well as histories of exhibiting Indigenous art and material culture in gallery and museum contexts. Key themes to be considered include: Indigenous epistemologies and ontologies; customary practices and protocols; repatriation and resurgence practices; community collaboration and consultation; decolonization and indigenization.		
<b>AHIS-4119</b>	<b>Indigenous Self/Representation</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT</i>		
This course explores histories of Indigenous self-representation in conjunction with an investigation of Western representation of Indigenous peoples and cultures. In considering the project of decolonization, students will explore the use of cultural production as vehicles to establish and maintain national narratives and myths as well as to mobilize Indigenous activism and to activate resistance.		
<b>AHIS-4220</b>	<b>Time-Based Arts of the 20th Century</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020</i>		
This seminar will explore innovations in the temporal arts, including dance, experimental theater, 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 20th century.		
<b>AHIS-4240</b>	<b>Modernism and Postmodernism</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT</i>		
A seminar course which will examine the modernist-post modernist debates.		
<b>AHIS-4260</b>	<b>Modern/Contemp. Art Theory and Criticism</b>	<b>3 credits Art History</b>
<i>Prerequisite: 12 Credits AHIS and/or CULT</i>		
An advanced seminar course on selected topics in modern and contemporary art criticism.		
<b>AHIS-4502</b>	<b>Marxism and Aesthetic Theory</b>	<b>3 credits Art History</b>
<i>Prerequisite: 15 Credits AHIS; permission of the Instructor</i>		
This seminar course examines aspects of the development of Marxist aesthetic theory from the 19th century to the present.		

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<b>AHIS-4511</b>	<b>Critical Museology: Museums, Memory, and Curatorial Practice</b>	<b>3 credits Art History</b>
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*Prerequisite: 15 Credits AHIS; permission of the Instructor*

This course focuses on the development of the public art museum in the 19th century and the institutional changes of the consumption and representation of art from the Early Modern Period to the present. Students will consider the changing roles and responsibilities of museums as social institutions and as site for knowledge production. Issues to be explored include: exhibitions and display practice, institutional critique; curatorial practices; collections policies, repatriation of cultural property, decolonizing and indigenizing methodologies; community engagement; and critical heritage.

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<b>AHIS-4513</b>	<b>Craft and Food</b>	<b>3 credits Art History</b>
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*Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020*

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.

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<b>AHIS-4515</b>	<b>Conceptual Art</b>	<b>3 credits Art History</b>
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*Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020*

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. It 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 across Canada, including at NSCAD.

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<b>AHIS-4550</b>	<b>Dress, Body, Culture</b>	<b>3 credits Art History</b>
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*Prerequisite: 12 Credits AHIS and/or CULT*

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.

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<b>AHIS-4551</b>	<b>Feminist Theory, Practice and Activism</b>	<b>3 credits Art History</b>
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*Prerequisite: 12 Credits AHIS and/or CULT*

This seminar course investigates the major developments in feminist theory from the 1970s to the present, especially as it relates to art practice and political activism.

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<b>AHIS-4600</b>	<b>Research Internship</b>	<b>3 credits Art History</b>
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*Prerequisite: 15 Credits AHIS; B+ in AHIS courses; approval of project; signature of Chair*

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, publication or other project.

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<b>AHIS-4700</b>	<b>Independent Study in Art History</b>	<b>3 credits Art History</b>
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*Prerequisite: 15 Credits AHIS; B+ in AHIS courses; approval of project; signature of Chair*

The course will allow a student the opportunity to undertake an independent research project under the guidance of an art history faculty member.

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<b>AHIS-6600</b>	<b>Research Internship</b>	<b>3 credits Graduate</b>
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*Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.*

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.

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<b>AHIS-6700</b>	<b>Independent Research in Art History</b>	<b>3 credits Graduate</b>
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*Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.*

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



# Arts

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>ARTS-1000</b>	<b>Fundamentals of Wood and Metal</b>	<b>3 credits Studio</b>
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This foundation-level course introduces the general use of wood and metal in art, craft and design.

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<b>ARTS-2023</b>	<b>Wksp: Art &amp; Found Object Since Duchamp</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

This course will examine the found object in art from several angles - from our personal fascination with objects to the political ramifications of their production - in order to further our understanding of how they function in our lives. Course delivery is studio-based, with slide lectures, supplemental readings and discussion.

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<b>ARTS-2027</b>	<b>Wksp: Process as Form</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>ARTS-2028</b>	<b>Wksp: Art and Ecology</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>ARTS-2310</b>	<b>Feminist Studio Workshop</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>ARTS-3110</b>	<b>Entrepreneurship for Visual Arts</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 60 Credits including 3 Credits of LAS at 2000 level; FNDN-1800*

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.

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<b>ARTS-3147</b>	<b>Portable and Alternative Galleries</b>	<b>3 credits Studio</b>
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*Prerequisite: 9 Credits of 2000 level Fine or Media Arts*

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

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<b>ARTS-3165</b>	<b>Acting on Drawing</b>	<b>3 credits Studio</b>
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What is drawing? How can participation, collaboration and performance art practices be utilized to contextually expand the language of drawing and create more expansive critical dialogues? And how can we create a stronger language utilizing drawing to better communicate and further contextualize our ideas surrounding contemporary theories and art practices? This course will examine drawing's relationship to our bodies, space and time in order to recontextualize the medium of drawing This course will aim to expand the practice of drawing through interdisciplinary approaches to art making with the gal of creating thought provoking, cohesive, and contextually strong artworks beyond the frame of the paper. This is an interdisciplinary course and experimentation is encouraged to suit your needs, whether drawing is your primary discipline or not This course promises to expand your practice and challenge your ideas about drawing.

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<b>ARTS-3166</b>	<b>Investigating Identity Based Art</b>	<b>3 credits Studio</b>
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This course will explore the practice and history of identity based art making from the 20th century to present. It will touch upon the long history of artists and activist practice of creation through identity exploration. It will traverse topics such as community-based practices, tools of self-preservation while artistically exploring identity, how to navigate challenging critiques, and art as political action. Producing personal identity based art is not mandatory for this class and will not be expected at any point in the course. This course will take form in seminar, workshop, studio assignments and class discussion.

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<b>ARTS-3505</b>	<b>Independent Study: Fine and Media Arts</b>	<b>3 credits Studio</b>
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*Prerequisite: 9 Credits of 3000 level Fine or Media Arts studio work; proposal; signature of Chair*

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)

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<b>ARTS-3900</b>	<b>Adv Wk: Airport Project</b>	<b>9 credits Studio</b>
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*Prerequisite: 9 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM, or PHOT*

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.

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<b>ARTS-4000</b>	<b>Studio 1</b>	<b>9 credits Studio</b>
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*Prerequisite: 9 Credits of 3500 level Fine or Media Arts studio work; 9 Credits AHIS; student must be in good standing*

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.

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<b>ARTS-4210</b>	<b>Professional Practice</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 90 Credits completed*

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.

<b>ARTS-4500 Studio 2</b>	<b>9 credits Studio</b>
<i>Prerequisite: ARTS 4000 and proposal; student must be in good standing</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.	
<b>ARTS-4600 Studio 3</b>	<b>9 credits Studio</b>
<i>Prerequisite: ARTS-4500 and proposal; student must be in good standing</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.	
<b>ARTS-4700 Studio 4</b>	<b>9 credits Studio</b>
<i>Prerequisite: ARTS-4600 and proposal; student must be in good standing</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.	

## Ceramics

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

<b>CERM-2001 Introductory Ceramics</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>	
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.	
<b>CERM-2003 Intro to Ceramics for Design</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>	
This course introduces selected the materials and techniques of ceramics to students interested in design.	
<b>CERM-2110 Introductory Throwing</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>	
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.	
<b>CERM-2610 Ceramic Technology</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits of 2000 level CERM</i>	
This course will concentrate on clay and glaze materials. Lectures on material science will be supplemented by practical labs.	
<b>CERM-3101 Intermediate Handbuilding</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2001</i>	
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.	

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<b>CERM-3103 Intermediate Moldmaking &amp; Digital Fabrication</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 2000 level CERM, including CERM-2001*

This course develops techniques of slip casting and complex mold-making for students with prior experience in ceramics. Molds apply equally to the typologies of pottery, sculpture and architecture within the medium of casting slip (liquid clay). This course stands alone as a method of fabrication, but is widely used as either a principal technique or supportive technique within a studio oeuvre. Conventional and experimental methods help students use indirect fabrication methods to produce a unique vocabulary. This course develops students knowledge of design and production methods for all ceramic genres building on materials and process for slip casting. Students work in small teams to organize and gas reduction and electric kilns at midrange using semi porcelains and whitewares.

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<b>CERM-3110 Intermediate Throwing</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 2000 level CERM, including CERM-2110*

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.

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<b>CERM-3510 Adv. Wksp: Image Making</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level CERM*

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.

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<b>CERM-3511 Adv. Wksp: Digital Fabrication Processes</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level CERM*

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.

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<b>CERM-3512 Adv. Wksp: Architecture &amp; Ceramics</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level CERM*

This course examines the intersection of architecture and ceramics. Ceramics has historically been essential to functional and narrative capacities of architecture. This course will examine new artistic and technical potentials for ceramics in contemporary architecture, and provide a conceptual and theoretical framework to articulate new relationships. Students will work with structured and self-directed projects and be presented with a range of architectural parameters in which to develop a responsive practice in a truly interdisciplinary context. In addition to tiles and other envelope/sheathing forms of ceramic, students will be challenged to find new environmental applications and artistic narratives. Architects and designers will present the contemporary issues of architecture in regards to social, artistic and engineering needs.

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<b>CERM-3513 Adv. Wksp: Art of the Table</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level CERM*

This course uses the table as an environment for considering the use value of ceramics in defining social spaces. The emphasis of the course will explore contemporary and historical approaches to function as it relates to food, society and ceramics. What and how we eat is never static and this course will dissect social interaction through objects in the space of the table. The organization and display of object offers the opportunity to work with the relationships of ceramic objects to each other with a direct emphasis on creating and defining social spaces. The course will develop critical approaches to how ceramics shapes our relations using historical form in an effort to reconsider the way we interact. Examples from contemporary design and craft will inform processes in moldmaking, handbuilding and throwing as primary construction techniques.

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**CERM-3514 Adv. Wksp: Installation and Ceramics 3 credits Studio**

*Prerequisite: 6 Credits of 3000 level CERM*

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.

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**CERM-3515 Adv. Wksp: Figurative Ceramics 3 credits Studio**

*Prerequisite: 6 Credits of 3000 level CERM*

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. Readings and discussions will assist in understanding the state of figurative practice today, and the emphasis on 'body' as both subject and object.

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**CERM-3516 Adv. Wksp: Iterations 3 credits Studio**

*Prerequisite: 6 Credits of 3000 level CERM*

Providing a language of production and form, molds have long been the purview of industry. Contemporary artists are exploiting the iterative power and potential for abstraction. This course builds on fundamentals of moldmaking and extends the potential of molds using more specialized plaster mold types, rubber molds and extends to alternative techniques using wood, sand, cardboard etc. This course will investigate single use as well as complex tools for reproduction and technical invention. Molds will be examined as nimble methods to emphasize the iterative capabilities of digital CNC and RAM press industrial methodologies available at NSCAD.

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**CERM-3953 Internship / CSL 3 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**CERM-3956 Internship / CSL 6 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**CERM-3959 Internship / CSL 9 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**CERM-4106 Studio Projects 1: Ceramics 6 credits Studio**

*Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics Faculty*

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.

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**CERM-4109 Studio Projects 1: Ceramics 9 credits Studio**

*Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics Faculty*

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.

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**CERM-4206 Studio Projects 2: Ceramics 6 credits Studio**

*Prerequisite: CERM-4106 or CERM-4109*

Students working independently at this intermediate 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.

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**CERM-4209 Studio Projects 2: Ceramics 9 credits Studio**

*Prerequisite: CERM-4106 or CERM-4109*

Students working independently at this intermediate 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.

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**CERM-4306 Studio Projects 3: Ceramics 6 credits Studio**

*Prerequisite: CERM-4206 or CERM-4209*

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.

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**CERM-4309 Studio Projects 3: Ceramics 9 credits Studio**

*Prerequisite: CERM-4206 or CERM-4209*

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.

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**CERM-4406 Studio Projects 4: Ceramics 6 credits Studio**

*Prerequisite: CERM-4306 or CERM-4309*

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.

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**CERM-4409 Studio Projects 4: Ceramics 9 credits Studio**

*Prerequisite: CERM-4306 or CERM-4309*

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

## Craft (Interdisciplinary)

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

<b>CRFT-1000</b>	<b>Form: Structure and Material</b>	<b>3 credits Studio</b>
The shaping and assembly of materials (whether natural, such as wood, plaster, clay or engineered, such as cardboard, paper and metal), is a keystone of artistic production. Understanding the relationship of material to form and structure enables more innovative ways to create. In this course, students will model, construct and assemble natural and engineered materials for new strategies in three dimensions. This hands-on studio course will introduce a variety of equipment for manipulating materials specific to class projects. Important to this course will be the introduction of safe practices of technical studios and is taught through lectures, demonstrations and individual and group projects.		
<b>CRFT-1010</b>	<b>Material Exploration &amp; Expression</b>	<b>3 credits Studio</b>
Material and hand-crafted process are explored through iterative form-making and expression. From paper, plastic & wood to textiles, metal & clay, students acquire new strategies for 2D & 3D design thinking while developing tacit knowledge and understanding. Material properties are examined to create variations in structure, functionality and aesthetic. Through an interdisciplinary approach, students become acquainted with methodologies and practice in the jewellery, textiles, and ceramic and design studios.		
<b>CRFT-1015</b>	<b>Materials and Colour</b>	<b>3 credits Studio</b>
This foundation-level studio based course explores the principles of colour theory and its application within material-based practices. The use of colour in craft, art and design depends on a solid foundation in colour nomenclature, colour identification, and an understanding of colour interactions. Through projects, lectures and demonstrations, students will work individually and collectively through various craft media to explore the relationship of colour theory and principals of colour use to two dimensional to three dimensional design.		
<b>CRFT-1030</b>	<b>Digital Tools for Making</b>	<b>3 credits Studio</b>
Digital approaches to image manipulation, vector drawing and basic 3D modelling are introduced and explored, toward activating digital fabrication resources, including laser cutting, 3D printing and other related technologies. Students will access and begin to acquire skills in various industry standard 2D and 3D software (Adobe Creative Cloud, Rhino 3D and Fusion 360). Individual and group projects will challenge students to design and realize components, objects and assemblies: cut wood and plastics that can be bent or slotted together, stencils for resist work in textile, printmaking and beyond. A focus on experimental and layered uses of materials and process will illuminate a range of digital strategies for hands-on making.		
<b>CRFT-2000</b>	<b>Summer Workshop: [topic]</b>	<b>3 credits Studio</b>
<i>Prerequisite: Foundation Completion</i>		
This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.		
<b>CRFT-2023</b>	<b>Jewellery Workshop: Precious Waste</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
This course will explore the art of transforming waste materials into a sustainable piece of contemporary jewellery through a five “challenge” process based on the Gestalt Theory principles of form perception.		
<b>CRFT-2024</b>	<b>Furniture Prototyping</b>	<b>3 credits Studio</b>
<i>Prerequisite: ARTS-1000</i>		
This course will focus on minimal waste design, alternative construction methods and unusual material combinations. Offered in a charrette style with an emphasis on process and exploration driven learning. Laser cutting, CNC cutting, and more traditional carpentry tools will be utilized.		
<b>CRFT-3110</b>	<b>Entrepreneurship for Visual Arts</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 60 Credits including 3 Credits of LAS at 2000 level; FNDN-1800</i>		
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.		

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<b>CRFT-3155</b>	<b>Craft Stu: Cultivating Material Objects Electronics</b>	<b>3 credits Studio</b>
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*Prerequisite: 6-9 Credits in Craft medium in which they propose to work*

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.

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<b>CRFT-3160</b>	<b>Bio-Inspired Artefacts</b>	<b>3 credits Studio</b>
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*Prerequisite: 12 Credits of 2000-level studio in any discipline*

Bio-inspiration is the study and imitation of nature. It educates and prepares students to better deal with issues of contemporary society. By learning about the theory and practice of bio-inspiration, students will gain an understating of the critical role that bio-inspiration can play in tackling two challenges: sustainability and raising awareness. Through an interdisciplinary approach which sits at the intersection of design and biology, students will become familiarised with the method and practice of bio-inspiration. First, they will learn how to research the scientific literature for models from nature that can inform their designing and making practice. Second, by using making techniques acquired in previous courses they will generate designs that imitate the models they identified. The making process will start by generating samples, and will conclude with the creation of two portfolio artefacts that address the two challenges. Their designs will be grounded in real-world context and will be informed by readings, discussions, presentations, and reflection. The goal of the course is to help students acquire the tools and insights they need so that they can work with a bio-inspired approach.

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<b>CRFT-3162</b>	<b>Exploring Place Through Textile Installation</b>	<b>3 credits Studio</b>
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*Prerequisite: 12 Credits of 2000-level studio in any discipline*

This is both a studio and site based course working primarily with salvaged textiles. The practice of walking, gathering, and working in response to site will be paired with research and written reflections. This course will encourage students to interact with place in an immersive, process driven way through both collaborative and solitary approaches in using textiles to create three dimensional installations and site specific work.

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<b>CRFT-3163</b>	<b>The Language of Felt</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

Explore 2-D and 3-D felting techniques for transforming un-spun animal fibers (wool) into matted fabric. Investigate the human story felt from nomadic antiquities to contemporary applied arts, sculpture, installation and performance. It's a simple material, yet flexible in its design potential and conceptually loaded. We'll unpack its language, its metaphors and associations, address industrial implication, all while building it manually.

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<b>CRFT-3164</b>	<b>A Stitch in Time: Stitching &amp; Quilting Throughout History</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of TEXTL studio*

This course will introduce students to basic sewing construction techniques, embroidery and quilting done by hand. We will look to examples from many different cultures throughout history. Projects and assignments will include material research and experimentation, sampling, prototyping and production. An emphasis will be placed on the functional and expressive potential of stitching. Students will be introduced to historical and contemporary artists working in this area.

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<b>CRFT-3500</b>	<b>Applied Entrepreneurship for Visual Arts</b>	<b>3 credits Studio</b>
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*Prerequisite: Prerequisite: PROD 3110*

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.

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<b>CRFT-3900</b>	<b>Independent Study: Craft</b>	<b>3 credits Studio</b>
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*Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/FASH; Proposal; Instructor's Signature*

The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one Craft Independent Study course per semester.



<b>CRFT-3901</b>	<b>Independent Study: Ceramics</b>	<b>3 credits Studio</b>
<i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXT/FASH; Proposal; Instructor's Signature</i>		
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one CRFT Independent Study course per semester.		
<b>CRFT-3902</b>	<b>Independent Study: Jewellery</b>	<b>3 credits Studio</b>
<i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXT/FASH; Proposal; Instructor's Signature</i>		
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one CRFT Independent Study course per semester.		
<b>CRFT-3903</b>	<b>Independent Study: Textiles/Fashion</b>	<b>3 credits Studio</b>
<i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXT/FASH; Proposal; Instructor's Signature</i>		
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one CRFT Independent Study course per semester.		
<b>CRFT-4210</b>	<b>Professional Practice</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 90 Credits completed</i>		
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.		

## Contemporary Culture

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 17 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

In order to take LASC courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded liberal arts and science ("LASC") transfer credit from another post-secondary institution.

<b>CULT-2100</b>	<b>Introduction to Social Criticism</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: FNDN-1800</i>		
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 and designers.		
<b>CULT-2300</b>	<b>Introduction to Material Culture</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: FNDN-1800</i>		
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.		
<b>CULT-3009</b>	<b>Art, Crisis and Action</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits AHIS</i>		
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 face of crises.		

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<b>CULT-3013</b>	<b>Social and Participatory Practice</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits AHIS*

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

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<b>CULT-3016</b>	<b>Poetry As Social Action</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: AHIS-2020*

This course will introduce students to poetry as a critical and political act, formative in many radical and nation-building movements. Readings will include historical and cross-cultural texts and documents of performances, with particular emphasis on the contributions of poetry and poets to linguistic, anti-racist, geographical, feminist, queer and decolonial struggles. Student work may involve writing and/or studio and social practice projects.

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<b>CULT-3101</b>	<b>Professional Arts Writing</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits AHIS/CULT*

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.

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<b>CULT-3200</b>	<b>Queer Theory: Sex, Gender, Art</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: FNDN-1800*

This course focuses on key elements of contemporary gender theory and sexuality studies with an emphasis on historical and cross-cultural studies and the practices of the visual arts, including craft, film, expanded media, literature, activism and performance.

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<b>CULT-3601</b>	<b>Art, Action, and Environment</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: One of the following: AHIS 2505, AHIS 3050, AHIS 3460, AHIS 3464, AHIS 3550, AHIS 4116, AHIS 4119, or FHIS 3190.*

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

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<b>CULT-4101</b>	<b>Critical Arts Writing</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: CULT-3101*

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

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<b>CULT-4200</b>	<b>Respond/ Resist the Archive</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 12 Credits AHIS and/or CULT*

This course explores the archive as a concept, a practice, a methodology, a collection, as well as theoretical and physical spaces. It investigates art, research, and curatorial practices which interrogate, resist, respond to decolonize, mobilize, and activate the archive and its collections. Students will have the opportunity to visit local archives and engage with online collections to generate responsive projects that address cross-cultural understandings of archives as repositories of knowledge.

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<b>CULT-4300</b>	<b>Radical Curating</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 12 Credits AHIS and/or CULT*

This course explores the relationship between social justice initiatives (including social movements) and curatorial practice. Students will investigate exhibitions and their activist-based curatorial methodologies, and will engage in a wide range of frameworks to include: anti-colonial, decolonial, Indigenous, BIPOC (Black, Indigenous and People of Colour), anti-racist, feminist, anti-capitalist, queer, and critical settler accountability.

<b>CULT-6110</b>	<b>Ind. Research in Contemporary Culture</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.</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.		

## Drawing

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

<b>DRAW-1500</b>	<b>Drawing II</b>	<b>3 credits Studio</b>
<i>Prerequisite: FNDN-1100</i>		
This foundation-level course is a further investigation into the practices of observational drawing as encountered in Drawing I. Emphasis will be placed on achieving a higher degree of competence in rendering, construction of spatial relationships and formal principles of drawing.		
<b>DRAW-2000</b>	<b>Introductory Studio in Drawing</b>	<b>6 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
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.		
<b>DRAW-2210</b>	<b>Descriptive Drawing</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
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.		
<b>DRAW-2240</b>	<b>Ideagram</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
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)		
<b>DRAW-2250</b>	<b>Visual Thinking</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
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.		
<b>DRAW-2251</b>	<b>Drawing for Development and Rendering</b>	<b>3 credits Studio</b>
<i>Prerequisite: FNDN 1600</i>		
This course provides instruction in the use of drawing as a development and presentation tool in the production of design objects.		
<b>DRAW-2303</b>	<b>Wksp: Collage</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
This course continues the drawing experience through concentrated exploration of designated topics allied to art, craft and design interests.		

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**DRAW-2306 Wksp: Aqueous Media 3 credits Studio**

*Prerequisite: DRAW-1500*

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.

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**DRAW-2308 Wksp: Narrative 3 credits Studio**

*Prerequisite: DRAW-1500*

In this Fine Arts drawing course students will explore formats and techniques for working in the various aspects of linear and non linear narrative. Historical, contemporary and pop culture references will be cited for insights into strategies.

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**DRAW-2400 Introductory Figure Drawing 3 credits Studio**

*Prerequisite: DRAW-1500*

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

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**DRAW-3000 Intermediate Studio in Drawing 6 credits Studio**

*Prerequisite: 6 Credits 2000 level DRAW*

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

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**DRAW-3309 Wksp: Large-Scale Drawing 3 credits Studio**

*Prerequisite: 3 Credits of 2000 level DRAW*

This course will focus on large scale drawing as an independent studio practice. Student will be guided through projects that reinforce rendering skills, introduce new concepts, and lead to the development of their own imagery in a personal body of work.

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**DRAW-3313 Wksp: Collage/Assemblage 3 credits Studio**

*Prerequisite: 3 Credits of 2000 level DRAW*

The term collage was coined in the beginning of the 20th century when it became a distinctive part of modern art. This drawing workshop will focus on collage both as a viable tool to work out ideas, as well as providing an alternative medium to create a finished work. Students will collect a wide range of materials thereby creating a viable 'palette' from which to work. This workshop will provide students with the opportunity to explore and refine possibilities of expression using collage as the vehicle.

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**DRAW-3316 Wksp: Sensoryscapes Sensoryscapes 3 credits Studio**

*Prerequisite: 3 Credits of 2000 level DRAW*

This course will involve full sensory observation and creative translation of a myriad of environments. Methods for involvement in this will include direct on-site observation, responsive writing, and literary sources among other experiments. A variety of media will be employed as appropriate to the goals of the endeavours. A series of assignments will be followed by individual proposals.

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**DRAW-3319 Comics Studio 6 credits Studio**

*Prerequisite: 6 Credits DRAW at 2000 level or 6 credits from DSGN-2210, DSGN-2601, DSGN-3026, DSGN-3400, DSGN-3601, or FILM-2501*

This course will lead participants through comics basics, exploring the many elements of, and approaches to, graphic storytelling. A combination of lectures, exercises, and dedicated studio time will support participants in strengthening their writing, character development, page design, pacing, drawing and production skills. Students will produce a number of short comics and develop skills to create longer works.

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**DRAW-3320 Wksp: Cuts, Cracks, Creases 3 credits Studio**

*Prerequisite: 3 Credits of 2000 level DRAW*

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.

<b>DRAW-3351 The Memory Palace at 5163 Duke Street</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>	
The “Memory Palace” is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.	
<b>DRAW-3400 Intermediate Figure Drawing</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-2400</i>	
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.	
<b>DRAW-3450 Anatomy of the Human Figure</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-2400</i>	
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.	
<b>DRAW-3509 Advanced Studio in Drawing</b>	<b>9 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level DRAW</i>	
This course continues the drawing experience through concentrated independent drawing projects as well as research of topics related to the student’s individual interests.	
<b>DRAW-3953 Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>	
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.	
<b>DRAW-3956 Internship / CSL</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>	
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.	
<b>DRAW-3959 Internship / CSL</b>	<b>9 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>	
The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.	

## Design (interdisciplinary)

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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### **DSGN-1000 Digital Tools for Designing**

**3 credits Studio**

This foundation course focuses on developing an introductory understanding of the knowledge and skill a designer must have to effectively communicate with digital tools. The course focuses on demonstration, practice and application of digital software. For example, introduction to imaging basics and composite images are explored through Photoshop; vector drawing in Illustrator, page layout fundamentals through InDesign, and a 3D rendering program. Other core concepts of digital images are covered, such as colour, font, file formats (file size/dimension, DPI, image type files and when to use JPEG, PNG or GIF etc) and designing with code (processing). Skills acquired in this course are fundamental to further develop creative and professional practice.

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### **DSGN-1010 Material Exploration & Expression**

**3 credits Studio**

Material and hand-crafted process are explored through iterative form-making and expression. From paper, plastic & wood to textiles, metal & clay, students acquire new strategies for 2D & 3D design thinking while developing tacit knowledge and understanding. Material properties are examined to create variations in structure, functionality and aesthetic. Through an interdisciplinary approach, students become acquainted with methodologies and practice in the jewellery, textiles, and ceramic and design studios.

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### **DSGN-1510 Creativity in Design Practice**

**3 credits Studio**

*Corequisite: FNDN-1100*

What is design? This foundation course brings together theory and practice to explore the spectrum of design, that embraces different approaches to designing that are rooted in principles and values. Through thinking, saying, doing and making students are introduced to creative practice from a design perspective.

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### **DSGN-1520 Visual Thinking: Drawing and Modelmaking**

**3 credits Studio**

*Corequisite: FNDN-1100*

This foundation course focuses on developing the knowledge and skill of an interdisciplinary designer to visually communicate both 2 and 3D concepts through design drawing and modelmaking. It provides insight into how analogue communication and making processes are important to design ideation, development and presentation. This course focuses on developing the knowledge and skill for a designer to communicate visually through drawing, layout, model making, prototyping and other visual mediums. Students wishing to enter the BDes Interdisciplinary Design will require either DSGN 1XXX Visual Thinking: Drawing and Modelmaking or CRFT xxxx Material Exploration & Expression.

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### **DSGN-1550 Studio Practice: Design Fundamentals**

**6 credits Studio**

*Prerequisite: DSGN-1510*

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.

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### **DSGN-2007 Motion Design Animation**

**3 credits Studio**

*Prerequisite: Foundation Completion*

A Motion Designer is someone who designs the motion and integration of various digital elements; graphic illustration, typography, video or photos are animated and composited into short digital videos to attract the attention of the viewer. Motion design is used across many disciplines to communicate concepts to the viewer and to generate interest. Education, advertising, film, web, music and gaming industries all make heavy use of motion design to convey their messages. In this course, we will look at the fundamentals of motion design through tutorials and in-class exercises. We will analyze trends in the field and look at work by leading artists and design firms. Students will use Adobe After Effects, Photoshop, Illustrator, and Cinema 4D to create work.

<b>DSGN-2008</b>	<b>Wksp: Language and Process for Studio Practice</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
Language and Process for Studio helps students new to studio practice and critique build verbal strategies and critical skills for negotiating art-specific academic and studio contexts. As a studio-based course, verbal development will be rooted in authentic art creation activities, such as peer critique, artist talks, curation, and public interaction. The ultimate goal is to help students increase precision, clarity, and confidence in their ability to speak about art in tandem with their art and design studio skills.		
<b>DSGN-2010</b>	<b>Design Studio 1: Principles &amp; Practices</b>	<b>6 credits Studio</b>
<i>Prerequisite: DSGN-1510</i>		
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.		
<b>DSGN-2015</b>	<b>Product Design: Form</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
This course provides for practical introductory work in product design, with a brief overview of the social history of product design and ergonomics theory.		
<b>DSGN-2150</b>	<b>Introduction to Interdisciplinary Design</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: FNDN-1800</i>		
This course gives students a general introduction to the history, theory and methods of current design practice.		
<b>DSGN-2230</b>	<b>Digital Design for Artists I</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
Students are introduced to design and digital production techniques used in the development of print and online graphics. Text and image layout, graphics creation, file formatting, and programs are taught through the design process using students' original concepts. THIS COURSE CANNOT BE COUNTED TOWARDS THE MAJOR IN DESIGN.		
<b>DSGN-2300</b>	<b>imMaterial: Digital Object Making</b>	<b>3 credits Studio</b>
<i>Prerequisite: One of the following: JWLY-2000, JWLY-2100, DSGN-2015, CERM-2001, CERM-2110</i>		
3D digital design and digital fabrication technologies are explored through jewellery and small object making. This introductory level course introduces conceptual and technical approaches toward intricate form creation, using freeform surface modelling software, Rhinoceros 3D. Translating virtual to actual, students acquire skills and knowledge navigating the software interface & commands, outputting files as rendered compositions, 3D prints, and fully finished objects. Topics to include software tutorials, 3D scanning (photogrammetry), 3D printing (SLA, SLS, FDM) and image synthesis.		
<b>DSGN-2500</b>	<b>Design Studio 2: Principles and Practice</b>	<b>6 credits Studio</b>
<i>Prerequisite: DSGN-2010</i>		
In this course, students will continue their studies in the strategic, collaborative, and inter-disciplinary nature of design thinking. The course will focus on the use of images, form and space in the creation of design experiences.		
<b>DSGN-2505</b>	<b>Typography</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-1510</i>		
This course focuses on specialized technical and aesthetic issues in Communication Design, emphasizing the inventive use of type and typography for interpreting text.		
<b>DSGN-2520</b>	<b>Design for the Internet</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-1000</i>		
This course introduces designers to the languages and frameworks that enable internet applications: HTML, CSS and Javascript.		

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<b>DSGN-2601 Illustration I: Technique</b>	<b>3 credits Studio</b>
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*Prerequisite: DRAW-1500*

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

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<b>DSGN-3021 Design Studio 3</b>	<b>6 credits Studio</b>
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*Prerequisite: Official acceptance into the Major in Interdisciplinary Design and DSGN 2500*

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.

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<b>DSGN-3026 Storyboard Illustration</b>	<b>3 credits Studio</b>
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*Prerequisite: DSGN-2601*

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

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<b>DSGN-3055 Intermediate Typography</b>	<b>3 credits Studio</b>
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*Prerequisite: DSGN-2505*

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

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<b>DSGN-3100 Introduction to Semiotics</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits of 2000-level LAS*

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

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<b>DSGN-3161 Bio-Inspired Artefacts</b>	<b>3 credits Studio</b>
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*Prerequisite: 12 Credits of 2000 level studio in any discipline*

Bio-inspiration is the study and imitation of nature. It educates and prepares students to better deal with issues of contemporary society. By learning about the theory and practice of bio-inspiration, students will gain an understating of the critical role that bio-inspiration can play in tackling two challenges: sustainability and raising awareness. Through an interdisciplinary approach which sits at the intersection of design and biology, students will become familiarised with the method and practice of bio-inspiration. First, they will learn how to research the scientific literature for models from nature that can inform their designing and making practice. Second, by using making techniques acquired in previous courses they will generate designs that imitate the models they identified. The making process will start by generating samples, and will conclude with the creation of two portfolio artefacts that address the two challenges. Their designs will be grounded in real-world context and will be informed by readings, discussions, presentations, and reflection. The goal of the course is to help students acquire the tools and insights they need so that they can work with a bio-inspired approach.

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<b>DSGN-3210 Human Factors for Designers</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: DSGN-2015*

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

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<b>DSGN-3318 Wksp: Applied Typography</b>	<b>3 credits Studio</b>
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*Prerequisite: DSGN-2500*

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



<b>DSGN-3319 Comics Studio</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits DRAW at 2000 level or 6 credits from DSGN-2210, DSGN-2601, DSGN-3026, DSGN-3400, DSGN-3601, or FILM-2501</i>	
This course will lead participants through comics basics, exploring the many elements of, and approaches to, graphic storytelling. A combination of lectures, exercises, and dedicated studio time will support participants in strengthening their writing, character development, page design, pacing, drawing and production skills. Students will produce a number of short comics and develop skills to create longer works.	
<b>DSGN-3322 Wksp: Packaging Design</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-2500 and DSGN-2505</i>	
This course is an introduction to packaging and working graphically in both two- and three-dimensions. Because packaging both protects and informs, it requires a different approach to design than print or screen design: students will explore structure, materials, design issues, shelf-level competition, and meeting shipping, identification and regulatory requirements.	
<b>DSGN-3325 Design for Cultural Revitalization</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-3021</i>	
Students will work with community partners from the non-profit sector to address issues relevant to their community.	
<b>DSGN-3327 Designing Smart Objects</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-2520</i>	
Almost every modern device that employs electricity—from personal devices like smartphones, to appliances like toasters and washing machines, to automobiles and industrial machinery and world-wide networks—has microcontrollers in common. These tiny computers make inexpensive sophisticated interfaces possible, connecting sensors, LEDs, LCDs to actuators, other microcontrollers and humans. This course introduces designers to the Arduino Integrated Design Environment. Students will learn how to develop programs on Arduino devices, how electricity works and how to connect and orchestrate these functions so that they make sense to users through UI/UX best practices.	
<b>DSGN-3400 Digital Illustration</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-2601</i>	
In this course students learn the concepts and practices of digital illustration, combined with hand drawing. Students learn that vector-based software can be a powerful tool in refining and enhancing a strong concept. Emphasis is placed on clean and consistent presentation of their work.	
<b>DSGN-3521 Design Studio 4: Computing</b>	<b>6 credits Studio</b>
<i>Prerequisite: DSGN-3021</i>	
Students will undertake a series of design projects that will expand their range of design experience and understanding. A focus of the course will be on the constraints imposed upon designers while seeking creative solutions.	
<b>DSGN-3601 Illustration II: Character</b>	<b>3 credits Studio</b>
<i>Prerequisite: DSGN-2601</i>	
This course introduces digital media using Adobe Photoshop, focusing on image editing, layering, colour manipulation and digital painting. Emphasis is placed on concept and students are allowed to choose the genre of their choice: publishing, game design, medical or other forms of commercial work. NOTE: It is recommended that students have their own computer drawing tablet and software.	
<b>DSGN-3903 Communication Studies</b>	<b>3 credits Studio</b>
<i>Prerequisite: 15 Credits of DSGN studio at the 2000 level or above; permission of Division Chair; proposal</i>	
A student in communication design may develop an individual program of study, with approval of the instructor.	
<b>DSGN-3906 Communication Studies</b>	<b>6 credits Studio</b>
<i>Prerequisite: 15 Credits of DSGN studio at the 2000 level or above; permission of Division Chair; proposal</i>	
A student in communication design may develop an individual program of study, with approval of the instructor.	

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<b>DSGN-4011</b>	<b>Illustration III: Portfolio</b>	<b>3 credits Studio</b>
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*Prerequisite: DSGN-3601*

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.

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<b>DSGN-4020</b>	<b>Design Studio 5: Collaborative Projects</b>	<b>6 credits Studio</b>
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*Prerequisite: DSGN-3521 with B grade or better;*

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

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<b>DSGN-4033</b>	<b>Practicum in Design</b>	<b>3 credits Studio</b>
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*Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521*

A student may apply to undertake a practicum to fulfill elective credit requirements for the Major in Interdisciplinary Design.

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<b>DSGN-4036</b>	<b>Practicum in Design</b>	<b>6 credits Studio</b>
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*Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521*

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

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<b>DSGN-4039</b>	<b>Practicum in Design</b>	<b>9 credits Studio</b>
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*Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521*

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

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<b>DSGN-4101</b>	<b>Design Issues</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: DSGN-3021*

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

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<b>DSGN-4150</b>	<b>Design Research</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 15 Credits DSGN; permission of Division Chair*

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

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<b>DSGN-4155</b>	<b>Independent Design Research</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 15 Credits of DSGN at the 2000 level or above; permission of Division Chair*

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

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<b>DSGN-4203</b>	<b>Advanced Seminar: Connections And Time</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: AHIS-2120*

As the saying goes, you cannot know where you are going if you don't know where you have been. This course will explore some of the original sources of contemporary design thinking and the overwhelming influence social and political trends have had on them. It will examine the alternative ways of thinking that come about from physical explorations of existing ideas that have created many contemporary iconic shapes, products and design innovations. The themes here will be "serendipity / non-linear thinking / disruptive influence".

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<b>DSGN-4250    Design Management Seminar</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits of 3000 level DSGN studio*

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

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<b>DSGN-4306    Advanced Design Wksp: Applied Photo</b>	<b>3 credits Studio</b>
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*Prerequisite: DSGN-1510*

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.

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<b>DSGN-4510    Design Studio 6: Collaborative Projects</b>	<b>6 credits Studio</b>
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*Prerequisite: DSGN-4020 with grade of B or better*

Design students will continue the collaborative efforts in joint project work used in Design Studio 5. Students will be required to complete an approved degree-project. Public presentations of final projects will be a requirement.

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<b>DSGN-4907    Intercultural Issues and Interd. Design</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status*

This is an advanced seminar investigation of recent developments in design in Europe and North America.

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<b>DSGN-4908    Intercultural Communication and Design</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status*

The global reach of design has created the expectation for designers to perform in collaborative, intercultural professional contexts. This course offers a critical exploration of intercultural competence as it intersects with semiotics, user-centered design, and the relationships between research and practice. Through course readings, hands-on projects, and writing, language is reframed as a key tool for ideation, creation, and reflection.

## Education in Art

Note: Halifax area universities hold exclusive mandates for certain disciplines. Mount Saint Vincent University (MSVU) holds an exclusive mandate for education courses and NSCAD University holds an exclusive mandate for visual arts courses. Through an arrangement with MSVU, NSCAD offers visual arts courses (EDAR) for MSVU education students on the NSCAD campus. The Visual Arts Certificate for Teachers programs were designed exclusively for K to 12 teachers. Consequently, all EDAR students must be registered in a Visual Art Certificate for Teachers program or Mount Saint Vincent University's Bachelor of Education program.

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<b>EDAR-3100    Contemporary Art Education Practices</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits of 2000 level studio; 6 Credits of 2000 level LAS*

This course will introduce students to contemporary art education practices in school, community and art institution settings. Art education processes and concepts will be investigated through a combination of on-site observation and scholarly research. (This course is not intended for students who hold a BEd degree)

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<b>EDAR-3200    Art Education: the Art &amp; Education Of Experimental Book Arts</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 credits Studio*

This special topics course provides a study of innovative practices, theories, and methodologies in art education. The specific topics may change yearly to reflect shifting priorities and interests in the field. 2020 Offering: This course introduces students to an array of pedagogical theories, as they pertain to arts education, through a process of personal reflection and grounded studio work. Books have long represented hierarchical standards of western knowledge, thereby excluding other kinds of important knowing (i.e. intuitive, experiential, ephemeral). In this course, we will destabilize these traditional structures, both literally and metaphorically, in order to re-imagine the educational and artistic possibilities of books. This course will introduce students to a variety of resources and techniques-from traditional chapbook and accordion to containers, catalogs, and complex/abstract forms.

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<b>EDAR-5050</b>	<b>Visual Arts in the Classroom</b>	<b>3 credits Studio</b>
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*Prerequisite: Registration in MSVU's BEd program*

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.

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<b>EDAR-5110</b>	<b>Teaching Visual Art</b>	<b>3 credits Studio</b>
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*Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers (Non-Art Specialist) Program*

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.

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<b>EDAR-5610</b>	<b>Secondary Art Methods 1</b>	<b>3 credits Studio</b>
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*Prerequisite: Registration in MSVU's BEd program*

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.

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<b>EDAR-5620</b>	<b>Secondary Art Methods 2</b>	<b>3 credits Studio</b>
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*Prerequisite: EDAR-5610*

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

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<b>EDAR-5630</b>	<b>Guided Methods I</b>	<b>3 credits Studio</b>
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*Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program*

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

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<b>EDAR-5650</b>	<b>Guided Methods II</b>	<b>3 credits Studio</b>
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*Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program; and EDAR-5630*

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.

## English

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

In order to take liberal arts and science ("LASC") courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded LASC transfer credit from another post-secondary institution.

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<b>ENGL-3150</b>	<b>Strategic Fictions: Theories &amp; Practice Illustrators</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: AHIS-2020*

What kind of truths do fictions tell? The course will explore this question by examining a variety of elaborate fictions -- comic, political, deceptive, historical -- developed by a number of contemporary artists. Students will also read and practice developing fictions of their own.

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**ENGL-3600 Documenting Travel: Notes to Narratives****3 credits Liberal Arts & Social Science***Prerequisite: FNDN-1800*

This class is focused on looking at, analyzing and developing non-fiction travel narratives and documentary productions. Students will learn strategies for constructing a coherent narrative from disparate notes, observations, interviews and images.

## Film History

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

In order to take liberal arts and science ("LASC") courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course LASC transfer credit from another post-secondary institution.

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**FHIS-2800 Film History and Criticism: 1890-1945****3 credits Art History***Corequisite: AHIS-2020 (or concurrent)*

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.

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**FHIS-2810 Film History & Criticism 1945-PRESENT****3 credits Art History***Corequisite: AHIS-2020 (or concurrent)*

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.

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**FHIS-2820 History of Animation****3 credits Art History***Prerequisite: FNDN-1800*

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.

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**FHIS-3190 Canadian Cinema: Art and Industry****3 credits Art History***Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

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.

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**FHIS-3826 Film Noir and Neo-Noir****3 credits Art History***Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

This course will introduce students to film noir between the years 1944 and 1955 and those films considered neo-noir from 1980 to the present. Specific topics relating to film noir, including its literary origins and cinematic antecedents, the characteristics of noir and neo-noir styles, genre and narrative innovations and the place of women in noir films both classical and contemporary will be considered.

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**FHIS-3835 Contemporary Cinema of Globalization 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Globalization is at once a technological, cultural, political, economic and social phenomenon influencing the flow of everyday life and the production of images. It is the dominant expression of contemporary capitalism and thus influences cinema production all over the world, both in on-screen expression and in the behind-the-scenes selection and organization of production and exhibition (everything from locations and casting, wage rates and stories, to technologies and viewing opportunities). This course seeks to identify and understand the conditions of globalization through analysis of an eclectic selection of contemporary films: Canadian and international, narrative and documentary. In this process we will also develop an understanding of the economic conditions that determine contemporary cinema, with emphasis on the concept of <sup>3</sup>Global Hollywood.<sup>2</sup> This is an upper-level seminar course where students can expect weekly screenings and lectures combined with seminar discussion and presentations.

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**FHIS-3839 The Director's Cinema 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

This special topics seminar-style course will explore the cinema of four important filmmakers working at the intersection of fiction and documentary: Errol Morris (USA), Agnès Varda (France), Werner Herzog (Germany) and Jennifer Baichwal (Canada). Through film viewings and related readings we will explore questions of truth and representation and the relationship between fiction and non-fiction in a broad art cinema context in Europe and North America from the New Wave to the present.

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**FHIS-3840 Art Cinema Histories 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Many of the most innovative works of cinema have been made under the energy and direction of collective movements that intersect with social and political uprisings such as the French New Wave, Italian Neo-Realism and the post Neo-Realist aftermath, New German Cinema, Indian Parallel Cinema, Cinema Novo in Brazil, the cinema of the Cuban revolution and elsewhere in the world. The common ground is the social and political changes emergent in the 1960s and 1970s. In a given year, this seminar course will examine a selection of films from several of these movements in order to understand the relationship between cinema, culture and society both in the context of its time and as influences on contemporary practices.

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**FHIS-3841 Cinema and Postcolonialism 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Cinematic representation always reflects power relations. This seminar course begins with, an analysis of how films made within dominant systems of empire, such as Hollywood, reflect and maintain legacies of colonialism, exploitation and domination. We define this terminology in its social and political context and develop an understanding of how the industry of cinema functions within this system of power. Most of the course is then devoted to an examination of fiction and non-fiction films from around the world which depict the legacy of colonialism and serve as powerful expressions of postcolonial resistance.

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**FHIS-3850 History of Criticism of Documentary Film 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

Though screenings and readings, this course will provide an introduction to the history, theory and criticism of documentary film. It will examine both the work of individual filmmakers and topics such as didactic documentary, the direct address, propaganda, the Voice of God, cinema engagé/verité, and styles not normally associated with the documentary form.

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**FHIS-3853 Media, Politics & Culture 3 credits Art History**

*Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810*

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.

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<b>FHIS-3854</b>	<b>Global Indigenous Film</b>	<b>3 credits Art History</b>
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*Prerequisite: AHIS-2020*

This course explores film production since the 1980s by Indigenous filmmakers in a global context. It investigates the use of film by Indigenous artists and communities to advance the urgent project of territorial, cultural, and political sovereignties. Considering film as a site of self-determined Indigenous activism and as a tool/vehicle of cultural continuance, resurgence and resistance students will examine a wide range of film production by Indigenous filmmakers in North and South America, Europe, and the Circumpolar and Pacific regions.

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<b>FHIS-3855</b>	<b>Indigenous Film and Media Arts</b>	<b>3 credits Art History</b>
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*Prerequisite: 6 Credits AHIS/FHIS*

This course explores local, national, and global Indigenous film and media arts. It will investigate the use of film and media arts by Indigenous artists and filmmakers as well as communities to advance the urgent project of territorial, cultural, and political sovereignty. Considering film as a site of self-determined Indigenous activism and as vehicles of Indigenous storytelling, resilience and resurgence, students will explore documentaries, narrative, experimental, and digital works.

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<b>FHIS-4200</b>	<b>Ind. Study in Film, Theory &amp; Criticism</b>	<b>3 credits Art History</b>
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*Prerequisite: 12 Credits Film History (AHIS); approval of project; signature of Chair of Historical and Critical Studies*

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.

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<b>FHIS-6200</b>	<b>Ind. Study in Film, Theory &amp; Criticism</b>	<b>3 credits Art History</b>
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*Prerequisite: Approval of proposal by MFA, MDes or MA program director*

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

## Film

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>FILM-1000</b>	<b>Moving Image</b>	<b>3 credits Studio</b>
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In this foundation-level course students will learn the fundamentals of moving image technology including recording and editing using film and video. Students will learn aspects of narrative, documentary, and experimental approaches to the medium and learn about the context of moving image culture.

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<b>FILM-2220</b>	<b>Introductory Animation</b>	<b>3 credits Studio</b>
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*Prerequisite: FILM-1000*

This course introduces students to the methods and techniques of animation. Students will explore stop motion, experimental, and 2D digital and cel animation techniques through direct experience with animation and through seminars and presentations of historical and contextual materials.

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<b>FILM-2370</b>	<b>Sound for Film</b>	<b>3 credits Studio</b>
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*Prerequisite: FILM-1000*

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.

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<b>FILM-2400</b>	<b>Screenwriting</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Corequisite: FILM-2501 (or concurrent)*

This class explores the theory, history and practice of the screenplay form and the cultural relevance and evolution of story.

<b>FILM-2501</b>	<b>Introductory Filmmaking</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-1000</i>		
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.		
<b>FILM-2600</b>	<b>Cinematography</b>	<b>3 credits Studio</b>
<i>Corequisite: FILM-2501 (or concurrent)</i>		
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.		
<b>FILM-2610</b>	<b>Production Design for Film and Media Art</b>	<b>3 credits Studio</b>
<i>Prerequisite: One of the following: PHOT-2001, FILM-2501, MDIA-2701, SCLP-2000</i>		
This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements.		
<b>FILM-2650</b>	<b>Situational Lighting</b>	<b>3 credits Studio</b>
<i>Prerequisite: PHOT-2500 or FILM-2501</i>		
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.		
<b>FILM-3300</b>	<b>Screenwriting Studio</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-2400</i>		
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.		
<b>FILM-3305</b>	<b>Approaches in Non-Fiction</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM 2501</i>		
This is an intermediate film studio class with an emphasis on the theory and practice of non-fiction filmmaking. Students will be introduced to the basics of documentary film from pitch stage to production. Students will create a series of non-fiction studio projects while surveying international and Canadian approaches to non-fiction cinema including docudrama, first person filmmaking, expanded portraiture, and cinema direct.		
<b>FILM-3340</b>	<b>Production Design for Film</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>		
This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements. (This course is equated with ARTS 3135 & MDIA 3340)		
<b>FILM-3345</b>	<b>Digital Post Production</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-2501</i>		
This course will focus on the theory and practice of current digital post production processes.		
<b>FILM-3400</b>	<b>Film 1</b>	<b>6 credits Studio</b>
<i>Prerequisite: FILM-2501; FILM-2370 or FILM-2600</i>		
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.		



<b>FILM-3458</b>	<b>Wksp: Sculpting Cinema</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-2501</i>		
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.		
<b>FILM-3459</b>	<b>Wksp: the Poetics of Cinema</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-2501 or MDIA-2701</i>		
In this hybrid course, combining screenings, lectures, discussions, projects and critiques, students will be immersed within the many dimensions of poetic cinema, i.e. Silent Film, Poetic Realism Poetic Documentary, Experimental Film, Independent Cinema, World Cinema. This exposure will enable students to think poetically and reflectively on the work that they view and create, while encouraging them to explore, develop and refine their own personal, idiosyncratic and poetic voices as filmmakers. Exercises will focus on critical reflection and personal analysis of the works viewed and the completion of film "sketches" designed to promote artistic autonomy and creative discovery, providing students with a strong, theoretical understanding of poetics in film form and exemplary works grounded in that same knowledge.		
<b>FILM-3460</b>	<b>Intermediate Animation</b>	<b>6 credits Studio</b>
<i>Prerequisite: FILM-2220/MDIA-2220</i>		
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.		
<b>FILM-3500</b>	<b>Film 2</b>	<b>6 credits Studio</b>
<i>Prerequisite: FILM-3400</i>		
In the context of their creative work, students will learn about the structure of the short film through lectures, exercises, and independent projects.		
<b>FILM-3953</b>	<b>Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>FILM-3956</b>	<b>Internship / CSL</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		

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<b>FILM-3959</b>	<b>Internship / CSL</b>	<b>9 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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<b>FILM-4000</b>	<b>Film 3</b>	<b>6 credits Studio</b>
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*Prerequisite: FILM-3500; FILM-2400*

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.

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<b>FILM-4509</b>	<b>Film 4</b>	<b>9 credits Studio</b>
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*Prerequisite: FILM-4000*

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.

## Foundation

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>FNDN-1010</b>	<b>Introduction to Studio Practice</b>	<b>3 credits Studio</b>
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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).

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<b>FNDN-1100</b>	<b>Foundation Drawing I</b>	<b>3 credits Studio</b>
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This course introduces fundamental skills of representation in drawing. Spatial awareness will be emphasized through the study of proportion, perspective, line quality, contour, positive and negative shapes, value and volume. Drawing from observation will be the primary focus of exercises and assignments. A variety of media will be introduced.

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<b>FNDN-1200</b>	<b>Introduction to Visual Culture</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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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.

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<b>FNDN-1800</b>	<b>Writing for the Arts</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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This course prepares students for the writing required in other courses at the College. Frequent writing and editing assignments will address clarity, focus, and logical development of ideas within the language of art, craft, and design.

## Graduate Research

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<b>GRAD-6603</b>	<b>Research Internship</b>
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This internship will provide the graduate student with an opportunity to work with an art gallery or other appropriate organization as a researcher in relation to an exhibition, publication, or product.

# Jewellery

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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## **JWLY-2000 Introduction to Jewellery**

**3 credits Studio**

*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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## **JWLY-2100 Introduction to Holloware**

**3 credits Studio**

*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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## **JWLY-2300 imMaterial: Digital Object Making**

**3 credits Studio**

*Prerequisite: One of the following: JWLY-2000, JWLY-2100, DSGN-2015, CERM-2001, CERM-2110*

3D digital design and digital fabrication technologies are explored through jewellery and small object making. This introductory level course introduces conceptual and technical approaches toward intricate form creation, using freeform surface modelling software, Rhinoceros 3D. Translating virtual to actual, students acquire skills and knowledge navigating the software interface & commands, outputting files as rendered compositions, 3D prints, and fully finished objects. Topics to include software tutorials, 3D scanning (photogrammetry), 3D printing (SLA, SLS, FDM) and image synthesis.

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## **JWLY-2500 Jewellery II: Methods**

**3 credits Studio**

*Prerequisite: JWLY-2000*

This course will focus on refining the skills and concepts from Introduction to Jewellery and developing additional techniques.

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## **JWLY-2600 Holloware II: Object Design**

**3 credits Studio**

*Prerequisite: JWLY-2100*

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.

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## **JWLY-2700 Enamelling**

**3 credits Studio**

*Corequisite: JWLY 2500 (or concurrent)*

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.

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## **JWLY-2701 Lost Wax Casting for Jwly and Small Objects**

**3 credits Studio**

*Prerequisite: JWLY-2000 or JWLY-2100*

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.

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## **JWLY-3000 Interm Jewellery and Holloware**

**6 credits Studio**

*Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average) Corequisite: JWLY-2300 or DSGN-2300 (or concurrent)*

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.

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<b>JWLY-3010</b>	<b>Gemmology</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: 6 Credits of 2000 level LAS*

This course will introduce the chemical and physical properties of gemstones. Students will study the nature of crystal formation, gemstone treatments, enhancements, and gem identification.

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<b>JWLY-3120</b>	<b>Advanced Techniques 1</b>	<b>6 credits Studio</b>
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*Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average)*

Assignments and demonstrations will be used to introduce new metal processes. Students will investigate and perfect a technique of their choice.

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<b>JWLY-3206</b>	<b>Jewellery Workshop: Repair Techniques</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-2500 or JWLY-2600*

This course introduces students to the fundamentals of jewellery repair. Developed for studio jewellers, this course includes projects such as ring sizing, chain repair, claw-repair, and re-shanking. We will also cover pricing for jewellery repairs, studio equipment needed for common jewellery repairs, and discuss jewellery repair practices and situations. Upon completion of this course, students will have the skills to begin completing basic jewellery repair in their own studio practice.

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<b>JWLY-3212</b>	<b>Wksp: Ceramics for Jewellers</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-2500 or JWLY-2600*

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.

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<b>JWLY-3214</b>	<b>Wksp: Precision Fabrication</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-2500 or JWLY-2600*

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 and the hand-made.

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<b>JWLY-3215</b>	<b>Wksp: Jewellery Rendering</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-2500*

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.

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<b>JWLY-3218</b>	<b>Medieval Jewellery Techniques</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-3000*

Granulation, unique cabochon stone settings, fancy clasps, wire braiding, and loop-in-loop chains will be among the classical techniques introduced in this special jewellery class. Readings and slide lectures will complement hands-on studio work to build a deeper understanding of ancient techniques used to create adornment.

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<b>JWLY-3312</b>	<b>Intermediate Enamelling</b>	<b>3 credits Studio</b>
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*Prerequisite: JWLY-2700 and JWLY-3000; or JWLY-3120*

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.

<b>JWLY-3506</b>	<b>Studio Projects 1: Jewellery</b>	<b>6 credits Studio</b>
<i>Prerequisite: JWLY-3000; minimum B average in Jewellery studio courses; consultation and signature of designated Jewellery Faculty member</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.		
<b>JWLY-3509</b>	<b>Studio Projects 1: Jewellery</b>	<b>9 credits Studio</b>
<i>Prerequisite: JWLY-3000; minimum B average in Jewellery studio courses; consultation and signature of designated Jewellery Faculty</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.		
<b>JWLY-3953</b>	<b>Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>JWLY-3956</b>	<b>Internship / CSL</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>JWLY-3959</b>	<b>Internship / CSL</b>	<b>9 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>JWLY-4006</b>	<b>Studio Projects 2: Jewellery</b>	<b>6 credits Studio</b>
<i>Prerequisite: JWLY-3506/JWLY-3509; or JWLY-3000 and JWLY-3120; consultation and signature of designated Jewellery Faculty</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.		
<b>JWLY-4009</b>	<b>Studio Projects 2: Jewellery</b>	<b>9 credits Studio</b>
<i>Prerequisite: JWLY-3506/JWLY-3509; or JWLY-3000 and JWLY-3120; consultation and signature of designated Jewellery Faculty</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.		
<b>JWLY-4506</b>	<b>Studio Projects 3: Jewellery</b>	<b>6 credits Studio</b>
<i>Prerequisite: JWLY-4006 or JWLY-4009; consultation and signature of designated Jewellery Faculty</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.		

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<b>JWLY-4509</b>	<b>Studio Projects 3: Jewellery</b>	<b>9 credits Studio</b>
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*Prerequisite: JWLY-4006 or JWLY-4009; consultation and signature of designated Jewellery Faculty*

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.

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<b>JWLY-4606</b>	<b>Studio Projects 4: Jewellery</b>	<b>6 credits Studio</b>
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*Prerequisite: JWLY-4506 or JWLY-4509; consultation and signature of designated Jewellery Faculty*

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.

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<b>JWLY-4609</b>	<b>Studio Projects 4: Jewellery</b>	<b>9 credits Studio</b>
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*Prerequisite: JWLY-4506 or JWLY-4509; consultation and signature of designated jewellery faculty*

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.

## Master of Arts in Art Education

The prerequisite for all MAED courses is admission into the Master of Arts in Art Education(MA AE) program or permission of the director of the Master of Arts in Art Education program.

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<b>MAED-6205</b>	<b>Contemporary Issues in Art Education</b>	<b>3 credits Graduate</b>
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This course provides a survey of contemporary writings, movements, rationales, and art-making within the field of art education. Outside pressures and influences upon the field (i.e. social, economic, political, academic) will be examined. Current topics, methods of research, and art production practices will provide a base from which to speculate about the future directions and impact of the profession for art and education, as well as for other contexts of learning.

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<b>MAED-6210</b>	<b>Human Dev., Diverse Society &amp; Art Ed.</b>	<b>3 credits Graduate</b>
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This course provides an overview of theories of development and learning across the lifespan in diverse society. Attention is given to both conventional and non-mainstream models that address biological, cognitive, socio-emotional and moral development as well as influences affecting developmental well-being and the implications for art education.

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<b>MAED-6230</b>	<b>Indigenous &amp; Land-Based Methodologies</b>	<b>3 credits Graduate</b>
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In this course students will broaden their knowledge of land-based and Indigenous pedagogies through on-site and off-site workshops, skill-sharing, site interventions, and creative responses. The following themes as related to developments in the field of art education will be explored: Indigenous ways of knowing; material engagement, community practices, institutional critique, curatorial methodologies, and activist pedagogies.

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<b>MAED-6330</b>	<b>Pedagogy Development in Art Education</b>	<b>3 credits Graduate</b>
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This course is concerned with the theory, development, and evaluation of art pedagogy. It investigates methods for aligning pedagogical frameworks and content to regional guidelines, assessment practices, strategies for arts integration, and the development of culturally relevant pedagogy. Pedagogical models are interpreted, designed, and critically analyzed for application to the diverse needs and abilities of learners. Students will develop a personal teaching philosophy, create pedagogy rationale, and address the connection between art and 21st century competencies.

<b>MAED-6350 Museum &amp; Curatorial</b>	<b>3 credits Graduate</b>
This course is concerned with the theory, development, and critical analysis of art education practices in museums, galleries, and related informal learning environments. Topics include educational concepts as well as teaching and curatorial techniques. Issues such as the co-creation of exhibitions and programming with communities, facilitation of public dialogue, and the development of partnerships are also addressed. Students apply theories of learning, experience, and artefacts/art objects to support and evaluate audience engagement.	
<b>MAED-6370 Community &amp; Art Education</b>	<b>3 credits Graduate</b>
This course is concerned with the theory, development, and critical analysis of community based art education practice. The ways in which the arts interact with community life and learning among diverse populations are addressed. Students explore the interrelationship between activists, scholars, local artisans, cultural workers, community leaders, businesses, politicians, and NGOs in community development and creative cultural expression.	
<b>MAED-6405 Art Education: Studio Practice</b>	<b>3 credits Graduate</b>
In this course students will broaden and deepen their individual studio-based practice and connect practical and theoretical concerns in their specific context of art education.	
<b>MAED-6410 Art in Public Places</b>	<b>3 credits Graduate</b>
This course focuses on the development, function, and production of art for and with a diverse public. Students will develop a critical awareness of the history, philosophy, theories, and issues of public art relevant to program focus areas (developmental, museum, community). Strategies for public engagement are analyzed and applied through the creation of an art intervention.	
<b>MAED-6505 Practicum</b>	<b>6 credits Graduate</b>
Students complete a 240-hour onsite residency (over two semesters or condensed timeline) in an educational institution, arts/cultural organization, not-for-profit, museum, gallery, visitor center, library, faith-based organization, community center, or equivalent. During this placement, students may design, implement, or extend art education initiatives for specific age cohorts; plan and curate arts-based events; develop technical studio skills and produce a body of work or art intervention; and contribute to the outreach, administrative, and financial activities of the host organization. This residency is subject to the approval of graduate program director and occurs under the supervision of a site mentor and University faculty member.	
<b>MAED-6605 Research Methods in Art Education</b>	<b>3 credits Graduate</b>
An examination of the nature and methods of systematic inquiry and its application to the questions of art education. Attention will be given to clarifying differences in assumptions, procedures, evidence, documentation, and reporting appropriate for various methods, problems, and contexts. Particular emphasis will focus on the appropriateness of these to the problems of art education.	
<b>MAED-6610 Indigenous Methodologies &amp; Exhib. Pract.</b>	<b>3 credits Graduate</b>
This course explores Indigenous methodologies for the study of and critical writings on Aboriginal cultural production. In considering Indigenous approaches and methods students will also investigate histories of curatorial practices in exhibiting Aboriginal art and material culture in gallery and museum contexts.	
<b>MAED-6630 Case Study: K-12 Art Education</b>	<b>3 credits Graduate</b>
This course provides students with the opportunity to develop skills and expertise in a particular area of interest in aged-based cohort contexts by investigating real world situations and issues. Individualized case studies may include studio inquiry, institutional studies, field observations of learning environments, or equivalent.	
<b>MAED-6650 Case Study: Museum &amp; Curatorial</b>	<b>3 credits Graduate</b>
This course provides students with the opportunity to develop skills and expertise in a particular area of interest in museum, gallery, or visitor centre settings by investigating real world situations and issues. Individualized case studies may include curatorial practices, studio inquiry and exhibitions, institutional studies, field observations of learning environments, or equivalent. 2019/2020 theme: Radical Curating	

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**MAED-6670 Case Study: Community Based Art Ed 3 credits Graduate**

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This course provides students with the opportunity to develop skills and expertise in a particular area of interest in community settings by investigating real world situations and issues. Individualized case studies may include community-based studio inquiry or installation, collaborative ventures, field observations of alternative learning spaces and organizations, or equivalent.

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**MAED-6690 Primary Research Techniques 3 credits Graduate**

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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.

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**MAED-6705 Thesis Proposal & Preparation 3 credits Graduate**

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This course facilitates the completion of a thesis proposal acceptable to the student's committee.

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**MAED-6805 Thesis 9 credits Graduate**

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This course allows the student to pursue research towards the thesis under the guidance of an advisor. The thesis is an extensive systematic inquiry into some theoretical, or practical issues in art education. Students choose from three types of thesis: scholarly thesis (conventional monograph), research-creation thesis (significant, unified body of work with supporting written component that extends existing studio practice), or teaching-based thesis (in-depth teaching project with supporting written component).

## Master of Design

The prerequisite for all MDES courses is admission into the Master Design ("MDes") program or permission of the director of the MDes program.

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**MDES-6005 Intensive Design Workshop: Topic 1 credits Graduate**

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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.

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**MDES-6006 Intensive Design Workshop: Topic 1 credits Graduate**

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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.

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**MDES-6007 Intensive Design Workshop: Topic 1 credits Graduate**

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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.

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**MDES-6008 Independent Design Research 3 credits Graduate**

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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.

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**MDES-6051 Design Studio Workshop: Topic 3 credits Graduate**

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This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.

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**MDES-6061 Design Studio Workshop: Topic 3 credits Graduate**

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This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.

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**MDES-6071 Design Studio Workshop: Topic 3 credits Graduate**

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This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.



<b>MDES-6115</b>	<b>Graduate Design Wksp: Independent Study</b>	<b>3 credits Graduate</b>
Prerequisite: Entry to MDes program		
The purpose of this graduate design workshop is to situate the Master of Design research question or issue in a research domain. The student will independently conduct contextual search and review to demonstrate evidence that their research proposal is sufficiently underpinned by theory and practice in their chosen field of study. Along the way the student will gain insight into where they position themselves as a practitioner in the wider spheres of visual cultures. In the end, the student will be assessed on their ability to analyze, reflect, critique and demonstrate critical thinking as it pertains to design.		
<b>MDES-6120</b>	<b>Design Research</b>	<b>3 credits Graduate</b>
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.		
<b>MDES-6150</b>	<b>Design History</b>	<b>3 credits Graduate</b>
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.		
<b>MDES-6210</b>	<b>Design Seminar: Topic</b>	<b>3 credits Graduate</b>
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.		
<b>MDES-6220</b>	<b>Design Seminar: Theory</b>	<b>3 credits Graduate</b>
This seminar addresses the contemporary and historical theoretical concerns of design. Presentations, readings, and discussions will be the focus of the course.		
<b>MDES-6230</b>	<b>Design Seminar: Topic</b>	<b>3 credits Graduate</b>
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.		
<b>MDES-6510</b>	<b>Projects Studio 1</b>	<b>6 credits Graduate</b>
In this course, students will engage in a series of projects that will develop their ability to combine theory and practice.		
<b>MDES-6520</b>	<b>Projects Studio 2</b>	<b>6 credits Graduate</b>
Prerequisite: MDES-6510		
Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.		
<b>MDES-6530</b>	<b>Projects Studio 3</b>	<b>6 credits Graduate</b>
Prerequisite: MDES-6520		
Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.		
<b>MDES-6550</b>	<b>Degree Project Preparation</b>	<b>3 credits Graduate</b>
<b>MDES-6560</b>	<b>Degree Project (Directed Studio)</b>	<b>12 credits Graduate</b>
<b>MDES-6700</b>	<b>Graduate Design Practicum</b>	<b>6 credits Graduate</b>
Prerequisite: Entry to MDes Program		
A student may apply to undertake a practicum work term in place of Graduate Design Studio 2 or Graduate Design Studio 3.		
<b>MDES-6750</b>	<b>Graduate Design Field Study</b>	<b>9 credits Graduate</b>
Prerequisite: Permission of the Director of the MDes program		
A student may apply to undertake a field study term in place of Graduate Design Studio 2.		

# Media Arts

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>MDIA-1000</b>	<b>Expanded Media</b>	<b>3 credits Studio</b>
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This foundation-level class teaches students to challenge the boundaries of conventional art categories. Through studio assignments, this course introduces diverse means-such as printed matter, digital media, audio, video, and performance-that have been used to transgress artistic limits. In addition, students are encouraged to experiment with interdisciplinary approaches to practices within and beyond artistic and academic disciplines.

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<b>MDIA-1360</b>	<b>Movement Arts</b>	<b>3 credits Studio</b>
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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.

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<b>MDIA-2100</b>	<b>Introductory Printed Matter</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

The student will engage in a series of short projects that reflect the historical range of both avant-garde and popular production of unlimited edition works. These projects will introduce the student historically and practically to serial and narrative constructs and documentary image-text formats, the artist's book-as-object, "mail art" (postcards, broadsheets), and xerography. A seminar component will discuss historical precedents for these activities as art. This course has a material fee: \$25

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<b>MDIA-2220</b>	<b>Introductory Animation</b>	<b>3 credits Studio</b>
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*Prerequisite: FILM-1000*

This course introduces students to the methods and techniques of animation. Students will explore stop motion, experimental, and 2D digital and cel animation techniques through direct experience with animation and through seminars and presentations of historical and contextual materials.

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<b>MDIA-2410</b>	<b>Basic Sound</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

The purpose of this course is to familiarize students with the basics of audio recording. Students will learn how to operate the College's sound equipment. The course is designed for those with no previous experience in sound recording.

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<b>MDIA-2551</b>	<b>Wksp: Physical Computing</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>MDIA-2560</b>	<b>3D Printing</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

This course will introduce students to the creative application of rapid prototyping, 3D printing and fabrication techniques. The course will concentrate on software application, model creation, preparing models for 3D printing employing FDM (fused deposition modeling) technology.

<b>MDIA-2610</b>	<b>Production Design for Film and Media Art</b>	<b>3 credits Studio</b>
<i>Prerequisite: One of the following: PHOT-2001, FILM-2501, MDIA-2701, SCLP-2000</i>		
This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements.		
<b>MDIA-2650</b>	<b>3D Printing</b>	<b>3 credits Studio</b>
This course will introduce students to the creative application of rapid prototyping 3D printing and fabrication techniques. This course will concentrate on software applications, model creation, preparing models for 3D printing employing FDM (fused deposition modelling) technology.		
<b>MDIA-2701</b>	<b>Expanded Media Toolbox</b>	<b>3 credits Studio</b>
<i>Prerequisite: FILM-1000 and MDIA-1000</i>		
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.		
<b>MDIA-2800</b>	<b>Intro to Projection Mapping</b>	<b>3 credits Studio</b>
<i>Prerequisite: One of the following: PHOT-2001, FILM-2501, MDIA-2701, SCLP-2000</i>		
Exploring the tools for creative manipulation of video projection, this course will introduce students to the methods and techniques of projection mapping, widely used at the contemporary intersection of video art, installation, performance and light art practices.		
<b>MDIA-3056</b>	<b>Sem: Audio Explorations</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHIS-2020</i>		
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.		
<b>MDIA-3058</b>	<b>Sem: Art Now</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHIS-2020</i>		
This course will focus on the ideas, concerns, strategies, and modes of select local, national and international art being made now.		
<b>MDIA-3060</b>	<b>Sem: The Everyday</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHIS-2020</i>		
This seminar course will introduce students to the theory and practice of art in everyday life through the exploration of several key texts and student projects. The class will examine ways in which artists individualize mass culture from altering utilitarian objects to street plans to rituals, laws and language, in order to make them their own. A focus for the course will be how the avant-garde has tackled the goal of bringing art into everyday life.		
<b>MDIA-3065</b>	<b>Sem: Persuasion, Propaganda, Photography</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits of 2000 level PHOT studio; AHIS-3200</i>		
An examination of historical and contemporary uses of photography as a tool of psychological persuasion, with a particular focus on the arenas of politics and marketing. Through readings, discussions, presentations and critical essays, students will explore a variety of paradigms in the dissemination of the photographic image as an instrument for the exertion of influence.		
<b>MDIA-3220</b>	<b>Expanded Media Projects</b>	<b>6 credits Studio</b>
<i>Prerequisite: MDIA-2701</i>		
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.		

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**MDIA-3230    Interdisciplinary: Idea and Process** **6 credits Studio**

*Prerequisite: 12 Credits chosen from: PHOT-2001, PNTG-2000, DRAW-2000, SCLP-2000, 2000 level PRTM, FILM-2501, MDIA-2701; 6 Credits AHIS, including AHIS-2020*

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.

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**MDIA-3240    Interdisciplinary: Language Into Art** **6 credits Studio**

*Prerequisite: 12 Credits chosen from: PHOT-2001, PNTG-2000, DRAW-2000, SCLP-2000, 2000 level PRTM, FILM-2501, MDIA-2701; 6 Credits AHIS, including AHIS-2020*

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.

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**MDIA-3250    Interdisciplinary: Media Landscapes** **6 credits Studio**

*Prerequisite: 12 Credits chosen from: PHOT-2001, PNTG-2000, DRAW-2000, SCLP-2000, 2000 level PRTM, FILM-2501, MDIA-2701; 6 Credits AHIS, including AHIS-2020*

This studio class focuses on popular culture, social contexts and issues of identity in art making. Students will examine contemporary art practices and critical and theoretical writing, and will work across media on studio projects.

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**MDIA-3305    Approaches in Non-Fiction** **3 credits Studio**

*Prerequisite: FILM-2501 or MDIA-2701*

This is an intermediate film studio class with an emphasis on the theory and practice of non-fiction filmmaking. Students will be introduced to the basics of documentary film from pitch stage to production. Students will create a series of non-fiction studio projects while surveying international and Canadian approaches to non-fiction cinema including docudrama, first person filmmaking, expanded portraiture, and cinema direct.

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**MDIA-3340    Production Design for Film** **3 credits Studio**

*Prerequisite: 6 Credits of 2000 level FILM or MDIA studio*

This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements. (This course is equated with ARTS 3135 & FILM 3340)

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**MDIA-3345    Digital Post Production** **3 credits Studio**

*Prerequisite: FILM-2501 or MDIA-2701*

This course will focus on the theory and practice of current digital post production processes

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**MDIA-3458    Screen Arts Workshop: Sculpting Cinema** **3 credits Studio**

*Prerequisite: FILM-2501*

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 spatial 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.

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**MDIA-3460    Intermediate Animation** **6 credits Studio**

*Prerequisite: FILM-2220 or MDIA-2220*

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.

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**MDIA-3556 The Memory Palace at 5163 Duke Street****3 credits Studio***Prerequisite: 6 Credits of 2000 level studio*

The “Memory Palace” is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.

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**MDIA-3953 Internship / CSL****3 credits Studio***Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**MDIA-3956 Internship / CSL****6 credits Studio***Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**MDIA-3959 Internship / CSL****9 credits Studio***Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**MDIA-4100 Expanded Media Studio 1****9 credits Studio***Prerequisite: 12 Credits chosen from: MDIA-3220, MDIA-3230, MDIA-3240, MDIA-3250; Student must be in good standing.; 9 Credits of AHIS/FHIS*

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.

## Master of Fine Arts

The prerequisite for all MFAR courses is admission into the Master of Fine Arts (MFA) program or permission of the director of the Master of Fine Arts program.

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**MFAR-6003 Graduate Studio****3 credits Graduate***Prerequisite: Entry to MFA Program*

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.

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<b>MFAR-6006 Graduate Studio</b>	<b>6 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

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.

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<b>MFAR-6009 Graduate Studio</b>	<b>9 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

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.

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<b>MFAR-6012 Graduate Studio</b>	<b>12 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

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.

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<b>MFAR-6100 Pedagogy Seminar</b>	<b>3 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

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

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<b>MFAR-6202 Graduate Seminar: Technologies of Experience</b>	<b>3 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

This course will examine the role that science and technology has had on the development of art and culture during the twentieth century. The epistemological transition from optical systems of representation to the contemporary arena of digital technologies will be explored through readings, writing, lectures and discussion.

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<b>MFAR-6205 Graduate Seminar: Sensorium</b>	<b>3 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

This course considers historic and contemporary ideas about the human sensoria, embodied aesthetics and experiences with sensorial culture. The course explores a multidisciplinary approach to sensoria in art, craft and design. Participants in the seminar will explore the topic of sensoria through readings, writing and presentations.

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<b>MFAR-6206 Graduate Seminar: Things</b>	<b>3 credits Graduate</b>
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*Prerequisite: Entry to MFA Program*

This course considers the historic and contemporary discourses about the experience of things and the significant role that our relationship to things retains in the production of objects and subjects in visual and material culture. What are things, what do they do and why do they inspire creative and critical attention? Participants in the seminar will explore the subject of things through readings, writing and presentations.

<b>MFAR-6209</b>	<b>Black &amp; White &amp; Re(a)d All Over</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
Colour is patented (Yves Klein International Blue), and branded (Coca-cola red), socially marked and culturally located. Yet it is fugitive, perceptually variable and essentially subjective. This seminar will explore the ways in which colour has been theorized, organized and used, particularly by artists. Students will read from contemporary writers on colour and will be encouraged to link their own use (or omission) of colour in their studio practice to ideas under discussion. A research journal, paper and presentation are required course work.		
<b>MFAR-6210</b>	<b>Graduate Seminar: TBA</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
<b>MFAR-6211</b>	<b>Sem: Primary Research Tech.</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
Primary Research Techniques will introduce MFA 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.		
<b>MFAR-6410</b>	<b>Art in Public Places</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
This course focuses on the development, function, and production of art for and with a diverse public. Students will develop a critical awareness of the history, philosophy, theories, and issues of public art relevant to program focus areas (developmental, museum, community). Strategies for public engagement are analyzed and applied through the creation of an art intervention.		
<b>MFAR-6501</b>	<b>Graduate Forum</b>	<b>credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
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.		
<b>MFAR-6502</b>	<b>Graduate Forum</b>	<b>2 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
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.		
<b>MFAR-6600</b>	<b>MFA Research / Creation</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Entry to MFA Program</i>		
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.		

## Photography

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

<b>PHOT-1000</b>	<b>Photo</b>	<b>3 credits Studio</b>
This foundation-level course is designed to teach basic photographic skills and to introduce issues associated with photography and the history of photography. Topics include the Digital Single Lens Reflex (DSLR) camera operation and introductory digital image processing and printing. Students taking this course are expected to have prior experience with the basic use of computer operating systems.		

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<b>PHOT-2001</b>	<b>Introductory Photography</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-1000*

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.

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<b>PHOT-2009</b>	<b>Alternative Processes</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-2001*

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

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<b>PHOT-2500</b>	<b>Lighting Workshop</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-2001*

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.

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<b>PHOT-2550</b>	<b>Black and White Photography</b>	<b>3 credits Studio</b>
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*Corequisite: PHOT-2001*

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.

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<b>PHOT-2650</b>	<b>Situational Lighting</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-2500 or FILM-2501*

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.

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<b>PHOT-2660</b>	<b>Reconfigured Image</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-2001*

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.

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<b>PHOT-2750</b>	<b>Large Format Photography</b>	<b>3 credits Studio</b>
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*Prerequisite: PHOT-2550*

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.

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<b>PHOT-2800</b>	<b>RPAS (Drone) Pilot Training</b>	<b>3 credits Studio</b>
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*Prerequisite: One of PHOT-2001, FILM-2501, MDIA-2701*

In collaboration with the Canadian Drone Institute, this course offers Media Arts students the training to acquire a Transport Canada Small Basic RPAS licence for legally operating Remotely Piloted Aircraft Systems (drones). With the successful completion of Transport Canada's RPAS examination, students will be allowed to operate compliant RPAS in unrestricted airspace according to NSCAD's Standard Operating Procedure. Students will learn common ground station interfaces and flight techniques for still and moving image based applications. This class requires coregistration in The Canadian Drone Institute's Small Basic Drone Pilot Certificate Preparation Course which has a fee.



<b>PHOT-3106</b>	<b>Wksp: Architecture, Culture &amp; Photography</b>	<b>6 credits Studio</b>
<i>Prerequisite: PHOT-2001</i>		
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.		
<b>PHOT-3112</b>	<b>Wksp: Decoding the Portrait</b>	<b>6 credits Studio</b>
<i>Prerequisite: PHOT-2001</i>		
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.		
<b>PHOT-3114</b>	<b>Wksp: Forensic Fictions Fictions</b>	<b>6 credits Studio</b>
<i>Prerequisite: PHOT-2001</i>		
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.		
<b>PHOT-3210</b>	<b>Wksp: Photography Beyond the Frame</b>	<b>6 credits Studio</b>
<i>Prerequisite: PHOT-2001</i>		
This course examines contemporary applications and theories of interdisciplinary practice in photography, including installation art, image/text construction and site-specific contexts.		
<b>PHOT-3400</b>	<b>Wksp: Documentary</b>	<b>6 credits Studio</b>
<i>Prerequisite: PHOT-2001</i>		
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.		
<b>PHOT-3609</b>	<b>Sem: Realism &amp; Truth</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits PHOT; Take AHIS-3200</i>		
This course considers the historic and contemporary discourse on photography and realism in the context of postphotographic culture. Emphasis will be given to the contemporary practice of photography and photo-based art. Participants in the seminar will explore the subject of photography and realism through readings, writing and presentations.		
<b>PHOT-3613</b>	<b>Sem: Photography Now</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits PHOT; AHIS-3200</i>		
This course examines contemporary photography in relation to art, society and culture. The aesthetic and technological developments in photography during the late twentieth century will provide a basis for studying photography now. Students will learn about this subject through readings, writing, presentations and class discussion.		
<b>PHOT-3614</b>	<b>Sem: Persuasion, Propaganda, Photography</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits PHOT; AHIS-3200</i>		
An examination of historical and contemporary uses of photography as a tool of psychological persuasion, with a particular focus on the arenas of politics and marketing. Through readings, discussions, presentations and critical essays, students will explore a variety of paradigms in the dissemination of the photographic image as an instrument for the exertion of influence.		
<b>PHOT-3615</b>	<b>Sem: Photography, Embodiment, Carnality</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits PHOT; AHIS-3200</i>		
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.		

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**PHOT-3953    Internship / CSL****3 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**PHOT-3956    Internship / CSL****6 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**PHOT-3959    Internship / CSL****9 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**PHOT-4000    Advanced Photography Critique 1****9 credits Studio**

*Prerequisite: 12 Credits of 3000 level PHOT studio; Student must be in good standing.; 9 Credits AHIS*

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.

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**PHOT-4500    Advanced Photography Critique 2****9 credits Studio**

*Prerequisite: PHOT-4000; Student must be in good standing.*

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.

## Painting

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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**PNTG-1500    Painting****6 credits Studio**

*Prerequisite: FNDN-1100*

This foundation-level 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.

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**PNTG-2000    Introductory Painting****6 credits Studio**

*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

<b>PNTG-2606</b>	<b>Wksp: Methods &amp; Materials</b>	<b>3 credits Studio</b>
<i>Prerequisite: PNTG-1500 or PNTG-2000</i>		
Students are introduced to historical painting techniques and their application within contemporary practice.		
<b>PNTG-2609</b>	<b>Wksp: Abstraction and Landscape</b>	<b>3 credits Studio</b>
<i>Prerequisite: PNTG-1500 or PNTG-2000</i>		
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.		
<b>PNTG-2610</b>	<b>Landscape, Outside/Inside</b>	<b>3 credits Studio</b>
<i>Prerequisite: PNTG-2000 or PNTG-1500</i>		
Through field trips, observation and work from memory students will explore a variety of methods used for on-site sketching and incorporate this source material into more considered works in the studio. Outside we will focus on various drawing, collage and watercolour painting techniques, while inside the focus will be on oil painting. This process will facilitate the transference of what you see and experience in specific places: quality of light, atmosphere, sound etc. into larger works on canvas.		
<b>PNTG-3000</b>	<b>Intermediate Painting</b>	<b>9 credits Studio</b>
<i>Prerequisite: PNTG-1500 or PNTG-2000</i>		
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.		
<b>PNTG-3351</b>	<b>The Memory Palace at 5163 Duke Street</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>		
The "Memory Palace" is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.		
<b>PNTG-3401</b>	<b>Painting Through the Screen</b>	<b>6 credits Studio</b>
<i>Prerequisite: PNTG-3000</i>		
This intermediate level workshop approaches the intersection between painting and the digital, looking at how ideas of "the screen" intersects with traditional notions of painting as both a window and a surface. The course will balance directed studio work with audio/video presentations, lectures and readings about the subject and with group workshops about visual coding and other aspects of digital literacy.		
<b>PNTG-3509</b>	<b>Advanced Painting</b>	<b>9 credits Studio</b>
<i>Prerequisite: PNTG-3000</i>		
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.		
<b>PNTG-3953</b>	<b>Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		

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**PNTG-3956 Internship / CSL****6 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**PNTG-3959 Internship / CSL****9 credits Studio**

*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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**PNTG-4102 Sem: Black & White & Read****3 credits Liberal Arts & Social Science**

*Prerequisite: 9 Credits of 3000 level Fine Art; 9 Credits AHIS including 3 Credits at the 3000 level or above*

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.

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**PNTG-4104 What's Love Got to Do With It?****3 credits Liberal Arts & Social Science**

*Prerequisite: 9 Credits of 3000 level Fine Art; 9 Credits AHIS including 3 Credits at the 3000 level or above*

Painting isn't always easy to love. It can be messy, difficult, and frustrating. The historical canon of painting is problematic and exclusive. This seminar course will explore why so many writers, viewers, and artists have a fraught and complicated relationship with painting. Through close study of historical and contemporary artworks and texts, students will investigate painting and its problems, with an emphasis on gender politics, ethics, and aesthetics.

## Printmaking

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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**PRTM-1500 Screen Printing****3 credits Studio**

*Prerequisite: FNDN-1100*

This foundation-level course is an introduction to basic technical, and thematic concerns of Screen Printing. Students will learn to create original prints using a variety of processes with relationships to a broad range of media and methodologies. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, the viewing of original printed artwork, and class critiques of student projects.

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**PRTM-1510 Relief Printmaking****3 credits Studio**

*Prerequisite: FNDN-1100*

This foundation-level course is an introduction to basic technical, and thematic concerns of Relief Printmaking. Students will learn to create original prints using a variety of processes with relationships to a broad range of media and methodologies. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, the viewing of original printed artwork, and class critiques of student projects.

<b>PRTM-2005</b>	<b>Introduction to Intaglio</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
This course is an introduction to basic technical, and thematic concerns of Intaglio Printmaking. Students will learn to create original prints using a variety of processes with relationships to drawing and painting. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, and the viewing of original printed artwork.		
<b>PRTM-2010</b>	<b>Introduction to Lithography</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
This course is an introduction to basic technical, and thematic concerns of Lithographic Printmaking. Students will learn to create original prints using a variety of processes with relationships to drawing, painting, and digital methods. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, the viewing of original printed artwork and class critiques of student projects.		
<b>PRTM-2211</b>	<b>Summer Workshop: Letterpress Printing</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Completion</i>		
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.		
<b>PRTM-2213</b>	<b>Book Arts</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
Students will investigate selected traditional and non-traditional processes for binding books, making boxes, and creating decorative papers. They will be encouraged to use the book form to meet artistic goals.		
<b>PRTM-2215</b>	<b>Book, Boxes and Portfolios</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>PRTM-2251</b>	<b>The Memory Palace at 5163 Duke Street</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>		
The "Memory Palace" is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.		
<b>PRTM-3213</b>	<b>Intermediate Book Arts</b>	<b>3 credits Studio</b>
<i>Prerequisite: PRTM-2213</i>		
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.		
<b>PRTM-3306</b>	<b>Intermediate Intaglio/Relief</b>	<b>6 credits Studio</b>
<i>Prerequisite: 3 Credits PRTM (1500 or 2000 level); PRTM-2005</i>		
Students will expand on experiences gained in introductory printmaking coursework while learning a variety of traditional and alternative techniques and strategies for making prints that will include multiple matrix colour printing. Demonstrations, presentations, archive viewings and in-class exercises will expose students to an overview of methods used in contemporary print media. Course objectives include building professional competency, increasing understanding of the movements and paradigms that have shaped historic and contemporary practices and theory, as well as encouraging the formation of a rigorous personal studio practice and critical assessment skills.		

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<b>PRTM-3406 Intermediate Lithography/Screenprinting</b>	<b>6 credits Studio</b>
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*Prerequisite: 3 Credits PRTM (1500 or 2000 level); PRTM-2010*

Students will expand on experiences gained in introductory printmaking coursework while learning a variety of traditional and alternative techniques and strategies for making prints that will include multiple matrix colour printing. Demonstrations, presentations, archive viewings and in-class exercises will expose students to an overview of methods used in contemporary print media. Course objectives include building professional competency, increasing understanding of the movements and paradigms that have shaped historic and contemporary practices and theory, as well as encouraging the formation of a rigorous personal studio practice and critical assessment skills.

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<b>PRTM-3509 Advanced Printmaking</b>	<b>9 credits Studio</b>
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*Prerequisite: 9 Credits of PRTM at the 2000 level or higher*

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.

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<b>PRTM-3953 Internship / CSL</b>	<b>3 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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<b>PRTM-3956 Internship / CSL</b>	<b>6 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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<b>PRTM-3959 Internship / CSL</b>	<b>9 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

## Sculpture

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>SCLP-1000 Sculpture</b>	<b>6 credits Studio</b>
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*Corequisite: ARTS-1000*

This foundation level course introduces students to the fundamental principles of sculptural practice, using 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.

<b>SCLP-2000</b>	<b>Introductory Sculpture</b>	<b>6 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>SCLP-2101</b>	<b>Plastics</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
Studio work in this course involves fabricating and forming using a variety of plastic materials.		
<b>SCLP-2102</b>	<b>Moldmaking</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
This course will provide students with the opportunity to become familiar with basic moldmaking techniques and processes. A body of work will be generated by the end of the course from applied techniques.		
<b>SCLP-2103</b>	<b>Stonecarving</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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).		
<b>SCLP-2104</b>	<b>Concrete</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>SCLP-2105</b>	<b>Foundry</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>SCLP-2106</b>	<b>Plaster</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>SCLP-2107</b>	<b>Wood</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>SCLP-2120</b>	<b>Science Into Art</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		

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<b>SCLP-2121</b>	<b>Soft Sculpture</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>SCLP-2122</b>	<b>Installation Art</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>SCLP-2560</b>	<b>3D Printing</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation completion, 6 studio Credits at the 2000 level*

This course will introduce students to the creative application of rapid prototyping, 3D printing and fabrication techniques. The course will concentrate on software application, model creation, preparing models for 3D printing employing FDM (fused deposition modeling) technology.

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<b>SCLP-3001</b>	<b>Intermediate Sculpture</b>	<b>6 credits Studio</b>
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*Prerequisite: SCLP-1000 or SCLP-2000*

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.

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<b>SCLP-3101</b>	<b>Intermediate Plastics</b>	<b>3 credits Studio</b>
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*Prerequisite: SCLP-2101*

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.

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<b>SCLP-3102</b>	<b>Intermediate Moldmaking</b>	<b>3 credits Studio</b>
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*Prerequisite: SCLP-2102*

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.

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<b>SCLP-3103</b>	<b>Intermediate Stonecarving</b>	<b>3 credits Studio</b>
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*Prerequisite: SCLP 2103*

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.

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<b>SCLP-3104</b>	<b>Intermediate Concrete</b>	<b>3 credits Studio</b>
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*Prerequisite: SCLP 2104*

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.



<b>SCLP-3105</b>	<b>Intermediate Foundry</b>	<b>3 credits Studio</b>
<i>Prerequisite: SCLP-2105</i>		
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.		
<b>SCLP-3106</b>	<b>Intermediate Plaster</b>	<b>3 credits Studio</b>
<i>Prerequisite: SCLP-2106</i>		
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.		
<b>SCLP-3107</b>	<b>Intermediate Wood</b>	<b>3 credits Studio</b>
<i>Prerequisite: SCLP-2107</i>		
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.		
<b>SCLP-3151</b>	<b>The Memory Palace at 5163 Duke Street</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>		
The "Memory Palace" is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.		
<b>SCLP-3206</b>	<b>Methods and Materials Workshop: Contemporary Concepts</b>	<b>6 credits Studio</b>
<i>Prerequisite: SCLP-2000</i>		
This course will concentrate on specific media and thematic topics in sculpture.		
<b>SCLP-3509</b>	<b>Advanced Sculpture</b>	<b>9 credits Studio</b>
<i>Prerequisite: SCLP-3001</i>		
Students will continue to explore ideas and processes related to Sculpture through directed projects and independent work.		
<b>SCLP-3953</b>	<b>Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>SCLP-3956</b>	<b>Internship / CSL</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		

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<b>SCLP-3959</b>	<b>Internship / CSL</b>	<b>9 credits Studio</b>
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*Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic*

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.

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<b>SCLP-4100</b>	<b>Sculpture Seminar: [topic]</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: SCLP-3001 or 9 Credits AHIS*

This course will address topics pertinent to the contemporary and historical practice of sculpture through assigned readings and discussion.

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<b>SCLP-4102</b>	<b>Sem: Perspectives on Contemporary Sculp</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
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*Prerequisite: SCLP-3001 or 9 Credits AHIS*

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

## Textiles and Fashion

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is composed of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

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<b>TEXL-1000</b>	<b>Fundamentals of Textiles</b>	<b>3 credits Studio</b>
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This foundation-level course will introduce students to the broad scope of textiles as a medium. Students will explore materials and the various ways of manipulating them to create experimental structures and surfaces. Through collecting, documenting, and a hands-on approach to making, students will think through the fundamental components of textiles.

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<b>TEXL-2000</b>	<b>Introduction to Weaving</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

Students will learn to set up and use a four harness floor loom to create basic woven structures, including a few off-loom processes.

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<b>TEXL-2010</b>	<b>Off-Loom Structures</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

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<b>TEXL-2050</b>	<b>Natural Dyeing</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

This course is an investigation into the practice of natural dyeing using plants gathered through fieldwork, as well as powdered extracts. Through dyeing experiments students will learn about mordanting and how this influences colour on yarn and fabric.

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<b>TEXL-2100</b>	<b>Introduction to Resist Dyeing</b>	<b>3 credits Studio</b>
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*Corequisite: Foundation Core and 6 Credits of 1000 level studio*

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.

<b>TEXL-2150</b>	<b>Repeating Patterns</b>	<b>3 credits Studio</b>
<i>Prerequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>TEXL-2200</b>	<b>Introduction to Screenprinting</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>TEXL-2450</b>	<b>Developmental Drawing for Fashion</b>	<b>3 credits Studio</b>
<i>Prerequisite: DRAW-1500</i>		
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.		
<b>TEXL-2500</b>	<b>Fashion: Construction</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>TEXL-2550</b>	<b>Pattern Development for Fashion</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>TEXL-2600</b>	<b>Prototyping for Fashion</b>	<b>3 credits Studio</b>
<i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i>		
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.		
<b>TEXL-3000</b>	<b>Intermediate Weaving</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXL-2000; TEXL-2100</i>		
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.		
<b>TEXL-3010</b>	<b>Illustration for Fashion</b>	<b>3 credits Studio</b>
<i>Prerequisite: 3 Credits of 2000 level DRAW</i>		
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.		
<b>TEXL-3100</b>	<b>Intermediate Dye &amp; Print</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXL-2100 Corequisite: TEXL-2200 (or concurrent)</i>		
In this course students will expand a basic surface design vocabulary through experiment and exploration of advanced print and dye processes.		

<b>TEXL-3221</b>	<b>Embroidery and Embellishment</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of TEXL studio</i>		
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.		
<b>TEXL-3222</b>	<b>Biocentrism &amp; Textile Practice</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 2000 level studio</i>		
This course will explore the complex meanings held in, and communicated by, plant life seen through the lens of textile processes and practices. During the term we will work with a selection of plants which grow in Mi'kma'ki, observing, responding and collaborating with botanical life from historical, cultural, scientific, philosophical and artistic perspectives. Students will learn how to process raw textile materials, extract natural dyes, make cordage, build experimental forms and delve deeply into the complex relationship between humans and the plant world.		
<b>TEXL-3320</b>	<b>Fabrics Laboratory</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<i>Prerequisite: 6 Credits TEXL</i>		
This course will cover themes of textile science as it relates to contemporary practice and the specific needs of the textile and fashion industry today. Students will investigate natural and synthetic fibres, processes and finishes to acquire a thorough understanding of the properties and uses of fabrics within the field. The relationship between the textile industry and sustainability, and new approaches to material development will also be explored.		
<b>TEXL-3355</b>	<b>Intermediate Pattern Development for Fashion</b>	<b>3 credits Studio</b>
<i>Prerequisite: TEXL-2500; TEXL-2550</i>		
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.		
<b>TEXL-3410</b>	<b>Intermediate Fashion Studies</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXL-2500; TEXL-2550; TEXL-2600 (or TEXL-2450)</i>		
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.		
<b>TEXL-3506</b>	<b>Studio Projects 1: Textiles</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXL-3000 or TEXL-3100; Consultation and signature of designated Textiles Faculty</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.		
<b>TEXL-3509</b>	<b>Studio Projects 1: Textiles</b>	<b>9 credits Studio</b>
<i>Prerequisite: TEXL-3000 or TEXL-3100; Consultation and signature of designated Textiles Faculty</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.		
<b>TEXL-3953</b>	<b>Internship / CSL</b>	<b>3 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		

<b>TEXTL-3956</b>	<b>Internship / CSL</b>	<b>6 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>TEXTL-3959</b>	<b>Internship / CSL</b>	<b>9 credits Studio</b>
<i>Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic</i>		
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.		
<b>TEXTL-4006</b>	<b>Studio Projects 2: Textiles</b>	<b>6 credits Studio</b>
<i>Prerequisite: Two of the following: TEXTL-3000, TEXTL-3100, TEXTL-3410; consultation and signature of designated Textiles Faculty</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.		
<b>TEXTL-4009</b>	<b>Studio Projects 2: Textiles</b>	<b>9 credits Studio</b>
<i>Prerequisite: Two of the following: TEXTL-3000, TEXTL-3100, TEXTL-3410; Consultation and signature of designated Textiles Faculty</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.		
<b>TEXTL-4020</b>	<b>Advanced Fashion Studies</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXTL-3410</i>		
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.		
<b>TEXTL-4506</b>	<b>Studio Projects 3: Textiles</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXTL-4006 or TEXTL-4009; Consultation and signature of designated Textiles Faculty</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.		
<b>TEXTL-4509</b>	<b>Studio Projects 3: Textiles</b>	<b>9 credits Studio</b>
<i>Prerequisite: TEXTL-4006 or TEXTL-4009; Consultation and signature of designated Textiles Faculty</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.		
<b>TEXTL-4606</b>	<b>Studio Projects 4: Textiles</b>	<b>6 credits Studio</b>
<i>Prerequisite: TEXTL-4506 or TEXTL-4509; Consultation and signature of designated Textiles Faculty</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: TEXL-4506 or TEXL-4509; Consultation and signature of designated Textiles Faculty*

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.

## World Travel

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**WTRA-2002 Parks Canada: Kejimikujik****3 credits Studio**

*Prerequisite: Foundation Core and 6 Credits of 1000 level studio. Proposal approved by instructor.*

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.

## Topic Courses

Topic courses, identified as [Topic] in this calendar, are courses that are responsive to emerging learning opportunities as they present themselves. Course codes (a four-letter prefix and a four-digit number) of topic courses, for which no specific course descriptions are available in the Academic Calendar, are not included in the listings above, but are identified on student transcripts by a course code and the specific area of study.

## NOTES

[illegible]



**NOTES**

[illegible]

## NOTES

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



