



ACADEMIC CATALOGUE

NSCAD

23/24



Cover: NSCAD students and part-time instructor Carley Mullally weave rope from recycled materials. Mullally uses this traditional rope-making machine as a tool for learning and collaboration in their community-based art practice. Photo by Steve Farmer.



If you believe that creative ideas can build a better world, there’s a place here for **you.**

OFFICE OF STUDENT EXPERIENCE  
NSCAD UNIVERSITY  
5163 DUKE STREET  
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CANADA  
902 444 9600

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# NSCAD UNIVERSITY

**It's a place for curious minds to freely explore.** A place for critical thinkers who never tire of asking **Why? What for? What if?** At NSCAD, curiosity is the spark that ignites everything. And year after year, our halls are filled with new faces who share the same fire.

## LIFE-CHANGING

**NSCAD University is no ordinary art institution.**

Located in the heart of Halifax, Nova Scotia—Atlantic Canada's largest and most vibrant city—NSCAD is an immersive environment in which adventurous thinkers and makers discover their passion and themselves.

NSCAD offers a rigorous, interdisciplinary educational experience that is unlike any other art school in the country. For 132 years, our students, faculty, and administrators have shared a commitment to experimentation, progressive thinking, and cutting-edge art and design. Many students report that their time here completely shaped the way they think. **It changed their lives. It will change yours too.**

## MANY POSSIBILITIES

**Graduates are known globally for boundless ingenuity + curiosity.**

Alumni go on to have incredible careers—within and beyond the art world—as artists, entrepreneurs, teachers, administrators, academics, and creative professionals in an array of different fields. While their paths may seem different there is one thing they all share, their lives were shaped by their time at NSCAD.

## JOIN US

**A community of creative professionals.**

**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 Catalogue** is an important resource for students seeking status as a professional visual artist, designer or craftsman 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.

## ACKNOWLEDGEMENT

**NSCAD is in Mi'kma'ki, on the ancestral and unceded territory of the Mi'kmaq Nation.** NSCAD University acknowledges that it was founded upon exclusions and erasures of Indigenous peoples, including those on whose land this institution is located. This acknowledgement reflects the university's commitment to beginning the process of working to dismantle the ongoing processes and legacies of settler colonialism. We also recognize the loss of the African Nova Scotian community of Africville, and its history of civic neglect and misappropriation. As an educational institution, NSCAD recognizes its ethical obligation to create truthful and factual representations.





# NSCAD ALUMNI

- |                |                  |                      |
|----------------|------------------|----------------------|
| Australia      | Ireland          | Taiwan               |
| Austria        | Israel           | Tanzania             |
| Bahamas        | Italy            | Thailand             |
| Bahrain        | Japan            | Turkey               |
| Barbados       | Kenya            | Uganda               |
| Belgium        | Kuwait           | United Arab Emirates |
| Bermuda        | Malaysia         | United Kingdom       |
| Brazil         | Malta            | United States        |
| Canada         | Mexico           | Zimbabwe             |
| Cayman Islands | Netherlands      |                      |
| Czechia        | New Zealand      |                      |
| China          | Northern Ireland |                      |
| Cyprus         | Norway           |                      |
| Denmark        | Pakistan         |                      |
| Estonia        | Panama           |                      |
| Finland        | Qatar            |                      |
| France         | Saint Lucia      |                      |
| Germany        | Scotland         |                      |
| Ghana          | Singapore        |                      |
| Greenland      | Slovenia         |                      |
| Hong Kong      | South Africa     |                      |
| Iceland        | South Korea      |                      |
| India          | Spain            |                      |
| Indonesia      | Sweden           |                      |
| Iran           | Switzerland      |                      |

our alumni live  
+ work in

**56**  
countries



## OUR CITY + COMMUNITY

**We are a creative coastal community filled with artists and makers.** Nestled on the Atlantic Ocean, K'ijipuktuk/Halifax is a cosmopolitan port city that feels simultaneously like an urban centre and a friendly small town. We are surrounded by incredible natural beauty, full of diverse neighbourhoods, great nightlife, and a seriously impressive art scene—all wrapped up in a quirky Maritime package. The city will charm you, surprise you, and fuel your art-making for years to come. **Our graduates are known both locally and internationally for their boundless ingenuity and intense curiosity.** In a recent survey, our alumni community stated: “NSCAD played an important role in my development as a person.” **(93%)**, “NSCAD continues to play an important role in my life.” **(93%)**, and “My NSCAD degree was a good investment.” **(91%)**. Eighty-five percent of NSCAD alumni are working directly, indirectly or in a field influenced by their time at NSCAD University.



Alumna Hangama Amiri (BFA 2012) went on to do an MFA at Yale. In 2023, she had her first solo show in the United States, *A Homage to Home*, at The Aldrich Museum of Contemporary Art.

“ NSCAD changed my life. It’s where I learned to express myself.”

**TANYA TAGAQ GILLIS**  
(BFA 1998, DFA 2015)

IS AN AVANT GARDE ARTIST WHO HAS WON A POLARIS PRIZE AND MULTIPLE JUNO AWARDS. HER FIRST NOVEL, SPLIT TOOTH, IS WINNER OF THE 2019 INDIGENOUS VOICES AWARD. SHE IS ALSO A MEMBER OF THE ORDER OF CANADA.

“ I learned work is never done and the evolution of your mind and eye is imperative for real growth.”

**AKSHAY TYAGI**  
(BFA 2008)

IS A FASHION INNOVATOR, BOLLYWOOD COSTUME DESIGNER AND STYLIST.

“ At NSCAD, I learned who I was.”

**URSULA JOHNSON**  
(BFA 2006)

IS A MULTIDISCIPLINARY MI’KMAQ ARTIST ORIGINALLY FROM ESKASONI, CAPE BRETON. HER WORK COMBINES THE MI’KMAQ TRADITION OF BASKET WEAVING WITH SCULPTURE, INSTALLATION, AND PERFORMANCE ART. SHE WON THE PRESTIGIOUS SOBEY ART AWARD IN 2017.

“ NSCAD is where I learned to see, and that’s crossed over to all aspects of my life.”

**HEATHER IGLOLIORTE**  
(BFA 2003)

IS CANADA’S PRE-EMINENT INUK ART SCHOLAR. SHE IS A CURATOR, ARTIST, AND CONCORDIA UNIVERSITY RESEARCH CHAIR IN INDIGENOUS ART HISTORY AND COMMUNITY ENGAGEMENT.

“ At NSCAD, students have unparalleled space to rummage, explore, paint...”

**LONDON MACKENZIE**  
(BFA 1976)

IS A 2017 WINNER OF A GOVERNOR GENERAL’S AWARD IN VISUAL AND MEDIA ARTS. SHE IS A PAINTER AND PROFESSOR AT EMILY CARR UNIVERSITY OF ART + DESIGN.

“ It’s where I learned most of my skills and developed my approach to architecture.”

**TODD SAUNDERS**  
(BDES 1992, DFA 2016)

IS AN AWARD-WINNING ARCHITECT BASED IN NORWAY. IN CANADA, HE IS PERHAPS BEST KNOWN AS THE ARCHITECT OF THE STARKLY BEAUTIFUL FOGO ISLAND INN AND FOGO ISLAND ARTS COLONY LOCATED IN HIS NATIVE NEWFOUNDLAND AND LABRADOR.

“ I feel grateful that I’ve been able to get where I am and be happy and confident in my career as a designer and an artist.”

**GILLIAN MACLEOD**  
(BDES 2003)

IS CREATIVE DIRECTOR AT HEARST MAGAZINES, OVERSEEING O (THE OPRAH MAGAZINE), HARPER’S BAZAAR, ESQUIRE, AND OVER 200 MORE MAGAZINE EDITIONS AND WEBSITES. SHE LIVES IN NEW YORK CITY.

“ NSCAD lets you try on different hats, experiment and explore...people are so driven and focused.”

**SYDNEY SMITH**  
(BFA 2006)

IS A CHILDREN’S BOOK ILLUSTRATOR AND WINNER OF THE GOVERNOR GENERAL’S AWARD FOR ILLUSTRATED CHILDREN’S BOOKS, TD CANADIAN CHILDREN’S LITERATURE AWARD, BRITAIN’S KATE GREENAWAY MEDAL, AND THE ATLANTIC BOOK AWARDS’ LILLIAN SHEPHERD MEMORIAL AWARD FOR EXCELLENCE IN ILLUSTRATION.

“ It’s always a good thing to push yourself artistically...places that may be uncomfortable or unsettling.”

**STEVE MCNIEN**  
(BFA 1989, BA 1993)

IS A MARVEL COMICS SUPERSTAR, WHOSE ILLUSTRATIVE STORYTELLING SKILLS BRING GUARDIANS OF THE GALAXY, THE NEW AVENGERS, WOLVERINE AND CAPTAIN AMERICA TO LIFE.

“ I’m such a fan of art school education. Every day I am immersed in the kind of decision-making we learned about at NSCAD.”

**JOHN KAHRS**  
(BFA 1990)

WON THE ACADEMY AWARD FOR BEST ANIMATED SHORT FOR HIS FILM PAPERMAN. HE HAS WORKED ON MANY OF THE WORLD’S MOST SUCCESSFUL ANIMATED FILMS INCLUDING A BUG’S LIFE, THE INCREDIBLES, AND MONSTERS INC. AT PIXAR, AND TANGLED AT DISNEY.

“ When you make something from scratch, you really understand how a piece is made — NSCAD was very good about that. Quality was expected of us.”

**CHLOE GORDON**  
(BFA 2010)

**PARRIS GORDON**  
(BFA 2011)

ARE THE CO-FOUNDERS OF THE FASHION BRAND BEAUFILLE. THE SISTERS WERE NAMED WOMENSWEAR DESIGNER OF THE YEAR AT THE CAFA AWARDS AND TO FORBES’ 30 UNDER 30 LIST, CLASS OF 2017. THEIR CLOTHES HAVE APPEARED IN VOGUE, ELLE, AND GLAMOUR, AND BEEN WORN BY LADY GAGA, SELENA GOMEZ, AND KENDALL JENNER.

“ All those conversations — about conceptualizing and narrating strategies — all that learning goes right into my work...every day.”

**PAULA FAIRFIELD**  
(BFA 1984)

IS AN EMMY AWARD WINNER FOR OUTSTANDING SOUND DESIGN ON THE SERIES GAME OF THRONES AND AN EIGHT-TIME NOMINEE FOR HER WORK ON SHOWS LIKE LOST.





**854**

nscad  
undergrads

**13**

average class size

**55**

grad  
students

**24**

**7**

student studio  
access

**26%**

international  
students

# NSCAD

## PROGRAMS

### UNDERGRADUATE

Foundation Year

**BACHELOR OF ARTS**

**BA**

Art History (Studio / Non-Studio)

**BACHELOR OF DESIGN**

**BDes**

Interdisciplinary Design

**BACHELOR OF FINE ARTS**

**BFA**

Fine Art (Drawing, Painting, Printmaking, Sculpture)

Photography

Film

Expanded Media

Ceramics

Jewellery Design + Metalsmithing

Textiles/Fashion

Interdisciplinary Arts

**MINORS**

Animation

Art History

Ceramics

Drawing

Textiles/Fashion

Film Studies

Illustration

Indigenous Studies

Jewellery Design + Metalsmithing

Journalism Studies

Print / Paper / Book

### GRADUATE + CERTIFICATE

Master of Arts in Art Education

**MAAE**

Master of Fine Arts (Studio)

**MFA**

Master of Design

**MDes**

Post-Baccalaureate Certificate in Design

**PBAC**

Visual Arts Certificate

**VAC**

VAC for Teachers

(Art Specialist / Non-Art Specialist)

VAC in Studio

(Declared discipline or general practice.)

WHY US?

WE IGNITE CURIOSITY

01

NSCAD students are passionate, committed, and hard working. Through in-class critiques led by acclaimed faculty, they engage in critical discussion and are encouraged to examine ideas from a variety of perspectives.

AN INCLUSIVE COMMUNITY

02

NSCAD is welcoming and inclusive. Our students have diverse backgrounds and join us from all over Canada and the world, making for a community that emphasizes and encourages cross-cultural understanding.

INNOVATIVE TEACHING

03

Faculty members challenge and support students to do their very best work. Our professors are designers and artists themselves and maintain active practices that inform their teaching.

CREATIVE RISK-TAKING

04

NSCAD values curiosity, creative exploration, and risk-taking. The student experience is enriched with the freedom to try new art forms and combine them in exciting ways.

EXCHANGE OPPORTUNITIES

05

Students can include an exchange semester at a partner university as part of their degree. NSCAD collaborates with 70+ art and design schools in the United States, the U.K., Norway, Portugal, Japan, Korea, and Australia, to name a few, giving students the opportunity to learn and grow in international settings.

INSPIRING FACILITIES

06

Our facilities are outstanding, offering students 24-hour access to new technology and traditional practices at three downtown campuses. NSCAD has everything from personal studio space for introductory painting students to high efficiency, computer-controlled Blaauw kilns for ceramics students, and professional lighting and grip gear for our film students.

OUR GALLERY

07

Anna Leonowens Gallery Systems is the beating heart of the NSCAD community, organizing more than 125 shows a year, the majority featuring work by undergraduates. It’s a place to see and experience art, to socialize, share, and learn.

FULFILLING CAREERS

08

A NSCAD education leads to a rewarding, creative career. Our alumni can be found working across Canada and internationally, in many fields and disciplines.

YEAR-ROUND EVENTS

09

NSCAD hosts and participates in events throughout the year that unite the community. The Student Art Award, NSCAD Fashion Show, Wearable Art Show, Artist for a Day, NSCAD Film Festival, Graduation Exhibition, and solo and department exhibitions all engage students and promote their work.

OPEN DOOR POLICY

10

NSCAD’s Portfolio Days are held on campus in the autumn and winter. Prospective students, friends, and family members are invited to get to know us better through tours, talks, and portfolio reviews.

WE EMBRACE OUR CITY

11

NSCAD faculty, students, and alumni take leading roles in Halifax events such as Nocturne: Art at Night, Open City, and Culture Days. NSCAD has contributed to the vibrancy of our coastal community since organizing the ‘World’s Faire’ back in 1888.

WORLD-RENOWNED ARTISTS

12

Through public lecture series, masterclasses and residencies, we invite world-renowned artists to visit NSCAD and share their expertise with students, staff, faculty, and the greater Halifax community. NSCAD’s community studio residency programs in Lunenburg, New Glasgow, Dartmouth, and Sydney also host guest lectures open to the public.

1 IN 10 NSCAD STUDENTS RECEIVE A SCHOLARSHIP

13

NSCAD awards more than \$400,000 in scholarship funding to students per year. On-campus employment is valued at more than \$140,000 annually. Student travel subsidies and other grants are valued at \$35,000 per year. Entrance scholarships ranging from \$500 to \$9000 are awarded annually. Several are renewable for each year of study. The Manager of Financial Aid and Student Counselling assists registered students and prospective students in their efforts to secure sufficient funds to finance their education through the resources of provincial student assistance offices, the university’s financial assistance program, and other outside agencies. If students require advice in regard to financial matters they should consult the manager. More information is also available at [nscad.ca/admissions](https://nscad.ca/admissions).

EXPERIENCE NSCAD

Campus tours.

Tours of the various NSCAD campus locations are given by student ambassadors and offer a unique perspective of the school’s departments and facilities. Tours are offered by appointment on weekdays from 11 am – 2 pm. It’s easy to sign up for a tour online at [nscad.ca](https://nscad.ca).

Stay the night in Halifax. For free.

Cambridge Suites Halifax and NSCAD University have partnered to offer prospective students and their families a special nightly rate when you visit for a NSCAD tour or appointment. Call Cambridge Suites directly to make your reservation and request the NSCAD special rate. If you subsequently enroll in a degree program the following fall, we’ll reimburse you for one night’s stay.

Summer pre-university programs.

High school students who are entering their final year in the following fall are eligible to apply to take one Foundation-level summer course. You will work in a NSCAD studio, study under the guidance of a qualified instructor, and interact with regular degree students who are also registered in the course.



A National Historic Site of Canada, set near the Halifax boardwalk, the Fountain Campus encompasses an entire city block of Victorian terrace-style buildings that were once an interconnected row of 19 merchant shops and warehouses. Inside you will find mysterious nooks and stairwells, open interiors and modern studio spaces.

The Fountain Campus is home to the Anna Leonowens Gallery and Art Bar +Projects, as well as studios for painting, printmaking, drawing, weaving, dyeing, fashion, photography, jewellery, and metalsmithing.

Also located at the Fountain Campus are the NSCAD Art Supply Store, the NSCAD Library, NSCAD Learning Commons, Office of Student Experience, and the NSCAD Student Union (SUNSCAD).



# FOUNTAIN CAMPUS DOWNTOWN



- DRAWING
- FASHION + TEXTILES
- JEWELLERY + METALSMITHING
- PAINTING
- PHOTOGRAPY
- INTERDISCIPLINARY DESIGN
- PRINTMAKING
- SCREENPRINTING
- WEAVING



Perched on Halifax’s waterfront and boasting uninterrupted views of the harbour from its glass curtain seawall, the Port Campus is a renovated historic warehouse repurposed specifically for art education and production.

In addition to the many first-year classes and studios that are held at the Port, the three-storey steel and concrete structure houses the school’s more industrial art, design, and craft practices, with wood and metal fabrication shops, sculpture studio, plastics lab, and foundry.

The Port Loggia Gallery and Treaty Space Gallery, on the first floor, expands NSCAD’s exhibition programming.



# PORT CAMPUS DOWNTOWN



- SCULPTURE
- CERAMICS
- PRODUCT DESIGN
- FOUNDATION STUDIOS
- WOODSHOP
- METALSHOP
- FOUNDRY



The Academy Campus is located in a Gothic Revival brick building at the base of historic Citadel Hill, originally built in 1878 as a high school.

Don't let the building's historic exterior fool you, the space is home to the Media Arts division, including NSCAD's film program. Within the building, you will find edit suites, studio space, sound rooms, a screening room, animation facilities, and faculty offices.



# ACADEMY CAMPUS

CITADEL HILL

- FILM + MEDIA
- ANIMATION
- EDITING SUITES
- SCREENING ROOMS
- FILM STUDIOS
- SOUND RECORDING
- FACULTY





ANNA LEONOWENS GALLERY SYSTEMS



PORT CAMPUS LOUNGE



PORT LOGGIA GALLERY



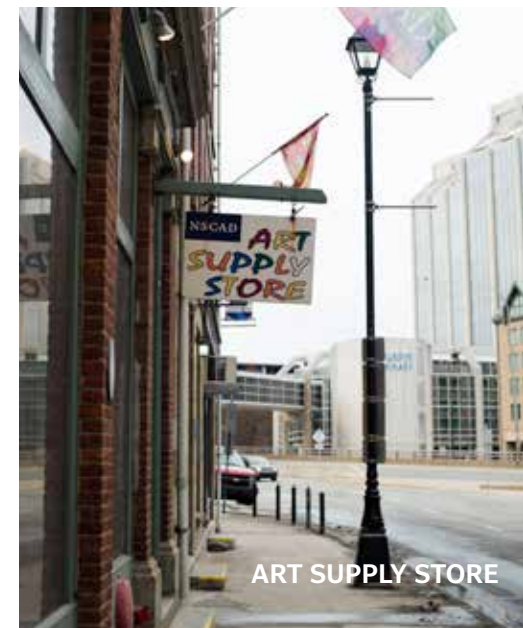
STREET FESTIVAL



DAWSON PRINTSHOP



LIBRARY



ART SUPPLY STORE

## ON CAMPUS

ANNA LEONOWENS GALLERY SYSTEMS  
ART SUPPLY STORE  
DAWSON PRINTSHOP  
LEARNING COMMONS  
LIBRARY  
STUDENT SERVICES  
THE PORT LOGGIA GALLERY  
TREATY SPACE GALLERY  
PORT LOUNGE





LEARNING COMMONS



FASHION SHOW



SOCIAL SCENE



STUDIO

## ANNA LEONOWENS GALLERY SYSTEMS

The Anna Leonowens Gallery is NSCAD's public exhibition space located on the Fountain Campus and on the Port Campus as the Port Loggia Gallery and Treaty Space Gallery. Focused on the curatorial, artistic, and educational development of students, the gallery mounts over 125 exhibitions and over 50 events each year, attracting more than 20,000 visitors annually. With bustling Monday night openings and engaging noon-hour artists' talks, the gallery is central to the Eastern Canadian art community. Senior students may also take advantage of the gallery's curatorial and design internships for degree credit.

## DAWSON PRINT SHOP

The Dawson Print Shop is home to a historic collection of letterpress printing technology that is the basis of NSCAD's academic and commercial letterpress activities. As a teaching print shop, it hosts a variety of popular book arts courses, from bookbinding to printing with antique metal and wood type.

## LIBRARY

The NSCAD University Library houses a collection of more than 50,000 books and periodicals in the visual and media arts, craft, fashion, and design. Special collections include exhibition catalogues, artists' books, printed matter, and rare books. The Visual Resources Collection houses slides, 16 mm films, DVDs, videos, CDs, and audio tapes. NSCAD is a partner in Novanet, a Nova Scotia university library consortium which facilitates the loaning of library materials between university and college libraries.

## LEARNING COMMONS + WORK SPACES

NSCAD is full of places to work on a project or write an essay. Whether it's a personal studio space or a quiet classroom, students have access to spaces 24 hours a day. There are computer labs throughout all three campuses with printing and photocopy services. The Learning Commons is a study and research space located on the third floor of the NSCAD Library at the Fountain Campus.

## WRITING RESOURCE CENTRE

The Writing Resource Centre provides individual tutoring, group workshops, and resources for students at any stage of study from foundation to the graduate level. The aim is to help students develop their own critical voice for reading, discussion, and writing so that they can engage in an active exchange of ideas within the academic community.

## HEALTH SERVICES

NSCAD University offers a variety of health supports including on-campus counselling, peer mentoring program, and medical insurance coverage for all full-time students. One-on-one consultations and planning sessions are available for students who require an individualized approach to learning in the classroom.

## CREATIVE ENTREPRENEURSHIP LAB (CEL)

CEL is a comprehensive career and business advancement service. Supporting current students and alumni, it broadens the networking opportunities for aspiring creative workers through events and education such as jobs and internships, residencies, funding opportunities, industry engagement, and more.





ATLANTIC COAST



DOWNTOWN



FESTIVALS + CELEBRATIONS



LIVE MUSIC



LOCAL FOOD + RESTAURANTS



ARTS COMMUNITY

## OFF CAMPUS

ATLANTIC COAST  
FARMERS' MARKETS  
PUBLIC GARDENS  
TRAILS + PATHWAYS  
LIVE MUSIC  
ART FESTIVALS  
NIGHTLIFE



Read **thecoast.ca**, Halifax’s digital-first news outlet to find out what’s going on.

Surf the ocean waves at **Lawrencetown Beach**.

Try bouldering at **Seven Bays**, then have a coffee and get some work done in the café.

Rent rollerblades in the summer and ice skates in the winter at the **Emera Oval**.

Use your **UPass** to hop on the ferry and explore downtown **Dartmouth**.

Get fresh veggies and flowers from Halifax’s many **Farmers’ Markets**.

Read a book with a view of the city at the **Halifax Central Library**.

Get a haircut while watching skateboarding at **Oddfellow’s Barbershop**.

Join a team and play sports year-round with **Halifax Sport and Social Club**.

Familiarize yourself with downtown Halifax by going on a **gallery tour**.

Enjoy a picnic in the Halifax **Public Gardens** and listen to a concert in the bandstand.

Go for a run and take in the fresh air alongside the ocean in **Point Pleasant Park**.

Experience art after dark at **Nocturne**, Halifax’s annual contemporary art festival.

Watch a movie at the **Park Lane Cinemas** or **Carbon Arc**, which screens art house films.

Dance late into the night at the **Seahorse Tavern**.

Listen to live music at **Gus’ Pub**, the **Marquee Ballroom** or **The Carleton**.

Grow your own food at **Common Roots Urban Farm**.

Get some homemade ice cream from **Dee Dee’s** while you explore the **North End**.

Take a wine tour at one of **Annapolis Valley’s** many vineyards.

Experience one of the many breweries in the city, like **2 Crows**, **Stillwell** or **Good Robot**, or meet with friends in the city’s **Beer Gardens**.

Afrifest

Atlantic Fringe Festival

Lebanese Cedar Festival

Devour: the Food Film Festival

Atlantic International Film Festival

Greek Festival

Hal-Con Sci-Fi and Fantasy Convention

Evergreen Festival

Halifax Independent Film Festival

Halifax International Busker Festival

Halifax Jazz Festival

Halifax Natal Day Festival

Halifax Pride

Halifax Urban Folk Festival

India Fest

Nocturne: Art at Night

Northern Lights Lantern Festival

Prismatic Arts Festival

Royal Nova Scotia International Tattoo

Shakespeare by the Sea

Celtic Colours

## GET OUTSIDE

Some NSCAD courses have students collecting materials from nature, installing their work outdoors, or spending a week artmaking in a national park. Organized trips take students outside of the city and outside of the country to have new experiences and seek inspiration.

## EXCHANGE

Students can engage in studies away from the university in two unique ways: Independent Off Campus Study allows students to devise individual plans of study within Canada or abroad while registered for courses listed in the university calendar. Our Exchange Study allows students to continue to study at one of a number of institutions around the world with whom we have an exchange agreement. This includes more than 70 different institutions in 19 countries!

## INTERNSHIP

Whether it is an internship, design practicum, or working in service to the community, NSCAD students have many opportunities to apply and increase their learning in real-world situations. Students are matched with professionals in their desired field, working locally or internationally. Many partnerships already exist and new ones are added each year.

## STUDIO RESIDENCY

NSCAD University has partnered with several Nova Scotia communities to offer recent NSCAD graduates a one-year residency in a community-provided studio. Residents work with local elementary and secondary students, and offer workshops and public lectures while continuing and building their individual studio practice. Residencies are currently in Lunenburg, New Glasgow, Sydney, and Dartmouth.

## EXPLORE

In our city you’ll find diverse neighbourhoods, a thriving art scene, great nightlife, historic architecture, parks, live music, sports, local food, vibrant local businesses, and the Atlantic Ocean, all within walking distance. With more than 30,000 students enrolled in six degree granting institutions, Halifax has one of the youngest populations in North America. Hop on a bus, drive, or bike out of the city and find yourself surrounded by nature. Nova Scotia boasts breathtaking scenery, including rugged trails, pristine lakes, old growth forests, and expansive beaches. Experience the outdoors by surfing, skiing, sailing, swimming, ice skating, hiking, and mountain biking. Get fresh veggies and flowers from one of Halifax’s many Farmers’ Markets. Picnic in the Halifax Public Gardens and listen to a concert in the bandstand. See art after dark at Nocturne, Halifax’s nighttime contemporary outdoor art festival.

## LIVING IN HALIFAX

There are many options to finding a place to live as a NSCAD student. The city is full of rental properties in historic homes or contemporary high rises. Students may live on their own, with a host family, or in a shared flat or house. Many rental listings are found online on sites like kijiji.ca or facebook marketplace. The north-end and south-end neighbourhoods of Halifax are popular among NSCAD students. Some choose to live in downtown Dartmouth and take the ferry to class! For those who want a university residence living experience, NSCAD students are eligible to live at University of King’s College, Saint Mary’s University, Atlantic School of Theology, Mount Saint Vincent University or Granville Hall, a private student residence located a few blocks from Fountain Campus. All of these options are within walking distance of NSCAD.

## TRANSIT

Halifax is a pedestrian friendly city where you’ll find cyclists sharing the roads with skateboarders and motor vehicles. NSCAD students receive a transit pass, called a UPass, which provides unlimited access to buses and ferries of the Halifax Transit System.

NSCAD has shaped visual and material culture in Canada since 1887. Our creative community continues to be recognized globally for its impact on craft, art, and design.

Possibility starts **here**.

# NSCAD

## UNDERGRADUATE PROGRAMS

### MAJOR PROGRAMS

The degrees offered by NSCAD University allow students to concentrate a major component of their studies within a chosen area of interest. 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 the Registrar. 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 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.

### MINORS

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 University. Students may apply for minor programs only after admission to a major. Students can declare any minor except for 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.





## LEARN THE VOCABULARY OF VISUAL ARTS

# FOUNDATION YEAR

The Foundation Year comprises the first year of each of NSCAD’s Undergraduate Degrees. Many students specifically choose NSCAD because of the visual arts foundation component. These **exploratory, interdisciplinary courses** equip you with the critical skills required to thrive in an art school environment. Learn the vocabulary of visual arts and how to give and receive critical feedback. Learn the essentials of **colour theory, observational drawing, composition, academic writing, analytical skills**, and more. Explore 2D and 3D design, create in different mediums and discover where to focus your creative energy. And that’s only the beginning. You also select three studio disciplines—such as moving image, paint, print, constructed forms, or design—as well as courses in subjects like photography, textiles, socially engaged art, desktop fabrication, wood and metal, computer, or movement art. The Foundation Year is intense, challenging, fun, and extremely interactive. It provides a rare opportunity to explore a wide range of ideas, processes, and materials. Students experiment with the unconventional, further traditional fine art skills, and make friendships that will last a lifetime. Students emerge confident and fully equipped to start making choices about where to focus their creative and academic energy in their following years at NSCAD.

“The Foundation year gave me an opportunity to explore all the University had to offer. That spirit of exploration is at the heart of NSCAD’s approach and many students (myself included) chose their major because they were introduced to a discipline in their Foundation year.”

Max Doohar  
BFA | Interdisciplinary Arts 2022





**BA** | MAJOR IN ART HISTORY

# BACHELOR OF ARTS

Enhanced by its setting within an art school, NSCAD’s **Art History and Contemporary Culture** division offers a Bachelor of Arts Degree (BA) with a Major in Art History. The division’s courses focus on the history of Western art, craft, design, film, and architecture from the 19th century to the present, but include studies of Ancient, Medieval, Renaissance and Baroque art, Canadian art, North American Indigenous art, and courses on art theory and criticism. The latter provide students with opportunities to engage in critical discourse surrounding the production and reception of art. In addition, the division offers courses in critical studies with a focus on material culture and courses in English literature. At the same time, students working toward a BA in Art History take studio classes in an environment that is intensely focused on art-making. You may enter the BA, Major in Art History after completing NSCAD’s Foundation Year or after completing a year of liberal arts studies (typically at another university). Graduates of NSCAD’s Art History Major have been widely accepted into graduate programs in art history and other professional programs, going on to become art teachers in primary and secondary school, art history faculty in colleges and universities, museum curators, critics, appraisers, archivists, art therapists, and conservationists.

ART TEACHER  
MUSEUM CURATOR  
CRITIC  
ARCHIVIST  
CONSERVATIONIST  
APPRAISER  
INSTRUCTOR  
WRITER





**BDes** | MAJOR IN INTERDISCIPLINARY DESIGN

## BACHELOR OF DESIGN

NSCAD offers a unique approach to design education through its interdisciplinary program which equips students with the skills and knowledge to participate in all aspects of the **practice of design—graphic, interactive, and product**. Design takes a distinctly collaborative, interdisciplinary, and process-oriented approach. This program covers a range of services and products that fuse human factors, technology, and aesthetics with a general emphasis on message presentation. You will gain a variety of skills including analytical and imaginative thinking, visualization techniques, drawing, typography, photography, and an understanding of production processes. By focusing on creative and conceptual skills you will learn to communicate and solve problems across a broad range of media and contexts. You will create logos, information graphics, wayfinding systems, visual identity systems, book design, magazines, websites, information systems, advertisements, tools, furniture, and solutions that don't exist yet. Critical thinking and the expression of imagination are equally important. Graduates of NSCAD's Major in Interdisciplinary Design have successful careers in design firms and agencies. Many advance to become art/creative directors or establish their own design companies. A design mindset is also advantageous in fields such as marketing, public relations, the pure and applied sciences, health, engineering, and public policy.

ART DIRECTOR  
GRAPHIC DESIGNER  
MARKETING  
INDUSTRIAL DESIGNER  
ILLUSTRATOR  
CREATIVE DIRECTOR  
TYPOGRAPHER  
UI/UX DESIGNER





**BFA** | MAJOR IN FINE ART

# BACHELOR OF FINE ARTS

The principal courses in the Fine Art Major allow you to explore the media and practices of **drawing, painting, printmaking, and sculpture**. The faculty members represent diverse backgrounds and offer a wide range of skills, information, and opinion. Through mentorship, practice, and discussion, you will form and articulate an awareness of the historical and conceptual roots of your work. You will develop technical and critical skills and progress to advanced levels of independent study. In addition to your chosen area of study, you will have the opportunity to take other courses that explore a diverse range of visual arts concerns from an interdisciplinary approach. At the senior level, these courses also provide you with opportunities for internship placements in galleries, museums, and artist-run centres. Graduates of NSCAD’s Fine Art Major 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/museum archivists, and college/university professors.

ARTIST  
ART DIRECTOR  
ANIMATOR  
STORYBOARD ILLUSTRATOR  
TATTOO ARTIST  
COURTROOM ARTIST  
SET DESIGNER  
BOOK ILLUSTRATOR  
ART CONSERVATOR





## DRAWING

The drawing program is an interdisciplinary curriculum offering approaches from the fields of art, craft, and design. Through close studies in observational drawing you will gain a thorough understanding of line, form, and perspective. You will explore composition, colour, qualities of light, and conceptual concerns. Traditional and contemporary approaches to drawing allow students to engage through research, production, reflection, and analysis, with the relationship between their drawing practice and contemporary culture.



## PRINTMAKING

Printmaking has a strong material foundation in lithography, intaglio, screenprinting, relief, and monotype. Many students work across disciplines including photography, drawing, painting, textiles, and design and may explore bookmaking, moveable type, letterpress, and digital imaging. You will be provided with first-hand printmaking experience and will develop strong technical skills. As you progress, you will have the opportunity to work with traditional approaches, experiment with new concepts, and develop hybrid ways of working.



## PAINTING

Painting students enjoy working in the three floors of spacious studio bays in the charming, historic Fountain Campus. Facilities allow for large scale works to be created and include a dedicated woodshop for creating stretchers and a spray booth. All students benefit from 24/7 access to the campus. Painting develops technical proficiency and critical thinking skills beginning with a focus on observational painting leading to explorations of abstract, non-objective, and expanded notions of the medium including non-conventional use of material, surface and process.



## SCULPTURE

Articulate your experience through the material world—wood, metal, plastics, and stone—in cast, constructed, modeled, and fabricated techniques are available to you. Ideas manifested in form is a key concern. Gain an understanding of sculpture from a historical context, as well as explore contemporary sculpture as it relates to technology, interdisciplinary practices, and public art. Students may carry over materials and ways of thinking from other disciplines, such as textiles, metals, CAD/CAM, film/video, and make works that explore installation, performance, and public art.







**BFA | MAJOR IN PHOTOGRAPHY**

# PHOTOGRAPHY

Photography students examine the technical, historical, and theoretical issues related to contemporary photography. While gaining **expertise in conventional, digital, and hybrid methods of image making**, you will develop your own artistic practice and gain a critical understanding of the conceptual, aesthetic and social discourses within photography. The Bachelor of Fine Arts, Major in Photography is designed to balance your acquisition of technical skill in a variety of digital and analogue formats with the theoretical and conceptual tools required by you as a photographic artist. With extensive facilities for both film-based and digital imaging, students have access to a gang darkroom and individual film processing cubicles, as well as a suite of computers available for digital photographic work. By the final semester, many photography students will exhibit at NSCAD University's Anna Leonowens Gallery or other local venues. Graduates of NSCAD's photography program are successful artists, commercial photographers, writers, and arts administrators.

PHOTOGRAPHER  
CURATOR  
ART HISTORIAN  
MEDIA ARTIST  
DIGITAL ILLUSTRATOR  
PROFESSOR  
CRITIC  
JOURNALIST  
ADVERTISING





**BFA** | MAJOR IN FILM

# FILM

A Major in Film allows students to **explore film as an art form** while preparing for the complex industry of filmmaking. With a focus on hands-on learning, the program weaves together currents of **dramatic, documentary, and experimental film practice**. In collaborative projects, students rotate among many roles: writing, acting, directing, producing, cinematography, production design, editing, and sound design. Assignments progressively challenge students to create more ambitious work while gaining experience in location and studio processes. Facilities are located in the historic Academy Campus and include a 3,000 square foot sound stage, 16-mm film equipment, high-end digital video cameras, editing and sound suites, professional lighting and grip equipment, and a Cineflix screening auditorium. By the final semester, film students complete thesis work by participating in a substantial film production in the role of a producer, director, actor, animator, or screenwriter. Graduates of NSCAD’s film program have created 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.

TV PRODUCER  
FILMMAKER  
VIDEOGRAPHER  
VIDEO GAME DESIGNER  
DOCUMENTARY FILMMAKER  
CINEMATOGRAPHER  
PRODUCTION ASSISTANT  
SCREEN WRITER  
EDITOR





**BFA** | MAJOR IN EXPANDED MEDIA

# EXPANDED MEDIA

The Expanded Media program offers opportunities to explore interdisciplinary practices, collaboration, research, and conceptual and social issues in a range of media arts, including film, video, installation, performance, audio art, digital media, and photography. Hybrid approaches to media arts will enable you to draw on your individual skills whether they extend across fine art, design, craft, or critical studies. With a studio focus, the program is driven by curiosity, exploration, interdisciplinarity, and conceptual development. Taking a series of fine and media arts courses, you will **explore a diverse range of visual arts concerns** from an interdisciplinary approach. These courses will 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.

MEDIA ARTIST  
CRITIC  
CURATOR  
SOUND DESIGNER  
SPECIAL EFFECTS DESIGNER  
CONCEPT ARTIST  
VIDEO GAME DESIGNER  
APP DESIGNER





**BFA | MAJOR IN CERAMICS**

# CERAMICS

The Ceramics program is designed to give you an **understanding of vessel, sculptural, and architectural ceramics**. As you explore these elements you will examine the relationships between design, materials, colour, process, and techniques. An awareness of historical and contemporary issues in ceramics and their relationship with other discourses (such as fine art, design, and architecture) will help to develop an informed perspective on your work. NSCAD Ceramics graduates have established successful international studio practices that contribute to the profile of Canadian ceramics. Our graduates are writers, critics, curators, arts administrators in galleries and museums, and designers for industry. Many go on to study in prestigious graduate programs and teach in colleges/universities across North America.

CERAMIC SCULPTOR  
POTTER  
ENTREPRENEUR  
RETAIL BUYER  
ART TEACHER  
CRAFT RETAILER  
HOMEWARE DESIGNER  
CURATOR





**BFA** | MAJOR IN JEWELLERY DESIGN + METALSMITHING

## JEWELLERY DESIGN + METALSMITHING

In Jewellery Design and Metalsmithing you will explore a wide **variety of concepts and philosophies** as you engage in critical discussions about content and form. The program offers a broad-based metals education including studies of art jewellery, hollowware, product design, computer assisted design 3D printing, and metal business practice. Design and technical projects emphasize problem-solving, conceptual development, and analytical thinking. From basic skills development, you will go on to explore advanced technical procedures and develop your individual artistic practice. Some graduates of NSCAD's Jewellery Design and Metalsmithing program 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.

PROP DESIGNER IN FILM  
METALWORKER  
HOMEWARE DESIGNER  
CONCEPT ARTIST  
JEWELLERY DESIGNER  
ENTREPRENEUR  
RETAIL BUYER  
CRAFT RETAILER





**BFA** | MAJOR IN TEXTILES + FASHION

# TEXTILES + FASHION

The Textiles program **encompasses art, science, and technology**. It integrates conceptual concerns as you study the techniques and design skills involved in the traditions of weaving, dyeing, and printing. You will examine the relationship between materials, processes, and the maker, as well as the critical role that textiles have played in world cultures. With a focus on sustainable and organic materials and techniques, the program maintains handcraft values and incorporates digital methodologies. Fashion offers you a balanced curriculum through which to develop skills and knowledge related to imaginative design and technical proficiency, and explores the issues and meaning of fashion and body covering. The program provides intensive study of the conceptualization, production, and embellishment of cloth and other materials. The resulting knowledge and skill base will enable you to develop individual garments, wearable art, haute couture, and costuming for film, theatre, and dance. NSCAD Textiles/Fashion graduates are successful studio artists, clothing designers, business owners, interior designers, community educators, critics, curators, professors at colleges/universities, and arts administrators in galleries and museums. Many have pursued graduate studies.

RETAIL BUYER  
FASHION DESIGNER  
DRESSMAKER  
ENTREPRENEUR  
TEXTILE DESIGNER  
MERCHANDISER  
COSTUME DESIGNER  
WEAVER





**BFA** | MAJOR IN INTERDISCIPLINARY ARTS

# INTERDISCIPLINARY ARTS

The Interdisciplinary Arts program offers students the opportunity to **explore a variety of media and practices** in the areas of fine arts, media arts, craft, and design. This program enables you to tailor your studies to your individual interests as an artist. Students will develop a range of skills, knowledge, and techniques that foster cross-disciplinary ways of working. As you engage in the critical discourses of your chosen disciplines, you will gain an understanding of diverse practices and approaches, historical and contemporary issues, and the relationship between conceptual concerns, material, and process. Graduates of NSCAD's Interdisciplinary Arts program become successful studio artists and craftspeople, entrepreneurs, gallery and museum administrators, designers, illustrators, community educators, and arts writers. Many go on to study at the graduate level and become critics, curators, architects, museum and gallery archivists, and college/university professors.

STUDIO ARTIST  
ENTREPRENEUR  
DESIGNER  
ILLUSTRATOR  
ARTS WRITER  
CRITIC  
CURATOR  
ARCHIVIST



# NSCAD

## GRADUATE + CERTIFICATE PROGRAMS

NSCAD's **36 and 60 credit** graduate programs are **two years in duration** for full-time students and may be completed part-time. Our graduate programs are recognized internationally, with alumni holding top positions in creative industries and respected institutions worldwide.

### MASTER OF ARTS IN ART EDUCATION

## MAAE

The Master of Arts in Art Education (MAAE) prepares students for a variety of roles in the art education sector with a theory-rich academic experience, rigorous research training, and a hands-on, field-based practicum. Students specialize in one of three program streams that allow exploration of current methodologies relevant to specific art education practices: applied pedagogy in art education, museum and curatorial, or community-based practice. The program educates innovative artists, designers, curators, and educators while contributing to the creation of a culture that values diverse and creative learners. Courses model and develop socially responsible, exemplary teaching practices in and across art education contexts. NSCAD University's MA in Art Education is not an approved program towards increasing teacher certification in Nova Scotia.

### MASTER OF FINE ARTS (STUDIO)

## MFA

The Master of Fine Art (MFA) program provides students with the opportunity to develop their work in a context of intense critical discussion. Pedagogy, research/creation and other integral academic courses enhance the studio focus. Students are selected for their capability as artists and craftspersons, their critical abilities, and the personal qualities and interests that might contribute to their success as teachers and scholars. MFA students are members of a small cohort, working with the guidance of accomplished faculty and enjoying 24-hour, year-round access to personal studio spaces. Students work in the areas of ceramics, digital media, drawing, film, installation, jewellery/metalsmithing, painting, performance, photography, printmaking, sculpture, sound, textiles/fashion, or video.

### MASTER OF DESIGN

## MDes

The Master of Design (MDes) 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. MDes students pursue practice-led design research, explorations of process, applications of theory, and scholarly writing. In a series of studio and theory courses and in their thesis projects, students are encouraged to look beyond the conventional strategies to formulate new and critical responses to social design opportunities. The interdisciplinary nature of the program makes it a choice program for students with diverse academic backgrounds or international experience.



### POST-BACCALAUREATE CERTIFICATE IN DESIGN

## PBAC

The Post-Baccalaureate Certificate (PBAC) in Design is a 30 credit program taken over one year. It is a generalist design credential, in keeping with the broad, interdisciplinary approach in NSCAD's BDes and MDes programs that encourages the exploration of problem solving through design thinking. The majority of students entering this program are international students who have completed an undergraduate degree.

### VISUAL ARTS CERTIFICATE IN STUDIO

## VAC

Individuals interested in expanding their expertise in the visual arts and have earned an undergraduate university degree may apply for this 30 credit certificate. Those with a visual arts degree will focus studies in a specific discipline. Those with a non-visual arts degree will study introductory visual arts courses in the general practice stream.

### VISUAL ARTS CERTIFICATE FOR TEACHERS

## VACT

Approved by the Nova Scotia Department of Education, the 30 credit certificate meets provincial requirements for one level of Advanced Teacher Certification. The program is designed for teachers interested in strengthening their knowledge of the visual arts for integration into their teaching practices. Two streams serve both the art specialist and the nonart specialist.



# READY TO APPLY?

## ADMISSION + REQUIREMENTS

### ENGLISH AS A SECOND LANGUAGE

Applicants whose language of instruction in high school (for at least three years) or at the post-secondary level (for at least one year) is not in English must submit the results of an ELP test.

These test results must be sent directly from the testing service to NSCAD University, Admissions Office, to be considered valid. Only conditional offers of admission will be made until such scores are received.

### ADMISSION REQUIREMENTS

Completion of high school Grade 12 (or the highest grade level required for secondary graduation) with a minimum average of 70%, including a minimum of 70% in Grade 12 English for university preparation, is required.

An International Baccalaureate (IB) Diploma with a minimum score of 24 is also acceptable for entry to NSCAD. SAT scores are not required.

**Minimum Average  
70%**

### CONDITIONAL OFFERS OF ADMISSION

Those who do not meet NSCAD’s English Language Proficiency Requirement at the time of admission will be offered conditional admission pending the submission of an acceptable test score as indicated above. Students may also enrol in English language studies through one of NSCAD’s partner language school pathway programs.

For more information on ELP tests requirements, grade requirements or the admissions process in general, please see **admissions** on our website.



ELP TEST	UNDERGRADUATE	GRADUATE
TOEFL (CODE: 3265)	at least 90 with no test less than 20	at least 94 with no test less than 22
IELTS	at least 6.5 with no band less than 6.0	at least 7.0 with no band less than 6.0
CAEL	at least 69 with no band less than 60	at least 69 with no band less than 60
CANTEST	at least 4.5 with no part less than 4.0	at least 4.5 with no part less than 4.0
CAE	at least B	at least B
MELAB	at least 82 with no band less than 80	at least 82 with no band less than 80
IB	at least 5 in English A1 or A2 HL	at least 82 with no band less than 80
AP	at least 4 in English Language and Composition or Literature and Composition	at least 4 in English Language and Composition or Literature and Composition



# APPLY TO NSCAD

## DEADLINES + STEPS TO TAKE

### UNDERGRADUATE

- Application form
- Portfolio
- Sketchbook *(Not required by advanced standing students.)*
- Academic transcript
- Application fee
- Admissions essay

#### Fall/September Entry

Opens: Oct 1 / Deadline: Mar 1

#### Winter/January Entry

Opens: Oct 1 (of previous year) / Deadline: Oct 1

### GRADUATE

- Application form
- Portfolio *(Optional for Master of Arts in Art Education.)*
- Academic transcript
- Application fee
- Statement of intent
- Two letters of reference
- Writing sample *(Master of Arts in Art Education only.)*

#### Fall/September Entry

Opens: Oct 1 / Deadline: Jan 15

### POST BACCALAUREATE CERTIFICATE IN DESIGN (PBAC)

- Application form
- Portfolio
- Academic transcript
- Application fee
- Bachelor of Design *(In the form of an official transcript.)*
- Personal statement
- Proof of English language proficiency *(ELP)*

#### Fall/September Entry

Opens: Oct 1 / Deadline: Mar 1

### VISUAL ARTS CERTIFICATE (VAC)

- Application form
- Portfolio
- Academic transcript
- Application fee
- Personal statement
- Letter of reference from principal *(VAC for Teachers only.)*
- Approval for continuing service education *(VAC for Teachers in Nova Scotia only.)*

#### Fall/September Entry

Opens: Oct 1 / Deadline: Mar 1

#### Winter/January Entry

Opens: Oct 1 (of previous year) / Deadline: Oct 1

The **admissions staff** look forward to getting to know you and your creative and academic goals. **We can provide you with the information you need to apply to NSCAD.**

Here's how:

## 01

**Do you have questions about our programs and undergraduate application requirements?** Interested in visiting our campuses to get a taste of student life? Want to know more about how to make your portfolio the best it can be? Have questions about how your current or previous studies might be considered? Wondering about how to apply as an international student? **Answer a few questions on [nscad.ca/admissions](https://nscad.ca/admissions) and expect to hear from a member of the admissions team to develop an application pathway that is best for you.**

## 02

**Make a plan.** Confirm your application deadline, pay your application fee, and review your application requirements. Let's keep in touch along the way, to make sure that you are on the right track.

## 03

**Apply!** Prepare and upload your application documents on [nscad.ca/admissions](https://nscad.ca/admissions). Your application will be reviewed by the admissions staff to confirm that we have everything we need to have it assessed. Depending on the program you apply for, you can expect an outcome in as soon as two weeks.



# SUBMISSION WORK

## UNDERGRADUATE APPLICATION REQUIREMENTS

### PORTFOLIO TIPS

**Take good pictures of your work.** Be sure that your images are in focus, well-lit and on plain backgrounds and surfaces. It is a good idea to crop images of two-dimensional work right to the edge of paper or canvas.

If you plan to include **audio or video work**, upload your files to a hosting site (e.g. YouTube) with links included on your List of Works.

**Curate your collection!** If you have multiple versions of similar themes or mediums, show us one or two of the best examples.

Document your work as you go and include these images as part of your process work, giving insight into the creative journey of your finished works.

Include your **most recent work** completed in the past two years. If you want to include older work, tell us why.

Have someone you trust look at your portfolio, such as an art teacher. You can also reach out to us in the Office of Admissions, and we are happy to provide feedback and advice before you apply.

**Naming files:** all documents you upload should include your name and what it is.  
eg. Last Name, First Name\_Admissions Essay

**File format:** All of the documents you upload must be PDFs and cannot exceed 10MB, which is a lot of file space for your portfolio.

**Want to take your portfolio to the next level?** NSCAD Extended Studies offers an online Portfolio Preparation Course focused on improving your portfolio.

[nscad.ca/admissions](https://nscad.ca/admissions)

### Portfolio Mediums:

- Acrylic
- Animation
- Cartooning
- Cement
- Charcoal
- Circuit bending
- Clay
- Clothing
- Creative writing
- Crochet
- Documentary
- Embroidery
- Essays
- Film (digital or analog)
- Food
- Found materials
- Graphic design
- Graphic novels
- Illustration
- Ink
- Intaglio
- Interactive displays
- Knitting
- Lithography
- Maps
- Metalworking
- Oil
- Pastel
- Pencil/graphite
- Performance piece
- Photography (film or digital)
- Plastics
- Plants
- Poetry
- Printed matter
- Product design
- Programming
- Recycled materials
- Robotics
- Rug hooking
- Screenprinting
- Scripts
- Sewing
- Sound
- Spoken word
- Stone
- Upholstery
- Video
- Watercolour
- Weaving
- Web Design
- Wire
- Wood
- Woodcuts
- Zines

## YOUR PORTFOLIO

**Your Portfolio is a collection of your artistic work.** It demonstrates your creativity, personality, abilities, and interests.

### 1. Finished Work

Your **portfolio** should include **10-20 examples** of your original work in at least three mediums (materials used to create your art) that you’ve explored.

### 2. Process Work

Your process work tells us how you explore new ideas, make creative decisions and experiment. **Show 5-10 examples**, which might include but is not limited to:

- **observational drawing**
- **maquettes for sculptures**
- **writing and research**
- **storyboards**
- **concept development**
- **sketchbook**

### 3. List of Works

Provide details on the dimensions, media, title, and date on each piece of finished work. If you would like, you can include a few sentences about the work, such as what your intentions were, what you learned, what you hoped to achieve, or anything else that would help the reviewer better understand you work.

Finished work and process work are **submitted online as digital files** through **apply.nscad.ca**. You may show us your sound or video pieces by uploading them to a site like **Vimeo** or **YouTube** and including the link to them in your portfolio. Digital image files should be smaller than 500KB for JPG and 2MB or smaller for PDF. You’ll find full **upload instructions** at **apply.nscad.ca**.

## YOUR ADMISSIONS ESSAY

**We want to get to know you!** Write a brief one-page essay explaining who you are and the reasons why you’ve chosen NSCAD. Your essay should discuss your prior experience and pathway to NSCAD. You might also want to touch on the skills and knowledge that you hope to gain, and where you think your NSCAD education might lead you in the future.

## YOUR TRANSCRIPTS

**An academic record of current and previous study is required from all applicants.** All transcripts must be received in the office mail (Office of Admissions, 5163 Duke Street, Halifax, Nova Scotia B3J 3J6) or email ([admissions@nscad.ca](mailto:admissions@nscad.ca)) directly from the issuing institution to be considered official.

**Are you a Nova Scotia public high school student?** Students who have attended or are currently attending Nova Scotia public high schools can have their transcripts sent electronically to NSCAD University. Simply provide us with your **Provincial Student ID** number on your application form. The University will then be able to access your most recent transcript and add it to your application documents.



# Tuition + Fees

## Financial Matters + Services

### Financial Matters

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

[nscad.ca/tuition-fees-deadlines](https://nscad.ca/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 + 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.

FULL-TIME UNDERGRADUATE  
2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR

### NOVA SCOTIA RESIDENT

Tuition	\$	9,579.95
Technology renewal fee		108.64
Adobe software		80.00
Facility renewal fee		108.78
Union fee		187.88
Student services fee		54.42
U-Pass (Public Transit)		338.00
Health insurance		825.92
Nova Scotia Bursary		-1,283.04
<b>Total per year</b>		<b>10,000.55</b>

FULL-TIME UNDERGRADUATE  
2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR

### CANADIAN/OUT-OF-PROVINCE

Tuition	\$	9,579.95
Technology renewal fee		108.64
Adobe software		80.00
Facility renewal fee		108.78
Union fee		187.88
Student services fee		54.42
U-Pass (Public Transit)		338.00
Health insurance		825.92
<b>Total per year</b>		<b>11,283.59</b>

Those who are Canadian Citizens or Permanent Residents, 60 years of age or over at the time of registration, and are enrolled in an Undergraduate Program may be eligible for a senior citizen discount.

FULL-TIME UNDERGRADUATE  
2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR

### INTERNATIONAL

Tuition	\$	21,451.40
Technology renewal fee		108.64
Adobe software		80.00
Facility renewal fee		108.78
Union fee		187.88
Student services fee		54.42
U-Pass (Public Transit)		338.00
Health insurance		825.92
<b>Total per year</b>		<b>23,155.04</b>

FULL-TIME UNDERGRADUATE  
2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR

### ESTIMATED EXPENSES

Room and board	\$	8,800.00
Supplies + material fees		2,000.00
Misc. (clothing, recreational, personal)		1,600.00
<b>Total per year</b>		<b>12,400.00</b>

All fees are for estimating purposes only and are subject to change. Please consult [nscad.ca/admissions](https://nscad.ca/admissions).



# Checklist.

## Sign up for an account.

This will add you to our mailing list and keep you in the loop about events on campus near you.

☐

## Explore programs.

Visit the ‘Academic’ and ‘Admissions’ sections on our website.

☐

## Start an application.

Complete your online application form and pay the application fee.

☐

## Request your transcripts.

Order these from your school well ahead of the application deadline to ensure that they arrive on time.

☐

## Upload your documents.

Take your time preparing your required application documents, including your admissions essay and portfolio images. Be sure to check out the formatting and upload instructions under ‘Admissions’ on the website.

☐

## Submit your application.

Once you’ve uploaded everything, select the button ‘I Have Finished Uploading All of My Documents’. We’ll upload your transcripts and official documents as we receive them. Once your application is complete, its status will change to ‘Awaiting Review’.

☐

## Wait to be reviewed.

Applications are reviewed by faculty. You can expect to hear from us with an admission decision 4-6 weeks after application deadline.

☐

## Accept your offer.

All applicants receive notice of their application review by email. Accepted applicants will receive a commitment statement that can be signed and returned to the Office of Admissions along with a deposit to hold your place in the program.

☐

## Check your NSCAD email.

You’ll be sent login information for your new student email account. Be sure to check it regularly for information about course registration, student orientation and more!

☐

## Apply for your VISA.

International students only—visit the Immigration, Refugees and Citizenship Canada website to get started.

☐

## Confirm accommodation.

Would you like to live in a university residence, shared flat or house? Have a look at the New Student Information section on our website for tips on securing accommodation in Halifax. Your Student ID number printed on your acceptance letter will allow you to register for accommodation at our neighbouring university residence halls.

☐

## Send final transcripts.

Are you currently finishing up your Secondary or Post-Secondary studies? You will need to have your final transcripts, by the school, sent to the Office of Admissions.

☐

## Register for courses.

New students will be contacted by their academic advisor when it’s time to register.

☐

## Welcome!

Come to student orientation, get your student ID card and access pass and begin classes.

☐

# CATALOGUE 23/24

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IMPORTANT  
ACADEMIC  
SEMESTER  
DATES

2023

Summer Full Semester		
Semester classes begin	May	09
Last day to add a course	May	17
Victoria Day - No Classes	May	23
Courses dropped recorded on Transcripts	June	02
No classes - Canada Day	July	01
Last day to drop course	July	06
No classes - Natal Day	August	07
Semester classes end	August	12
Last day for grade submission	August	17

Summer Session A		
Session classes begin	May	09
Last day to add a course	May	12
Courses dropped recorded on Transcripts	May	20
Victoria Day - No Classes	May	23
Faculty mid-session warning	May	31
Last day to drop course	June	08
Session classes end	June	24
Last day for grade submission	June	29

Summer Session B		
Session classes begin	July	04
Last day to add a course	July	08
Courses dropped recorded on Transcripts	July	15
Faculty mid-session warning	July	25
Last day to drop course	August	03
No classes – Natal Day	August	07
Faculty In-service day	August	12
Session classes end	August	19
Last day for grade submission	August	24

IMPORTANT  
ACADEMIC  
SEMESTER  
DATES

2023

Fall Semester		
Orientation - New Undergraduates	September	06
Orientation - New Graduate Students & Faculty	September	07
Semester classes begin	September	07
Last day to add a course	September	14
University Closed - Truth & Reconciliation Day	September	30
Courses dropped begin to be recorded	October	03
University Closed - Thanksgiving	October	10
Faculty mid-semester warning	October	20
Last day to drop course	November	03
No classes - Mid-semester break	November	07-11
University Closed – Remembrance Day	November	11
Semester classes end	December	16
Last day for grade submission	December	21

2024

Winter Semester		
Orientation (No classes except for new undergraduates.)	January	03
Semester classes begin	January	04
Last day to add a course	January	10
Courses dropped begin to be recorded	January	26
Faculty In-service day - No classes	January	31
University Closed - Heritage Day	February	20
No classes - Winter Break	February	21-24
Faculty mid-semester warning	February	27
Faculty In-service day - No classes	March	01
Last day to drop course	March	10
Faculty In-service day - No classes	March	30
University Closed - Good Friday	April	07
University Closed - Easter Monday	April	09
Semester classes end	April	21
Last day for grade submission	April	26

# THE ACADEMIC CATALOGUE

## Purpose

The purpose of the NSCAD University Academic Catalogue 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 Catalogue, several other documents are available on the NSCAD University website, including policies, tuition and fees, timetables of classes, and the academic calendar of dates as well as information regarding registration. It is a student’s responsibility to familiarize themselves with these policies and guidelines.

The Course Catalogue section in the Academic Catalogue 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 being offered in a particular year. Students should consult the timetable of classes for a specific semester regarding the schedule of course offerings for that semester. The timetable of classes is accessible at <https://colleague.nscad.ns.ca/WebAdvisor>.

Students should note that the contents of these publications are subject to change without notice. The Academic Catalogue 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 University 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 pro- gram of study is governed by the requirements that exist at the time of a student’s entry into NSCAD University, and is subject to the availability of course offerings and residency requirements.

Students are expected to read the Academic Catalogue 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 Office of Admissions, Office of the Registrar, and the Office of Opportunity and Belonging. We serve 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 support
- 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.

# ACADEMIC REGULATIONS

## Definitions

The definitions below are for internal purposes only. External organizations (student loan providers, scholarship organizations, collective agreements, etc.) may use different definitions for these terms. These definitions should be confirmed with the external organization prior to entering into any agreements.

**Undergraduate and graduate students:** An individual who has completed formal admission procedures and has been admitted to a certificate, baccalaureate degree or graduate degree program at NSCAD University.

**Visiting student:** An individual enrolled at another post-secondary institution who is permitted to take courses at NSCAD University.

**Non-degree student:** An individual with permission to take a course or courses for credit at NSCAD University. A non-degree student may complete up to 30 credits under this designation.

**Full-time student:** A student registered in at least 60% (9 credits) of a full course load, or a student with a recognized disability registered in at least 40% (6 credits) 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 worth 3 – 6 credits, or registered for a maximum of 6 credits.

**Instructor:** In this document, the term “instructor” 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 University are in increments of three (3) credits. Unless otherwise stated, a 100% course load in undergraduate programs is 15 credits per semester. Students who wish to exceed the stated course load for their program may do so upon securing written permission from the chair or director of their program.

## Academic Workload (Time on Task)

Undergraduate students are expected to spend a minimum of three (3) hours per week working on their academic studies for every course of enrolment, including class meeting time. Graduate students are expected to work beyond this guideline.

## Academic Advising

Course selection and registration decisions are the responsibility of the student. Advisors are available throughout a student’s academic journey to offer information and advice to students when making these decisions. It is important to register for classes as early as possible once registration opens for the upcoming semesters to ensure the courses required for progression through each degree program meet the minimum registration thresholds needed in order to offer the course. Please refer to the Important Dates section in this calendar for information on registration dates.

**New students:** To ensure that each new student receives the registration advice they need, the registration process for all new students includes academic advising. 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 during registration process.

**Continuing students:** Academic advisors are available to provide information on how a continuing 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 the Registrar.

Program chairs also serve as advisors and can help 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 who are approaching 90 credit hours in their degree program 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 is expected for all classes at NSCAD University. In addition to this requirement, the syllabus for each course will outline attendance expectations set by the instructor of the course. If a student misses a class, they are solely responsible to make arrangements for the teaching and learning they missed. The decision to accommodate missed classes is at the discretion of the course instructor.

## Absences

Excused absences are those absences that have been approved by the instructor. These absences are typically due to circumstances beyond the student’s control, such as an illness, death in the family, or jury duty. Instructors are not obligated 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 may result in lowered or failing grades. A student who misses two or more classes that include essential health and safety or WHMIS training may see their enrolment for that course cancelled. Specific attendance requirements for individual courses can be found in the course outline distributed by the instructor on the first day of class.



Grading System

Letter	Numerical	GPA	Description
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
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

The decision to award an incomplete grade is at the discretion of the course instructor. An incomplete grade is only granted for circumstances that are beyond the student’s control (for example, illness, death in the family, or jury duty). Incomplete grades must be finalized no later than the six weeks after the last day of the semester in which the course was attempted. If a final grade has not been received within six weeks of the last day of the semester, a letter grade of F (Fail) will automatically be assigned to the course by the university. The F letter grade can only be changed through the academic appeal process.

Academic Standing and Course Enrolment

A student must be in good academic standing to graduate from a program. 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 student is considered to be in good academic standing if their cumulative grade point average (GPA) is 2.0 or better. A Post Baccalaureate Certificate and a graduate student is considered to be in good academic standing if their cumulative grade point average (GPA) is 3.0 or better.

Satisfactory Academic Progress

In addition to the GPA requirement, undergraduate and graduate students must maintain satisfactory academic progress by successfully completing at least 75% of all the credit hours they have attempted. For example, if a student has attempted a total of 45 credit hours and has failed or withdrawn from more than 15 credit hours, that student is no longer considered to be maintaining satisfactory academic progress.

Repeating Courses

Completed courses may only be repeated under the following circumstances:

- If a student has failed a course, the course may be repeated only once.
- If a student wishes to improve their grade point average, a course may be repeated only once, and only upon written request by the student, and with written approval from the chair of their program. 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 will remain on the transcript, but will not be used when calculating the grade point average.
- Independent Study courses may repeat the same course numbers. 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 that they have already mastered the learning outcomes of a course, a student may request a waiver for that course from the department chair. 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 number of credits required to graduate.

Academic Warning

Students in danger of receiving a final grade of D or F in a course or courses will receive a warning from their instructors that they are at risk of unsuccessfully completing their courses. This warning is intended to allow adequate time for a student to improve their prospects to complete the course successfully.

Instructors must identify these students at risk and advise them both verbally and in writing for documentation purposes that they 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*. Mid-Term Warnings may be used in subsequent grade appeals.

Instructors have two options for providing a Mid-Term Warning. Students will receive Mid-Term Warnings both in writing and verbally from the course instructor.

A typical full semester course runs for 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 official *Mid-Term Warning* dates for each semester will be posted annually in the Academic Calendar. Warning letters are not noted on a student’s transcript.

Academic Status Review Committee

Continued enrolment at NSCAD University and progression through a program of study requires a student to maintain good academic standing.

At the end of each semester, the Vice-President Academic and Research will call a meeting of the Academic Status Review Committee. The committee is composed of the Vice-President Academic and Research, the Registrar, the Manager, Registrarial Services (all ex officio) and two instructors. This committee will review at-risk students to identify those who should be placed on:

- Academic Probation
- Academic Dismissal
- Reinstated on Probation
- Returned to Good Standing

These statements of academic standing 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 a student’s transcript.

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

Academic Review Procedures

The Academic Status Review Committee has the discretion to:

- 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 outlining 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 on Academic Probation will be limited to a maximum of nine (9) credits of study. A student on Academic Probation is not eligible to receive a *Letter of Permission* for study at another post-secondary institution, and is not eligible to receive credit for any course taken at another post-secondary institution. 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 academic 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.

# Academic Policy Appeals

Under special circumstances, exceptions may be made to certain stated academic regulations. Students may appeal decisions based on these academic regulations through the Academic Appeals Process.

Forms and information concerning the proper methods of appeal may be obtained from the Office of the Registrar.

# Grade Appeals

Students who believe that the criteria specified in an academic policy or the course outline has not been applied properly are able to appeal their grade through the Grade Appeal process.

A formal appeal may only be initiated after an informal discussion has taken place between the student and instructor, at which time the student must provide 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 the Registrar.

# Non-Resident Credit

NSCAD University’s residency requirement governs the number of non-resident credits a student may apply toward a degree program at NSCAD University. 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 University is 75.

# Residency Requirement

The residency requirement defines the number of credits a student must complete at NSCAD University to obtain an undergraduate degree from this institution. The University requires that:

- At least 45 credits be completed through courses offered by NSCAD University
- A student must complete a minimum of 30 credits at NSCAD University 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 University.

# Letter of Permission

Students who wish to take courses at another post-secondary institution as part of their NSCAD University degree program are able to request a *Letter of Permission* in advance to take these courses.

*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 University. Tuition and other fees for courses taken on a *Letter of Permission* are paid directly by the student to the visiting university.

NSCAD University students who are on probation or academic dismissal or who owe outstanding fees to NSCAD University 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 University 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 the Registrar.

# 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 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 Registrar.

A student taking courses elsewhere while on a leave of absence must request a *Letter of Permission* from the Office of the Registrar 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 the Registrar. If a student takes courses without securing a letter of permission, those credits may not be transferred to the NSCAD University degree program.

**Absence of more than seven years:** If seven or more years have elapsed since a student’s enrolment at NSCAD University, 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 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 University’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.

# Withdrawal Procedures

Students withdrawing from classes should visit or contact the Office of the Registrar to complete a Withdrawal Form. Non-attendance of classes does not constitute an official withdrawal from the course. It is a student’s responsibility to be aware of the withdrawal processes and dates, as well as the financial implication of withdrawal at various points throughout the semester. If a student does not formally withdraw from a course, the student will be charged full tuition fees and other applicable charges related to that course.

Withdrawal from a semester is effective the date written notification is received in the Office of the Registrar. Until official written notification is received by NSCAD University, 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.



## 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 the Registrar.

## Waitlists

Waitlist offers will be emailed to NSCAD University student email accounts on Wednesdays until the relevant semester begins. During the semester, waitlist offers will be sent out daily for the first week of classes before the waitlist closes. There may be alternative waitlist arrangements for courses that are fewer than 14 weeks. Please check your NSCAD University email account for details regarding your status on a waitlist.

## Health and Safety

The health and safety of our students, faculty, and staff members is the institution’s highest priority. It is a student’s responsibility to familiarize themselves with 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 outlines will stipulate 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 NSCAD University 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.

## 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 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 University’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 University Degree Completion

Students may not earn more than one NSCAD degree of the same title.

## ACCOMMODATIONS FOR STUDENTS EXPERIENCING DISABILITIES

NSCAD University is committed to the goal of providing equal opportunities within its programs to academically qualified students living with disabilities and will act reasonably to provide accommodations, up to the point of undue hardship, for students experiencing a barrier as described by the applicable Human Rights legislation. NSCAD also recognizes, subject to 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 has the right to:

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

Academic accommodation allows students a fair and equitable opportunity to engage in academic activities and fulfill essential course and program requirements.

Academic Accommodations require time to plan and implement. Students are advised to begin this process as soon as possible in advance of their program start. However, it is recognized that needs for accommodation may arise or evolve over time and that the nature of the need for accommodation may not be clear from the outset. Therefore, accommodation requests can be made at any point during the student’s academic career.

NSCAD requires written documentation to support students’ requests for academic accommodations on the basis of a disability. In an effort to reduce barriers for students with disabilities, NSCAD will accept documentation from a variety of professionals such as a registered psychologist, social worker, registered counselling therapist, psychiatrist, medical doctor, or other medical specialist. A formal diagnosis is not required as NSCAD recognizes that this can be difficult to obtain.

Receiving pertinent health information is fundamental to NSCAD’s ability to collaborate with students and faculty on identifying and implementing the most reasonable supports and services however, students are not required to disclose their health information to anyone outside of the Accessibility office in order to obtain accommodation supports. Personal information that identifies a student’s disability will remain exclusively with the Accessibility Office in a secure filing system away from student’s academic record, to protect the student’s privacy.

The Accessibility office will conduct an initial assessment of the request for Accommodations to determine the student’s needs and the nature of the barrier(s) that is being experienced. Accessibility office staff will provide accommodation letters and agreements and provide consultation, support, and assistance, where necessary, for the implementation of accommodations.

An accommodation request may be declined if it is found to impose undue hardship or other conflicts with reasonable accommodations as defined in the Academic Accessibility Policy. The policy clearly outlines the process if a student wishes to appeal a decision.

More details about accommodations and the roles of each person involved in the accommodation process can be found in the Academic Accessibility Policy which is available online.

# ACADEMIC INTEGRITY AND PLAGIARISM

Students at NSCAD University are required to comply with standard academic practices by 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. To review the Academic Integrity Policy, click here: <https://navigator.nscad.ca/wordpress/wp-content/>

For the purpose 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 or 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 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 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 regarding 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 department 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 chair or program director shall report the incident to the Registrar and the matter will move to the formal resolution stage.
- No notation will appear on the student’s transcript at this stage.

### Formal Resolution Procedure

If an Academic Dishonesty matter is not resolved through information process, the formal resolution process begins. 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 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 Registrar.

The Vice-President Academic and Research shall:

- Notify the student via NSCAD University email and where possible by telephone of the date set for the hearing.

- Provide the student via NSCAD University 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 during their deliberations 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 University’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 sixty 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 University, in addition to meeting the above-noted requirements. NSCAD University’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 University 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, AB  
Emily Carr University of Art + Design, Vancouver, BC  
OCAD University, Toronto, ON

### North America

Art Academy of Cincinnati, Cincinnati, OH  
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  
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 University 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 University Academic Calendar*. To participate in the independent off-campus 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 sixty 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 NSCAD University courses in which they are registered while away from NSCAD University.

Transfer students may apply for off-campus study after the completion of two full-time semesters at NSCAD University, in addition to meeting the above-noted requirements. NSCAD University’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 the Registrar. 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 the Registrar organizes and coordinates the Off-Campus Study program and assists students with application procedures. Students should consult with the Office of the Registrar at least four months in advance of their planned off-campus semester.

Internships and Community Service Learning Program

Students at NSCAD University 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 the Registrar 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 host 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.

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). 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 University website.

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

NSCAD University 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>

UNDERGRADUATE DEGREES: GENERAL REQUIREMENTS

- 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 University 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 University** 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 University.
- Fulfillment of the writing requirement.
- Except for students in the BA Art History (non-studio) program, completion of the Foundation Program.
- In addition to the general NSCAD University 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. 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 Description section or online at **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.



# GRADUATION + 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 Registrar can 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

To graduate, students must apply to graduate to the Office of the Registrar and pay a \$50 fee.

Degree Completion Month	Application Deadline	Conferral Dates
Apr	Oct 30	Same day as Spring Graduation Ceremony
Aug	Feb 15	Oct 15
Dec	Feb 15	Feb 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 the Registrar.

# 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 on act 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 Registrar. The Registrar will then attempt to bring resolution to the issue in collaboration with you, the instructor, and the chair.
- If the Office of the Registrar 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 the Registrar or, if you feel more comfortable doing so, talk to any representative of NSCAD University with whom you have already established a friendly relationship.
- Reconsider the impulse to go “right to the top.” Bringing your concern directly to a senior university official is sometimes a student’s first instinct but doing so may only delay resolution of your concern. A much more simple, quick, and effective means of resolution is to talk to someone in the Office of the Registrar located on the second floor of the Fountain campus.
- If your concern is not addressed to your satisfaction, the Office of Opportunity and Belonging, Student Experience would welcome the opportunity to meet with you and give full attention to your thoughts.

902 717 6708  
Registered Counselling Therapist

PEERS  
peermentors@nscad.ca

GOOD2TALK  
Call 1-833-292-3698 or  
text “Good2TalkNS” to 686868  
for confidential and free,  
24/7/365 support.

# UNDERGRADUATE PROGRAMS

NSCAD  
UNIVERSITY

Major in Art History (Studio / Non-Studio)

BA

Major in Interdisciplinary Design

BDes

Bachelor of Fine Arts

BFA

Major in Ceramics

Major in Fine Art

Major in Film

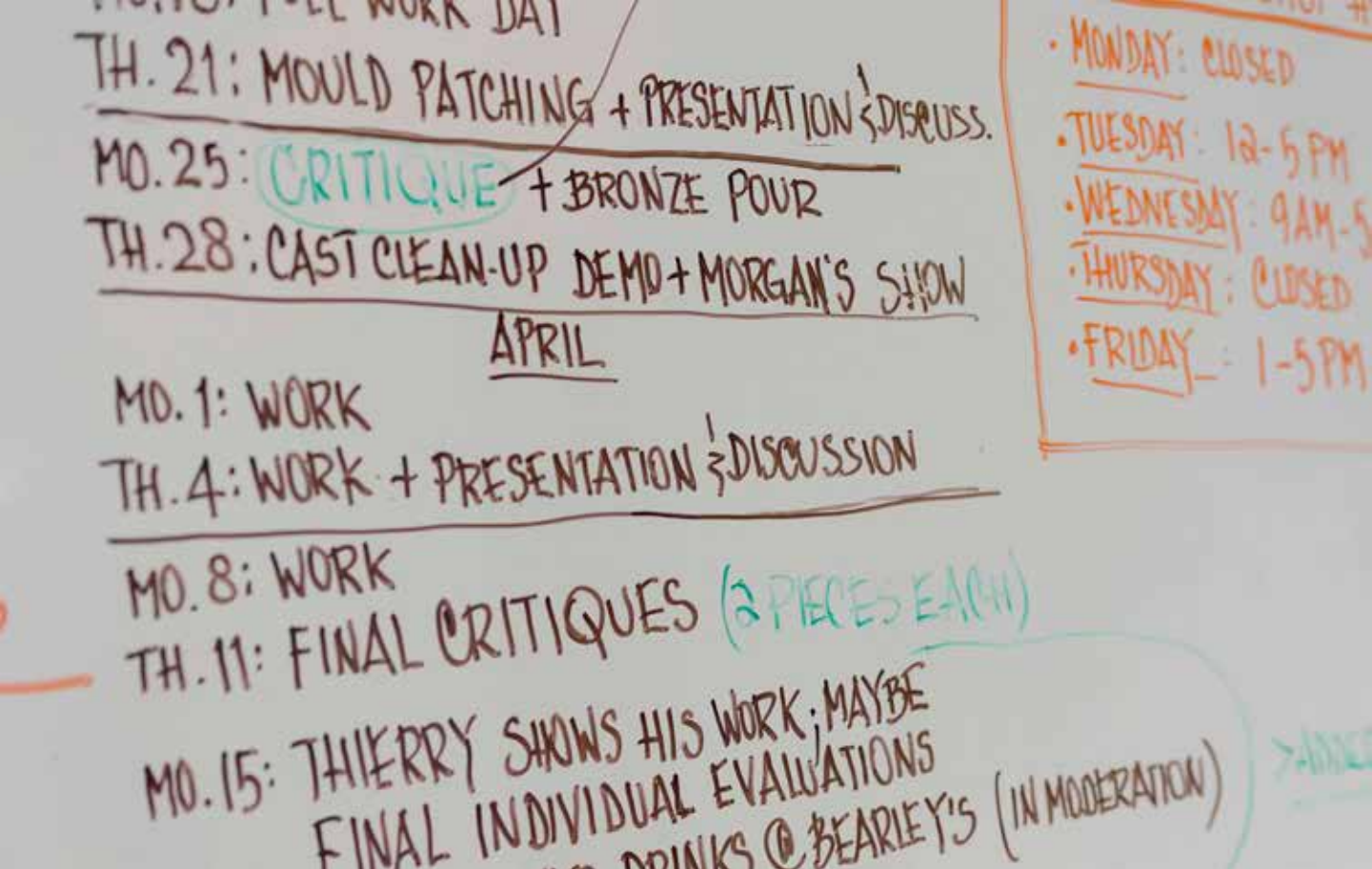
Major in Expanded Media

Major in Interdisciplinary Arts

Major in Jewellery Design + Metalsmithing

Major in Photography

Major in Textiles/Fashion



120+

credits required  
for degree

30

credits earned  
in foundation year

4yrs

degree study term  
full time



# 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-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-1001 Sewing Basics	(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-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-1001 Sewing Basics	(3-credits)

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

BA | ART HISTORY (STUDIO)

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 University’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.

ART HISTORY(STUDIO)

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)
CULT XXXX	(3-credits)
LASC (liberal arts and science) XXXX	(15-credits)
2000 Level Studio 2XXX	(6-credits)
Open credits	(24-credits)

BA | ART HISTORY (NON-STUDIO)

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 University’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.

ART HISTORY (NON-STUDIO)

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 OR above	(3-credits)
AHIS/FHIS 3XXX OR above	(9-credits)
AHIS/FHIS 4XXX OR above	(6-credits)
LASC (liberal arts and science) XXXX	(51-credits)
Open credits	(24-credits)



BDes | INTERDISCIPLINARY DESIGN

NSCAD University’s Bachelor of Design, **Major in Interdisciplinary Design** is a program that takes a collaborative, interdisciplinary, and process-oriented approach. NSCAD University’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 University’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

The direct entry application can be made by submitting a completed *Declaration of Degree, Major and Minor form* (available at the Office of the Registrar), 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 the Registrar, 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.

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)

Years 2-4. Courses Required:	
AHIS 2120 Craft and Design History 1750-1950	(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 2520 Design for the Internet	(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:	
DRAW 2210 <u>or</u> DRAW 2601 <u>or</u> DRAW 2240 <u>or</u> DRAW 2250	(3-credits)
DSGN 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 LASC XXXX	(6-credits)

BFA | 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 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 University's ceramic program is part of and reflects the most cutting-edge applications of the field. NSCAD University 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.

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 OR 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 31XX	(3-credits)
CERM 2610 Ceramic Technology	(3-credits)
CERM 2001 OR CERM 2003 OR CERM 2110	(6-credits)
CERM 3101 OR CERM 3103 OR 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 <b>or</b> ARTS 4210 Professional Practice	(3-credits)
Elective/Open Credits:	
LASC (liberal arts and science) XXXX	(3-credits)
Open credits	(24-credits)

BFA | 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, interdisciplinary, 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 University'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.

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)	
<b><u>Two of these three:</u></b>	
FILM 1000 Moving Image	(3-credits)
MDIA 1000 Expanded Media	(3-credits)
PHOT 1000 Photo	(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 Expanded Media Toolbox	(3-credits)
FILM/MDIA/PHOT 2XXX	(3-credits)
MDIA 3220 MDIA 2701 Expanded Media Projects	(6-credits)
MDIA 3230 Interdisciplinary: Idea and Progress	(6-credits)
FILM/MDIA/PHOT 3XXX	(6-credits)
MDIA 305X Media Seminar	(3-credits)
MDIA 4100 Expanded Media Studio I	(9-credits)
FILM 2501 <b>AND/OR</b> PHOT 2100 <b>AND/OR</b> DRAW 2000 <b>AND/OR</b> PNTG 2000	
<b>AND/OR</b> SCLP 2000 <b>AND/OR</b> PRTM 2XXX	(9-credits)
Elective/Open Credits:	
LASC credit	(6-credits)
Open credits	(24-credits)



BFA | FILM

The Bachelor of Fine Arts, **Major in 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 University’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.

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 Expanded 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 <u>AND/OR</u> FILM 3300 AND/OR FILM 3305	
<u>AND/OR</u> FILM 3340 <u>AND/ OR</u> FILM 3345 <u>AND/OR</u> FILM 3350 <u>AND/OR</u> FILM 3452	(9-credits)
Elective/Open Credits:	
Open credits	(24-credits)

BFA | FINE ART

The principal courses of the Bachelor of Fine Arts, **Major in 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 University’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.

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:	
XXXX 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)

BFA | INTERDISCIPLINARY ARTS

A Bachelor of Fine Arts, **Major in Interdisciplinary Arts** allows a student 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 University’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 Interdisciplinary Arts program** - The Major in Interdisciplinary Arts program is an open entry program. The Chair of Foundation Studies serves as the program coordinator for the Major in Interdisciplinary Arts program. After successfully completing the first two years of study, students may declare their intention to Major in Interdisciplinary Arts. They then continue their studies with fine art studios at intermediate and senior levels.

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	(6-credits)
Elective/Open Credits:	
2000 Level Studio	(15-credits)
3000 Level Studio ( <b>not</b> DSGN)	(9-credits)
3500 Level Studio ( <b>not</b> DSGN)	(9-credits)
Any level LASC (Liberal Arts and Science)	(9-credits)
4000 Level Studio ( <b>not</b> DSGN)	(6-credits)
Open credits	(21-credits)

BFA | JEWELLERY DESIGN + METALSMITHING

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

Graduates of NSCAD University’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.

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 OR 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 <b>or</b>	
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 <b>or</b>	
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)



BFA | PHOTOGRAPHY

The Bachelor of Fine Arts, **Major in 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 University’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 University 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 Registrar for more details.

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 Photo	(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 <u>AND/OR</u>	
PHOT 2550 Black and White Photography <u>AND/OR</u>	
PHOT 2660 Reconfigured Image <u>AND/OR</u>	
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)

BFA | TEXTILES/FASHION

The Bachelor of Fine Arts, **Major in Textiles/Fashion** program offers students the opportunity to explore the diverse field of Textiles and Fashion. 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.

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 <u>OR</u> AHIS 2010 Survey of 19th 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 <u>AND/OR</u> TEXTL 2010 <u>AND/OR</u> TEXTL 2100 <u>AND/OR</u> TEXTL 2200	
<u>AND/OR</u> TEXTL 2501 <u>AND/OR</u> TEXTL 2502	(12-credits)
TEXTL 2050 <u>AND/OR</u> TEXTL 2150 <u>AND/OR</u> TEXTL 2450 <u>AND/OR</u> TEXTL 2600	(6-credits)
TEXTL 3000 <u>AND/OR</u> TEXTL 3100 <u>AND/OR</u> TEXTL 3410	(12-credits)
TEXTL 4006 <u>AND/OR</u> TEXTL 4020 <u>AND/OR</u> TEXTL 4506	(12-credits)
TEXTL 3320 <u>AND/OR</u> TEXTL 2701	(3-credits)
ARTS 3110 Entrepreneurship for Visual Arts <u>OR</u>	
ARTS 4210 Professional Practice	(3-credits)
Elective/Open Credits:	
LASC credit	(6-credits)
Open credits	(24-credits)

# MINOR PROGRAMS

NSCAD  
UNIVERSITY

- Animation
- Art Education
- Art History
- Ceramics
- Contemporary Culture
- Drawing
- Fashion
- Film Studies
- Illustration
- Indigenous Studies
- Jewellery Design + Metalsmithing
- Journalism Studies (in cooperation with the University of King’s College)
- Print, Paper, Book
- Textiles

## 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 History of Animation	(3-credits)
MDIA/FILM 2503 Intermediate 2D Animation	(6-credits)

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 3101 Animation Studio One	(3-credits)
DSGN 3026 Storyboard Illustration	(3-credits)
DSGN 3601 Illustration II: Character	(3-credits)
MDIA/FILM 3340 Production Design for Film	(3-credits)
FILM/MDIA 3461 Stop Motion Animation	(3-credits)
FILM/MDIA 2502 Intro to 3D Animation	(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 Hand-building	(3-credits)
CERM 3103 Intermediate Mold-making 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 University’s Department of Art History and Contemporary Culture and available to students in the BA and BFA programs at NSCAD University, Dalhousie University, St. Mary’s University or The University of King’s College. Because of the nature of the course requirements of the Minor in Film Studies, NSCAD University 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 University. 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 fulfill additional course options for the minor. To accommodate courses from these other universities for this minor, NSCAD University 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 Letter of Permission 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 – Canada’s 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 + 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 University’s Memorandum of Understanding (MOU) with University of King’s College and is available to students in the BA and BFA programs at NSCAD University. Due to of the nature of the course requirements of the Minor in Journalism, NSCAD University 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.

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

Master of Arts in Art Education

**MAAE**

Master of Design

**MDes**

Master of Fine Arts

**MFA**



**36**  
credits  
Master of Arts  
in Art Education

**60**  
credits  
Master of Design

**60**  
credits  
Master of Fine Arts

**ft/pt**  
study opportunities

**2yr**  
study term  
full time



# MASTER OF ARTS IN ARTS EDUCATION

The Master of Arts in Art Education MAAE 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 MAAE 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 MAAE 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 MAAE 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

In general, 9 credits chosen from following list is considered full-time study. Because of the nature of graduate work, credits taken are not necessarily the only measure for full-time or part-time status.

Four core courses:	(12 credits)
MAED-6205 Contemporary Issues in Art Education	(3 credits)
MAED 6210 Human Development, Diverse Society & Art Education	(3 credits)
MAED 6605 Research Methods in Art Education	(3 credits)
MAED 6400 Art Education Studio Practice <u>or</u> MFAR 6100 Pedagogy Seminar	(3 credits)

Students are not required to stream, but in consultation with the Program Director, may select complementary courses to suit their academic aspirations.

Sample complementary courses that suit specific aspirations are:	(optional credits)
<b>Museum and Curatorial</b>	(3 credits)
MAED 6350 Museum & Curatorial: Theory & Practice <u>or</u>	
MAED 6410 Art in Public Places <u>or</u>	
MAED 6610 Indigenous Methodologies & Exhibition Practices <u>or</u>	
MAED 6650 Case Study: Museum & Curatorial <u>or</u>	
MAED 6690 Primary Research Techniques	
<b>Applied Pedagogy in Art Education</b>	(3 credits)
MAED 6330 Pedagogy Development in Art Education: History, Theory & Practice <u>or</u>	
MAED 6410 Art in Public Places <u>or</u>	
MAED 6630 Case Study: K-12 Art Education	
<b>Community-Based Practice</b>	(3 credits)
MAED 6370 Community & Art Education: History, Theory & Practice <u>or</u>	
MAED 6410 Art in Public Places <u>or</u>	
MAED 6670 Case Study: Community-Based Art Education	

Practicum and Thesis Requirements — 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 University 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 MAAE 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 if 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 the Registrar.

## 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 Registrar by memo of the student's program completion. The original signed review form will be sent to the Office of the Registrar 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 University 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 (S) **(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 (May include the following):	(9-15 credits)
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 An undergraduate/graduate course approved by program director	(3 credits)
MFAR 6501 Graduate Forum	(1.5 credits)
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 An undergraduate/graduate course approved by program director	(3 credits)
MFAR 6501 Graduate Forum	(1.5 credits)
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 An undergraduate/graduate course approved by program director	(3 credits)
MFAR 6501 Graduate Forum	(1.5 credits)
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)
MFAR 6006/6009/6012 Graduate Studio	(6, 9 or 12 Studio credits)
OPEN An undergraduate/graduate course approved by program director	(3 credits)
MFAR 6501 Graduate Forum	(1.5 Credits)
Final thesis exhibition, thesis statement and thesis review	

Semester 6: Summer	(0-15 credits)
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 University. 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 offers 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)
- University of King’s College (ukings.ca)
- Mount Saint Vincent University (msvu.ca)
- Saint Mary’s University (smu.ca)

Registration procedures at local universities are coordinated through the Office of the Registrar. A *Letter of Permission* for such courses must be requested from the NSCAD University 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 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

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 the Registrar.

## 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 University, 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 University 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 University'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 the Registrar.



# CERTIFICATE PROGRAMS

NSCAD  
UNIVERSITY

Post-Baccalaureate Certificate in Design

## PBAC

Visual Arts Certificate

## VAC

VAC for Teachers

*(Art Specialist / Non-Art Specialist)*

VAC in Studio

*(Declared discipline or general practice.)*



## 30

credit programs

## 2 streams

serve both the  
art specialist and the  
non-art specialist.  
(VAC)

# 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 University’s BDes and MDes programs.

Most 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 University, 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 postsecondary 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 University 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 University 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 the Registrar. Course registration is conditional upon meeting course prerequisites and dependent upon course availability. Course fees and payment schedule are published each semester on NSCAD University’s website. All post-baccalaureate students are expected to adhere to NSCAD University’s academic regulations, deadlines, and fee structure. This information is available on the NSCAD University 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 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 University website or available through the Office of the Registrar.

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:	
Art History or Contemporary Culture credits at the 3000 level or above	(6 credits)
Studio credits at the 2000-level or above (permission required)	(18 credits)

6 Art Education credits:	
EDAR 5630: Guided Methods I	(3 credits)
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)
Art History (AHIS) or Contemporary Culture (CULT) credits at the 2000 level or above	(6 credits)
EDAR 5110 Teaching the Visual Arts	(3 credits)
EDAR 5630 Guided Methods I	(3 credits)
EDAR 5650 Guided Methods II	(3 credits)
Studio credits at the 1000 level or 2000 level (permission required)	(9 credits)

General Regulations for Art Specialists and Non-Art Specialists

- Nine-credit studio courses, independent studies, and internships 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 credits completed at NSCAD University 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 postsecondary 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 University 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:

Studio credits at the 1000-level Foundation Year, including:	(15 credits)
FNDN 1010 Introduction to Studio Practice	(3 credits)
FNDN 1100 Foundation Drawing I	(3 credits)

Studio credits at any level, provided prerequisites are met	(9 credits)
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Art History credits from a choice of three courses:	(6 credits)
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)

# COURSE DESCRIPTIONS

NSCAD  
UNIVERSITY

## 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 comprised 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-2011 Nineteenth-Century Art** **3 credits Art History**  
*Corequisite: FNDN 1800 (or concurrent)*  
This course provides a global survey of artistic practices and media production in the 19th century. Through case studies students will be introduced to the following themes and pivotal events: modernisms, colonialisms, Indigeneities, nationalisms, revolutions; industrialization, globalization, consumerism, cross-cultural exchange and appropriation, migration/diasporas, gender, race and representation, exhibiting cultures and the rise of world's fairs, museums and collections, monuments and modernity.

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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?



<b>AHIS-2703 Renaissance and Baroque Art</b> <i>Prerequisite: FNDN-1800</i> 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.	<b>3 credits Art History</b>
<b>AHIS-2800 Film History &amp; Criticism: 1890-1945</b> <i>Corequisite: AHIS-2020 (or concurrent)</i> 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.	<b>3 credits Art History</b>
<b>AHIS-2810 Film History &amp; Criticism 1945-PRESENT</b> <i>Corequisite: AHIS-2020 (or concurrent)</i> 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.	<b>3 credits Art History</b>
<b>AHIS-2820 History of Animation</b> <i>Prerequisite: FNDN-1800</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3011 Twentieth Century Art: Art and Activism</b> <i>Prerequisite: AHIS-2020</i> This course explores how various artists have attempted to close the gap between art and life. We will ask: What happens as this space shrinks? Does art have a critical surface of its own that becomes lost when conflated with activism? Do artists have a responsibility to push society in new directions and therefore into new political possibilities? And how have contemporary artists dealt with these questions? The course content is arranged chronologically and divided into four sections: the arts and crafts movement, mid-twentieth century modernism, public art and activism, and relational aesthetics.	<b>3 credits Art History</b>
<b>AHIS-3014 Otherness in Photo</b> <i>Prerequisite: AHIS-2020 or 6 Credits of AHIS courses</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3015 Memory, Trauma, and Contemporary Art</b> <i>Prerequisite: 6 Credits AHIS and/or CULT</i> 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>3 credits Art History</b>

<b>AHIS-3050 Canadian Art to 1950</b> <i>Prerequisite: AHIS-2010 or AHIS-2020</i> A study of art produced in Canada to 1950.	<b>3 credits Art History</b>
<b>AHIS-3051 Dada and Surrealism</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>3 credits Art History</b>
<b>AHIS-3052 Introduction to Islamic Art</b> <i>No prerequisite</i> This course will consider Islamic art and architecture from c. 650 to c. 1250. It will focus on its development in relation to the earlier cultures of the regions in which it first appeared and its resulting distinct features as it served cultures based on Islamic beliefs.	<b>3 credits Art History</b>
<b>AHIS-3104 Craft History: Decorative Arts of Ancient Rome</b> <i>Prerequisite: 6 Credits AHIS</i> This course will look at Roman decorative arts in the domestic space from the late Republican period (c. 200 BCE) to the end of the Roman Empire in Western Europe (c. 480 CE) through an examination of archaeological remains and the reading of ancient texts and modern scholarly discussions.	<b>3 credits Art History</b>
<b>AHIS-3109 Craft History: Concepts and Issues</b> <i>Prerequisite: AHIS-2120</i> This course addresses historical and contemporary issues associated with the crafts.	<b>3 credits Art History</b>
<b>AHIS-3114 Craft History: Craft and Popular Culture</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 in “Ghost” to Disney World, Stitchin’ 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>3 credits Art History</b>
<b>AHIS-3117 Art of Failure: Recrafting Failure</b> <i>Prerequisite: AHIS 2020 or AHIS 2120</i> This course engages with theoretical and critical analyses of failure that trouble the triumphant narrative of art and craft’s historical canon. The course foregrounds failure as generative and imperative to creative practice, and provides students with an opportunity to engage with concepts of failure toward building personal resilience.	<b>3 credits Art History</b>
<b>AHIS-3119 Craftivism: Tracing the Radical Impulse</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>3 credits Art History</b>
<b>AHIS-3120 History of Textiles</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>3 credits Art History</b>

<b>AHIS-3121 Craft Culture and Identity</b> <i>Prerequisite: 6 Credits AHIS, including AHIS-2120</i> This course offers an introduction to key concepts and ideas integral to the critical study of Western craft. The production and consumption of craft as cultural objects and social practices will be examined in order to demonstrate how historical craft traditions continue to impact craft today. Every crafted object is tied to it's maker's circumstances, geography, lived experience, orientation, beliefs and values (namely, their identity). The course will use various theoretical frameworks to interrogate how identity is mediated and expressed through crafted objects. A series of key topics will be explored in order to fully engage with issues integral to contemporary craft discourse: professionalism, amateurism, gender, the biases that inform western hierarchies of cultural value, intersectional analyses of difference, and resistance to hegemonic and oppressive social and cultural frameworks. This course critically interrogates the place of the contemporary craftsperson and designer in today's complex social, cultural, and political worlds.	<b>3 credits Art History</b>
<b>AHIS-3122 Origins and Ideas in 20th and 21st Century Sculpture</b> <i>Prerequisite: 6 Credits AHIS, including AHIS-2020</i> This course will approach the history of the last 100 years of western sculpture through contemporary and critical lenses. The course will consider the object as sculpture as well as installations, performance, environmental art and public practices; and feminist, gender and BIPOC critiques and propositions. Particular attention will be paid to works that radically redefine the parameters of the art form. Themes for this course will include: the problems of three-dimensional representation, the engagement of the viewer, the importance of space, place, and memory in sculpture, ephemerality and environmental issues such as sustainability. The aim is to allow students to gain an in-depth knowledge of sculpture history, language, and issues, in order to better inform their own research, artistic, and/or curatorial interests and practices.	<b>3 credits Art History</b>
<b>AHIS-3123 Contemporary Craft</b> <i>Prerequisite: AHIS 2120 required as a prerequisite</i> This course offers an introduction to key concepts and practices integral to the critical study of contemporary western and non-western craft. This course's discussions will centre people, place, and time; situating the class (ourselves) in the social and cultural context of Mi'kma'ki today, engaging with local and global practices and ideas from this situated place. This course surveys and considers innovative and ground breaking contemporary craft practices and technologies; labour issues in the production of craft for gallery systems and/or consumer markets; craft discourse and pressing community conversations; and critical methodologies for creating craft, researching and writing about craft, and curating craft. A series of key concepts will be explored in order to fully engage with issues integral to contemporary craft discourse, such as decolonizing modern craft, gendered modes of production - professionalism and amateurism, biases that inform western hierarchies of cultural value, and intersectional analyses of difference.	<b>3 credits Art History</b>
<b>AHIS-3160 20th C Craft</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>3 credits Art History</b>
<b>AHIS-3175 Design in Context: 1900 to the Present</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>3 credits Art History</b>
<b>AHIS-3190 Canadian Cinema: Art and Industry</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.	<b>3 credits Art History</b>
<b>AHIS-3200 History of Photography</b> <i>Prerequisite: 6 Credits AHIS, including AHIS-2020</i> 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.	<b>3 credits Art History</b>

<b>AHIS-3238 Asian Art Place</b> <i>Prerequisite: 6 Credits AHIS</i> 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 Himalayan Region (Bhutan; Nepal; Tibet), South Asia and Southeast Asia.	<b>3 credits Art History</b>
<b>AHIS-3310 Art of the Garden</b> <i>Prerequisite: 3 Credits of 2000 level AHIS, excluding FHIS courses</i> A lecture course on histories of garden design and landscape architecture across global cultures.	<b>3 credits Art History</b>
<b>AHIS-3311 Art and Death</b> <i>Prerequisite: 6 Credits AHIS and/or CULT</i> This lecture course will examine the cultural contexts of art and architecture in relation to funerals, burials, cremations and mourning across a variety of global cultures from the paleolithic period to the contemporary.	<b>3 credits Art History</b>
<b>AHIS-3460 Contemporary Indigenous Arts</b> <i>Prerequisite: 6 Credits AHIS</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3462 Contemporary Art History</b> <i>Prerequisite: 6 Credits AHIS</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3463 Exhibiting Indigenous Art</b> <i>Prerequisite: 6 Credits AHIS</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3465 Treaty Relations and Art Practice</b> <i>Prerequisite: 6 Credits AHIS and/or CULT</i> 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?	<b>3 credits Art History</b>
<b>AHIS-3466 Indigenous Embodied Practices &amp; Tattoos</b> <i>Prerequisite: 6 Credits AHIS/FHIS and/or CULT</i> 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>3 credits Art History</b>
<b>AHIS-3467 Unsettling Canadian 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>3 credits Art History</b>



<b>AHIS-3473 Photography and Colonialism</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>3 credits Art History</b>
<b>AHIS-3474 Smackdown: The Top Feminist Films of All Time</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>3 credits Art History</b>
<b>AHIS-3476 Asian 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>3 credits Art History</b>
<b>AHIS-3550 Topics in Modern Canadian Art</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>3 credits Art History</b>
<b>AHIS-3600 Introduction to Art Theory and Criticism</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>3 credits Art History</b>
<b>AHIS-3610 Egyptian Art / Egyptomania</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>3 credits Art History</b>
<b>AHIS-3826 Film Noir &amp; Neo-Noir</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.	<b>3 credits Art History</b>
<b>AHIS-3839 The Director’s Cinema</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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), Warner 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.	<b>3 credits Art History</b>

<b>AHIS-3840 Art Cinema Histories</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3841 Cinema and Postcolonialism</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3850 History of Criticism of Documentary Film</b> <i>Prerequisite: AHIS/FHIS 2800 or AHIS/FHIS 2810</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3853 Media, Politics &amp; Culture</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3854 Global Indigenous Film</b> <i>Prerequisite: AHIS-2020</i> 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.	<b>3 credits Art History</b>
<b>AHIS-3855 Indigenous Film and Media Arts</b> <i>Prerequisite: 6 Credits AHIS/FHIS</i> 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>3 credits Art History</b>
<b>AHIS-3856 Reverse Shot: Postcolonial Cinema</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>3 credits Art History</b>

<b>AHIS-3901 19th C: Impression &amp; Modernity</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>3 credits Art History</b>
<b>AHIS-3902 19th C: Revolution in France</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>3 credits Art History</b>
<b>AHIS-4110 Primary Research Techniques</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>3 credits Art History</b>
<b>AHIS-4116 Indigenous Methodologies &amp; Exhibition Practices</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>3 credits Art History</b>
<b>AHIS-4117 Virtual Curation and Ethics</b> <i>Prerequisite: 12 Credits AHIS and/or CULT, or instructor permission</i> This course considers how decolonial strategies may operate in online curatorial and exhibition spaces. Contemporary Indigenous and decolonial scholarship discusses the development of digital activisms, and digital territories as assertions of sovereignty and collaborative practices. This recent scholarship will be used to create a framework within which to consider ethics of online curatorial practices. Weekly readings will explore the context and history of Indigenous, Black, POC and settler-ally new media and digital engagements, with a focus on subjectivities in knowledge production. Through reading and reflection, students will consider their positionality in relation to online exhibitions and from that specific context, source analogous Settler-ally and BIPOC curatorial activisms on-line to develop ethical decolonial guidelines for their own and others’ use.	<b>3 credits Art History</b>
<b>AHIS-4119 Indigenous Self/Representation</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>3 credits Art History</b>
<b>AHIS-4220 Time-Based Arts of the 20th Century</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>3 credits Art History</b>
<b>AHIS-4240 Modernism and Postmodernism</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> A seminar course which will examine the modernist-post modernist debates.	<b>3 credits Art History</b>
<b>AHIS-4260 Modern/Contemporary Art Theory and Criticism</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> An advanced seminar course on selected topics in modern and contemporary art criticism.	<b>3 credits Art History</b>

<b>AHIS-4401 The Visual Culture of Slavery</b> <i>Prerequisite: 12 Credits AHIS and/or CULT, or instructor permission</i> Drawing upon art historical and other literature, this course seeks to explore the role of art and visual culture in Transatlantic Slavery. This course will also explore the nature of the colonial archive, its role in the dehumanization of black Africans, and the subsequent problems in the recuperation of the lives, perspectives, and thoughts of the enslaved through documents that were almost uniformly created by slave owners and their surrogates. Focusing mainly on the British Empire, the course will explore the nature of slavery and the experiences, productions, and representations of the enslaved, the indentured, and the slave owning classes in both tropical (slave majority) and temperate (slave minority) sites. The complexity of identities and social interactions of different populations will be examined across various types and media of “high,” “low,” and popular art and visual culture, within the spectrum of abolitionist and pro-slavery intentions.	<b>3 credits Art History</b>
<b>AHIS-4502 Marxism and Aesthetic Theory</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.	<b>3 credits Art History</b>
<b>AHIS-4511 Museums, Memory, and Curatorial Practice</b> <i>Prerequisite: 15 Credits AHIS; permission of the Instructor</i> 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.	<b>3 credits Art History</b>
<b>AHIS-4513 Food, Craft, Culture</b> <i>Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020</i> 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 traditionally inspired artisanal food and the surge of hybrid-fusion cuisines, this course will explore the morals, manners and materials of craft and food.	<b>3 credits Art History</b>
<b>AHIS-4515 Conceptual Art</b> <i>Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020</i> 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.	<b>3 credits Art History</b>
<b>AHIS-4550 Dress, Body, Culture</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> 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.	<b>3 credits Art History</b>
<b>AHIS-4551 Feminist Theory, Practice and Activism</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> 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.	<b>3 credits Art History</b>
<b>AHIS-4600 Research Internship</b> <i>Prerequisite: 15 Credits AHIS; B+ in AHIS courses; approval of project; signature of Chair</i> 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.	<b>3 credits Art History</b>



<b>AHIS-4700 Independent Study in Art History</b> <i>Prerequisite: 15 Credits AHIS; B+ in AHIS courses; approval of project; signature of Chair</i> The course will allow a student the opportunity to undertake an independent research project under the guidance of an art history faculty member.	<b>3 credits Art History</b>
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<b>AHIS-6600 Research Internship</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 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.	<b>3 credits Graduate</b>
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<b>AHIS-6700 Independent Research in Art History</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 allows a graduate student the opportunity to undertake an independent research project under the guidance of an art history faculty member.	<b>3 credits Graduate</b>
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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 comprised of four required three-credit courses an the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details.

<b>ARTS-1000 Fundamentals of Wood and Metal</b> <i>No prerequisite</i> This foundation-level course introduces the general use of wood and metal in art, craft and design.	<b>3 credits Studio</b>
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<b>ARTS-1360 Movement Arts</b> <i>No prerequisite</i> This course develops the skills, understanding and techniques in the basic concepts 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.	<b>3 credits Studio</b>
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<b>ARTS-2001 Experimental Animation</b> <i>Prerequisite: Foundation Completion</i> This course introduces students to creative and technical processes of the animated film. Students will view works by independent animators who use moving images as a medium of personal expression and explore a variety of camera and camera-less techniques including cel, drawn, puppet, sand, collage, object and drawn-on-film animation.	<b>3 credits Studio</b>
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<b>ARTS-2011 Comics and Zines</b> <i>No prerequisite</i> This course explores the production and culture of self-published zines. Students will be introduced to the materials and processes of zines and will produce their own zines.	<b>3 credits Studio</b>
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<b>ARTS-2023 Wksp: Art &amp; Found Objects Since Duchamp</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>ARTS-2027 Wksp: Process as Form</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>ARTS-2028 Wksp: Art and Ecology</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>ARTS-2030 Daily Practice: Record and Respond</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course is designed to increase skills in observation and recording and to develop a considered way of working that is attentive to the surrounding world. Daily notebook keeping involving observation, reflection and research will be a dominant part of the course. Students will engage in collaborative dialogue on process and place and develop a daily practice that supports studio innovation.	<b>3 credits Studio</b>
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<b>ARTS-2310 Feminist Studio Workshop</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>ARTS-3110 Entrepreneurship for Visual Arts</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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>ARTS-3147 Portable and Alternative Galleries</b> <i>Prerequisite: 9 Credits of 2000 level Fine or Media Arts</i> 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.	<b>3 credits Studio</b>
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<b>ARTS-3165 Acting on Drawing</b> <i>No prerequisite</i> 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.	<b>3 credits Studio</b>
<b>ARTS-3166 Investigating Identity Based Art</b> <i>No prerequisite</i> 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.	<b>3 credits Studio</b>
<b>ARTS-3167 Memories Through Photography</b>	<b>3 credits Studio</b>
<b>ARTS-3168 Design for Non-Designers: Artist Book/Folio/Box</b>	<b>3 credits Studio</b>
<b>ARTS-3169 Thinking Through Letterpress</b>	<b>3 credits Studio</b>
<b>ARTS-3505 Independent Study: Interdisciplinary</b> <i>Prerequisite: 9 Credits of 3000 level Fine or Media Arts studio work; proposal; signature of Chair</i> Students work on a focused 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)	<b>3 credits Studio</b>
<b>ARTS-3900 Adv Wk: Airport Project</b> <i>Prerequisite: 9 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM, or PHOT</i> 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.	<b>9 credits Studio</b>
<b>ARTS-4000 Studio 1</b> <i>Prerequisite: 9 Credits of 3500 level Fine or Media Arts studio work; 9 Credits AHIS; student must be in good standing</i> This level of independent production of art work expects students to work toward a body of finished professional work. Regular critical engagement with the instructor and the class is a key component.	<b>9 credits Studio</b>
<b>ARTS-4010 Arts Studio Practice and Critique 1</b> <i>Prerequisite: 9 Credits of 3500 level Fine or Media Arts studio work; student must be in good standing; 9 Credits AHIS</i> This course provides students with the opportunity to develop a mature studio practice under the guidance of the instructor(s). By foregrounding rigorous and supportive critical dialogues, this course will assist students in situating their work within a contemporary interdisciplinary context. Regular formal critiques will be held throughout the term. Class time may include lectures, field trips, discussions, student-led presentations, small group meetings, individual studio meetings, guest artists and curators, and various other opportunities designed to enrich student engagement in dialogues surrounding contemporary art and culture.	<b>9 credits Studio</b>
<b>ARTS-4210 Professional Practice</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.	<b>3 credits Liberal Arts &amp; Social Science</b>

<b>ARTS-4500 Studio 2</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>9 credits Studio</b>
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<b>ARTS-4510 Arts Studio Practice and Critique 2</b> <i>Prerequisite: ARTS-4010; student must be in good standing</i> The course supports the advancement of studio practice, building on skills and knowledge developed in ARTS 4010. By foregrounding rigorous and supportive critical dialogues, this course will assist students to situate their individual work within a contemporary interdisciplinary context.	<b>9 credits Studio</b>
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<b>ARTS-4600 Studio 3</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>9 credits Studio</b>
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<b>ARTS-4610 Arts Studio Practice and Critique 3</b> <i>Prerequisite: ARTS-4510; student must be in good standing</i> The course supports the advancement of studio practice, building on skills and knowledge developed in ARTS 4510. By foregrounding rigorous and supportive critical dialogues, this course will assist students to situate their individual work within a contemporary interdisciplinary context.	<b>9 credits Studio</b>
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<b>ARTS-4700 Studio 4</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.	<b>9 credits Studio</b>
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<b>ARTS-4710 Arts Studio Practice and Critique 4</b> <i>Prerequisite: ARTS-4610; student must be in good standing</i> The course supports the advancement of studio practice, building on skills and knowledge developed in ARTS 4610. By foregrounding rigorous and supportive critical dialogues, this course will assist students to situate their individual work within a contemporary interdisciplinary context.	<b>9 credits Studio</b>
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## 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 comprised 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> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course is designed to give students a broad and intensive introduction to figurative ceramics, pottery and sculpture with a concentration on hand construction and experimental outcomes. This course introduces the technologies of earthenware clay, glazes, and electric kiln firing and the fundamentals of good studio practices and safety. Learning methods include faculty lectures, demonstrations, group work sessions, class discussion, individual, research, project assignments and student presentations in a variety of delivery mechanisms. Group and individual critiques are a regular and vital component of the mix. Presentations will introduce students to historical and contemporary ceramic issues. You are required to attend minimum one visiting artist presentation in the Ceramics Dept. You are required to photograph, organize and keep all of your work available for the mid-term and the final critique.	<b>3 credits Studio</b>
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<b>CERM-2003 Intro to Ceramics for Design</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course will introduce students to ceramics as a medium for developing students’ knowledge of design to fabrication to production in art, craft, design and architecture applications. Diverse fabrication processes such as mold-making, extrusion, throwing & hand forming provide opportunities to bring media fluency into product design/architecture studies. Conventional and experimental methods help students use indirect fabrication methods to produce models and production molds exploring a unique vocabulary of forms.	<b>3 credits Studio</b>
<b>CERM-2110 Introductory Throwing</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>3 credits Studio</b>
<b>CERM-2610 Ceramic Technology</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>3 credits Liberal Arts &amp; Social Science</b>
<b>CERM-3101 Intermediate Handbuilding</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.	<b>3 credits Studio</b>
<b>CERM-3103 Intermediate Moldmaking &amp; Digital Fabrication</b> <i>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2001</i> 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.	<b>3 credits Studio</b>
<b>CERM-3110 Intermediate Throwing</b> <i>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2110</i> 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.	<b>3 credits Studio</b>
<b>CERM-3115 Intermediate Ceramics in the City - Halifax</b> <i>Prerequisite: 6 Credits of 2000 level CERM</i> This intermediate studio ceramics course explores the relationship between the city and making. Mobile studios as sites of production and intervention practices provide a connection between the history and analysis of the development of cities and public space and ceramic production. Students will explore provisional and site-specific working methods, adobe construction and mobile kiln design.	<b>6 credits Studio</b>

<b>CERM-3239 Dishes and Decals</b> <i>Prerequisite: 6 Credits of 2000 level CERM</i> Much of the surface development and image innovation by artists, craftspeople and designers in ceramics from the 18th, 19th and 20th centuries explored the potential of the plate. Working largely with found ceramics this course will explore plate decoration and decal firing from found ceramics to working from industrial ‘blanks’ in an effort to explore contemporary imagery and narrative on plates. The course will explore many uses for decals including; multiple firing techniques, layered and cut decal techniques, functional surface design and computer surface design. Course will cover the modern history of plate decoration through presentations, and lectures and surface techniques through workshops and demonstrations.	<b>3 credits Studio</b>
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<b>CERM-3510 Adv. Wksp: Image Making</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
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<b>CERM-3511 Adv. Wksp: Digital Fabrication Processes</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
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<b>CERM-3512 Adv. Wksp: Architecture &amp; Ceramics</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
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<b>CERM-3513 Adv. Wksp: Art of the Table</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
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<b>CERM-3514 Adv. Wksp: Installation and Ceramics</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
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<b>CERM-3515 Adv. Wksp: Figurative Ceramics</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
<b>CERM-3516 Adv. Wksp: Iterations</b> <i>Prerequisite: 6 Credits of 3000 level CERM</i> 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.	<b>3 credits Studio</b>
<b>CERM-3953 Internship / CSL</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>3 credits Studio</b>
<b>CERM-3956 Internship / CSL</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>6 credits Studio</b>
<b>CERM-3959 Internship / CSL</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>9 credits Studio</b>
<b>CERM-4106 Studio Projects 1: Ceramics</b> <i>Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics 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>6 credits Studio</b>
<b>CERM-4109 Studio Projects 1: Ceramics</b> <i>Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics 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>9 credits Studio</b>

<b>CERM-4206 Studio Projects 2: Ceramics</b> <i>Prerequisite: CERM-4106 or CERM-4109</i> 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.	<b>6 credits Studio</b>
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<b>CERM-4209 Studio Projects 2: Ceramics</b> <i>Prerequisite: CERM-4106 or CERM-4109</i> 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.	<b>9 credits Studio</b>
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<b>CERM-4306 Studio Projects 3: Ceramics</b> <i>Prerequisite: CERM-4206 or CERM-4209</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>6 credits Studio</b>
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<b>CERM-4309 Studio Projects 3: Ceramics</b> <i>Prerequisite: CERM-4206 or CERM-4209</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>9 credits Studio</b>
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<b>CERM-4406 Studio Projects 4: Ceramics</b> 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.	<b>6 credits Studio</b>
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<b>CERM-4409 Studio Projects 4: Ceramics</b> <i>Prerequisite: CERM-4306 or CERM-4309</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.	<b>9 credits Studio</b>
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## 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 comprised 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 Form: Structure and Material</b> <i>No prerequisite</i> 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>3 credits Studio</b>
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<b>CRFT-1010 Material Exploration &amp; Expression</b> <i>No prerequisite</i> Material and hand-crafted processes 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 using dynamic approaches to craft and design beyond the studio.	<b>3 credits Studio</b>
<b>CRFT-1015 Materials and Colour</b> <i>No prerequisite</i> 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>3 credits Studio</b>
<b>CRFT-1030 Digital Tools for Making</b> <i>No prerequisite</i> 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>3 credits Studio</b>
<b>CRFT-2000 Summer Workshop: [topic]</b> <i>Prerequisite: Foundation Completion</i> This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.	<b>3 credits Studio</b>
<b>CRFT-2023 Jewellery Workshop: Precious Waste</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>3 credits Studio</b>
<b>CRFT-2024 Furniture Prototyping</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>3 credits Studio</b>
<b>CRFT-2030 Daily Practice: Record and Respond</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course is designed to increase skills in observation and recording and to develop a considered way of working that is attentive to the surrounding world. Daily notebook keeping involving observation, reflection and research will be a dominant part of the course. Students will engage in collaborative dialogue on process and place and develop a daily practice that supports studio innovation.	<b>3 credits Studio</b>
<b>CRFT-2501 Felt: Material and Technique For Jewellery</b> <i>Prerequisite: 6 Credits of 2000-level studio in CERM, CRFT, JWLY, TEXTL/FASH</i> Contemporary jewellery is characterized by a diversity of materials and processes that question traditional ideas of value and wearability. Exploring jewellery and adornment through the process of felting wool offers new formal and conceptual possibilities. The structural characteristics of wool and the making of felt are highlighted, while referencing traditional fabrication techniques such as casting, cutting, pressing, forming and joining. Coursework will introduce methods for solid felt form, surface treatments of 2-D planes, hollow forms built from resists, and methods for connecting these components into more complex compositions.	<b>3 credits Studio</b>

<b>CRFT-2503 Furnishings: Meaning</b> <i>Prerequisite: CRFT-2024</i> This course explores what furnishings do in and with spaces. It broadens and challenges existing design thinking and responds critically to realities and demands of the present times by surveying relevant, contemporary, best practices of furnishings production, methods, materials and markets; by spanning artisanal to mass production, and by engaging with concepts of furnishings’ role in built environments. A final project will display the collective findings for public presentation.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CRFT-3110 Entrepreneurship for Visual Arts</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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CRFT-3155 Crft Stu: Cultivating Material Objects Electronics</b> <i>Prerequisite: 6-9 Credits in Craft medium in which they propose to work</i> 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.	<b>3 credits Studio</b>
<b>CRFT-3160 Bio-Inspired Artefacts</b> <i>Prerequisite: 12 Credits of 2000-level studio in any discipline</i> 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 understanding 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.	<b>3 credits Studio</b>
<b>CRFT-3162 Exploring Place Through Textile Installation</b> <i>Prerequisite: 12 Credits of 2000-level studio in any discipline</i> 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.	<b>3 credits Studio</b>
<b>CRFT-3163 The Language of Felt</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
<b>CRFT-3164 A Stitch in Time: Stitching &amp; Quilting Throughout History</b> <i>Prerequisite: 6 Credits of TEXTL studio</i> 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.	<b>3 credits Studio</b>

<b>CRFT-3168 Wall Coverings: From Design to Production</b> <i>Prerequisite: take textl-2200;</i> In this course students will be introduced to craft and design methods, design and produce their own wall coverings and develop installation methods. The following approaches will be explored: digital design paired with commercial printing, and hand screen printing on paper and fabric. An overview of the history of wall covering designs and production, and its conceptual role in contemporary art will help ground and add useful context to this course	<b>3 credits Studio</b>
<b>CRFT-3300 Generative Information: Advanced Digital</b> <i>Prerequisite: JWLY-2300 or DSGN-2300;</i> This course advances students’ knowledge and skills in 3D digital design, introducing and integrating parametric modelling using Rhino 3D and Grasshopper. This modelling approach of building ‘systems’ rather than objects themselves, allows for a wider range of design exploration and iterative production. Students will learn to interpret data sets into form, create data-driven outcomes, evaluate iterative design systems and recognize emergent qualities realized through the design process. A series of physical models will be produced, accessing a variety of digital fabrication methods, including 3D printing, laser cutting and CNC milling as well as discipline specific process and material (ie. Jewellery, Product, Ceramics etc.).	<b>3 credits Studio</b>
<b>CRFT-3500 Applied Entrepreneurship for Visual Arts</b> <i>Prerequisite: PROD 3110</i> 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.	<b>3 credits Studio</b>
<b>CRFT-3900 Independent Study: Craft</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 Craft Independent Study course per semester.	<b>3 credits Studio</b>
<b>CRFT-3901 Independent Study: Ceramics</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>3 credits Studio</b>
<b>CRFT-3902 Independent Study: Jewellery</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>3 credits Studio</b>
<b>CRFT-3903 Independent Study: Textiles/Fashion</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>3 credits Studio</b>
<b>CRFT-4210 Professional Practice</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.	<b>3 credits Liberal Arts &amp; Social Science</b>

# 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 comprised 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 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 Introduction to Social Criticism</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>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-2300 Introduction to Material Culture</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>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3009 Art, Crisis and Action</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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3013 Social and Participatory Practice</b> <i>Prerequisite: 6 Credits AHIS</i> This course explores the work of contemporary artists, practitioners and researchers who contend with issues of participation, public impact and social power.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3016 Poetry As Social Action</b> <i>Prerequisite: AHIS-2020</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3101 Professional Arts Writing</b> <i>Prerequisite: 6 Credits AHIS/CULT</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3200 Queer Theory: Sex, Gender, Art</b> <i>Prerequisite: FNDN-1800</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>

<b>CULT-3201 Mad Studies: Madness, Representation and The Arts</b> <i>Prerequisite: 6 Credits AHIS and/or CULT</i> Mad Studies is the study of the perspectives of people with a mental health history. This includes psychiatry from a patient’s perspective but also exciting topics like the arts from a mental health perspective or appropriate terminology to use to describe mental health issues. Mad studies aims to be an inclusive, “Mad-positive” way to make space in academia for the perspectives and insights of people with a mental health history. The course would look at Mad Studies from a pragmatic perspective. The course would focus on enlightening students to the perspectives of people with a mental health history, training students on how to appropriately discuss and represent madness in the arts, opening students up to the cultural riches of Mad art, and educating students in the requirements of a diverse workplace and in appropriate conduct around issues of mental health.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-3601 Art, Action, and Environment</b> <i>Prerequisite: One of the following: AHIS 2505, AHIS 3050, AHIS 3460, AHIS 3464, AHIS 3550, AHIS 4116, AHIS 4119, or FHIS 3190.</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-4101 Critical Arts Writing</b> <i>Prerequisite: CULT-3101</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-4200 Respond/ Resist the Archive</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-4300 Radical Curating</b> <i>Prerequisite: 12 Credits AHIS and/or CULT</i> 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>3 credits Liberal Arts &amp; Social Science</b>
<b>CULT-6110 Ind. Research in Contemporary Culture</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.	<b>3 credits Graduate</b>

# 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 comprised 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 Drawing II</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>3 credits Studio</b>
<b>DRAW-2000 Introductory Studio in Drawing</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>6 credits Studio</b>
<b>DRAW-2210 Descriptive Drawing</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>3 credits Studio</b>
<b>DRAW-2240 Ideagram</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>3 credits Studio</b>
<b>DRAW-2250 Visual Thinking</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>3 credits Studio</b>
<b>DRAW-2303 Wksp: Collage</b> <i>Prerequisite: DRAW-1500</i> This course introduces a variety of approaches to collage. A broad range of collage materials will be explored including photographs, magazines, fabric, dyed paper, portions of other artwork and texts. A variety of drawing materials will be used and various surfaces will be investigated. The potential of texture, trompe l’oeil, bas-relief, and digital collage will be considered.	<b>3 credits Studio</b>
<b>DRAW-2306 Wksp: Aqueous Media</b> <i>Prerequisite: DRAW-1500</i> 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.	<b>3 credits Studio</b>
<b>DRAW-2308 Wksp: Narrative</b> <i>Prerequisite: DRAW-1500</i> 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.	<b>3 credits Studio</b>



<b>DRAW-2310 Wksp: Drawing Outside</b> <i>Prerequisite: DRAW-2000</i> This course will introduce various ways to engage the realm of the outdoors though drawing. Assignments will range from observational drawings done on site, to experimental projects that explore how expanded ideas about drawing can engage with installation and performative practices.	<b>3 credits Studio</b>
<b>DRAW-2400 Introductory Figure Drawing</b> <i>Prerequisite: DRAW-1500</i> Drawing from the life model addressing representations of the human figure. Attention will be given to an understanding of volumetric description and underlying structure.	<b>3 credits Studio</b>
<b>DRAW-2611 Chromophilia</b> <i>Prerequisite: DRAW-1500</i> This studio-based class offers practical approaches to working with the polymorphous magical substance that is colour. We will begin by building a practice-based colour vocabulary (pigment variability, colour induction, colour-value, after-image, reflected colour, simultaneous contrast, etc.) before working through a series of projects and exercises intended to allow students to work with colour in complex and inventive ways.	<b>3 credits Studio</b>
<b>DRAW-3000 Intermediate Studio in Drawing</b> <i>Prerequisite: 6 Credits 2000 level DRAW</i> Students experiment with approaches in a range of media and formats to explore complex visual problems in drawing.	<b>6 credits Studio</b>
<b>DRAW-3170 Hybrid Drawings</b>	<b>3 credits Studio</b>
<b>DRAW-3309 Wksp: Large-Scale Drawing</b> <i>Prerequisite: 3 Credits of 2000 level DRAW</i> 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.	<b>3 credits Studio</b>
<b>DRAW-3313 Wksp: Collage/Assemblage</b> <i>Prerequisite: 3 Credits of 2000 level DRAW</i> 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.	<b>3 credits Studio</b>
<b>DRAW-3316 Wksp: Sensoryscapes</b> <i>Prerequisite: 3 Credits of 2000 level DRAW</i> 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.	<b>3 credits Studio</b>
<b>DRAW-3319 Comics 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>6 credits Studio</b>

<b>DRAW-3320 Wksp: Cuts, Cracks, Creases</b> <i>Prerequisite: 3 Credits of 2000 level DRAW</i> This workshop proposes drawing as a practice of mobility, specifically walking. Students will learn about concepts and practices, from Kandinsky to Ingold, that bring walking, line and art together on a drawing surface. A variety of media and approaches will be explored. Studio work will be accompanied by field trips, readings, screenings, and discussions.	<b>3 credits Studio</b>
<b>DRAW-3351 The Memory Palace at 5163 Duke Street</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>3 credits Studio</b>
<b>DRAW-3400 Intermediate Figure Drawing</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>3 credits Studio</b>
<b>DRAW-3450 Anatomy of the Human Figure</b> <i>Prerequisite: DRAW-2400</i> The course material is divided into five sections: Head and Neck, Thorax, Upper Limb, Lower Limb and Back. Each section is subdivided into its regional anatomical structures.	<b>3 credits Studio</b>
<b>DRAW-3509 Advanced Studio in Drawing</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>9 credits Studio</b>
<b>DRAW-3558 Making Art in a Time of Crisis</b> <i>Prerequisite: PNTG-3000 or 6 Credits of 3000 level DRAW</i> This course will explore possibilities for making art in a time of crisis. Students will be encouraged to embrace improvisational methods, and projects will be designed to help students to maintain an exploratory studio practice with limited means in difficult circumstances. Weekly studio projects (in painting, drawing, and expanded forms) will be contextualized through readings, audio/visual material, and discussions, exploring how artists around the world have responded to a range of socio-political, environmental, and health crises, including COVID-19.	<b>9 credits Studio</b>
<b>DRAW-3953 Internship / CSL</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>3 credits Studio</b>
<b>DRAW-3956 Internship / CSL</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>6 credits Studio</b>

<b>DRAW-3959 Internship / CSL</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>9 credits Studio</b>
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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 comprised 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>DSGN-1000 Digital Tools for Designing</b> <i>No prerequisite</i> 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 Illustration, 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.	<b>3 credits Studio</b>
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<b>DSGN-1010 Material Exploration &amp; Expression</b> <i>No prerequisite</i> 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>3 credits Studio</b>
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<b>DSGN-1040 Digital Tools for Interaction</b> <i>No prerequisite</i> Many of the experiences we have with products and objects today have some form of human-computer interaction. This interaction can involve digital software products like apps and websites (UI design) or software/hardware products like microcontroller based interactive systems (physical computing). This course introduces students to the fundamentals of interaction design and the basic processes, techniques and software tools associated with the design and development of digital products associated with apps and websites and microcontroller systems	<b>3 credits Studio</b>
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<b>DSGN-1510 Creativity in Design Practice</b> <i>Corequisite: FNDN-1100</i> 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.	<b>3 credits Studio</b>
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<b>DSGN-1520 Visual Thinking: Drawing and Modelmaking</b> <i>Corequisite: FNDN-1100</i> 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.	<b>3 credits Studio</b>
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<b>DSGN-1550 Studio Practice: Design Fundamentals</b> <i>Prerequisite: DSGN-1510</i> 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.	<b>6 credits Studio</b>
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<b>DSGN-2007 Motion Design Animation</b> <i>Prerequisite: Foundation Completion</i> 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>3 credits Studio</b>
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<b>DSGN-2008 Wksp: Language and Process for Studio Practice</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>3 credits Studio</b>
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<b>DSGN-2010 Design Studio 1: Principles &amp; Practices</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>6 credits Studio</b>
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<b>DSGN-2015 Product Design: Form</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>3 credits Studio</b>
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<b>DSGN-2150 Introduction to Interdisciplinary Design</b> <i>Prerequisite: FNDN-1800</i> This course gives students a general introduction to the history, theory and methods of current design practice.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-2230 Digital Design for Artists I</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>3 credits Studio</b>
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<b>DSGN-2300 imMaterial: Digital Object Making</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>3 credits Studio</b>
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<b>DSGN-2500 Design Studio 2: Principles and Practice</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>6 credits Studio</b>
<b>DSGN-2505 Typography</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>3 credits Studio</b>
<b>DSGN-2520 Design for the Internet</b> <i>Prerequisite: DSGN-1000</i> This course introduces designers to the languages and frameworks that enable internet applications: HTML, CSS and Javascript.	<b>3 credits Studio</b>
<b>DSGN-2601 Illustration I: Technique</b> <i>Prerequisite: DRAW-1500</i> 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]	<b>3 credits Studio</b>
<b>DSGN-3021 Design Studio 3</b> <i>Prerequisite: DSGN 2500 and enrolment in the Bachelor of Design</i> 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.	<b>6 credits Studio</b>
<b>DSGN-3026 Storyboard Illustration</b> <i>Prerequisite: DSGN-2601</i> 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.)	<b>3 credits Studio</b>
<b>DSGN-3055 Intermediate Typography</b> <i>Prerequisite: DSGN-2505</i> 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.	<b>3 credits Studio</b>
<b>DSGN-3100 Introduction to Semiotics</b> <i>Prerequisite: 6 Credits of 2000-level LAS</i> This course surveys various theories of signs, especially with relation to problems of visual communication.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>DSGN-3161 Bio-Inspired Artefacts</b> <i>Prerequisite: 12 Credits of 2000 level studio in any discipline</i> 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.	<b>3 credits Studio</b>

<b>DSGN-3210 Human Factors for Designers</b> <i>Prerequisite: DSGN-2015</i> Through readings, case studies, and practical observations, students will learn basic concepts in human factors/ergonomics as applied to product and communication design.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>DSGN-3214 Perspectives in Design: Design Activism</b> <i>Prerequisite: 6 Credits of 2000 level DSGN</i> This course explores innovative forms of design practice that function to challenge socio-cultural, political, economic and environmental paradigms as a method to invoke positive change.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>DSGN-3300 Generative Information: Advanced Digital</b> <i>Prerequisite: JWLY-2300 or DSGN-2300;</i> This course advances students’ knowledge and skills in 3D digital design, introducing and integrating parametric modelling using Rhino 3D and Grasshopper. This modelling approach of building ‘systems’ rather than objects themselves, allows for a wider range of design exploration and iterative production. Students will learn to interpret data sets into form, create data-driven outcomes, evaluate iterative design systems and recognize emergent qualities realized through the design process. A series of physical models will be produced, accessing a variety of digital fabrication methods, including 3D printing, laser cutting and CNC milling as well as discipline specific process and material (ie. Jewellery, Product, Ceramics etc.).	<b>3 credits Studio</b>
<b>DSGN-3318 Wksp: Applied Typography</b> <i>Prerequisite: DSGN-2500</i> 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>3 credits Studio</b>
<b>DSGN-3319 Comics 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>6 credits Studio</b>
<b>DSGN-3322 Wksp: Packaging Design</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>3 credits Studio</b>
<b>DSGN-3325 Design for Cultural Revitalization</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>3 credits Studio</b>
<b>DSGN-3327 Designing Smart Objects</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>3 credits Studio</b>



<b>DSGN-3328 Emotional Design</b> <i>Prerequisite: DSGN-2500</i> Used in product design, graphic design, and fashion design, Emotional design plays an important role in user decision while purchasing a product or service by approaching deep roots in our cognitive memory. It aims at appropriate emotions that could create a positive user experience by the connection between users and the objects/services. This course aims to provide an understanding of how to use emotional design as part of a design strategy to enhance competitiveness in design towards a more human centered design approach that allows the user to create personal engagement with the object/service.	<b>3 credits Studio</b>
<b>DSGN-3400 Digital Illustration</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>3 credits Studio</b>
<b>DSGN-3521 Design Studio 4: Computing</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>6 credits Studio</b>
<b>DSGN-3601 Illustration II: Character</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>3 credits Studio</b>
<b>DSGN-3903 Communication Studies</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>3 credits Studio</b>
<b>DSGN-3906 Communication Studies</b> Prerequisite: 15 Credits of DSGN studio at the 2000 level or above; permission of Division Chair; proposal A student in communication design may develop an individual program of study, with approval of the instructor.	<b>6 credits Studio</b>
<b>DSGN-4011 Illustration III: Portfolio</b> <i>Prerequisite: DSGN-3601</i> 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.	<b>3 credits Studio</b>
<b>DSGN-4020 Design Studio 5: Collaborative Projects</b> <i>Prerequisite: DSGN-3521 with B grade or better;</i> 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.	<b>6 credits Studio</b>
<b>DSGN-4033 Practicum in Design</b> <i>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</i> A student may apply to undertake a practicum to fulfill elective credit requirements for the Major in Interdisciplinary Design.	<b>3 credits Studio</b>

<b>DSGN-4036 Practicum in Design</b> <i>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</i> A student may apply to undertake a practicum to fulfill CMDS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design.	<b>6 credits Studio</b>
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<b>DSGN-4039 Practicum in Design</b> <i>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</i> A student may apply to undertake a practicum to fulfill CMDS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design.	<b>9 credits Studio</b>
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<b>DSGN-4101 Design Issues</b> <i>Prerequisite: DSGN-3021</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4150 Design Research</b> <i>Prerequisite: 15 Credits DSGN; permission of Division Chair</i> Students develop an individual program of research/study with the approval of the instructor.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4155 Independent Design Research</b> <i>Prerequisite: 15 Credits of DSGN at the 2000 level or above; permission of Division Chair</i> In this unscheduled course, students develop an individual program of research / study with the approval of the instructor.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4203 Advanced Seminar: Connections And Time</b> <i>Prerequisite: AHIS-2120</i> 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”.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4250 Design Management Seminar</b> <i>Prerequisite: 6 Credits of 3000 level DSGN studio</i> Students undertake and document a large-scale design project. Through readings and case studies, students learn techniques of design management.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4306 Advanced Design Wksp: Applied Photo</b> <i>Prerequisite: DSGN-1510</i> 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.	<b>3 credits Studio</b>
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<b>DSGN-4309 Advanced Remote Design Collaboration</b> <i>Prerequisite: DSGN-3521</i> Anyone who has tried to have a quarantine video call with their whole family at once knows that conversing and collaborating remotely has its challenges. Things can get even harder when you are part of a team trying to tackle a complex creative challenge. The key is having the right tools, and practiced processes. Coursework will model real design methods at modern companies and teach you how to do your best work without ever being in the same room as your teammates or clients.	<b>3 credits Studio</b>
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<b>DSGN-4510 Design Studio 6: Collaborative Projects</b> <i>Prerequisite: DSGN-4020 with grade of B or better</i> 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.	<b>6 credits Studio</b>
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<b>DSGN-4907 Intercultural Issues and Interdisciplinary Design</b> <i>Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status</i> This is an advanced seminar investigation of recent developments in design in Europe and North America.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>DSGN-4908 Intercultural Communication and Design</b> <i>Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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## 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 Arts 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> <i>Prerequisite: 6 Credits of 2000 level studio; 6 Credits of 2000 level LAS</i> 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)	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>EDAR-3200 Art Education: the Art &amp; Education Of Experimental Book Arts</b> <i>Prerequisite: 6 credits Studio</i> 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.	<b>3 credits Studio</b>
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<b>EDAR-5050 Visual Arts in the Classroom</b> <i>Prerequisite: Registration in MSVU's BEd program</i> 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.	<b>3 credits Studio</b>
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<b>EDAR-5110 Teaching Visual Art</b> <i>Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers (Non-Art Specialist) Program</i> 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.	<b>3 credits Studio</b>
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<b>EDAR-5610 Secondary Art Methods 1</b> <i>Prerequisite: Registration in MSVU's BEd program</i> 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.	<b>3 credits Studio</b>
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<b>EDAR-5620 Secondary Art Methods 2</b> <i>Prerequisite: EDAR-5610</i> This course allows for further development of understandings, attitudes and skills required in successful art teaching in the secondary school context.	<b>3 credits Studio</b>
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<b>EDAR-5630 Guided Methods I</b> <i>Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program</i> 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.	<b>3 credits Studio</b>
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<b>EDAR-5650 Guided Methods II</b> <i>Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program; and EDAR-5630</i> 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.	<b>3 credits Studio</b>
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## 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 comprised 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 Strategic Fictions: Theories &amp; Practice Illustrators</b> <i>Prerequisite: AHIS-2020</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>ENGL-3600 Documenting Travel: Notes to Narratives</b> <i>Prerequisite: FNDN-1800</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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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 comprised 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.

<b>FHIS-2800 Film History and Criticism: 1890-1945</b> <i>Corequisite: AHIS-2020 (or concurrent)</i> 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.	<b>3 credits Art History</b>
<b>FHIS-2810 Film History &amp; Criticism 1945-PRESENT</b> <i>Corequisite: AHIS-2020 (or concurrent)</i> 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.	<b>3 credits Art History</b>
<b>FHIS-2820 History of Animation</b> <i>Prerequisite: FNDN-1800</i> 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.	<b>3 credits Art History</b>
<b>FHIS-3190 Canadian Cinema: Art and Industry</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.	<b>3 credits Art History</b>
<b>FHIS-3826 Film Noir and Neo-Noir</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.	<b>3 credits Art History</b>
<b>FHIS-3835 Contemporary Cinema of Globalization</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>

<b>FHIS-3839 The Director's Cinema</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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), Warner 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.	<b>3 credits Art History</b>
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<b>FHIS-3840 Art Cinema Histories</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-3841 Cinema and Postcolonialism</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-3850 History of Criticism of Documentary Film</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-3853 Media, Politics &amp; Culture</b> <i>Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-3854 Global Indigenous Film</b> <i>Prerequisite: AHIS-2020</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-3855 Indigenous Film and Media Arts</b> <i>Prerequisite: 6 Credits AHIS/FHIS</i> 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>3 credits Art History</b>
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<b>FHIS-4200 Ind. Study in Film, Theory &amp; Criticism</b> <i>Prerequisite: 12 Credits Film History (AHIS); approval of project; signature of Chair of Historical and Critical Studies</i> 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.	<b>3 credits Art History</b>
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<b>FHIS-6200 Ind. Study in Film, Theory &amp; Criticism</b> <i>Prerequisite: Approval of proposal by MFA, MDes or MA program director</i> 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.	<b>3 credits Art History</b>
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Film

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<b>FILM-1000 Moving Image</b> <i>No prerequisite</i> 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.	<b>3 credits Studio</b>
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<b>FILM-2220 Introductory Animation</b> <i>Prerequisite: FILM-1000</i> 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.	<b>3 credits Studio</b>
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<b>FILM-2370 Sound for Film</b> <i>Prerequisite: FILM-1000</i> 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.	<b>3 credits Studio</b>
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<b>FILM-2400 Screenwriting</b> <i>Corequisite: FILM-2501 (or concurrent)</i> This class explores the theory, history and practice of the screenplay form and the cultural relevance and evolution of story.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>FILM-2501 Introductory Filmmaking</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>3 credits Studio</b>
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<b>FILM-2502 Introduction to 3D Animation</b> <i>Prerequisite: FILM-2220</i> This course introduces students to the software, tools and techniques used to generate 3D digital animation using contemporary software. Students will learn the fundamentals of body mechanics to create and animate objects and characters, create realistic motions and render final sequences. Students will create a finished short film demonstrating the techniques learned.	<b>3 credits Studio</b>
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<b>FILM-2503 Intermediate 2D Animation</b> <i>Prerequisite: FILM-2220;</i> Working exclusively in digital 2D animation, this class will build on these skills using contemporary software and workflows. Students will learn how to plan, design and execute a complete short film, focusing on principles such as composition, character design, performance, timing and staging.	<b>3 credits Studio</b>
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<b>FILM-2600 Cinematography</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>3 credits Studio</b>
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<b>FILM-2610 Production Design for Film and Media Art</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>3 credits Studio</b>
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<b>FILM-2611 Handmade Filmmaking</b> <i>Prerequisite: FILM-2501</i> This course is an introduction to the basics of handmade celluloid filmmaking techniques, focusing on the use of plants and a deep respect for the environment in which we will be working.	<b>3 credits Studio</b>
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<b>FILM-2650 Situational Lighting</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>3 credits Studio</b>
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<b>FILM-3101 Animation Studio 1</b> <i>Prerequisite: FILM-2502 or FILM-2503 or FILM-3461;</i> This intermediate level studio course provides students with a supportive production environment in which to complete a short project. Projects can be created using 2D or 3D Digital, stop motion, traditional cell animation, or a combination of mediums.	<b>6 credits Studio</b>
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<b>FILM-3300 Screenwriting 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>3 credits Studio</b>
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<b>FILM-3305 Approaches in Non-Fiction</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>3 credits Studio</b>
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<b>FILM-3340 Production Design for Film</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>3 credits Studio</b>
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<b>FILM-3345 Digital Post Production</b> <i>Prerequisite: FILM-2501</i> This course will focus on the theory and practice of current digital post production processes.	<b>3 credits Studio</b>
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<b>FILM-3380 Creating Soundscapes</b> <i>Prerequisite: FILM-2370</i> This course explores the creative techniques and tools used to record and create sound tracks for animated films, games and immersive reality environments. It includes basic dialogue recording, directing performances and voice acting, recording foley, and generating custom sound effects. It also teaches students to edit and export sound tracks using contemporary software packages.	<b>3 credits Studio</b>
<b>FILM-3400 Film 1</b> <i>Prerequisite: FILM-2501; FILM-2370 or FILM-2600</i> Students will learn specific technical and artistic elements of cinema. Students will develop an understanding of the grammar of cinema and through specialized exercises will develop practical and critical skills which will enable them to move towards the creation of advanced film and video productions.	<b>6 credits Studio</b>
<b>FILM-3452 Wksp: Radical Narratives</b> <i>Prerequisite: FILM-2501 or MDIA-2701</i> This intermedia studio class provides students with a hands-on exploration of experimental narrative. Students will complete individual film projects while surveying global trends in experimental narrative work. Students will also participate in a series of workshops including alternative scripting techniques, working with found footage, expanded cinema and hands processing motion picture film.	<b>3 credits Studio</b>
<b>FILM-3458 Wksp: Sculpting Cinema</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>3 credits Studio</b>
<b>FILM-3459 Wksp: the Poetics of Cinema</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>3 credits Studio</b>
<b>FILM-3461 Stop Motion Animation And Puppet Fabrication</b> <i>Prerequisite: FILM-2220/MDIA-2220</i> This Stop Motion course will explore the fundamentals of 3-dimensional, hand-animated film-making. Students will study the various approaches to puppet fabrication, armature building, environment/set design, lighting and other elements of Stop Motion animation. Students will have the opportunity to experiment with various materials such as felt, clay and foam to explore narrative and experimental work through their own constructed worlds	<b>3 credits Studio</b>
<b>FILM-3500 Film 2</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>6 credits Studio</b>

<b>FILM-3953 Internship / CSL</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>3 credits Studio</b>
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<b>FILM-3956 Internship / CSL</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>6 credits Studio</b>
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<b>FILM-3959 Internship / CSL</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>9 credits Studio</b>
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<b>FILM-4000 Film 3</b> <i>Prerequisite: FILM-3500; FILM-2400</i> Students in this class will study the short film form and the process of short film production. Students will be involved in creative development, pre-production and some production work in this class in preparation for their thesis productions.	<b>6 credits Studio</b>
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<b>FILM-4101 Animation Studio 2</b> <i>No prerequisite</i> This advanced level studio course provides students with an intensive production environment in which to complete an advanced animation project. Projects can be created using stop motion, 2D or 3D digital, traditional cell animation or a combination of mediums. Students will be challenged to advance their skills in areas including: storyboard development, character animation, dynamics, layout, composition, lighting, and working with dialogue.	<b>6 credits Studio</b>
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<b>FILM-4509 Film 4</b> <i>Prerequisite: FILM-4000</i> 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.	<b>9 credits Studio</b>
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## 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 comprised 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>FNDN-1010 Introduction to Studio Practice</b> <i>No prerequisite.</i> 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.	<b>3 credits Studio</b>
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<b>FNDN-1100 Foundation Drawing I</b> <i>No prerequisite</i> 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.	<b>3 credits Studio</b>
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<b>FNDN-1200 Introduction to Visual Culture</b> <i>No prerequisite</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>FNDN-1800 Writing for the Arts</b> <i>No prerequisite</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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## Graduate Research

<b>GRAD-6603 Research Internship</b> <i>No prerequisite</i> 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.	<b>3 credits Graduate</b>
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<b>GRAD-6606 Research Internship</b> <i>No prerequisite</i> 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.	<b>6 credits Graduate</b>
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## 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 comprised 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>JWLY-2000 Introduction to Jewellery</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> Students are introduced to basic design and techniques in metal jewellery fabrication. Silver and non-ferrous metals are transformed with manipulation and construction including cutting, forming, silver soldering, joining, texturing and finishing. Through consideration of contemporary work and issues students will become familiar with the approaches to and the aesthetics of jewellery.	<b>3 credits Studio</b>
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<b>JWLY-2100 Introduction to Holloware</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>JWLY-2300 imMaterial: Digital Object Making</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>3 credits Studio</b>
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<b>JWLY-2401 Easy, Medium, Hard: Soldering Techniques and Multiples</b> <i>Prerequisite: JWLY-2000</i> A fast-paced course introducing and reinforcing the important skill of soldering for jewellery fabrication and production. Students with zero to moderate experience will 'join' together, learning and practicing a range of high temperature soldering methods and set-ups. Beyond technique, our focus will be on developing iterative designs throughout the course leading to the creation of a production line. Lectures, invited artists and craftspeople, and business and market considerations will reveal different vantage points that can be applied to production line jewellery.	<b>3 credits Studio</b>
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<b>JWLY-2500 Jewellery II: Methods</b> <i>Prerequisite: JWLY-2000</i> This course focuses on refining and expanding introductory jewellery skills and concepts. Students explore iterative approaches to form creation as related to the body, fostering an understanding of design methodologies. New technical processes such as matrix dieforming, pin mechanisms, ingot pouring, and surface treatments are sampled and employed as fabricated jewellery projects. Through research and presentations students develop their artistic voice and conceptual interests	<b>3 credits Studio</b>
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<b>JWLY-2600 Holloware II: Object Design</b> <i>Prerequisite: JWLY-2100</i> 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.	<b>3 credits Studio</b>
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<b>JWLY-2700 Enamelling</b> <i>Corequisite: JWLY 2500 (or concurrent)</i> 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.	<b>3 credits Studio</b>
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<b>JWLY-2701 Lost Wax Casting for Jewellery and Small Objects</b> <i>Prerequisite: Foundation Core and 6 Credits of 1000 level studio</i> Students learn lost wax casting from the initial stages of wax carving and construction to processing models for burnout and filling investment molds with molten metal, silver and bronze. Students explore forms best suited to casting small-scale jewellery and accessories with the efficiencies and opportunities of production in mind. Preparations for casting found objects, organic materials and 3D printed models are introduced. Complex pattern reproductions are created with flexible rubber molds. Basic metalworking skills and finishing techniques allow students to produce finished jewellery objects	<b>3 credits Studio</b>
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<b>JWLY-3000 Interm Jewellery and Holloware</b> <i>Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average)</i> <i>Corequisite: JWLY-2300 or DSGN-2300 (or concurrent)</i> To expand and strengthen design strategies and approaches, toward the creation of original jewellery objects & artworks. Course activities include thematic research, idea generation, concept/ form development, material and process explorations, outsourcing as well as designing for a client/agency/organization within the community. With an outward reach, students will respond and share reflections throughout the creative process, as they work toward the refinement and realization of multiple jewellery outcomes.	<b>6 credits Studio</b>
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<b>JWLY-3010 Gemmology</b> <i>Prerequisite: 6 Credits of 2000 level LAS</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>JWLY-3120 Advanced Techniques 1</b> <i>Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average)</i> Complex goldsmithing techniques are demonstrated and practiced, ranging from multiple stone-setting constructions to clasps and mechanisms. Practical jewellery considerations of functionality, wearability and longevity are explored. Students apply knowledge and refine skills by completing a series of precise samples, informing designed jewellery projects	<b>6 credits Studio</b>
<b>JWLY-3206 Jewellery Workshop: Repair Techniques</b> <i>Prerequisite: JWLY-2500 or JWLY-2600</i> 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.	<b>3 credits Studio</b>
<b>JWLY-3212 Wksp: Ceramics for Jewellers</b> <i>Prerequisite: JWLY-2500 or JWLY-2600</i> 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.	<b>3 credits Studio</b>
<b>JWLY-3214 Wksp: Precision Fabrication</b> <i>Prerequisite: JWLY-2500 or JWLY-2600</i> 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.	<b>3 credits Studio</b>
<b>JWLY-3215 Wksp: Jewellery Rendering</b> <i>Prerequisite: JWLY-2500</i> 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.	<b>3 credits Studio</b>
<b>JWLY-3218 Medieval Jewellery Techniques</b> <i>Prerequisite: JWLY-3000</i> 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.	<b>3 credits Studio</b>
<b>JWLY-3312 Intermediate Enamelling</b> <i>Prerequisite: JWLY-2700 and JWLY-3000; or JWLY-3120</i> 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>3 credits Studio</b>

<b>JWLY-3450 Jewellery Deep Dive</b> <i>Prerequisite: JWLY-3000</i> Jewellery students delve into independent projects, within the structure of a shared course topic. A rotating theme provides the framework, and students propose a topic, process or research concentration to be submitted to, and approved by the instructor in advance of the start date. Students meet regularly with the instructor and classmates for feedback, shared readings, group critiques and project specific inputs. A final presentation of the project outcomes completes the project.	<b>3 credits Studio</b>
<b>JWLY-3506 Studio Projects 1: Jewellery</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>6 credits Studio</b>
<b>JWLY-3509 Studio Projects 1: Jewellery</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>9 credits Studio</b>
<b>JWLY-3953 Internship / CSL</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>3 credits Studio</b>
<b>JWLY-3956 Internship / CSL</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>6 credits Studio</b>
<b>JWLY-3959 Internship / CSL</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>9 credits Studio</b>
<b>JWLY-4006 Studio Projects 2: Jewellery</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>6 credits Studio</b>

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<b>JWLY-4009 Studio Projects 2: Jewellery</b>	<b>9 credits Studio</b>
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*Prerequisite: JWLY-3506/JWLY-3509; or JWLY-3000 and JWLY-3120; consultation and signature of designated Jewellery Faculty*

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.

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<b>JWLY-4506 Studio Projects 3: Jewellery</b>	<b>6 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-4509 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 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 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

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

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<b>MAED-6205 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 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 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-6250 Virtual Interfaces for Curation And Creation</b>	<b>3 credits Graduate</b>
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As the global pandemic unfolds, artist run centres, art galleries, community arts organizations, and arts festivals are in the midst of envisioning innovative ways of responding to the need for physical distance and self-isolation. Virtual platforms have emerged as a means of radical, trans-global collaboration between artists, curators, and communities. Our current social restrictions offer interesting opportunities to create work collaboratively, while also re-thinking concepts of accessibility. By adapting to and creating new platforms, work can be created and distributed within the confines of physical space, while also exploring the boundless opportunities of virtual research and creation. This seminar and studio class explores platforms and exhibitions that have emerged from artists and curators during the Covid-19 pandemic. Students will also explore and adapt their curatorial, community-based, or research-creation processes by using available and emergent digital platforms.

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<b>MAED-6251 Virtual Curation and Ethics</b>	<b>3 credits Graduate</b>
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This course considers how decolonial strategies may operate in online curatorial and exhibition spaces. Contemporary Indigenous and decolonial scholarship discusses the development of digital activisms, and digital territories as assertions of sovereignty and collaborative practices. This recent scholarship will be used to create a framework within which to consider ethics of online curatorial practices. Weekly readings will explore the context and history of Indigenous, Black, POC and settler-ally new media and digital engagements, with a focus on subjectivities in knowledge production. Through reading and reflection, students will consider their positionality in relation to online exhibitions and from that specific context, source analogous Settler-ally and BIPOC curatorial activisms on-line to develop ethical decolonial guidelines for their own and others' use.

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<b>MAED-6330 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.

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<b>MAED-6350 Museum &amp; Curatorial</b>	<b>3 credits Graduate</b>
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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.

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<b>MAED-6370 Community &amp; Art Education</b>	<b>3 credits Graduate</b>
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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.

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<b>MAED-6405 Art Education: Studio Practice</b>	<b>3 credits Graduate</b>
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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.

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<b>MAED-6410 Art in Public Places</b>	<b>3 credits Graduate</b>
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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 residency 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	
<b>MAED-6670 Case Study: Community Based Art Ed</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 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.	
<b>MAED-6680 The Visual Culture of Slavery</b>	<b>3 credits Graduate</b>
Drawing upon art historical and other literature, this course seeks to explore the role of art and visual culture in Transatlantic Slavery. This course will also explore the nature of the colonial archive, its role in the dehumanization of black Africans, and the subsequent problems in the recuperation of the lives, perspectives, and thoughts of the enslaved through documents that were almost uniformly created by slave owners and their surrogates. Focusing mainly on the British Empire, the course will explore the nature of slavery and the experiences, productions, and representations of the enslaved, the indentured, and the slave owning classes in both tropical (slave majority) and temperate (slave minority) sites. The complexity of identities and social interactions of different populations will be examined across various types and media of “high,” “low,” and popular art and visual culture, within the spectrum of abolitionist and pro-slavery intentions.	
<b>MAED-6690 Primary Research Techniques</b>	<b>3 credits Graduate</b>
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>MAED-6705 Thesis Proposal &amp; Preparation</b>	<b>3 credits Graduate</b>
This course facilitates the completion of a thesis proposal acceptable to the student’s committee.	

<b>MAED-6805 Thesis</b>	<b>9 credits Graduate</b>
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).	

<b>MAED-7001 MAED Continuation 1</b>	<b>9 credits Graduate</b>
<b>MAED-7002 MAED Continuation 2</b>	<b>9 credits Graduate</b>

## Master of Design

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

<b>MDES-6005 Intensive Design Workshop: Topic</b>	<b>1 credits Graduate</b>
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.	
<b>MDES-6006 Intensive Design Workshop: Topic</b>	<b>1 credits Graduate</b>
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.	
<b>MDES-6007 Intensive Design Workshop: Topic</b>	<b>1 credits Graduate</b>
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.	
<b>MDES-6008 Independent Design Research</b>	<b>3 credits Graduate</b>
<i>Prerequisite: Approval of the Director of the MDES program and approval of an instructor.</i> 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. The research and/or study can substitute for MDES-6210 Design Seminar: Topic or MDES-6230 Design Seminar: Topic.	
<b>MDES-6051 Design Studio Workshop: Topic</b>	<b>3 credits Graduate</b>
This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.	
<b>MDES-6061 Design Studio Workshop: Topic</b>	<b>3 credits Graduate</b>
This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.	
<b>MDES-6071 Design Studio Workshop: Topic</b>	<b>3 credits Graduate</b>
This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.	
<b>MDES-6120 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 Design History</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>3 credits Graduate</b>
<b>MDES-6210 Design Seminar: Topic</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>3 credits Graduate</b>
<b>MDES-6220 Design Seminar: Theory</b> This seminar addresses the contemporary and historical theoretical concerns of design. Presentations, readings, and discussions will be the focus of the course.	<b>3 credits Graduate</b>
<b>MDES-6230 Design Seminar: Topic</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>3 credits Graduate</b>
<b>MDES-6510 Projects Studio 1</b> In this course, students will engage in a series of projects that will develop their ability to combine theory and practice.	<b>6 credits Graduate</b>
<b>MDES-6520 Projects Studio 2</b> <i>Prerequisite: MDES-6510</i> Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.	<b>6 credits Graduate</b>
<b>MDES-6530 Projects Studio 3</b> <i>Prerequisite: MDES-6520</i> Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.	<b>6 credits Graduate</b>
<b>MDES-6550 Degree Project Preparation</b>	<b>3 credits Graduate</b>
<b>MDES-6560 Degree Project (Directed Studio)</b>	<b>12 credits Graduate</b>
<b>MDES-6700 Graduate Design Practicum</b> <i>Prerequisite: Entry to MDes Program and Permission of the Director of the MDES program</i> A student may apply to undertake a practicum work term in place of Graduate Design Studio 2 or Graduate Design Studio 3.	<b>6 credits Graduate</b>
<b>MDES-6750 Graduate Design Field Study</b> <i>Prerequisite: Permission of the Director of the MDes program</i> A student may apply to undertake a field study term in place of Graduate Design Studio 2.	<b>9 credits Graduate</b>

## 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 comprised 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>MDIA-1000 Expanded Media</b> <i>No prerequisite</i> This engaging and interactive 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 to fostering creative resourcefulness and alternative modes of learning, students will be encouraged to experiment with interdisciplinary approaches to practices within and beyond artistic and academic disciplines.	<b>3 credits Studio</b>
<b>MDIA-1360 Movement Arts</b> <i>No prerequisite</i> 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.	<b>3 credits Studio</b>
<b>MDIA-2100 Introductory Printed Matter</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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	<b>3 credits Studio</b>
<b>MDIA-2220 Introductory Animation</b> <i>Prerequisite: FILM-1000</i> 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.	<b>3 credits Studio</b>
<b>MDIA-2410 Basic Sound</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
<b>MDIA-2551 Wksp: Physical Computing</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>

<b>MDIA-2557 Slowness: the Art of Radical Boredom</b> <i>Prerequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course explores ideas of radical slowness, lethargy, boredom, social isolation, and connectivity amidst a global pandemic. Working collaboratively within a virtual sphere, students will participate in series of projects designed to reflect on slowness as an act of radical resistance. Guided by a series of critical essays, workshops, and lectures that explore time, depression, ritual, meditation, and productivity, students will explore the cognitive dissonance of physical bodies existing within a hybridized virtual space and challenge their understanding of standardized ordered time. Projects will be focused on language, ephemeral installation, durational performance, drawn or photographed imagery, video, digital intervention, or sonic explorations.	<b>3 credits Studio</b>
<b>MDIA-2560 3D Printing</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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>3 credits Studio</b>
<b>MDIA-2610 Production Design for Film and Media Art</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>3 credits Studio</b>
<b>MDIA-2650 3D Printing</b> <i>No prerequisite</i> 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>3 credits Studio</b>
<b>MDIA-2701 Expanded Media Toolbox</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>3 credits Studio</b>
<b>MDIA-2800 Intro to Projection Mapping</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>3 credits Studio</b>
<b>MDIA-2901 Radio Art &amp; Podcasting</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course will introduce students to the creative and artistic world of radio and podcasting. We will investigate spoken word programming, sound collage, documentary, narrative, and serialized formats for prerecorded, live radio and, web streaming. Students will learn to record and edit digital audio and be introduced to writing, interview techniques, sound design, mixing, mastering, and distribution. We will look at the history of experimental radio. Students will work on collaborative and individual projects.	<b>1.5 credits Studio</b>
<b>MDIA-2902 Net Art</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course will look at the history of net art as a distinct art practice in the context of the wider emergence of online culture. Students will be introduced to some useful tools and approaches to making work for the internet and engage in collaborative and individual projects that explore work in this area. Readings and research will provide students with critical perspectives on contemporary net art and net culture.	<b>1.5 credits Studio</b>

<b>MDIA-2903 Exploring Game Engines</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course will introduce students to using game engines to create interactive and immersive 3D virtual environments. Students will learn to how to make and use digital assets, build and rig digital characters, and design and create interactive digital media projects. We will look at how game engines are used in indie gaming and contemporary media art and will explore using these tools in online games, virtual reality, augmented reality, machinima, animation, interactive installations, and for 3D visualization.	<b>1.5 credits Studio</b>
<b>MDIA-2904 3D printing Primer</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course students will explore the opportunities 3D printing allows as a tool for creating artwork. Students will receive crash course skills in creating, preparing, and printing 3D objects. Concentration will be given to working sculpturally, with both remix and start-from-scratch strategies being covered, as well as the actual preparation and printing of these sculptural objects. Students will be given the opportunity to have their designs printed through NSCAD's 3D print service.	<b>1.5 credits Studio</b>
<b>MDIA-2905 Art + Code</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> In this module course students will learn to use javascript based libraries like pjs and ml5js to remain connected through code. Both computer programming tools enable students to create interactive and reactive digital experiences that can easily be shared online. This course will be very hands on.	<b>1.5 credits Studio</b>
<b>MDIA-2906 Time Machines</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course will consider the recurring trope of the ‘time machine’ and ‘time travel’ in speculative fiction as a starting point for a conversation about the nature of time and time-based art. We will look at how experiences of time have been shaped by time-based media and the aesthetics and politics of time-based art. Readings and lectures will examine topics such as: slow culture, speed, accelerationism, boredom, sleep, stillness, duration, history and memory. Students will develop projects in response to these discussions in a medium of their choice.	<b>1.5 credits Studio</b>
<b>MDIA-2907 Translate</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course explores a variety of different types of translation. Language into movement, movement into sound, language into language (coopting online language translation software, text to speech apps) and poetic structures into visual art structures. In practices of drawing and painting, artistic movements are recorded and translated through the indexical marks left behind - but what if these drawn marks were translated gesturally, or sonically? What would the rhyme scheme of a sestina taste like? How is meaning transformed between languages? What is lost, what is gained, what is communicated in act of rephrasing? Working collaboratively within a virtual sphere, students will participate in series of studio based projects that explore literal, synaesthetic, and embodied approaches to translation. Projects will focus on language, performance, drawn or photographed imagery, video, digital intervention, or sonic explorations.	<b>1.5 credits Studio</b>
<b>MDIA-2908 Re/Phrase (Variations On...)</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This module course is structured around embracing the creative potential of obstructions, restrictions, and limitations. Prompted by the groundbreaking works of The Embargo Collective (a compassionate and constructive indigenous revisioning of Lars Von Trier’s The Five Obstructions) students will navigate a set of mutually chosen “obstructions” in order to re/work artworks from their own portfolios, from other members of the group, or works from art history. Spurred into creative action by the implementation of pandemic regulations that have limited our access to resources, increased measures of surveillance and policing, and restricted social movement, students will explore how obstacles, boundaries, and impediments can be coopted as tools for creative resilience and resistance.	<b>1.5 credits Studio</b>
<b>MDIA-3056 Sem: Audio Explorations</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>3 credits Liberal Arts &amp; Social Science</b>

<b>MDIA-3058 Sem: Art Now</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>3 credits Liberal Arts &amp; Social Science</b>
<b>MDIA-3060 Sem: The Everyday</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>3 credits Liberal Arts &amp; Social Science</b>
<b>MDIA-3065 Sem: Persuasion, Propaganda, Photography</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>3 credits Liberal Arts &amp; Social Science</b>
<b>MDIA-3220 Expanded Media Projects</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.	<b>6 credits Studio</b>
<b>MDIA-3230 Interdisciplinary: Idea and Process</b> <i>Prerequisite: 12 Credits chosen from: PHOT-2001, PNTG-1500/PNTG-2000, DRAW-2000,SCLP-1000/SCLP-2000, 2000 level PRTM, FILM-2501, MDIA-2701; 6 Credits AHIS, including AHIS-2020</i> 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.	<b>6 credits Studio</b>
<b>MDIA-3305 Approaches in Non-Fiction</b> <i>Prerequisite: FILM-2501 or MDIA-2701</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>3 credits Studio</b>
<b>MDIA-3340 Production Design for Film</b> <i>Prerequisite: 6 Credits of 2000 level FILM or MDIA 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 & FILM 3340)	<b>3 credits Studio</b>
<b>MDIA-3345 Digital Post Production</b> <i>Prerequisite: FILM-2501 or MDIA-2701</i> This course will focus on the theory and practice of current digital post production processes	<b>3 credits Studio</b>
<b>MDIA-3452 Wksp: Radical Narratives</b> <i>Prerequisite: FILM-2501 or MDIA-2701</i> This intermedia studio class provides students with a hands-on exploration of experimental narrative. Students will complete individual film projects while surveying global trends in experimental narrative work. Students will also participate in a series of workshops including alternative scripting techniques, working with found footage, expanded cinema and handsprocessing motion picture film.	<b>3 credits Studio</b>

<b>MDIA-3458 Screen Arts Workshop: Sculpting Cinema</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 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.	<b>3 credits Studio</b>
<b>MDIA-3461 Stop-Motion And Puppet Fabrication</b> <i>Prerequisite: FILM-2220/MDIA-2220</i> This Stop Motion course will explore the fundamentals of 3-dimensional, hand-animated film-making. Students will study the various approaches to puppet fabrication, armature building, environment/set design, lighting and other elements of Stop Motion animation. Students will have the opportunity to experiment with various materials such as felt, clay and foam to explore narrative and experimental work through their own constructed worlds	<b>3 credits Studio</b>
<b>MDIA-3556 The Memory Palace at 5163 Duke Street</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>3 credits Studio</b>
<b>MDIA-3953 Internship / CSL</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>3 credits Studio</b>
<b>MDIA-3956 Internship / CSL</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>6 credits Studio</b>
<b>MDIA-3959 Internship / CSL</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>9 credits Studio</b>
<b>MDIA-4100 Expanded Media Studio 1</b> <i>Prerequisite: 12 Credits chosen from: MDIA-3220, MDIA-3230, MDIA-3240, MDIA-3250; Student must be in good standing.; 9 Credits of AHIS/FHIS</i> 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.	<b>9 credits Studio</b>



# Master of Fine Arts

Note: 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.

<b>MFAR-6003 Graduate Studio</b>	<b>3 credits Graduate</b>
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.	
<b>MFAR-6006 Graduate Studio</b>	<b>6 credits Graduate</b>
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.	
<b>MFAR-6009 Graduate Studio</b>	<b>9 credits Graduate</b>
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.	
<b>MFAR-6012 Graduate Studio</b>	<b>12 credits Graduate</b>
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.	
<b>MFAR-6100 Pedagogy Seminar</b>	<b>3 credits Graduate</b>
This seminar introduces students to issues related to teaching and research in the university environment.	
<b>MFAR-6202 Graduate Seminar: Technologies of Experience</b>	<b>3 credits Graduate</b>
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.	
<b>MFAR-6209 Black &amp; White &amp; Re(a)d All Over</b>	<b>3 credits Graduate</b>
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-6214 Wksp: Installation</b>	<b>6 credits Studio</b>
This studio course explores the practice of contemporary installation art through studio research and site-specific projects. Using a wide range of materials and techniques, students will be expected to propose and create projects which consider spatial relationships.	

<b>MFAR-6215 Sem: Keeping It Together</b>	<b>3 credits Graduate</b>
“Keeping it together: attachments, adhesives and community connections” explores the role of attachment in both art and community making. Pairing a variety of rigorous readings and research strategies with small scale technical projects such as riveting and knot-tying, the course encourages students to develop or to deepen bodies of research and work informed by contemporary theories and art-based practices of social relations. What are the forces and materials that hold people and things together? How may art practices investigate and facilitate various sorts and strategies of attachment and repair in both human and non-human communities?	

<b>MFAR-6216 Readymade Institution</b>	<b>3 credits Graduate</b>
This class focuses on a variety of alternative exhibition spaces and portable galleries in order to challenge participants, 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 perhaps 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 will assist participants in developing their own critical, curatorial, portable and/or small scale practice(s).	

<b>MFAR-6217 Placing Performance Practice</b>	<b>3 credits Studio</b>
This course considers critical intersections between performance art practices, the human body, and site/land/more-than-human entities through the analysis of contemporary performance art in conjunction with performance studies and related discourses, and research creation assignments that can include presentations, writing and artistic production. Topics explored include historical and contemporary factors that inform experiences of place, ethical considerations in place-responsive performance practices, positionality-based imperatives and the integration of participation and collaboration.	

<b>MFAR-6218 On Site: Land and Parks-Based Practices</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
This course builds upon nearly a decade of innovative collaboration between NSCAD and Parks Canada in offering for-credit site-specific residency-based group investigations and projects. Topics will address histories on the land as well as ethical principles, practices and responsibilities involved in undertaking and then exhibiting on the basis of such site-based residency projects. Collaboratively developed themes will be addressed by extensive research and readings.	

<b>MFAR-6250 Virtual Interfaces for Curation And Creation</b>	<b>3 credits Graduate</b>
As the global pandemic unfolds, artist run centres, art galleries, community arts organizations, and arts festivals are in the midst of envisioning innovative ways of responding to the need for physical distance and self-isolation. Virtual platforms have emerged as a means of radical, trans-global collaboration between artists, curators, and communities. Our current social restrictions offer interesting opportunities to create work collaboratively, while also re-thinking concepts of accessibility. By adapting to and creating new platforms, work can be created and distributed within the confines of physical space, while also exploring the boundless opportunities of virtual research and creation. This seminar and studio class explores platforms and exhibitions that have emerged from artists and curators during the Covid-19 pandemic. Students will also explore and adapt their curatorial, community-based, or research-creation processes by using available and emergent digital platforms.	

<b>MFAR-6251 Virtual Curation and Ethics</b>	<b>3 credits Graduate</b>
This course considers how decolonial strategies may operate in online curatorial and exhibition spaces. Contemporary Indigenous and decolonial scholarship discusses the development of digital activisms, and digital territories as assertions of sovereignty and collaborative practices. This recent scholarship will be used to create a framework within which to consider ethics of online curatorial practices. Weekly readings will explore the context and history of Indigenous, Black, POC and settler-ally new media and digital engagements, with a focus on subjectivities in knowledge production. Through reading and reflection, students will consider their positionality in relation to online exhibitions and from that specific context, source analogous Settler-ally and BIPOC curatorial activisms on-line to develop ethical decolonial guidelines for their own and others’ use.	

<b>MFAR-6260 Material Practices &amp; Knowledge</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
This course provides an introduction to historical, theoretical, practical, experiential, embodied, and relational considerations of material practices. In this course, students will be introduced to the rich and complex discourse grounding and surrounding material-based creative practice, including engaging with material culture theory and material culture-based craft and art histories; anti-colonial relational ethics; theories of social anthropology; queer and feminist theories of embodiment; phenomenology; and dis/ability theories. This course will provide participants with a tool box of theoretical tools and practical strategies that may be useful in their studio practices, as well as encouraging the development of skills to take care of oneself during the activity of creative production-including attention to emotional and embodied aspects of making	

<b>MFAR-6261 Embodied Research</b>	<b>3 credits Graduate</b>
Embodied Research is an immersive summer research course designed to encourage students to expand the scope of their research methodologies and creative practices. This course will provide students entering into the second year of the MFA Program an opportunity to explore commonalities across their individual studio practices, in particular how ecologies, cultural landscapes, treaty education, wayfinding, and collaborative place-based learning inform their work. This 14 week course, structured as a series of intensive multi-day research excursions, encourages collaborative exchange by using play and experiential learning as a form of research.	

<b>MFAR-6301 The Visual Culture of Slavery</b>	<b>3 credits Graduate</b>
Drawing upon art historical and other literature, this course seeks to explore the role of art and visual culture in Transatlantic Slavery. This course will also explore the nature of the colonial archive, its role in the dehumanization of black Africans, and the subsequent problems in the recuperation of the lives, perspectives, and thoughts of the enslaved through documents that were almost uniformly created by slave owners and their surrogates. Focusing mainly on the British Empire, the course will explore the nature of slavery and the experiences, productions, and representations of the enslaved, the indentured, and the slave owning classes in both tropical (slave majority) and temperate (slave minority) sites. The complexity of identities and social interactions of different populations will be examined across various types and media of “high,” “low,” and popular art and visual culture, within the spectrum of abolitionist and pro-slavery intentions.	

<b>MFAR-6350 Practicing Land Acknowledgement: Creative Responses</b>	<b>3 credits Graduate</b>
This research-creation course addresses theory, critical analysis and creative production surrounding the critique and practice of land acknowledgements. Topics to be explored include land acknowledgement as performative gesture, treaty relations and intergenerational responsibilities, positionality based approaches, and Indigenous sovereignty and self-determination. Students will investigate, problematize and elaborate these methodologies and themes in order to envision and create new models that activate Land acknowledgements in alignment with decolonial ethics.	

<b>MFAR-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>MFAR-6501 Graduate Forum</b>	<b>1.5 credits Graduate</b>
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 Graduate Forum</b>	<b>1.5 credits Graduate</b>
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 MFA Research / Creation</b>	<b>3 credits Graduate</b>
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.	

<b>MFAR-6606 Thesis Statement Preparation</b>	<b>6 credits Graduate</b>
Under the supervision of the student’s Program Advisor, the student will focus on greatly furthering, if not completing, the required Thesis Statement.	

## 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 comprised 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 Photo</b>	<b>3 credits Studio</b>
<i>No prerequisite</i> This beginning level course is designed to teach basic photographic principles, introduce the history, issues of photography and explore possible contemporary art making possibilities of lens-based imagery. Topics include understanding the technical elements of creating a lens-based image, conceptual structures to guide image production and online image presentation possibilities.	

<b>PHOT-2001 Introductory Photography</b>	<b>3 credits Studio</b>
<i>Prerequisite: PHOT-1000</i> 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 manually operable camera, as a variety of digital imaging applications and techniques will be explored	

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

<b>PHOT-2500 Lighting 1</b>	<b>3 credits Studio</b>
<i>Prerequisite: PHOT-2001</i> 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.	

<b>PHOT-2501 Lighting II</b>	<b>3 credits Studio</b>
<i>Prerequisite: PHOT-2001</i> This course will build on skills from the Lighting Workshop to further explore still photographic lighting techniques. Topics include portable strobe/flash lighting techniques, light mapping/diagramming, and the use of modifiers such as scrims, gels, flags and reflectors. Emphasis will be placed on the connotative use of lighting to communicate meaning.	

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

<b>PHOT-2650 Situational Lighting</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>3 credits Studio</b>
<b>PHOT-2660 Reconfigured Image</b> <i>Prerequisite: PHOT-2001</i> 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.	<b>3 credits Studio</b>
<b>PHOT-2750 Large Format Photography</b> <i>Prerequisite: PHOT-2550</i> 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.	<b>3 credits Studio</b>
<b>PHOT-2800 RPAS (Drone) Pilot Training</b> <i>Prerequisite: One of PHOT-2001, FILM-2501, MDIA-2701</i> 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>3 credits Studio</b>
<b>PHOT-3001 Portraiture As Politics</b> <i>Prerequisite: PHOT 2001, PHOT 2550</i> This course introduces students to the expansive genre of photographic portraiture through the lens of politics and social justice to develop a conceptually driven photographic project.	<b>6 credits Studio</b>
<b>PHOT-3106 Wksp: Architecture, Culture &amp; Photography</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>6 credits Studio</b>
<b>PHOT-3112 Wksp: Decoding the Portrait</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>6 credits Studio</b>
<b>PHOT-3115 Fact Or Fiction</b> <i>Prerequisite: PHOT 2001</i> How are visual narratives constructed in contemporary photography? What do we consider fact versus fiction in an era of post-truth, renewed culture wars, and ideological fragmentation? Via an intersectional and equity lens, this class will explore the evolving conventions and aesthetic considerations of lens-based visual storytelling projects through readings, lectures and the creation of photographic projects.	<b>6 credits Studio</b>
<b>PHOT-3117 Social Media and Identity</b> <i>Prerequisite: PHOT 2001</i> This course will explore students’ relationships with image-based social media. Through readings, class discussions, critiques, and studio practice, students will examine and produce photographic projects exploring various aspects of social media imagery and its influence on self, society, and art.	<b>6 credits Studio</b>

<b>PHOT-3210 Wksp: Photography Beyond the Frame</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>6 credits Studio</b>
<b>PHOT-3400 Wksp: Documentary</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>6 credits Studio</b>
<b>PHOT-3609 Sem: Realism &amp; Truth</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>3 credits Liberal Arts &amp; Social Science</b>
<b>PHOT-3613 Sem: Photography Now</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>3 credits Liberal Arts &amp; Social Science</b>
<b>PHOT-3614 Sem: Persuasion, Propaganda, Photography</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>3 credits Liberal Arts &amp; Social Science</b>
<b>PHOT-3615 Sem: Photography, Embodiment, Carnality</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.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>PHOT-3953 Internship / CSL</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>3 credits Studio</b>
<b>PHOT-3956 Internship / CSL</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>6 credits Studio</b>



<b>PHOT-3959 Internship / CSL</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>9 credits Studio</b>
<b>PHOT-4000 Advanced Photography Critique 1</b> <i>Prerequisite: 12 Credits of 3000 level PHOT studio; Student must be in good standing.; 9 Credits AHIS</i> This level of studio engagement expects a high degree of self-motivated work in which students will produce an independent body of work in photography. Regular critical engagement with the instructor and the class is a key component.	<b>9 credits Studio</b>
<b>PHOT-4500 Advanced Photography Critique 2</b> <i>Prerequisite: PHOT-4000; Student must be in good standing.</i> This course allows students to continue the photography work begun in Advanced Photography Critique 1. Regular critical engagement with the instructor and the class is a key component.	<b>9 credits Studio</b>
<b>PNTG-1500 Painting</b> <i>Prerequisite: FNDN-1100</i> 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.	<b>6 credits Studio</b>
<b>PNTG-1501 Painting At Home</b> <i>Prerequisite: FNDN-1100</i> This course introduces technical and aesthetic issues in painting, emphasizing aspects of painting that can be safely practiced at home. The course will address various modes of representation and pictorial organization. Assignments in acrylic media will explore such subject matter as self-portraiture, still life and landscape.	<b>3 credits Studio</b>
<b>PNTG-1502 Oil Painting</b> <i>Prerequisite: FNDN-1100</i> This course introduces technical and aesthetic issues in painting, emphasizing oil painting. The course will address various modes of representation and pictorial organization. Assignments in oil paint will explore such subject matter as self-portraiture, the figure, still life and landscape.	<b>3 credits Studio</b>
<b>PNTG-2000 Introductory Painting</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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 mater as self-portraiture, the figure, still life and landscape.	<b>6 credits Studio</b>
<b>PNTG-2001 Painting At Home</b> <i>Prerequisite: FNDN-1100</i> This course introduces technical and aesthetic issues in painting, emphasizing aspects of painting that can be safely practiced at home. The course will address various modes of representation and pictorial organization. Assignments in acrylic media will explore such subject matter as self-portraiture, still life and landscape.	<b>3 credits Studio</b>

<b>PNTG-2002 Oil Painting</b> <i>Prerequisite: FNDN-1100</i> This course introduces technical and aesthetic issues in painting, emphasizing oil painting. The course will address various modes of representation and pictorial organization. Assignments in oil paint will explore such subject matter as self-portraiture, the figure, still life and landscape.	<b>3 credits Studio</b>
<b>PNTG-2306 Wksp: Aqueous Media</b> <i>Prerequisite: DRAW-1500</i> 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.	<b>3 credits Studio</b>
<b>PNTG-2601 Wksp: Landscape in Halifax</b> <i>Prerequisite: PNTG-1500 or PNTG-2000</i> This course will provide students with the opportunity to make landscape paintings on site. Topics covered will include how to prepare for painting outside, including materials, processes and strategies; all aspects of the painting process itself, as well as discussions about the traditional and contemporary possibilities of landscape painting in relation to site and place. The bulk of class time will be spent meeting in different locations around Halifax in order to paint. This activity will be supported with class critiques and discussions.	<b>3 credits Studio</b>
<b>PNTG-2603 Painting Workshop: Figure</b> <i>Prerequisite: PNTG 2000</i> This course will introduce the student to a variety of historical conventions for painting the figure using oil and acrylic media.	<b>3 credits Studio</b>
<b>PNTG-2606 Wksp: Methods &amp; Materials</b> <i>Prerequisite: PNTG-1500 or PNTG-2000</i> Students are introduced to historical painting techniques and their application within contemporary practice.	<b>3 credits Studio</b>
<b>PNTG-2609 Wksp: Abstraction and Landscape</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>3 credits Studio</b>
<b>PNTG-2610 Landscape, Outside/Inside</b> <i>Prerequisite: PNTG-1500/PNTG-2000 or PNTG-1501/2001 and PNTG-1502/2002</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>3 credits Studio</b>
<b>PNTG-2611 Chromophilia</b> <i>Prerequisite: DRAW-1500</i> This studio-based class offers practical approaches to working with the polymorphous magical substance that is colour. We will begin by building a practice-based colour vocabulary (pigment variability, colour induction, colour-value, after-image, reflected colour, simultaneous contrast etc) before working through a series of projects and exercises intended to allow students to work with colour in complex and inventive ways.	<b>3 credits Studio</b>
<b>PNTG-3000 Intermediate Painting</b> <i>Prerequisite: PNTG-1500 or PNTG-2000 (or PNTG-1501/PNTG-2001 and PNTG-1502/PNTG-2002)</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>9 credits Studio</b>

<b>PNTG-3351 The Memory Palace at 5163 Duke Street</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>3 credits Studio</b>
<b>PNTG-3401 Painting Through the Screen</b> <i>Prerequisite: PNTG-3000</i> This course explores painting as it exists in today’s screen-based image culture. The screen will be discussed as a conceptual, historical and material framework that alters the way we approach both the act of painting and the act of looking at painting. Students will participate in discussions around the role of digital technology in painting practice and will be introduced to fundamental elements of digital visual literacy, such as digital documentation and creative coding. Through a series of projects, students will explore digital methods of image production in dialogue with traditional painting techniques. Throughout the course, students will read selected texts, receive instructional demonstrations, and develop individual projects through self-directed research. As a group, the class will develop a dialogue around the relationship between painting and the screen within contemporary art.	<b>6 credits Studio</b>
<b>PNTG-3402 Painting and the Body</b> <i>Prerequisite: PNTG-1500 or PNTG-2000</i> What does it mean to paint a body? Who (and what) is traditionally visible in figurative painting? In this studio-based course, students will build on their observational skills to create a working knowledge of accurate proportion and body structure, mix a range of colour palettes, and create form while exploring a range of approaches to figuration. Discussions on related topics such as the politics of representation, the grotesque and the abject, and the relationship between artist and subject will further inform students’ studio practice.	<b>6 credits Studio</b>
<b>PNTG-3509 Advanced Painting</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>9 credits Studio</b>
<b>PNTG-3551 Painting Seminar: Painters About Painting</b>	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>PNTG-3558 Making Art in a Time of Crisis</b> <i>Prerequisite: PNTG-3000 or 6 Credits of 3000 level DRAW</i> This course will explore possibilities for making art in a time of crisis. Students will be encouraged to embrace improvisational methods, and projects will be designed to help students to maintain an exploratory studio practice with limited means in difficult circumstances. Weekly studio projects (in painting, drawing, and expanded forms) will be contextualized through readings, audio/visual material, and discussions, exploring how artists around the world have responded to a range of socio-political, environmental, and health crises, including COVID-19.	<b>9 credits Studio</b>
<b>PNTG-3953 Internship / CSL</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>3 credits Studio</b>

<b>PNTG-3956 Internship / CSL</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>6 credits Studio</b>
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<b>PNTG-3959 Internship / CSL</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>9 credits Studio</b>
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<b>PNTG-4102 Colouring</b> <i>Prerequisite: 9 Credits of 3000 level Fine Art; 9 Credits AHIS including 3 Credits at the 3000 level or above</i> This seminar starts with the question: how are colour decisions made? Students will investigate historical and contemporary paintings and texts and consider the ways in which economics, iconography, culture and even climate influence artists use of colour.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>PNTG-4104 What’s Love Got to Do With It?</b> <i>Prerequisite: 9 Credits of 3000 level Fine Art; 9 Credits AHIS including 3 Credits at the 3000 level or above</i> 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.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>PNTG-4105 Feminine Figurations</b> <i>Prerequisite: 9 Credits of 3000 level Fine Arts 9 Credits AHIS including 3 Credits at 3000 level or above</i> Historically, “painting like a woman” has often been framed as an insult, a way to dismiss women artists, but what might it mean to explore the potentialities of a feminine form of expression? Is there a feminine form of expression to begin with? By exploring themes of embodiment, identity, motherhood, transfemininity, orientation/disorientation, sexuality, desire, queerness, race and class, we will navigate femininity’s many forms as they relate to the politics of representation. This LAS seminar will be comprised of readings, written assignments and class discussion.	<b>3 credits Liberal Arts &amp; Social Science</b>
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## 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 comprised 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>PRTM-1500 Screen Printing</b> <i>Prerequisite: FNDN-1100</i> 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.	<b>3 credits Studio</b>
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<b>PRTM-1510 Relief Printmaking</b> <i>Prerequisite: FNDN-1100</i> 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>3 credits Studio</b>
<b>PRTM-1513 Book Arts</b> <i>Corequisite: 6 Credits of FNDN including FNDN 1100.</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>3 credits Studio</b>
<b>PRTM-1525 Print Off the Press</b> <i>Corequisite: FNDN-1100 and 6 Credits of 1000 level studio</i> This online course is an introduction to a variety of basic printmaking processes, techniques, thinking and history. Students will learn how to create original prints using age-old hand printing approaches, long practised by artists around the globe. This class will explore ‘off the press’ and other low-tech printmaking approaches and teach students how to set up a basic printmaking studio at home and will include technical demonstrations on carving, inking, and hand printing.	<b>3 credits Studio</b>
<b>PRTM-2005 Introduction to Intaglio</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>3 credits Studio</b>
<b>PRTM-2010 Introduction to Lithography</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>3 credits Studio</b>
<b>PRTM-2211 Summer Workshop: Letterpress Printing</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>3 credits Studio</b>
<b>PRTM-2215 Book, Boxes and Portfolios</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>3 credits Studio</b>
<b>PRTM-2251 The Memory Palace at 5163 Duke Street</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>3 credits Studio</b>

<b>PRTM-2501 Digital Production for Post-Digital Printmaking</b> <i>Prerequisite: 3 Credits PRTM (1500 or 2000 level)</i> This course introduces the concepts and practice of post-digital printmaking-a hybrid field which combines digital and analogue printmaking techniques. Students will use digital design software (including Adobe Photoshop and Adobe Illustrator) to create and manipulate digital images; learn best practices to set up files for a variety of fabrication methods including CNC, laser cutting, photopolymer plates; and explore experimental hand-pressed printmaking with the matrices they create.	<b>3 credits Studio</b>
<b>PRTM-3000 Intermediate Printmaking</b> <i>Prerequisite: 3 Credits of 1500 level PRTM studio; 3 Credits of 2000 level PRTM studio</i> This course is for students wishing to explore printmaking as a supportive or central component of their education. A variety of presentations and demonstrations will expose students to an overview of methods used in contemporary print media.	<b>6 credits Studio</b>
<b>PRTM-3213 Intermediate Book Arts</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>3 credits Studio</b>
<b>PRTM-3406 Intermediate Lithography/Screenprinting</b> <i>Prerequisite: 3 Credits PRTM (1500 or 2000 level); PRTM-2010</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.	<b>6 credits Studio</b>
<b>PRTM-3509 Advanced Printmaking</b> <i>Prerequisite: 9 Credits of PRTM at the 2000 level or higher</i> 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.	<b>9 credits Studio</b>
<b>PRTM-3706 Stop the Presses: Theory Into Practice</b> <i>Prerequisite: 9 Credits of 2000 level studio in any discipline</i> What distinguishes the act of making a print from other image making or text-based practices? Is it the ability to be reproduced that makes a graphic image a print or is it the existence of a matrix and is this distinction important in contemporary practice? This course will explore these questions and many more through a variety of conceptual and technical approaches to making prints, works on paper, site specific, and even performative print-based works. Studio projects will be created while also discussing, re-contextualizing, and expanding the field of print media. Engagement with critical texts, guest artist talks, podcasts, presentations, and the work of contemporary artists will comprise our time in and outside of class. Studio projects will make use of innovative material exploration with the employment of a twist on some tried and true technical classics. This is an interdisciplinary course and experimentation is encouraged to suit students’ needs.	<b>6 credits Studio</b>
<b>PRTM-3953 Internship / CSL</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>3 credits Studio</b>



<b>PRTM-3956 Internship / CSL</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>6 credits Studio</b>
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<b>PRTM-3959 Internship / CSL</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>9 credits Studio</b>
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## 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 comprised 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>SCLP-1000 Sculpture</b> <i>Corequisite: ARTS-1000</i> 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>6 credits Studio</b>
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<b>SCLP-2000 Introductory Sculpture</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>6 credits Studio</b>
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<b>SCLP-2023 Wksp: Art &amp; Found Objects Since Duchamp</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>SCLP-2100 Material and Process</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This online course provides an introduction to non-traditional sculpture materials and processes. Students will explore a variety of materials they have on hand or can easily gather and manipulate using common tools. This class will address how responsible and innovative uses of ordinary materials can make a difference in the ways we think about waste and renewal in our communities. Research about and experimentation with materials will be combined with discussions of relevant historical & contemporary practices.	<b>3 credits Studio</b>
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<b>SCLP-2101 Plastics</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>3 credits Studio</b>
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<b>SCLP-2102 Moldmaking</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>3 credits Studio</b>
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<b>SCLP-2103 Stonecarving</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>3 credits Studio</b>
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<b>SCLP-2104 Concrete</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>3 credits Studio</b>
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<b>SCLP-2105 Foundry</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>3 credits Studio</b>
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<b>SCLP-2106 Plaster</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>3 credits Studio</b>
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<b>SCLP-2107 Wood</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>3 credits Studio</b>
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<b>SCLP-2108 Digital Fabrication</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio # Take 6 credits;</i> This course will introduce students to diverse digital technologies so that software constructed models can be transformed into art objects. Students will learn to use modeling software and scanning technologies to create models, then construct and assemble objects using 3D printers, laser cutters and CNC machines. Discussions and research addressing both traditional and new methods of object making will contextualize digital fabrication within a historical and contemporary art practice. Studio assignments on selected techniques, artist research, and a self-directed project are part of the curriculum.	<b>3 credits Studio</b>
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<b>SCLP-2120 Science Into Art</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 inquiry 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.	<b>3 credits Studio</b>
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<b>SCLP-2121 Soft Sculpture</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>SCLP-2122 Installation Art</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
<b>SCLP-2560 3D Printing</b> <i>Corequisite: Foundation completion, 6 studio Credits at the 2000 level</i> 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>3 credits Studio</b>
<b>SCLP-3001 Intermediate Sculpture</b> <i>Prerequisite: SCLP-1000 or SCLP-2000</i> 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.	<b>6 credits Studio</b>
<b>SCLP-3101 Intermediate Plastics</b> <i>Prerequisite: SCLP-2101</i> 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>3 credits Studio</b>
<b>SCLP-3102 Intermediate Moldmaking</b> <i>Prerequisite: SCLP-2102</i> 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.	<b>3 credits Studio</b>
<b>SCLP-3103 Intermediate Stonecarving</b> <i>Prerequisite: SCLP 2103</i> 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.	<b>3 credits Studio</b>
<b>SCLP-3104 Intermediate Concrete</b> <i>Prerequisite: SCLP 2104</i> 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>3 credits Studio</b>
<b>SCLP-3105 Intermediate Foundry</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>3 credits Studio</b>
<b>SCLP-3106 Intermediate Plaster</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>3 credits Studio</b>

<b>SCLP-3107 Intermediate Wood</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>3 credits Studio</b>
<b>SCLP-3151 The Memory Palace at 5163 Duke Street</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>3 credits Studio</b>
<b>SCLP-3206 Methods and Materials Workshop: Contemporary Concepts</b> <i>Prerequisite: SCLP-2000</i> This course will concentrate on specific media and thematic topics in sculpture.	<b>6 credits Studio</b>
<b>SCLP-3509 Advanced Sculpture</b> <i>Prerequisite: SCLP-3001</i> Students will continue to explore ideas and processes related to Sculpture through directed projects and independent work.	<b>9 credits Studio</b>
<b>SCLP-3711 Wksp: Installation</b> <i>Prerequisite: SCLP-3001</i> This studio course explores the practice of contemporary installation art through studio research and site-specific projects. Using a wide range of materials and techniques, students will be expected to propose and create projects which consider spatial relationships.	<b>6 credits Studio</b>
<b>SCLP-3900 Adv Wk: Airport Project</b> <i>Prerequisite: 6-9 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM, or PHOT</i> 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.	<b>9 credits Studio</b>
<b>SCLP-3953 Internship / CSL</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>3 credits Studio</b>
<b>SCLP-3956 Internship / CSL</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>6 credits Studio</b>
<b>SCLP-3959 Internship / CSL</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>9 credits Studio</b>

<b>SCLP-4100 Sculpture Seminar: [topic]</b> <i>Prerequisite: SCLP-3001 or 9 Credits AHIS</i> This course will address topics pertinent to the contemporary and historical practice of sculpture through assigned readings and discussion.	<b>3 credits Liberal Arts &amp; Social Science</b>
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<b>SCLP-4102 Sem: Perspectives on Contemporary Sculpture</b> <i>Prerequisite: SCLP-3001 or 9 Credits AHIS</i> Through a series of readings, conversations, guest speakers, presentations and gallery visits, this course will explore ideas and practices of contemporary sculpture.	<b>3 credits Liberal Arts &amp; Social Science</b>
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Textiles

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is comprised 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>TEXL-1000 Fundamentals of Textiles</b> <i>No prerequisite</i> This foundation-level course will introduce students to the broad scope of textiles as a medium. Students will explore materials ad 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.	<b>3 credits Studio</b>
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<b>TEXL-1001 Sewing Studio Basics</b> <i>No prerequisite</i> Navigating between 2D and 3D, students will learn the basics of ideation, pattern development, and both hand and machine sewing as interdependent practices for deepening design thinking. The equipment and tools of the fashion studio will be introduced and integrated into projects designed to increase familiarity and confidence with technical aspects of sewing construction and decisions related to form making. The focus will not be garment based but rather, how sewing and pattern development contribute to the creation of sculptural forms. Course work will focus on mock-up and prototyping as a precursor to more advanced iterations of projects.	<b>3 credits Studio</b>
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<b>TEXL-2000 Introduction to Weaving</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> Students will learn to set up and use a four harness floor loom to create basic woven structures, including a few off-loom processes.	<b>3 credits Studio</b>
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<b>TEXL-2010 Off-Loom Structures</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>TEXL-2050 Natural Dyeing</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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.	<b>3 credits Studio</b>
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<b>TEXL-2100 Introduction to Resist Dyeing</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> 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>3 credits Studio</b>
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<b>TEXL-2150 Repeating Patterns</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>3 credits Studio</b>
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<b>TEXL-2200 Introduction to Screenprinting</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>3 credits Studio</b>
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<b>TEXL-2450 Developmental Drawing for Fashion</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>3 credits Studio</b>
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<b>TEXL-2500 Fashion: Construction</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>3 credits Studio</b>
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<b>TEXL-2501 Fashion Studio 1: Skills Development</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> In this course the skills of pattern development and sewing construction will be introduced and honed for application in fashion design. The relationship between 2D/3D and 3D/2D modes of thinking will be emphasized. The course will introduce three zones of fashion design: bottoms, tops and covering layers. Coursework will activate the interconnected skills of sketching, pattern making, and fabrication to build confidence in the creation of well developed prototypes for garments.	<b>3 credits Studio</b>
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<b>TEXL-2502 Fashion Studio 2: Technical Development</b> <i>Prerequisite: TEXL-2501</i> This course expands on and refines technical abilities and modes of 2D/3D thinking introduced in TEXL-2501 Fashion Studies. Coursework will expand the knowledge of how to design and “thinking through making” from the perspective of contemporary fashion and introduce the notion of four-dimensional thinking, exploring elements of the environment in which fashion is experienced such as movement and gravity. This expanded 4D thinking helps prepare for intermediate fashion studies. The course will expand on zones of garment/fashion design to include aspects of the body in time and space, from head to toe. Additional attention will be focused on the development of technical ability and increasing design challenges to build confidence in creating professional level sample garments of unique design.	<b>3 credits Studio</b>
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<b>TEXL-2510 Fashion: Hand Sewing Construction</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> In this introductory level course students learn the basic techniques of planning and developing original garments and 3D forms. Students are introduced to hand sewing and simple hand tools for professional quality couture-like construction techniques. A variety of construction details such as zippers, buttonholes and collars will be explored. This course covers the basics of sewing construction which can be applied to art, craft and design production. Assignments will include a construction sample binder and other projects as assigned.	<b>3 credits Studio</b>
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<b>TEXL-2550 Pattern Development for Fashion</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>3 credits Studio</b>
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<b>TEXL-2600 Prototyping for Fashion</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>3 credits Studio</b>
<b>TEXL-2701 (Un)Fashion (Un)Learn: Theories of Dress</b> <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course is designed to introduce students, who are interested in fashion studies, to a survey of fashion theories with an emphasis on unsettling and decolonizing fashion design practices. Assignments are designed to activate academic aspects of learning, via alternative visual and written methodologies, which challenge the typical study of theory.	<b>3 credits Studio</b>
<b>TEXL-3000 Intermediate Weaving</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>6 credits Studio</b>
<b>TEXL-3010 Illustration for Fashion</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>3 credits Studio</b>
<b>TEXL-3100 Intermediate Dye &amp; Print</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>6 credits Studio</b>
<b>TEXL-3221 Embroidery and Embellishment</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>3 credits Studio</b>
<b>TEXL-3222 Biocentrism &amp; Textile Practice</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>3 credits Studio</b>
<b>TEXL-3223 Sustainable Textiles</b> <i>Prerequisite: 6 Credits of 2000 level TEXL studio</i> This course introduces textile techniques and design strategies involved in the practice of sustainable textiles. The goal is to help students acquire an understanding of the complexity of the topic as well as the tools needed to work with such an approach. Research, reflection, and a hands-on approach to material exploration are core components of the course. In addition, an awareness of the contemporary context of sustainable textiles is emphasized through discussions surrounding the work of artists, designers, and institutions that focus on sustainability as applied to the field of textiles.	<b>3 credits Studio</b>

<b>TEXL-3224 Sewn Forms: From Construction to Installation</b> <i>Prerequisite: 6 Credits of 2000 level studio</i> This intermediate level course is designed to support students who have an interest in developing their creative practice in the area of textile-based installation art. This praxis-based course will focus on honing relevant technical skills related to soft materials that are associated with, but not limited to, traditional textiles. The possibilities of execution, and practicalities of production, will be investigated through various methodologies including sampling, sketching, collaborative engagements, prototyping at scale, budget and project delivery. Engagement with the proposed installation will also be considered. For practical reasons students are strongly encouraged to come with a project in mind.	<b>3 credits Studio</b>
<b>TEXL-3225 Mending Textiles</b> <i>No prerequisite</i> This studio course argues that mending existing new textiles in contemporary practices of making. This course will introduce students to historical knitted, and cut-and-sewn textiles. Students will learn visible and invisible mending techniques and contextualize them conceptually and politically. Students will be asked to engage with methods of care rooted in decolonial and ecocritical thought. An emphasis will be placed on hand work, resourcefulness, and material understanding.	<b>3 credits Studio</b>
<b>TEXL-3226 From Cloth to Form: Draping in the Round</b> <i>Prerequisite: TEXL-2500; TEXL-2550 or TEXL-2502</i> This course merges the 2D structure of woven cloth with 3D garment design. Navigating between customized ½ scale dress forms and draping on classmates, students will learn the basic skills of draping primary blocks such as bodices, skirts, and collars as well as introductory fitting techniques. This “in-the-round” draping approach to pattern development integrates and expands upon the relationship between technical, aesthetic, material, and conceptual concerns, necessary in designing for the individualized body.	<b>3 credits Studio</b>
<b>TEXL-3227 Time! Time! Time!</b> <i>No prerequisite</i> This course invites students to engage with the theme Time! Time! Time! Words spoken by Ugandan climate activist Vanessa Nakat. Situated on McNabs Island, Mniku’, a provincial park located in the Halifax Harbour, this course will use the island as a catalyst to discuss the dynamic and evolving landscape and the impacts of climate change to this local setting. Through research and engagement with the history and local community, students will collaborate to create a body of textile work that initiates social impact to bring about ecological awareness and change.	<b>3 credits Studio</b>
<b>TEXL-3320 Fabrics Laboratory</b> <i>Prerequisite: 6 Credits TEXL</i> This course will cover themes of textile science as they relate to contemporary practice and the specific needs of the textiles 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>3 credits Liberal Arts &amp; Social Science</b>
<b>TEXL-3321 Woolgathering: Revitalizing a Local and Sustainable Wool Industry</b> <i>Prerequisite: 3 Credits of TEXL studio; 6 Credits AHIS and/or CULT</i> In this upper-level, field-based course, students will conduct research to support the development of a sustainable wool industry in the Atlantic region. Recognizing current efforts to revitalize this formerly robust local industry, students will utilize emerging global standards for sustainable wool production as a starting point for deeper investigation. Case studies will be conducted with local sheep farms to identify the specific needs of small-scale farmers and their herds; best practices for implementing sustainable animal welfare and land management; and best ways to initiate conversations that improve communication and knowledge transfer between farmers, processors and consumers.	<b>3 credits Liberal Arts &amp; Social Science</b>
<b>TEXL-3355 Intermediate Pattern Development for Fashion</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>3 credits Studio</b>

<b>TEXTL-3410 Intermediate Fashion Studies</b> <i>Prerequisite: TEXTL-2500; TEXTL-2550; TEXTL-2600 (or TEXTL-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>6 credits Studio</b>
<b>TEXTL-3415 Intermediate Fashion Studies: Collection Development</b> <i>Prerequisite: TEXTL-2500, TEXTL-2550, and TEXTL-2600 or TEXTL-2450</i> In this course students continue to refine their technical skills and clarify their design concepts. Students propose a group 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. Other areas of professional development will be required such as sample work, pattern development, finished illustrations, cost analysis, and exacting construction methods. A collective lookbook of the term thesis is required.	<b>3 credits Studio</b>
<b>TEXTL-3416 Intermediate Fashion Studies: Collection Realization</b> <i>Prerequisite: TEXTL-3415</i> Continuing with work started in TEXTL 3415 Intermediate Fashion: Collection Development, students will realize their designs in three-dimensional form. Using the design direction collectively developed, students will work to create a line of original garments. Each student, in consultation with the instructor(s), will choose three outfits to produce from the Collection Development lookbook using original textiles in a continued exploration of non-traditional and conceptual design. In addition to the sample work and pattern development, a professional portfolio to document the final collection will be required.	<b>3 credits Studio</b>
<b>TEXTL-3506 Studio Projects 1: Textiles</b> <i>Prerequisite: TEXTL-3000 or TEXTL-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>6 credits Studio</b>
<b>TEXTL-3509 Studio Projects 1: Textiles</b> <i>Prerequisite: TEXTL-3000 or TEXTL-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>9 credits Studio</b>
<b>TEXTL-3515 Communicating Craft: From Portfolio to Presentation</b> <i>Prerequisite: 12 Credits of 3000 level TEXTL Studio</i> In this course, students will develop a professional portfolio based on the premise that dissemination of research/creation in a visual form is fundamental to art, design and craft practices. Working with materials generated in prior studio classes, such as sketchbooks, samples and finished works, students will explore documentation and creative presentation in both analog and digital formats to reflect their evolving personal narrative and design style.	<b>3 credits Studio</b>
<b>TEXTL-3953 Internship / CSL</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>3 credits Studio</b>

<b>TEXTL-3956 Internship / CSL</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>6 credits Studio</b>
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<b>TEXTL-3959 Internship / CSL</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>9 credits Studio</b>
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<b>TEXTL-4006 Studio Projects 2: Textiles</b> <i>Prerequisite: Two of the following: TEXTL-3000, TEXTL-3100, TEXTL-3410, TEXTL-3506; 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>6 credits Studio</b>
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<b>TEXTL-4009 Studio Projects 2: Textiles</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>9 credits Studio</b>
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<b>TEXTL-4020 Advanced Fashion Studies</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>6 credits Studio</b>
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<b>TEXTL-4415 Advanced Fashion Studies: Collection Development</b> <i>Prerequisite: TEXTL-3410 or TEXTL-3415</i> In this course students continue to refine their technical skills and clarify their design concepts. Students propose a group 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. Other areas of professional development will be required such as sample work, pattern development, finished illustrations, cost analysis, and exacting construction methods. A collective lookbook of the term thesis is required.	<b>3 credits Studio</b>
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<b>TEXTL-4416 Advanced Fashion Studies: Collection Realization</b> <i>Prerequisite: TEXTL-4415</i> Building on work carried out in TEXTL 4415 Advanced Fashion: Collection Development, students will realize their designs in three-dimensional form. Using the design direction collectively developed, students will work to create a line of original garments. Each student, in consultation with the instructor(s), will choose three outfits to produce from the Collection Development lookbook. Other areas of professional development will include, sample work, pattern development, finished illustrations, cost analysis, and exacting construction methods. In addition, a professional portfolio to document the final collection will be required.	<b>3 credits Studio</b>
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**TEXL-4506 Studio Projects 3: Textiles** **6 credits Studio**

**6 credits Studio**

*Prerequisite: TEXTL-4006 or TEXTL-4009; Consultation and signature of designated Textiles 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.

**TEXL-4509 Studio Projects 3: Textiles** **9 credits Studio**

**9 credits Studio**

*Prerequisite: TEXTL-4006 or TEXTL-4009; Consultation and signature of designated Textiles 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.

**TEXL-4606 Studio Projects 4: Textiles** **6 credits Studio**

**6 credits Studio**

*Prerequisite: TEXTL-4506 or TEXTL-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.

**TEXL-4609 Studio Projects 4: Textiles** **9 credits Studio**

**9 credits Studio**

*Prerequisite: TEXTL-4506 or TEXTL-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

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

**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.

## Notes.

[illegible]









**OFFICE OF STUDENT EXPERIENCE**

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