



ACADEMIC
CALENDAR
NSCAD

26/27



CALENDAR

26-27

ACADEMIC INFO
+ COURSE PLANNING

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IMPORTANT ACADEMIC SEMESTER DATES 26/27

Fall 2026

Fall Semester		
Orientation - New Students	September	04
Semester classes begin	September	08
Last day to add/drop a course without financial impact	September	22
University Closed - Truth & Reconciliation Day	September	30
Courses dropped recorded on transcript	October	06
University Closed - Thanksgiving	October	12
Administrative graduation date for students who completed their degree requirements in Summer 2026 (ceremony hosted in May 2027)	October	15
Faculty mid-semester warning deadline	October	21
Last day to drop course	November	03
University Closed – Remembrance Day	November	11
No classes - Fall Study Break	November	09-13
Monday classes run in place of Tuesday	December	08
Last Day of Classes	December	09
Assessment period (flex/study/exams/critiques)	December	10-16
Last day for grade submissions (noon)	December	18
Last day of Fall 2026 Term	December	21
Winter Holiday Break	December 22 - January 4	

Note: the dates provided herein are academic dates as approved by NSCAD Senate. Financial refund dates are not reflected on this list. Please consult the Tuition and Financial Information (hyperlink <https://nscad.ca/nscadfinancial/>) website for important refund dates.

Winter 2027

Winter Semester		
Winter 2027 term begins	January	05
Orientation - New Winter Students	January	06
Semester classes begin	January	07
Last day to add/drop a course without financial impact	January	21
Courses dropped recorded on transcript as “W”	February	04
University Closed - Heritage Day No classes -	February	15
Winter Study Break	February	15-19
Faculty mid-semester warning deadline	February	25
Last day to drop course with a “W”	March	04
University Closed - Good Friday	March	26
University Closed - Easter Monday	March	29
Last day of instruction for Monday classes	April	08
Last Day of Classes	April	09
Assessment period (flex/study/exams/critiques)	April	12-23
Last day for grade submission (noon)	April	28
Last day of Winter 2027 Term	April	30

Summer 2027

Summer Full Semester		
Semester classes begin	May	03
Senate Graduation Date (Administrative)	May	04
Convocation Day	May	11
Last day to add a course	May	18
Victoria Day - No Classes	May	24
Faculty mid-session warning	June	15
No classes - Summer Study Break	June	21-25
Last day to drop course with a “W”	June	28
Canada Day - No classes	July	01
Natal Day - No Classes	August	2
Last day of instruction for Monday classes	August	3
Summer Full Semester classes end (Thursday schedule)	August	4
Assessment Period	August	5 - 18
Last day for grade submission (noon)	August	24
Last day of Summer Term	August	25
Summer Session A		
Session classes begin	May	03
Last day to add/ drop a course	May	10
Victoria Day - No Classes	May	24
Faculty mid-session warning	May	25
Last day to drop course with a “W”	May	31
Session classes end	June	14
Assessment Period	June	15 - 21
Last day for grade submission (noon)	June	23
Last day of Summer A Term	June	25
Summer Session B		
Session classes begin	July	05
Last day to add/ drop a course	July	12
Faculty mid-session warning	July	26
Last day to drop course with a “W”	August	02
Natal Day - No classes		
Session classes end	August	16
Assessment Period	August	17 - 23
Last day for grade submission (noon)	August	24
Last day of Summer B Term	August	25

LAND ACKNOWLEDGEMENT

NSCAD University is located in Kijipuktuk, the district of Sipekne'katik, Mi'kma'ki, which since time immemorial has been the unceded traditional territory and ancestral homelands of the Mi'kmaq Nation. We pay respect to the historic and contemporary Mi'kmaw artists who have, over millennia, created unique artforms and designs, and through generations, passed down ways of being, knowing, and doing that are valued and respected.

NSCAD University is committed to forging a relationship based on reciprocity as we move forward together in a good way, based on the foundational aspirations in our collective treaties, dating back to 1725. In Nova Scotia, we recognize we are all Treaty People.

PEOPLES' ACKNOWLEDGEMENT

NSCAD acknowledges the historical and contemporary presence of people of African descent. It offers this People's Acknowledgement in solidarity with the Indigenous people of Turtle Island in the efforts and deliberate intentions toward decolonization. African Nova Scotians have existed and persisted on the traditional land of the Mi'kmaq for more than 400 years. We acknowledge and express deep gratitude. Their significant presence and contributions on this land have contributed to the existence of Nova Scotia. Their labour and skills, used without their explicit consent and without reciprocity, have shaped the structural stability and were instrumental in the creation of the intergenerational wealth of today's Nova Scotia. They are resilient, brave, and spiritual and express pride in their Ancestors on whose shoulders they stand. They are the founders of the more than 50 historical African Nova Scotian communities across Nova Scotia.

This acknowledgement brings with it a call to action to reconcile the harms acted upon African Nova Scotians, a distinct People and the Mi'kmaw People.

PURPOSE

The purpose of the NSCAD University Academic Calendar is to provide information about programs and courses offered by the university. It includes matters of general interest to students registered in a program at NSCAD, as well as information on the policies that are relevant to a student's progression through their program of study.

The Course Catalogue section of the Academic Calendar includes descriptions of courses either regularly or recently offered as part of NSCAD University's degree and certificate programs. Listing a course in the Course Catalogue does not guarantee that a particular course is being offered in a particular year. Students should consult the official timetable of classes for a specific semester to view course offerings for that semester. The timetable of classes is accessible for students through Self-Service, which is NSCAD University's student information portal.

Students should note that the content of this publication is subject to change without notice. The Academic Calendar is published in advance of the academic year to which it relates. Changes will be posted on the NSCAD website as soon as reasonably possible. Every student accepted for enrolment at NSCAD 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 program 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 Calendar carefully and accept responsibility for their academic goals and choices, as well as all academic regulations related to student life at NSCAD.**

NSCAD University does not accept any responsibility for loss or damage suffered or incurred by any student as a result of suspension or termination of services or courses caused by reason of strikes, lockouts, riots, weather, damage to university property or for any other cause beyond the reasonable control of the institution.

Inquiries should be directed to:

The Registrar Office
Office of Student Experience
NSCAD University
5163 Duke Street
Halifax NS B3J 3J6
Telephone: (902) 494-2450
Fax: (902) 494-1630
Email: registrar@nscad.ca
Accurate as of July 1, 2025

THE OFFICE OF STUDENT EXPERIENCE (OSE)

The Office of Student Experience (OSE) is available to all NSCAD University students for support in areas of academics, financial assistance, mental health, or community involvement. Our office is designed to support NSCAD students academically, personally, and socially. The OSE is comprised of three areas:

Office of Admissions & Recruitment

This unit plays a critical role in guiding aspiring artists and designers through the admission journey and showcasing campus life, including:

- Prospective student engagement
- Recruitment, travel and events
- Portfolio Day
- Campus visits and tours
- Application guidance and administration

Office of the Registrar

This unit maintains and administers matters related to student records, including:

- Academic advising and program planning
- Financial aid and awards administration
- Student Loan guidance
- Transcript and confirmation of enrolment requests
- Course selection
- Graduation criteria
- Institutional policies, procedures, and appeals

Office of Opportunity & Belonging

This unit supports wellness, belonging, and accessibility in the areas of:

- Counselling & mental health: confidential short-term counselling (in-person/virtual), peer-mentoring, workshops, therapy dog visits, and community/tele-support partners like Good2Talk and Nova Scotia resources.
- Student Engagement events and programming.
- Accessibility services: accommodations for students with disabilities (exam extensions, ASL interpreters, notetakers), equipment funding, and referrals to specialists. Students can register and renew term-by-term.
- International student support, housing guidance, disclosures of bullying/sexual violence support
- Community-building events.
- Disclosures of bullying/sexual violence support.

Students are encouraged to visit the OSE on the second floor of the Fountain Campus on Duke Street any time they have questions or require support during their studies at NSCAD.

Office of Career and Experiential Learning

This unit is a resource for student and faculty to explore opportunities for curricular experiential learning as part of courses or programs as well as career advising for NSCAD students.

Academic Advising

Academic Advisors are available throughout a student's journey to offer information and advice to students when making registration decisions. This helps ensure students are registered for the courses required to progress through their degree program, and to meet the minimum registration thresholds needed to offer the course.

- **New students:** The registration process for all new students includes academic advising. Newly admitted students will be contacted by the Office of the Registrar starting in mid-April to offer personal attention, support, and guidance during the registration process.
- **Continuing students:** Academic Advisors are available advise on how a continuing student might develop a plan of study leading to graduation. Academic advising is available for current students by appointment through the Registrar's Office. Program chairs may 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. Students who are approaching the completion of 90 credits 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.

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.

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 credit of enrolment, including class meeting time.

For example, if a student is registered for a 3-credit course, they can reasonably expect to spend 9 hours per week on course work for that class between attending class and working outside the regularly scheduled class time.

Students registered in a full-time course load in a given semester (15 credits) can reasonably expect to spend 45 hours per week on course work between attending class and working outside the regularly scheduled class time.

Graduate students are expected to work beyond this guideline.

Undergraduate student

An individual who has completed the formal admission procedure and has been admitted to a Bachelor of Arts, Bachelor of Fine Arts, or Bachelor of Design program at NSCAD University.

Certificate student

An individual who has completed the formal admission procedure and has been admitted to a Visual Arts Certificate or Post Baccalaureate Certificate program at NSCAD University.

Graduate student

An individual who has completed formal admission procedures and has been admitted to a Master of Art in Art Education, Master of Design, or Master of Fine Arts 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.

Academic Terms

A defined period of time during which a college or university holds classes and conducts its academic instruction. At NSCAD University, our Academic Terms are defined as follows:

- Fall (September to December)
- Winter (January to April)
- Summer (May to August)
- Summer A (May and June)
- Summer B (July and August)

Full-time student

The definition of full-time versus part time studies is dependent on a student's program of study and the term in which they are studying. In general:

- During the Fall, Winter, and Summer (May to August) term, a student who is registered in at least 60% (9 credits) of a full course load.
- During the Fall, Winter, and Summer (May to August) term, a student with a recognized disability as determined by the Accessibility Specialist who is registered in at least 40% (6 credits) of a full course load.
- In the MAED program, a full-time course load is 6 credits per semester.
- In Summer A or Summer B, a student can be considered full-time if they are enrolled in 6 credits in each of these semesters due to the condensed nature of curriculum delivery.
- In either Summer A or Summer B, a student with a recognized disability as determined by the Accessibility Specialist can be considered full-time if they are enrolled in 3 credits in each of these semesters due to the condensed nature of curriculum delivery.
- In Summer, a graduate student who is continuing their research and studies in a whether they are enrolled in classes or not.

Please note that these designations are internal to NSCAD University and might not correlate to the definitions of full-time and part-time studies as determined by federal or provincial student loan agencies or other external funding opportunities that are linked to full-time studies.

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).

Academic Transcript

A formal, legal document issued by an educational institution that lists a student's courses taken, grades received, credits earned, GPA (Grade Point Average), dates of attendance, degree(s) awarded, if completed, and notations of academic or disciplinary concern, such as academic probation, dismissal, or expulsion.

Confirmation of Enrolment Letter

A letter issued by the Registrar's Office that confirms a student's active enrolment status at a post-secondary institution.

This letter is separate from the Confirmation of Enrolment process required by federal and provincial lending agencies to confirm student loans.

Course Load and Credit Limit

Many courses offered at NSCAD University are weighted 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..

IMPORTANT POLICIES

The following is a summary of important policies related to student life at NSCAD University. This is not a complete list of all NSCAD University Policies and Procedures. Please visit the [University Policy](#) website for a full list of policies.

Full versions of the policies below are included in the Appendix of this Academic Calendar for easy reference.

Policies published in this calendar are subject to change at any time. Students are responsible to know and understand any policies or changes to policy that they are required to follow while students of the institution.

Please visit the Office of Student Experience (OSE) if you have questions about these or any NSCAD University policies.

Charter of Student Rights and Responsibilities

NSCAD University is committed to creating a scholarly community characterized by civility, diversity, freedom from harassment, integrity, transparency, mutual respect,

and personal safety. By clearly outlining the students' rights and responsibilities, this Charter is intended to ensure that students, as members of the NSCAD University community, are aware that they are accountable for their actions.

Students are free to organize their own personal and social lives, subject only to the laws of the land and to rules established by the NSCAD University community to protect the University's academic and other activities, and everyone's peaceful and safe enjoyment of them. This Code applies to the conduct of students while on University premises or when acting as a delegate or designated representative of NSCAD University and/or of a student group in events held off University premises (ex. Field trips). This code is not intended to apply to the actions and personal lives of students off campus.

NSCAD University will strive to provide equitable access to NSCAD University's services, instruction, and facilities through the implementation and enforcement of this Charter of Student Rights and Responsibilities. This Charter is intended to protect the rights of all members of the NSCAD University community by creating a policy based on accountability of, and protection for, both the student and NSCAD University.

This Charter does not replace the expectation that students will manage their personal lives and interactions with the University in accordance with the laws of the land. While on NSCAD property or representing NSCAD in any external activity, students are expected to abide by the Academic Calendar and Regulations, and all other NSCAD.

For full policy details, see Appendix A.

Tuition and Fees Payment and Refund Policy

NSCAD University is accountable to funding providers and to the general public for ensuring that funds under its stewardship are collected and managed appropriately. The University ensures that students have an equitable and transparent process for payment of tuition and fees, and for receiving refunds or credits on account, where applicable. The University also ensures that amounts owing are collected in a timely manner.

The purpose of this policy is to outline the requirements for tuition and fee payments, and to provide information on the conditions necessary for tuition refunds to be considered and approved.

For full policy details, see Appendix B.

Respectful Workplace & Learning Environment

NSCAD University is committed to building and maintaining a diverse and inclusive community where our students, staff, faculty, volunteers and visitors can work and learn in an environment that respects the dignity and worth of the members of the NSCAD University Community.

The purpose of this policy is to develop and support a work and learning culture that values diversity and inclusion, fosters respect, and does not tolerate prejudice, discrimination, harassment and/or bullying.

For full policy details, see Appendix C.

Policy on Academic Status Review

At the end of every semester, the Dean, Student Affairs & University Registrar shall call a meeting of the Academic Status Review Committee, which is comprised of the Dean, Student Affairs & University Registrar, the Academic Dean, the Manager, Registrarial Services, and two faculty members elected by Academic Council. Every reasonable attempt will be made to ensure that all committee members are in attendance for each meeting.

Students who receive six (6) or more credits of D or F (Fail) grades in a semester or accumulates six (6) credits of D or F (Fail) grades over three semesters (including as a result of the finalization of Incomplete grades from the previous semester), will be reviewed by the Academic Status Review Committee. Students who are on Academic Probation as a result of grades received in a previous semester will also be reviewed.

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

For full policy details, see APPENDIX D.

Academic Accessibility Policy

NSCAD University is committed to the goal of providing equal opportunities within its programs to academically qualified students living with disabilities. 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:

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

NSCAD University understands that individuals with a disability may have different ways of working within an academic environment, but that their ultimate performance is not inferior simply because it is achieved by different means.

In accordance with our obligations under the Accessibility and Human Rights legislation, the purpose of this Policy is to declare that NSCAD University 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. In supporting students to achieve academic success, NSCAD recognizes that it is essential to remove or reduce barriers to education. Academic accommodation allows students a fair and equitable opportunity to engage in academic activities and fulfill essential course and program requirements.

For full policy details, see APPENDIX E.

Academic Appeals Policy

The Academic Policy Appeals process operates according to the principle that students have the responsibility to read the NSCAD University calendar, Guides to Programs, timetables, and other program-related information and to become familiar with academic policy requirements. Students are expected to conform to academic policy requirements.

Appeals to policy may be considered by the Academic Policy Appeals Committee in cases where unusual circumstances warrant. In each case, the onus is on the student to provide documentation to justify the appeal. Appeal forms are available in the Office of Student Experience (OSE).

Where the OSE determines that the appeal arises from administrative oversight or error, staff will make a correction.

Applications for appeals to academic policies must be made to the Committee in a timely manner.

For full policy details, see APPENDIX F.

Attendance Policy

Class attendance at NSCAD is expected. Unexcused absences could result in lowered or failing grades. Any absences must be discussed with the course instructor who may request supporting documentation. Missing sequential classes that include essential health and safety training may result in the student having his/her enrolment in the course cancelled.

Specific requirements for individual courses will be found in the course outline.

For full policy details, see APPENDIX G.

Release of Student Information Policy

This policy is intended to reflect a reasonable balance between the obligation of the College for the welfare and privacy of its students, and its overall responsibility to society. Transcripts of educational records contain only information about academic status. Disciplinary action which affects a student’s eligibility to register is recorded on the transcript in a generic way.

NSCAD respects privacy rights and maintains strict confidentiality of the student’s records and personal information. All members of faculty, administration and staff are required by the university to respect and safeguard confidential information. The College is compliant with Nova Scotia provincial legislation regarding responsibilities of public bodies under the Freedom of Information and Protection of Privacy Act (F.O.I.P.O.P.) A complete copy of the Act can be found at <http://www.gov.ns.ca/legislature/legc/statutes/freedom.htm>

For full policy details, see APPENDIX H.

Students Intellectual Property Rights Agreement

NSCAD waives all right, title to and interest in any of the work of its students past and present, save that which NSCAD commissions from any student past or present, unless the student wishes to engage the school’s assistance in commercialization in a written agreement.

The school shall request the permission of, and, if it is granted, shall give credit to the author(s) of artistic or literary works where the school cites or reproduces them in publications, public displays, reports, or grant applications.

The copyright or patent of any material produced or reproduced from a student’s class or personal notes or sketchbook is strictly prohibited except in the case where

the student(s) have given written permission otherwise.

Neither NSCAD or its faculty members can enforce the waiving of copyright on students as part of course criteria, nor can it be used as a threat to withhold marks or fail a student if they do not wish to give up copyrights or ownership to their work.

For full policy details, see APPENDIX I.

ACADEMIC REGULATIONS

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.](#)

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.

The 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.

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

Residency Requirement

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 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.

The maximum number of non-resident credits a student may apply toward an undergraduate degree at NSCAD University is 75.

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 postsecondary 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 or department chair.

Course Descriptions

Descriptions of all credit courses currently offered are found in the Course Description section of this Academic Catalogue, or online through the Self-Service portal.

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.

Second NSCAD University Degree Completion

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

Letter of Permission

Students may take courses at another university and have them count toward their NSCAD degree provided they have received an approved Letter of Permission from the Office of the Registrar.

Letter of Permission credits are non-resident credits. Within the parameters of the residency requirement 75 is the maximum number of non-resident credits a student may apply toward a degree program at NSCAD.

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

NSCAD students who are on probation or academic dismissal or who owe outstanding fees to NSCAD are not eligible to take courses on a Letter of Permission.

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

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

Waitlists

Waitlist offers will be emailed to NSCAD University student email accounts on Wednesdays until the relevant semester begins. Once the semester starts, a waitlisted student requires instructor permission to register for a course. Students are advised to attend the first session of a waitlisted class to seek permission to register if they have not received a waitlist offer via email. There may be alternative waitlist arrangements for courses that are

offered during an academic term that is shorter than 14 weeks. Please check your NSCAD University email account for details regarding your status on a waitlist.

Attendance

Attendance is expected for all classes at NSCAD University. In addition to this requirement, the syllabus for each course will outline attendance expectations as set by the instructor of the course. If a student needs to miss 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 major illness, death in the family, jury duty, or similar unforeseen circumstances.

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, preferably beforehand, or 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 syllabus 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

Instructors have the option to assign an incomplete (INC) grade at the end of the term if they have approved an extension in their class for a student who requests extra time to complete their course work.

An incomplete grade is only awarded upon mutual agreement between the instructor and student, and for circumstances beyond the student’s control that rendered them unable to complete their course work before the end of the term (for example, serious illness, death in the family, jury duty, or other circumstances deemed appropriate by the course instructor).

The decision to award an incomplete grade is at the discretion of the course instructor. 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.

Mid-Term 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 are required to identify to the Registrar’s Office students at risk of earning a marginal or failing grade in their course and advise them both verbally and in writing for documentation purposes that they are at risk of failing the course. These warnings are commonly called Mid-Term Warnings. Mid-Term Warnings may be used in subsequent grade appeals.

A typical full semester course runs for 67 or 68 days. A 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. Mid-Term Warnings are not noted on a student’s academic transcript .

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.

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.

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.

Academic Standing and Course Enrolment

Academic Standing is calculated based on the final grades a student receives at the end of each semester of study,

and the cumulative grade point average (GPA) assigned at the end of each semester.

An Undergraduate student is considered to be in good academic standing if their cumulative grade point average (CGPA) is 2.0 or better.

A Post Baccalaureate, Certificate, or Graduate student is considered to be in good academic standing if their cumulative grade point average (CGPA) is 3.0 or better.

Entry to some academic programs and upper-year courses require students to achieve a minimum cumulative GPA in courses whose work are essential to the program. Please refer to program descriptions in this calendar for information related to a specific program or course of study.

Enrolment in advanced studio courses at the 4000 level — such as ARTS 4010, ARTS 4510, ARTS 4610, ARTS 4710, PHOT 4000, PHOT 4500, and several other courses found in the academic calendar — require students to be in good academic standing.

In addition to the GPA requirement, to remain in good academic standing, 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, which will prompt a review of their academic standing by the Office of the Registrar.

A student must be in good academic standing to graduate from a program.

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 Registrar’s Office reviews a student’s academic progress for concerning trends. The Registrar’s Office recommends a course of action to the Academic Status Review Committee to identify students 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 grades of D or F in six or more credits of study in a semester, or who accumulate six credits of D or F grades over three semesters (including results of the finalization of incomplete grades from the previous semester) will have their academic standing assessed by the Registrar’s Office. 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 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.

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 and Convocation Ceremony

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 Office of the Registrar can complete a degree audit and confirm that the graduation requirements have been met or will be met by the specified graduation date.

Students may graduate after completing their degree requirements in the winter, or summer semesters, however, only one official Convocation ceremony will be held, typically in early May.

All students who had degrees conferred the previous fall or summer will be eligible to attend Spring Convocation and will be listed in the official Convocation program.

Because a student’s graduation parchment and academic transcripts are legal documents, a student’s legal name must be printed on both these documents.

Applying to Graduate

To graduate, students must complete the Application to Graduate in Self-Service under the Graduation Overview section.

Application Deadlines
Spring Graduation: Complete application by December 1st
Fall Graduation: Complete Application by July 1st

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 \$50 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, or if you have legally changed your name and are in possession of government issued photo ID that confirms your legal name change and would like to have your parchment re-issued, please contact the Office of the Registrar for assistance.

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.

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.

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.

Leave of Absence

Undergraduate students:

A leave of absence is a temporary leave from studies for more than one semester. 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.

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 approach the instructor at or before the first class for approval. The instructor approves the request by emailing the Registrar’s Office at registrar@nscad.ca, clearly indicating that they approve the student to enrol as AUDIT. The Registrar’s Office will adjust the student’s registration only upon receipt of approval from the instructor.

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.

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 requirement:

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.

Note: 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.

Students who are interested in going on exchange must meet with the Coordinator, Opportunity and Belonging, or the Manager, Registrarial services before September 15, one academic year before the year they intend to apply for exchange. During this meeting, the individual advising you will determine your eligibility for Exchange and will instruct you on how to formally declare your intent to apply for Exchange in the upcoming academic year.

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 selected to apply for exchange must be nominated by the Registrar’s Office as part of the application process at the host institution.

If a student is accepted for Exchange by the host institution, they will be registered at NSCAD University for 9 - 15 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.

[A list of NSCAD University’s current partner institutions can be found on the NSCAD website.](#)

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.

Note: 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..

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.

[The Academic Integrity Policy is available online.](#)

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.

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

Please also visit the [Nova Scotia Department of Education](#)’s site regarding Teacher Certification for further information.

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

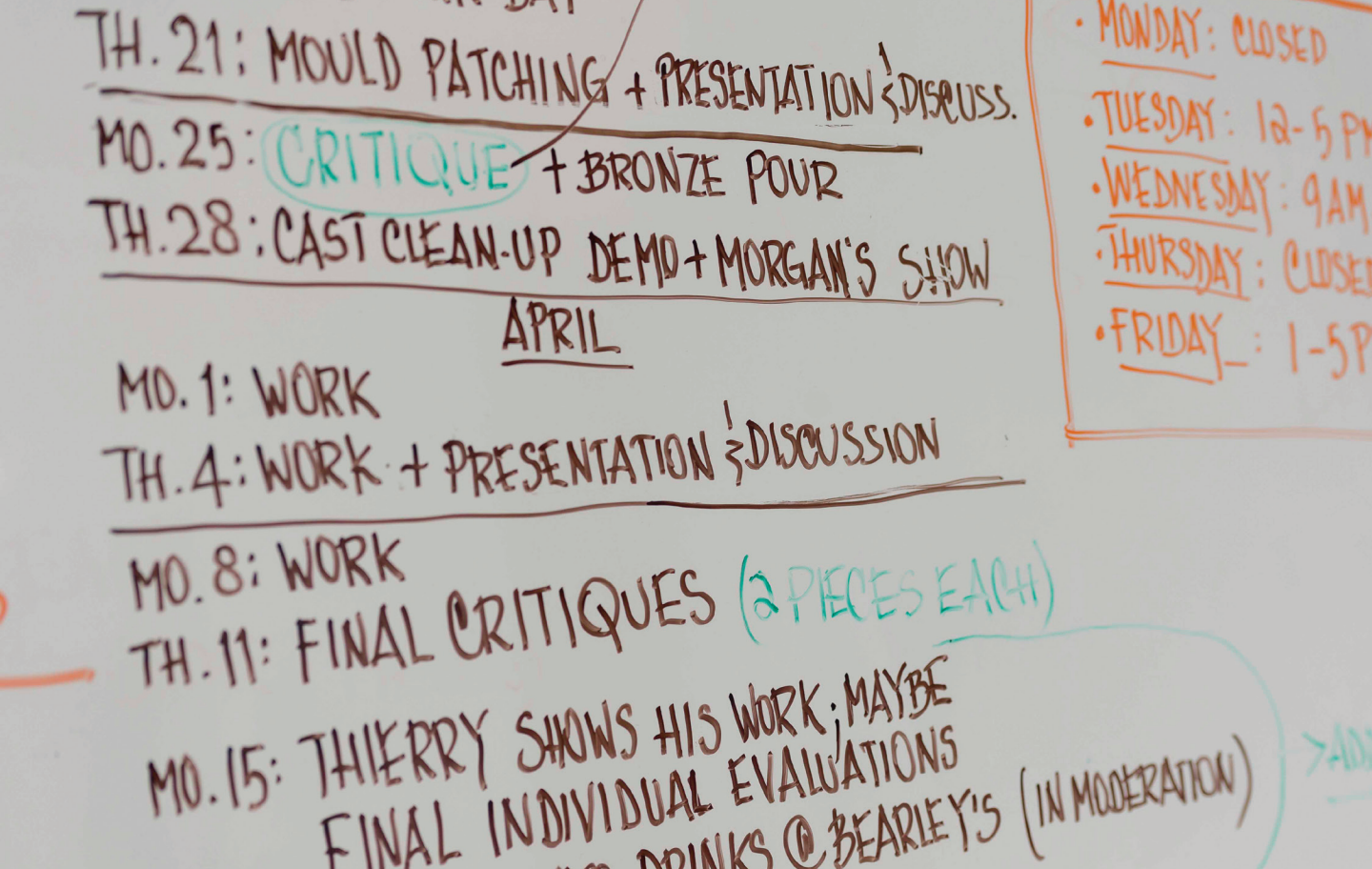
Major in Expanded Media

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.

Please note that, depending on your program of study, there may be mandatory 1000-level courses that you must take in Foundation year as prerequisites in order to access second-year courses. Please consult your degree program to learn more about required courses.

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 1000-level elective courses chosen from:	
ARTS-1000 Fundamentals of Wood and Metal	(3-credits)
ARTS-1360 Movement Arts	(3-credits)
CRFT-1000 Form: Structure and Material*	(3-credits)
CRFT-1010 Material Exploration and Expression*	(3-credits)
CRFT-1015 Materials and Colour	(3-credits)
CRFT-1030 Digital Tools for Making	(3-credits)
DRAW-1500 Foundation Drawing II 3	(3-credits)
DSGN-1000 Digital Tools for Designing	(3-credits)
DSGN-1010 Material Exploration and Expression*	(3-credits)
DSGN-1030 Digital Tools for Making	(3-credits)
DSGN 1040 Digital Tools for Interaction	(3-credits)
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)
MDIA-1360 Movement Arts	(3-credits)
PHOT-1000 Photography*	(3-credits)
PNTG-1500 Painting	(6-credits)
PRTM-1500 Screen Printing	(3-credits)
PRTG-1501 Painting At Home	(3-credits)
PRTM-1503 Foundations of Print Media	(3-credits)

PRTM-1510 Relief Printmaking	(3-credits)
PRTM-1525 Print Off the Press	(3-credits)
SCLP-1000 Sculpture	(6-credits)
TEXL-1000 Fundamentals of Textiles	(3-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 1000-level elective courses chosen from:	
ARTS-1000 Fundamentals of Wood and Metal	(3-credits)
ARTS-1360 Movement Arts	(3-credits)
CRFT-1000 Form: Structure and Material*	(3-credits)
CRFT-1010 Material Exploration and Expression*	(3-credits)
CRFT-1015 Materials and Colour	(3-credits)
CRFT-1030 Digital Tools for Making	(3-credits)
DRAW-1500 Foundation Drawing II 3	(3-credits)
DSGN-1000 Digital Tools for Designing	(3-credits)
DSGN-1010 Material Exploration and Expression*	(3-credits)
DSGN-1030 Digital Tools for Making	(3-credits)
DSGN 1040 Digital Tools for Interaction	(3-credits)
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)
MDIA-1360 Movement Arts	(3-credits)
PHOT-1000 Photography*	(3-credits)
PNTG-1500 Painting	(6-credits)
PRTM-1500 Screen Printing	(3-credits)
PRTG-1501 Painting At Home	(3-credits)
PRTM-1503 Foundations of Print Media	(3-credits)
PRTM-1510 Relief Printmaking	(3-credits)
PRTM-1525 Print Off the Press	(3-credits)
SCLP-1000 Sculpture	(6-credits)
TEXL-1000 Fundamentals of Textiles	(3-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)
LASC (liberal arts and science) XXXX	(18-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 (9 of these studio credits can be taken outside of the Design division or University.)

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 or DSGN-1010 or DSGN/CRFT-1030	(3-credits)
DRAW-1500 or DSGN 1520	(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)
AHIS 3175 or Any AHIS-3XXX/ 4XXX course	
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)
LASC and Elective/Open Credits:	
DSGN 3100 AND/ or DSGN 3214 AND/ or DSGN 3903 AND/ or DSGN 3210	(15-credits)
AND/ or DSGN 4101 AND/ or DSGN 4155 AND/ or DSGN 4203 AND/ or	
DSGN 4250 AND/ or LASC XXXX (6 credits max)	
1000-level Studio	(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 AND CERM 2003 AND CERM 2110	(6-credits)
CERM 3101 OR CERM 3103 OR CERM 3110	(6-credits)
CERM 35XX	(12-credits)
CERM-410X AND CERM-420X	(12-credits)
CERM 420X Studio Project 2: Ceramics	
DRAW 2XXX	(3-credits)
ARTS 3110 Entrepreneurship for Visual Arts OR 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)
MDIA 1000 Expanded Media	(3-credits)
One of these two:	
FILM 1000 Moving Image	(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 3XXX / 4XXX	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
MDIA 2701 Expanded Media Toolbox	(3-credits)
FILM/MDIA/PHOT 2XXX	(12-credits)
MDIA 3220 Expanded Media Projects	(12-credits)
FILM/MDIA/PHOT 3XXX	(12-credits)
MDIA 305X Media Seminar	(3-credits)
MDIA 4100 Expanded Media Studio I	(9-credits)
Recommended Elective/Open Credits (please consult department or Registrar’s Office for complete list):	
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 AND/OR FILM 3300 AND/OR FILM 3305	
AND/OR FILM 3340 AND/ OR FILM 3345 AND/OR FILM 3350 AND/OR FILM 3452	(9-credits)
Elective/Open Credits:	
Open credits	(24-credits)

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 from DRAW, PNTG, PRTM, SCLP)	(12-credits)
3000 Level Studio (DRAW, PNTG, PRTM, SCLP)	(9-credits)
3500 Level Studio (DRAW, PNTG, PRTM, SCLP)	(9-credits)
4000 Level Studio XXXX	(9-credits)
LASC (liberal arts and science) XXXX	(9-credits)
ARTS 4210 Professional Practice	(3-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 (must study three different disciplines)	(15-credits)
3000 Level Studio (NOT DSGN)	(9-credits)
3500 Level Studio (NOT DSGN, Independent Study, or Internship)	(9-credits)
Any level LASC (Liberal Arts and Science)	(9-credits)
4000 Level Studio (NOT 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 or 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 or 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 <u>AND/OR</u> PHOT 2550 <u>AND/OR</u> PHOT 2660 <u>AND/OR</u> PHOT 2750	(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 2010 Survey of 19th C Art <u>OR</u> AHIS 2020 Survey of 20th C Art	(3-credits)
AHIS 2120 Craft and Design Hist 1750-1950	(3-credits)
AHIS XXXX	(3-credits)
AHIS 3160 20th C Craft	(3-credits)
AHIS 3XXX / 4XXX	(3-credits)
TEXTL 2000 <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
- 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. Please consult the Registrar’s Office for guidance regarding substitution options for some of the courses listed below.

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. Please consult the Registrar’s Office for guidance regarding substitution options for some of the courses listed below.

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 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 required:	
TEXL 2450 Development Drawing for Fashion (3 credits) or TEXL-2600 Prototyping for Fashion (3 credits)	
TEXL 3320 Fabrics Laboratory (3 Credits) or TEXL 2701 Theories of Dress (3 Credits)	
TEXL 2501 Fashion Studio 1: Skills Dev.	(3 Credits)
TEXL 2502 Fashion Studio 2: Techn. Dev.	(3 Credits)
TEXL 3410 Intermediate Fashion Studies	(6 Credits)
AHIS 2120 Craft & Design Hist 1750-1950	(3 Credits)
Open TEXL credits at any level	(3 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:		
http://halifaxfilmstudies.wordpress.com		(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. Please consult the Registrar’s Office for guidance regarding substitution options for some of the courses listed below.

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. Please consult the Registrar’s Office regarding substitution options for some of the courses listed below)

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:	
TEXL 2000 Introduction to Weaving	(3-credits)
TEXL 2100 Introduction to Resist Dyeing	(3-credits)
TEXL 2200 Introduction to Screenprinting	(3-credits)
TEXL 3000 Intermediate Weaving	(6-credits)
TEXL 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
- To be considered in good standing, students are expected to maintain a minimum program average of “B+” based on a minimum of 12 credits. Graduate students who receive more than one C grade during the course of their studies may be withdrawn from the program.

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)
Museum and Curatorial	(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	
Applied Pedagogy in Art Education	(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	
Community-Based Practice	(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 Collaborative Design Challenge	(1 credit)
MDES 6510 Applied Design, Branding	(6 credits)
MDES 6051 Speculative Design and Technologies	(3 credits)
MDES 6210 Social Design and Ethics	(3 credits)
MDES 6150 Design History	(3 credits)
Semester 2: Winter	(16 credits)
MDES 6006 Collaborative Design Challenge	(1 credit)
MDES 6520 Applied Design, Entrepreneurship	(6 credits)
MDES 6061 Speculative Design and Technologies	(3 credits)
MDES 6220 Social Design and Ethics	(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 Collaborative Design Challenge	(1 credit)
MDES 6530 Applied Design, Projects Studio	(6 credits)
MDES 6071 Speculative Design and Technologies	(3 credits)
MDES 6230 Social Design and Ethics	(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 Collaborative Design Challenge	(3 credits)
MDES 6210 Social Design and Ethics	(3 credits)
Semester 2: Winter	(3 credits)
MDES 6220 Social Design and Ethics	(3 credits)
Semester 3: Summer	(optional credits)
Semester 4: Fall	(6 credits)
MDES 6007 Collaborative Design Challenge	(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	(6 studio credits)
MFAR 6100 Pedagogy Seminar	(3 LASC credits)
MFAR 620X Graduate Seminar [Topic]	(3 LASC credits)
MFAR 6501 Graduate Forum	(1.5 credits)
First-Semester Review	(non-credit)

Semester 2: Winter	(9-15 credits)
MFAR 6006	(6 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)
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 6610 Thesis Statement Preparation I: Research and Writing Seminar	(3 credits)
OPEN An undergraduate/graduate course approved by program director	(3 credits)
MFAR 6501 Graduate Forum	(1.5 credits)
Third Semester Review	(non-credit)

Semester 5: Winter	(9-15 credits)
MFAR 6006/6009/6012 Graduate Studio	(6, 9 or 12 Studio credits)
MFAR 6620 Thesis Statement II: Final drafts	(3-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.

AHIS-2010 Survey of 19th C Art <i>Prerequisite: FNDN-1800</i> This course will provide a survey of nineteenth-century practices and media in Western art within their social, political and philosophical contexts.	3 credits Art History
AHIS-2020 Survey of 20th C Art <i>Corequisite: FNDN 1800</i> This course will provide a survey of twentieth-century practices and media in Western art within their social, political and philosophical contexts.	3 credits Art History
AHIS-2120 Craft and Design History 1750-1950 <i>Prerequisite: FNDN-1800</i> This course is a study of Western craft and design tradition and innovations from the mid-eighteenth century to the mid-twentieth century.	3 credits Art History
AHIS-2505 Survey of Indigenous Art <i>Prerequisite: FNDN-1800</i> 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.	3 credits Art History
AHIS-2506 Art and Making in Mi'kma'ki <i>Prerequisite: FNDN-1800</i> This introductory course explores artistic and craft production in Mi'kma'ki in both historical and contemporary contexts. Parallel and distinct histories of making art and craft by Mi'kmaw, Black Nova Scotian and many settler communities will be considered in relation to Mi'kmaw sovereignty, cultural knowledge and land stewardship as well as principles of treaties.	3 credits Art History
AHIS-2600 Medieval Art <i>Prerequisite: FNDN-1800</i> A survey of art, craft and architecture of Western Europe and Byzantium from approximately AD 300 to 1400.	3 credits Art History
AHIS-2655 History of Illustration <i>Prerequisite: One of the following: AHIS-2010, AHIS-2020, AHIS-2120</i> 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?	3 credits Art History

AHIS-2800 Film History & Criticism: 1890-1945 <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.	3 credits Art History
AHIS-2810 Film History & Criticism 1945-PRESENT <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.	3 credits Art History
AHIS-2820 History of Animation <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.	3 credits Art History
AHIS-3011 Art and Activism <i>Prerequisite: AHIS-2020</i> Do artists play a role in social change? Do they have a responsibility or calling to do so? What happens when artists engage actively with key questions of their times and places, for example, with war, poverty, gender and/or racial justice, Indigenous sovereignty, migration, colonialism, genocide, belonging, shelter, or environmental stewardship and sustainability? This course considers some of the histories and possibilities of the conjuncture between art and activism, and is designed to help students to uncover, reflect upon, support and critique emerging practices, including their own, as well as contemporary and historical accounts of art, craft and designbased activism.	3 credits Art History
AHIS-3015 Memory, Trauma, and Contemporary Art <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.	3 credits Art History
AHIS-3016 Poetry As Social Practice <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.	3 credits Art History
AHIS-3016 Poetry As Social Action <i>Prerequisite: Take 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.	3 credits Liberal Arts & Social Science
AHIS-3017 Postmodernism Photography Contemporanety <i>Prerequisite: 6 credits AHIS at the 2000 level</i> How did photography become contemporary art? This course serves as a sequel to AHIS 3200 History of Photography, and develops a theoretically nuanced discussion of the emergence of photography as a critical art form from the 1950s to the present.	3 credits Art History

AHIS-3051 Surreal Resistance <i>Prerequisite: AHIS-2020</i> This course examines Surrealism as a tool of artistic, political and social revolution in a global context in the mid-20th century.	3 credits Art History
AHIS-3052 Introduction to Islamic Art <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 and its resulting distinct features as it served cultures based on Islamic beliefs.	3 credits Art History
AHIS-3117 Art of Failure: Recrafting Failure <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.	3 credits Art History
AHIS-3109 Craft History: Concepts and Issues <i>Prerequisite: AHIS-2120</i> This course addresses historical and contemporary issues associated with the crafts.	3 credits Art History
AHIS-3123 Contemporary Craft <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.	3 credits Art History
AHIS-3140 Strategic Fictions: Theories & Practice Illustrators <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.	3 credits Liberal Arts & Social Science
AHIS-3160 20th C Craft <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.	3 credits Art History
AHIS-3161 Designing Life: People, Spaces Buildings <i>Prerequisite: 6 Credits AHIS at the 2000 level including AHIS-2120</i> This course considers the relationship between people and the design of spaces, places, buildings, and things. By examining the built environment and its designed contents, we consider architecture and object design, their intersections, applications, and lived consequences, across global, historical, and material scales.	3 credits Art History

AHIS-3200 History of Photography <i>Prerequisite:</i> 6 Credits AHIS, including AHIS-2020 This course will survey the technical, aesthetic and social aspects of photography from its invention in the early 19th century to the present, with a focus on how photography has been developed, deployed and defined by practitioners and audiences worldwide.	3 credits Art History
AHIS-3201 Mad Studies: Madness, Representation <i>Prerequisite:</i> 6 Credits AHIS from Subjects AHIS CULT 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.	3 credits Art History
AHIS-3316 Queer Theory <i>Prerequisite:</i> 6 Credits AHIS This course focuses on key elements of contemporary gender theory and sexuality studies with an emphasis on historical and crosscultural examples and arts-focused practices, including craft, film, expanded media, literature, activism and performance.	3 credits Art History
AHIS-3460 Contemporary Indigenous Arts <i>Prerequisite:</i> 6 Credits AHIS This course introduces students to the diversity and dynamisms of contemporary Indigenous art practices. It explores local, national and global Indigenous arts drawing on Indigenous theories of sovereignty, resurgence, self-determination and survivance among others.	3 credits Art History
AHIS-3462 Contemporary Art History <i>Prerequisite:</i> 6 Credits AHIS This course provides a broad survey of international art since 1960 with an emphasis on Canadian cultural production in connection with international issues and trends.	3 credits Art History
AHIS-3463 Exhibiting Indigenous Art <i>Prerequisite:</i> 6 Credits AHIS This course will explore issues of museum representation of Indigenous visual material and cultural production and investigate contemporary exhibitions of Indigenous art from 1967 to the present.	3 credits Art History
AHIS-3466 Indigenous Embodied Practices & Tattoos <i>Prerequisite:</i> 6 Credits AHIS/FHIS and/or CULT This course will explore the embodied artistic practices of Indigenous cultural tattooing. Organized both geographically and thematically this course is situated in relation to colonization, indigenization, resilience, self-determination, identity, and revival. Indigenous peoples’ histories, experiences, challenges, and new directions in decolonization, resurgence, and empowerment are addressed.	3 credits Art History
AHIS-3467 Unsettling Canadian Art History <i>Prerequisite:</i> 6 Credits AHIS/FHIS and/or CULT 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?	3 credits Art History

AHIS-3476 Asian Art History <i>Prerequisite:</i> 6 Credits AHIS 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.	3 credits Art History
AHIS-3522 Architecture in the Filmic Imaginary <i>Prerequisite:</i> Foundation core and one (1) AHIS or FHIS course This course addresses the relationship between architecture and film, and their shared investment in the production of spatial imaginaries. Through international screenings, and cross-readings from architectural history, film criticism, and critical theory, students consider how filmmakers and film-designers have deployed existing or invented built space.	3 credits Art History
AHIS-3552 Art At Night <i>Prerequisite:</i> 6 Credits AHIS Art at Night focuses on the local, national, and global development of art, film and cultural festivals, nocturnes, biennales and other such public programming. Key questions framing the seminar include: What is the role of transient or temporary public art in public spaces? Who is such programming for? Who benefits? Who is missing and who gets included in such projects? How do issues such as Indigenous sovereignties, diaspora, settler colonialism, climate crisis and sustainability, social justice and activism function in relation to these mobile public art contexts?	3 credits Art History
AHIS-3553 Critical Museology <i>Prerequisite:</i> 6 Credits AHIS 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.	3 credits Art History
AHIS-3600 Art Theory and Criticism <i>Prerequisite:</i> 6 Credits AHIS This course will introduce students to art theory and criticism, with a focus on contemporary theory.	3 credits Art History
AHIS-3615 Art Action and Environment <i>Prerequisite:</i> 6 Credits AHIS What is the role of the arts in conversations about climate change and the environment? This course sets up a critical engagement between contemporary environmentally-focused arts, media, craft and social practices and the areas of environmental justice, feminist materialism and environmental studies, among others. 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.	3 credits Art History
AHIS-3839 The Director's Cinema <i>Prerequisite:</i> AHIS/FHIS-2800 or AHIS/FHIS-2810 This special topics seminar-style course will explore the cinema of four important filmmakers working at the intersection of fiction and documentary: Errol Morris (USA), Agnès Varda (France), 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.	3 credits Art History

AHIS-3840 Art Cinema Histories <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.	3 credits Art History
AHIS-3841 Cinema and Postcolonialism <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.	3 credits Art History
AHIS-3850 History of Criticism of Documentary Film <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.	3 credits Art History
AHIS-3853 Media, Politics & Culture <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.	3 credits Art History
AHIS-3854 Global Indigenous Film <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.	3 credits Art History
AHIS-3855 Indigenous Film and Media Arts <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.	3 credits Art History
AHIS-4070 Contemporary Photography: Practice <i>Prerequisite: Prerequisite: AHSI-3200</i> How does photography respond to urgently felt issues in its contemporary moment? This seminar examines tendencies and topics that have characterized the practice and discourse of photography in recent decades.	3 credits Art History

AHIS-4116 Indigenous Methodologies & Exhibition Practices <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.	3 credits Art History
AHIS-4119 Indigenous Self/Representation <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.	3 credits Art History
AHIS-4201 Respond/ Resist the Archive <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.	3 credits Art History
AHIS-4240 Modernism and Postmodernism <i>Prerequisite: 12 Credits AHIS and/or CULT</i> A seminar course which will examine the modernist-post modernist debates.	3 credits Art History
AHIS-4270 Architecture and Crisis <i>Prerequisite: AHIS-2120 and 9 credits AHIS</i> When entangled with crisis, architecture can play multiple roles: symbolic victim, design-driven solution, reinforcement of power. This seminar examines a series of global case studies, inviting critical questions about how architecture and design both mitigate and exacerbate contemporary crisis and its historical precedents (war, climate change, colonialism, statelessness, housing scarcity, etc.).	3 credits Art History
AHIS-4301 Radical Curating <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.	3 credits Art History
AHIS-4513 Food, Craft, Culture <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.	3 credits Art History
AHIS-4515 Conceptual Art <i>rerequisite: 12 Credits AHIS and/or CULT, including AHIS-2020</i> This seminar focuses on the emergence of conceptual art as a significant global art practice from the late 1960s to the present. It examines the principles and objectives of conceptualism within larger social contexts, and draws on key artworks, publications, and exhibitions. Special attention will be paid to its manifestations across Canada, including at NSCAD.	3 credits Art History

AHIS-4600 Research Internship <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.	3 credits Art History
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AHIS-4700 Independent Study in Art History <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.	3 credits Art History
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AHIS-6600 Research Internship <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.	3 credits Graduate
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AHIS-6700 Independent Research in Art History <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.	3 credits Graduate
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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.

ARTS-1000 Fundamentals of Wood and Metal <i>No prerequisite</i> This foundation-level course introduces the general use of wood and metal in art, craft and design.	3 credits Studio
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ARTS-1360 Movement Arts <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.	3 credits Studio
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ARTS-2011 Comics and Zines <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.	3 credits Studio
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ARTS-2020 Wksp: Community Collaborations Word <i>Prerequisite: Foundation Completion</i> Art and community collaborations are key to buildig bridges between diverse groups and enhancing personal experiences of others. In this course, students will work with community members to create a work of art. Through hands-on projects, students will build a deeper connection with project partners and their community while experincing a perspective on how art can be transformational in the process of making.	3 credits Studio
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ARTS-2023 Wksp: Art & Found Objects Since Duchamp <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.	3 credits Studio
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ARTS-2027 Wksp: Process as Form <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.	3 credits Studio
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ARTS-2028 Wksp: Art and Ecology <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.	3 credits Studio
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ARTS-2030 Daily Practice: Record and Respond <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.	3 credits Studio
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ARTS-2310 Feminist Studio Workshop <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.	3 credits Studio
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ARTS-3110 Entrepreneurship for Visual Arts <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.	3 credits Liberal Arts & Social Science
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ARTS-3147 Portable and Alternative Galleries <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.	3 credits Studio
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ARTS-3165 Acting on Drawing <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.	3 credits Studio
ARTS-3166 Investigating Identity Based Art <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.	3 credits Studio
ARTS-3167 Memories Through Photography	3 credits Studio
ARTS-3168 Design for Non-Designers: Artist Book/Folio/Box	3 credits Studio
ARTS-3169 Thinking Through Letterpress	3 credits Studio
ARTS-3505 Independent Study: Interdisciplinary <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)	3 credits Studio
ARTS-3900 Adv Wk: Airport Project <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.	9 credits Studio
ARTS-3903 Public Art Projects - Proposals <i>Prerequisite: 6 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM or PHOT</i> This course involves the creation of a series of public art proposals in response to a specific location. Proposals will be developed through site visits, investigations, interviews, and other appropriate research methods. Proposed works can include sculptural installations, interactive media installations, performances, earthworks, the monumental, and the ephemeral. Students will be responsible for sketches and installation plans, budgets, realistic and safe installation plans and a maintenance schedule for the work. The proposed work will be created and installed on location during the following semester as the goal of ARTS/SCLP 3906. ARTS/SCLP 3903 and ARTS/SCLP 3906 must be taken consecutively in a calendar year and may be used to fulfill 3500-level degree requirements for BFA and Interdisciplinary degrees.	3 credits Studio
ARTS-3906 Public Art Projects - Realization <i>Prerequisite: ARTS-3903</i> This course will realize the public art proposal(s) developed and selected by the jury in ARTS/SCLP 3903. Over the course of the semester, students are responsible for implementing all stages of the public art project. This includes continued site research, material sourcing, and the process of creation and installation of the work on-site. Students will be supported with ongoing discussions, critiques and presentations with the instructors and their peers. ARTS/ SCLP 3903 and ARTS/SCLP 3906 must be taken consecutively in a calendar year and may be used to fulfill 3500-level degree requirements for BFA and Interdisciplinary degrees.	6 credits Studio

ARTS-4000 Studio 1 <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.	9 credits Studio
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ARTS-4010 Arts Studio Practice and Critique 1 <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.	9 credits Studio
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ARTS-4210 Professional Practice <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.	3 credits Liberal Arts & Social Science
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ARTS-4500 Studio 2 <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.	9 credits Studio
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ARTS-4510 Arts Studio Practice and Critique 2 <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.	9 credits Studio
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ARTS-4600 Studio 3 <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.	9 credits Studio
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ARTS-4610 Arts Studio Practice and Critique 3 <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.	9 credits Studio
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ARTS-4700 Studio 4 <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.	9 credits Studio
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ARTS-4710 Arts Studio Practice and Critique 4 <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.	9 credits Studio
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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.

CERM-2001 Introductory Ceramics <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.	3 credits Studio
CERM-2003 Intro to Ceramics for Design <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.	3 credits Studio
CERM-2110 Introductory Throwing <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.	3 credits Studio
CERM-2610 Ceramic Technology <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.	3 credits Liberal Arts & Social Science
CERM-3101 Intermediate Handbuilding <i>Prerequisite: 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.	3 credits Studio
CERM-3103 Intermediate Moldmaking & Digital Fabrication <i>Prerequisite: CERM-2003</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.	3 credits Studio

CERM-3110 Intermediate Throwing <i>Prerequisite: 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.	3 credits Studio
CERM-3115 Intermediate Ceramics in the City - Halifax <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.	6 credits Studio
CERM-3116 Speculation, Science Fiction <i>Prerequisite: 6 Credits of 2000 level CERM</i> This course is designed to give students an opportunity to integrate speculation and science fiction into a variety of ceramic projects. Students will begin the course by developing a broad thematic trajectory for the course projects through cross-disciplinary research between ceramic and speculative fiction. In addition to an artist statement, the works produced in this course will result in a cohesive body of work that reflects each student’s individual interests, research focuses, and technical skill. Readings will supplement learning objectives and provide students with a conceptual background in science fiction and the writing/worldbuilding strategies authors use in this genre.	3 credits Studio
CERM-3239 Dishes and Decals <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.	3 credits Studio
CERM-3510 Adv. Wksp: Image Making <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.	3 credits Studio
CERM-3511 Adv. Wksp: Digital Fabrication Processes <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.	3 credits Studio
CERM-3512 Adv. Wksp: Architecture & Ceramics <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.	3 credits Studio

CERM-3513 Adv. Wksp: Art of the Table <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.	6 credits Studio
CERM-3514 Adv. Wksp: Installation and Ceramics <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.	3 credits Studio
CERM-3515 Adv. Wksp: Figurative Ceramics <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.	3 credits Studio
CERM-3516 Adv. Wksp: Iterations <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.	3 credits Studio
CERM-3953 Internship / CSL <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.	3 credits Studio
CERM-3956 Internship / CSL <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.	6 credits Studio
CERM-3959 Internship / CSL <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.	9 credits Studio

CERM-4106 Studio Projects 1: Ceramics <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.	6 credits Studio
CERM-4109 Studio Projects 1: Ceramics <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.	9 credits Studio
CERM-4206 Studio Projects 2: Ceramics <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.	6 credits Studio
CERM-4209 Studio Projects 2: Ceramics <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.	9 credits Studio
CERM-4306 Studio Projects 3: Ceramics <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.	6 credits Studio
CERM-4309 Studio Projects 3: Ceramics <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.	9 credits Studio
CERM-4406 Studio Projects 4: Ceramics <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.	6 credits Studio
CERM-4409 Studio Projects 4: Ceramics <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.	9 credits Studio

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.

CRFT-1000 Form: Structure and Material <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.	3 credits Studio
CRFT-1010 Material Exploration & Expression <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.	3 credits Studio
CRFT-1015 Materials and Colour <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.	3 credits Studio
CRFT-1030 Digital Tools for Making <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.	3 credits Studio
CRFT-2000 Summer Workshop: [topic] <i>Prerequisite: Foundation Completion</i> This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.	3 credits Studio
CRFT-2024 Furniture Prototyping <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.	3 credits Studio
CRFT-2030 Daily Practice: Record and Respond <i>Coreqisite: 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.	3 credits Studio

CRFT-2501 Felt: Material and Technique For Jewellery <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.	3 credits Studio
CRFT-2503 Furnishings: Meaning <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.	3 credits Liberal Arts & Social Science
CRFT-3110 Entrepreneurship for Visual Arts <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.	3 credits Liberal Arts & Social Science
CRFT-3155 Crft Stu: Cultivating Material Objects Electronics <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.	3 credits Studio
CRFT-3160 Bio-Inspired Artefacts <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.	3 credits Studio
CRFT-3162 Exploring Place Through Textile Installation <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.	3 credits Studio
CRFT-3163 The Language of Felt <i>Coreqisite: 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.	3 credits Studio

CRFT-3164 A Stitch in Time: Stitching & Quilting Throughout History <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.	3 credits Studio
CRFT-3168 Wall Coverings: From Design to Production <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	3 credits Studio
CRFT-3300 Generative Information: Advanced Digital <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.).	3 credits Studio
CRFT-3500 Applied Entrepreneurship for Visual Arts <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.	3 credits Studio
CRFT-3900 Independent Study: Craft <i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/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.	3 credits Studio
CRFT-3901 Independent Study: Ceramics <i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/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.	3 credits Studio
CRFT-3902 Independent Study: Jewellery <i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/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.	3 credits Studio
CRFT-3902 Independent Study: Jewellery <i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/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.	3 credits Studio

CRFT-3903 Independent Study: Textiles/Fashion <i>Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXTL/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.	3 credits Studio
CRFT-4210 Professional Practice <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.	3 credits Liberal Arts & Social Science

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.

DRAW-1500 Drawing II <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.	3 credits Studio
DRAW-2000 Introductory Studio in Drawing <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.	6 credits Studio
DRAW-2210 Descriptive Drawing <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.	3 credits Studio
DRAW-2240 Ideagram <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)	3 credits Studio
DRAW-2250 Visual Thinking <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.	3 credits Studio
DRAW-2303 Wksp: Collage <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.	3 credits Studio

DRAW-2306 Wksp: Aqueous Media <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.	3 credits Studio
DRAW-2308 Wksp: Narrative <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.	3 credits Studio
DRAW-2310 Wksp: Drawing Outside <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.	3 credits Studio
DRAW-2400 Introductory Figure Drawing <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.	3 credits Studio
DRAW-2611 Chromophilia <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.	3 credits Studio
DRAW-3000 Intermediate Studio in Drawing <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.	6 credits Studio
DRAW-3170 Hybrid Drawings <i>No prerequisite</i> Through this introduction to various drawing media, students will make drawings to explore personal projects that look at a range of ideas and aesthetics around the theme of hybridity. Both traditional and non-traditional approaches will be used. A study of global, contemporary artists will encourage the research so that students move towards an individual approach to their research, concepts, personal visual language, and media exploration.	3 credits Studio
DRAW-3309 Wksp: Large-Scale Drawing <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.	3 credits Studio
DRAW-3313 Wksp: Collage/Assemblage <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.	3 credits Studio

DRAW-3316 Wksp: Sensoryscapes <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.	3 credits Studio
DRAW-3319 Comics Studio <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.	6 credits Studio
DRAW-3320 Wksp: Cuts, Cracks, Creases <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.	3 credits Studio
DRAW-3351 The Memory Palace at 5163 Duke Street <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.	3 credits Studio
DRAW-3400 Intermediate Figure Drawing <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.	3 credits Studio
DRAW-3450 Anatomy of the Human Figure <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.	3 credits Studio
DRAW-3509 Advanced Studio in Drawing <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.	9 credits Studio
DRAW-3558 Making Art in a Time of Crisis <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.	9 credits Studio

DRAW-3953 Internship / CSL <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.	3 credits Studio
DRAW-3956 Internship / CSL <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.	6 credits Studio
DRAW-3959 Internship / CSL <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.	9 credits Studio

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.

DSGN-1000 Digital Tools for Designing <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.	3 credits Studio
DSGN-1010 Material Exploration & Expression <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.	3 credits Studio
DSGN-1030 Digital Tools for Making <i>No prerequisite</i> Digital approaches to image manipulation, vector drawing, and basic 3D modelling are introduced and explored, toward activating digital fabrication technologies; laser cutting, 3D printing and CNC machining. Students will access and begin to acquire skills in industry standard 3D modelling software, Rhino 3D. Assigned projects will challenge students to design and realize components, small objects and assemblies: cut wood that can be slotted together, thermo-formed plastics, 3D printing, carving, object scanning and creating stencils for resist work. A focus on experimental and layered uses of materials and process will illuminate a range of digital strategies for hands-on making.	3 credits Studio

DSGN-1040 Digital Tools for Interaction <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	3 credits Studio
DSGN-1510 Creativity in Design Practice <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.	3 credits Studio
DSGN-1520 Visual Thinking: Drawing and Modelmaking <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.	3 credits Studio
DSGN-1550 Studio Practice: Design Fundamentals <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.	6 credits Studio
DSGN-2010 Design Studio 1: Principles & Practices <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.	6 credits Studio
DSGN-2015 Product Design: Form <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.	3 credits Studio
DSGN-2150 Introduction to Interdisciplinary Design <i>Prerequisite: FNDN-1800</i> This course gives students a general introduction to the history, theory and methods of current design practice.	3 credits Liberal Arts & Social Science
DSGN-2300 imMaterial: Digital Object Making <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.	3 credits Studio
DSGN-2500 Design Studio 2: Principles and Practice <i>Prerequisite: DSGN-2010</i> This course introduces students to the principles and techniques required in designing appropriate user experiences in the context of both objects and spatial/environments. It provides students with both a foundational understanding of the process involved in designing from a user-centred approach and the technical aspects of creating appropriate designs for specific audiences. The course is divided into object and spatial/environment-based design modules with topics that address social and environmental issues.	6 credits Studio

DSGN-2505 Introduction to Typography Basics Prerequisite: DSGN-1000 This introductory course focuses on the basics of typography, covering the history, anatomy, and basic principles of type. The course begins to explore the development of understanding typefaces, legibility, and creating simple layout.	3 credits Studio
DSGN-2520 Design for the Internet <i>Prerequisite: DSGN-1000</i> This course introduces designers to the languages, frameworks and concepts that enable internet applications: HTML, CSS and UI/UX.	3 credits Studio
DSGN-2601 Illustration I: Technique <i>Prerequisite: DRAW-1500 or DSGN-1520</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]	3 credits Studio
DSGN-3021 Design Studio 3: Systems <i>Prerequisite: DSGN 2500 and enrolment in the Bachelor of Design GPA of a B average in previous DSGN designated courses is required</i> This course introduces students to the principles and practices of a human-centred and systems-thinking approach to problem-solving and innovation. With a focus on the entire design process, from research and ideation to prototyping and testing, students learn to develop design solutions that align closely with human needs and preferences. The course involves designing for both digital and physical experiences.	6 credits Studio
DSGN-3026 Storyboard Illustration <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.)	3 credits Studio
DSGN-3055 Intermediate Typography <i>Prerequisite: DSGN-2505</i> This course delves deeper into combining typography in design layouts with type application in more complex ways for print and digital media.	3 credits Studio
DSGN-3100 Introduction to Semiotics <i>Prerequisite: 6 Credits of 2000-level LAS</i> This course surveys various theories of signs, especially with relation to problems of visual communication.	3 credits Liberal Arts & Social Science
DSGN-3210 Human Factors for Designers <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.	3 credits Liberal Arts & Social Science
DSGN-3214 Perspectives in Design: Design Activism <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.	3 credits Liberal Arts & Social Science
DSGN-3300 Generative Information: Advanced Digital <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	3 credits Studio

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.).

DSGN-3301 Interpretive Design <i>Prerequisite: DSGN-2500 must be completed prior to taking this course or permission of instructor</i> Interpretive design is a multidisciplinary approach to design that focuses on creating engaging and informative experiences for visitors in cultural, environmental and interpretive settings such as museums, visitor centres,historic and heritage sites, nature reserves, and cultural institutions. This course explores the realm of design as a tool for storytelling, cultural expression, and the conveyance of complex concepts. Students will learn to understand and craft accessible, engaging, and meaningful narratives and visually communicate them through various design mediums and outcomes that may include interactive experiences such as, installations, displays and exhibits.	3 credits Studio
DSGN-3318 Wksp: Applied Typography <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.	3 credits Studio
DSGN-3322 Wksp: Packaging Design <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.	3 credits Studio
DSGN-3325 Design for Cultural Revitalization <i>Prerequisite: DSGN-3021</i> Students will work with community partners from the non-profit sector to address issues relevant to their community.	3 credits Studio
DSGN-3327 Designing Smart Objects <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.	3 credits Studio
DSGN-3400 Digital Illustration <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.	3 credits Studio
DSGN-3521 Design Studio 4: Systems <i>Prerequisite: DSGN-3021</i> This course focuses on the integration of sustainable and environmentally conscious principles and practices into the design process. Through discussions, design projects, and case studies, participants learn how to create innovative and ecologically responsible designs and messaging that contribute to a more sustainable and regenerative future. The course involves designing for both digital and physical experiences	6 credits Studio

DSGN-3601 Illustration II: Character <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.	3 credits Studio
DSGN-3903 Communication Studies <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.	3 credits Studio
DSGN-3906 Communication Studies <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.	6 credits Studio
DSGN-4011 Illustration III: Portfolio <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.	3 credits Studio
DSGN-4020 Design Studio 5: Collaborative Projects <i>Prerequisite: DSGN-3521 with B grade or better;</i> In this course design students will engage in collaborative projects that require the practical integration and application of knowledge and expertise acquired throughout their studies. Students will identify problems, carry out research, develop solutions, and communicate these solutions to an appropriate audience. The course involves both design collaborations with external stakeholders and preliminary design research for a design degree project to be undertaken in Studio 6	6 credits Studio
DSGN-4033 Practicum in Design <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.	3 credits Studio
DSGN-4036 Practicum in Design <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.	6 credits Studio
DSGN-4039 Practicum in Design <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.	9 credits Studio
DSGN-4055 Experimental Typography and Prof App <i>Prerequisite: DSGN-2505 and DSGN-3055 must be taken prior to this course. Take DSGN-2505; # Take DSGN-3055</i> This course centers on pushing the boundaries of traditional typography, exploring experimental and cutting-edge design techniques. Students also prepare to apply typography knowledge in professional settings, completing a capstone project.	3 credits Studio
DSGN-4101 Design Issues <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.	3 credits Liberal Arts & Social Science

DSGN-4150 Design Research <i>Prerequisite: 15 Credits DSGN; permission of Division Chair</i> Students develop an individual program of research/study with the approval of the instructor.	3 credits Liberal Arts & Social Science
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DSGN-4155 Independent Design Research <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.	3 credits Liberal Arts & Social Science
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DSGN-4203 Advanced Seminar: Connections And Time <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”.	3 credits Liberal Arts & Social Science
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DSGN-4250 Design Management Seminar <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.	3 credits Liberal Arts & Social Science
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DSGN-4306 Advanced Design Wksp: Applied Photo <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.	3 credits Studio
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DSGN-4510 Design Studio 6: Degree Project <i>Prerequisite: DSGN-4020</i> Design students complete their design degree project investigation they started in Studio 5. Their completed degree project is showcased in a public group exhibition at the end of the term.	6 credits Studio
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DSGN-4907 Intercultural Issues and Interdisciplinary Design <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.	3 credits Liberal Arts & Social Science
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DSGN-4908 Intercultural Communication and Design <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.	3 credits Liberal Arts & Social Science
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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.

EDAR-3100 Contemporary Art Education Practices **3 credits Liberal Arts & Social Science**
Prerequisite: 6 Credits of 2000 level studio; 6 Credits of 2000 level LAS
This course will introduce students to contemporary art education practices in school, community and art institution settings. Art education processes and concepts will be investigated through a combination of on-site observation and scholarly research. (This course is not intended for students who hold a BEd degree)

EDAR-3200 Art Education: the Art & Education Of Experimental Book Arts **3 credits Studio**
Prerequisite: 6 credits Studio
This special topics course provides a study of innovative practices, theories, and methodologies in art education. The specific topics may change yearly to reflect shifting priorities and interests in the field. 2020 Offering: This course introduces students to an array of pedagogical theories, as they pertain to arts education, through a process of personal reflection and grounded studio work. Books have long represented hierarchical standards of western knowledge, thereby excluding other kinds of important knowing (i.e. intuitive, experiential, ephemeral). In this course, we will destabilize these traditional structures, both literally and metaphorically, in order to re-imagine the educational and artistic possibilities of books. This course will introduce students to a variety of resources and techniques-from traditional chapbook and accordion to containers, catalogs, and complex/abstract forms.

EDAR-5050 Visual Arts in the Classroom **3 credits Studio**
Prerequisite: Registration in MSVU's BEd program
This course provides students enrolled in the elementary program of the MSVU BEd degree with an opportunity to examine theoretical and practical aspects of visual art education at the elementary level. It also offers students enrolled as secondary visual arts specialists in the MSVU BEd degree, the opportunity to consider their art expertise in an elementary context, and to engage in dialogue about the challenges of elementary level education.

EDAR-5110 Teaching Visual Art **3 credits Studio**
Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers (Non-Art Specialist) Program
This course introduces students to basic art skills and sensitivities, developmental aspects of visual art education, and pedagogies relating to art education. Students may be teachers working at the elementary or secondary level.

EDAR-5610 Secondary Art Methods 1 **3 credits Studio**
Prerequisite: Registration in MSVU's BEd program
This course examines theories and methods of teaching art in the secondary school context. It undertakes to develop the understandings, attitudes and skills required to plan, prepare and deliver positive art learning experiences to adolescents.

EDAR-5620 Secondary Art Methods 2 **3 credits Studio**
Prerequisite: EDAR-5610
This course allows for further development of understandings, attitudes and skills required in successful art teaching in the secondary school context.

EDAR-5630 Guided Methods I **3 credits Studio**
Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program
This course bridges the gap between studio courses in fine/media art, craft or design and the public school context. It requires students to develop classroom materials from these studio explorations. Students meet with the instructor to develop a proposal for a portfolio of curriculum materials. When approved, teaching strategies are developed and monitored by the instructor. A final portfolio is submitted at the end of the semester.

EDAR-5650 Guided Methods II **3 credits Studio**
Prerequisite: Registration in NSCAD's Visual Arts Certificate for Teachers program; and EDAR-5630
This course provides students with an opportunity to broaden their ability to develop classroom materials based on their studio explorations. Students will work with the instructor to develop a portfolio of curriculum materials and teaching strategies.

English

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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.

ENGL-3600 Documenting Travel: Notes to Narratives **3 credits Liberal Arts & Social Science**
Prerequisite: FNDN-1800
This class is focused on looking at, analyzing and developing non-fiction travel narratives and documentary productions. Students will learn strategies for constructing a coherent narrative from disparate notes, observations, interviews and images.

Film History

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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.

FHIS-2800 Film History and Criticism: 1890-1945 **3 credits Art History**
Corequisite: AHIS-2020 (or concurrent)
An introduction to the history, analysis and criticism of film from 1890 to 1945, including early experiments in filmmaking and film exhibition, the development of sound and colour technologies, through to the rise of feature-length narrative and the consolidation of genre and the Hollywood studio system.

FHIS-2810 Film History & Criticism 1945-PRESENT **3 credits Art History**
Corequisite: AHIS-2020 (or concurrent)
An introduction to the history, analysis and criticism of film from 1945 to the present, with an introduction to major directors, national cinemas and the idea of cinema as art and industry.

FHIS-2820 History of Animation **3 credits Art History**
Prerequisite: FNDN-1800
A survey of the art of animation from the early days of cinema to the present. Focus on narrative, avant-garde and documentary practices in traditional cell animation through to pixilation and CGI.

FHIS-3522 Architecture in the Filmic Imaginary **3 credits Art History**
Prerequisite: Foundation core and one (1) AHIS or FHIS course
This course addresses the relationship between architecture and film, and their shared investment in the production of spatial imaginaries. Through international screenings, and cross-readings from architectural history, film criticism, and critical theory, students consider how filmmakers and film-designers have deployed existing or invented built space.

FHIS-3839 The Director's Cinema <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.	3 credits Art History
FHIS-3840 Art Cinema Histories <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.	3 credits Art History
FHIS-3841 Cinema and Postcolonialism <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.	3 credits Art History
FHIS-3850 History of Criticism of Documentary Film <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.	3 credits Art History
FHIS-3853 Media, Politics & Culture <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.	3 credits Art History
FHIS-3854 Global Indigenous Film <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. criticism of film under the guidance of a film history faculty member.	3 credits Art History

Film

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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.

FILM-1000 Moving Image <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.	3 credits Studio
FILM-2220 Introductory Animation <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.	3 credits Studio
FILM-2370 Sound for Film <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.	3 credits Studio
FILM-2400 Screenwriting <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.	3 credits Liberal Arts & Social Science
FILM-2501 Introductory Filmmaking <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.	3 credits Studio
FILM-2502 Introduction to 3D Animation <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.	3 credits Studio
FILM-2503 Intermediate 2D Animation <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.	3 credits Studio
FILM-2600 Cinematography <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.	3 credits Studio

FILM-2611 Handmade Filmmaking <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.	3 credits Studio
FILM-2650 Situational Lighting <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.	3 credits Studio
FILM-2670 The Art and Technique of Special Effects <i>Prerequisite: FILM-2501</i> This course explores the history, practice and technique of special effects in film. Students will learn about the practical methods used in the pre-digital effects era, as well as contemporary uses of digital effects. This course will provide hands on experience in several areas such as: matte paintings, compositing, working with the green-screen and performance capture. It will also explore working with AI generation tools and 3D digital software.	3 credits Studio
FILM-3101 Animation Studio 1 <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.	6 credits Studio
FILM-3300 Screenwriting Studio <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.	3 credits Studio
FILM-3305 Approaches in Non-Fiction <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.	3 credits Studio
FILM-3340 Production Design for Film <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)	3 credits Studio
FILM-3345 Digital Post Production <i>Prerequisite: FILM-2501</i> This course will focus on the theory and practice of current digital post production processes.	3 credits Studio
FILM-3380 Creating Soundscapes <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.	3 credits Studio
FILM-3400 Film 1 <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.	6 credits Studio

FILM-3452 Wksp: Radical Narratives <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.	3 credits Studio
FILM-3458 Wksp: Sculpting Cinema <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.	3 credits Studio
FILM-3461 Stop Motion Animation And Puppet Fabrication <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	3 credits Studio
FILM-3500 Film 2 <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.	6 credits Studio
FILM-3953 Internship / CSL <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.	3 credits Studio
FILM-3956 Internship / CSL <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.	6 credits Studio
FILM-3959 Internship / CSL <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.	9 credits Studio
FILM-4000 Film 3 <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.	6 credits Studio

FILM-4101 Animation Studio 2 <i>Prerequisite: FILM-3101</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.	6 credits Studio
FILM-4509 Film 4 <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.	9 credits Studio

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.

FNDN-1010 Introduction to Studio Practice <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.	3 credits Studio
FNDN-1100 Foundation Drawing I <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.	3 credits Studio
FNDN-1200 Introduction to Visual Culture <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.	3 credits Liberal Arts & Social Science
FNDN-1800 Writing for the Arts <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.	3 credits Liberal Arts & Social Science

Graduate Research

GRAD-6603 Research Internship <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.	3 credits Graduate
GRAD-6606 Research Internship <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.	6 credits Graduate

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.

JWLY-2000 Introduction to Jewellery <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.	3 credits Studio
JWLY-2100 Introduction to Holloware <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.	3 credits Studio
JWLY-2300 imMaterial: Digital Object Making <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.	3 credits Studio
JWLY-2401 Easy, Medium, Hard: Soldering Techniques and Multiples <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.	3 credits Studio
JWLY-2500 Jewellery II: Methods <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	3 credits Studio
JWLY-2600 Holloware II: Object Design <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.	3 credits Studio
JWLY-2700 Enamelling <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.	3 credits Studio

JWLY-2701 Lost Wax Casting for Jewellery and Small Objects <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.	3 credits Studio
JWLY-2800 Alternative Processes <i>Prerequisite: JWLY-2000</i> Jewelry and small-scale works can be enhanced with color, texture, and alternative materiality to enrich meaning. Following guided demonstrations students will document hands-on research into color treatments, resin casting, wood carving, stone shaping and concrete manipulation. Chosen personal research will culminate in a final project.	3 credits Studio
JWLY-3000 Interm Jewellery and Holloware <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.	6 credits Studio
JWLY-3010 Gemmology <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.	3 credits Liberal Arts & Social Science
JWLY-3120 Advanced Techniques 1 <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	6 credits Studio
JWLY-3200 Jewellery Workshop: Engraving <i>Prerequisite: JWLY 2500 or JWLY 2600</i> This workshop will provide specific studio experiences that focus on specialized technical and aesthetic issues in jewellery and metalsmithing. The professional expertise and experience of individual instructors will determine the orientation of the course.	3 credits Studio
JWLY-3203 Jewellery Workshop: Eye Wear Design <i>Prerequisite: JWLY 2500 or JWLY 2600</i> An optician jeweler will lead a workshop that will instruct students in the techniques and considerations of eyewear creation. A historical and contemporary overview of optics and eyewear will be given with emphasis on metal techniques and materials. Students should expect to create two pairs of eyewear of which one will be functionally filled with safety/protective lenses or sun wear lenses.	3 credits Studio
JWLY-3206 Jewellery Workshop: Repair Techniques <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.	3 credits Studio

JWLY-3212 Wksp: Ceramics for Jewellers <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.	3 credits Studio
JWLY-3214 Wksp: Precision Fabrication <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.	3 credits Studio
JWLY-3215 Wksp: Jewellery Rendering <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.	3 credits Studio
JWLY-3218 Medieval Jewellery Techniques <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.	3 credits Studio
JWLY-3312 Intermediate Enamelling <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.	3 credits Studio
JWLY-3450 Jewellery Deep Dive <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.	3 credits Studio
JWLY-3506 Studio Projects 1: Jewellery <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.	6 credits Studio
JWLY-3509 Studio Projects 1: Jewellery <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.	9 credits Studio

JWLY-3953 Internship / CSL <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.	3 credits Studio
JWLY-3956 Internship / CSL <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.	6 credits Studio
JWLY-3959 Internship / CSL <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.	9 credits Studio
JWLY-4006 Studio Projects 2: Jewellery <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.	6 credits Studio
JWLY-4009 Studio Projects 2: Jewellery <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.	9 credits Studio
JWLY-4506 Studio Projects 3: Jewellery <i>Prerequisite: JWLY-4006 or JWLY-4009; consultation and signature of designated Jewellery Faculty</i> Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	6 credits Studio
JWLY-4509 Studio Projects 3: Jewellery <i>Prerequisite: JWLY-4006 or JWLY-4009; consultation and signature of designated Jewellery Faculty</i> Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	9 credits Studio
JWLY-4606 Studio Projects 4: Jewellery <i>Prerequisite: JWLY-4506 or JWLY-4509; consultation and signature of designated Jewellery Faculty</i> Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	6 credits Studio

JWLY-4609 Studio Projects 4: Jewellery <i>Prerequisite: JWLY-4506 or JWLY-4509; consultation and signature of designated jewellery faculty</i> Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	9 credits Studio
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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.

MAED-6205 Contemporary Issues in Art Education <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6210 Human Dev., Diverse Society & Art Ed. <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6230 Indigenous & Land-Based Methodologies <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6330 Pedagogy Development in Art Education <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6350 Museum & Curatorial <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6370 Community & Art Education <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate

MAED-6380 Adv Topics in Art Education Research <i>Prerequisite: Entry to MAED Program</i> This course will explore the importance of art as a research method that examines research paradigms and special topics as guided by the instructor's expertise. The course will provide students with additional opportunities for engagement with contemporary researchbased practices as well as ethical considerations when working with visual based methods. This course will also give students a comprehensive study of qualitative and post-qualitative critical perspectives through practice-based learning.	3 credits Graduate
MAED-6405 Art Education: Studio Practice <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6410 Art in Public Places <i>Prerequisite: Entry to MAED Program</i> This course focuses on the development, function, and production of art for and with a diverse public. Students will develop a critical awareness of the history, philosophy, theories, and issues of public art relevant to program focus areas (developmental, museum, community). Strategies for public engagement are analyzed and applied through the creation of an art intervention.	3 credits Graduate
MAED-6420 Professional Practice in Art Education <i>Prerequisite: Entry to MAED Program</i> This course prepares students for various roles in the Art Education sector through the preparation and presentation of a professional portfolio. The course will provide students with the opportunity to research and propose future professional avenues in which to showcase the portfolio. Students will synthesize previously completed work and develop projects specific to their individual areas of expertise necessary for advanced practice and leadership opportunities.	6 credits Graduate
MAED-6505 Practicum <i>Prerequisite: Entry to MAED Program</i> 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.	6 credits Graduate
MAED-6605 Research Methods in Art Education <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6630 Case Study: K-12 Art Education <i>Prerequisite: Entry to MAED Program</i> 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.	3 credits Graduate
MAED-6650 Case Study: Museum & Curatorial <i>Prerequisite: Entry to MAED Program</i> 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	3 credits Graduate

MAED-6670 Case Study: Community Based Art Ed 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.	3 credits Graduate
MAED-6705 Thesis Proposal & Preparation <i>Prerequisite: Entry to MAED Program</i> This course facilitates the completion of a thesis proposal acceptable to the student's committee.	3 credits Graduate
MAED-6710 Ethics in Art Education Research <i>Prerequisite: Entry to MAED Program</i> This course addresses current and emerging issues of ethical practice (relational, visual, procedural, institutional, cultural, biomedical, etc.) related to research in art education. Questions that students will explore include: What does it mean to be a “good” human? How do we determine how to act ethically in various situations? How can we respond to questions of ownership, integrity, accountability, and responsibility to each other, society, the land, and the collective good? How can institutional ethics procedures best serve participants and their communities? This seminar course will include text, audio/visual and other modalities to explore the questions above.	3 credits Graduate
MAED-6805 Thesis <i>Prerequisite: Entry to MAED Program</i> 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).	9 credits Graduate
MAED-6806 Thesis Pt 1 <i>Prerequisite: Entry to MAED Program</i> This course allows the part-time 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).	5 credits Graduate
MAED-6806 Thesis Pt 2 <i>Prerequisite: Entry to MAED Program</i> This course allows the part-time student to continue pursuing 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).	5 credits Graduate
MAED-7001 MAED Continuation 1	9 credits Graduate
MAED-7002 MAED Continuation 2	9 credits Graduate

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.

MDES-6005 Collaborative Design Challenge	1 credits Graduate
This course will take the form of a one-week design sprint, enabling students to collaboratively solve specific design problems alongside peers from various disciplines and departments.	
MDES-6006 Collaborative Design Challenge	1 credits Graduate
This course will take the form of a one-week design sprint, enabling students to collaboratively solve specific design problems alongside peers from various disciplines and departments.	
MDES-6007 Collaborative Design Challenge	1 credits Graduate
This course will take the form of a one-week design sprint, enabling students to collaboratively solve specific design problems alongside peers from various disciplines and departments.	
MDES-6008 Independent Design Research	3 credits Graduate
<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. The research and/or study can substitute 6230 Social Design and Ethics, or other courses. Approval of an instructor and the Program Director is required.	
MDES-6051 Speculative Design and Technologies	3 credits Graduate
This course will engage students in a selected topic, identifying and debating crucial future issues through non-commercially driven design proposals. Emerging technologies will be utilized to develop and showcase innovative solutions.	
MDES-6061 Speculative Design and Technologies	3 credits Graduate
This course will engage students in a selected topic, identifying and debating crucial future issues through non-commercially driven design proposals. Emerging technologies will be utilized to develop and showcase innovative solutions.	
MDES-6071 Speculative Design and Technologies	3 credits Graduate
This course will engage students in a selected topic, identifying and debating crucial future issues through non-commercially driven design proposals. Emerging technologies will be utilized to develop and showcase innovative solutions.	
MDES-6120 Design Research	3 credits Graduate
This course examines contemporary research methodologies and techniques for investigating user-centered design challenges, with an additional focus on academic writing skills.	
MDES-6150 Design History	3 credits Graduate
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.	
MDES-6210 Design Seminar: Topic	3 credits Graduate
This course will engage students in design methodologies that will address complex human issues, prioritizing social concerns. Presentations, discussions, and readings, will explore topics such as social change, sustainability, and the ethical implications of design.	
MDES-6220 Social Design and Ethics	3 credits Graduate
This course will engage students in design methodologies that will address complex human issues, prioritizing social concerns. Presentations, discussions, and readings, will explore topics such as social change, sustainability, and the ethical implications of design.	

MDES-6230 Social Design and Ethics	3 credits Graduate
This course will engage students in design methodologies that will address complex human issues, prioritizing social concerns. Presentations, discussions, and readings, will explore topics such as social change, sustainability, and the ethical implications of design.	
MDES-6510 Applied Design, Branding	6 credits Graduate
This course introduces students to the methods of applied problem-solving through design, creation of innovation in human-centred products and services, and the articulation of their values through branding.	
MDES-6520 Applied Design, Entrepreneurship	6 credits Graduate
<i>Prerequisite: MDES-6510</i> This course introduces students to the integration of design practice within entrepreneurial principles, fostering innovative approaches to create viable design solutions.	
MDES-6530 Applied Design, Projects Studio	6 credits Graduate
<i>Prerequisite: MDES-6520</i> Students will focus on complex design projects, creating innovative product or services, while exploring effective communication and launch strategies.	
MDES-6550 Degree Project Preparation	3 credits Graduate
In this course, students will learn the requirements for their final degree project and master’s thesis, with individualized guidance on topic selection, project preparation, research, thesis writing, and presentation delivery.	
MDES-6560 Degree Project (Directed Studio)	12 credits Graduate
This course is the only one taken during the full-time student’s final semester. Under the guidance of one or more instructors, each student will prepare and present their degree project and thesis.	
MDES-6700 Graduate Design Practicum	6 credits Graduate
<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 6530 Applied Design Projects, or 6071 Speculative Design and Technologies, or 6230 Social Design and Ethics. Approval of an instructor and the program Director is required.	
MDES-6750 Graduate Design Field Study	9 credits Graduate
<i>Prerequisite: Permission of the Director of the MDes program</i> A student may apply to undertake a field study term in place of 6530 Applied Design Projects. Approval of an instructor and the program Director is required.	
MDES-7001 Master of Design: Continuation 1	9 credits Graduate

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.

MDIA-1000 Expanded Media <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.	3 credits Studio
MDIA-1360 Movement Arts <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.	3 credits Studio
MDIA-2100 Introductory Printed Matter <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	3 credits Studio
MDIA-2220 Introductory Animation <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.	3 credits Studio
MDIA-2410 Introduction to Sound Art <i>Corequisite: Foundation Core and 6 Credits of 1000 level studio</i> This course provides an introduction to the basics of sound recording and the use of sound in media art practice. Students will explore sound as a creative medium through various forms such as acoustic ecology, sound art, radio art, sound installation, electronic music, etc. through hands-on assignment and projects, students will also gain practical skills in sound recording, editing and mixing.	3 credits Studio
MDIA-2551 Wksp: Physical Computing <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.	3 credits Studio
MDIA-2557 Slowness: the Art of Radical Boredom <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.	3 credits Studio

MDIA-2560 3D Printing <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.	3 credits Studio
MDIA-2650 3D Printing <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.	3 credits Studio
MDIA-2701 Expanded Media 1: Toolbox <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.	3 credits Studio
MDIA-2800 Intro to Projection Mapping <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.	3 credits Studio
MDIA-2901 Radio Art & Podcasting <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.	2 credits Studio
MDIA-2902 Net Art <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.	2 credits Studio
MDIA-2903 Exploring Game Engines <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.	2 credits Studio
MDIA-2904 3D printing Primer <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.	2 credits Studio

MDIA-2905 Art + Code <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.	3 credits Studio
MDIA-2906 Time Machines <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.	2 credits Studio
MDIA-2907 Translate <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.	2 credits Studio
MDIA-2908 Re/Phrase (Variations On...) <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.	2 credits Studio
MDIA-3056 Audio Explorations <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.	3 credits Studio
MDIA-3058 Sem: Art Now <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.	3 credits Liberal Arts & Social Science
MDIA-3060 Sem: The Everyday <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.	3 credits Liberal Arts & Social Science
MDIA-3220 Expanded Media 2: Projects <i>Prerequisite: MDIA-2701</i> This advanced media course will expand on the practice and concepts of digital time-based media in the context of contemporary artpractice. 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.	6 credits Studio

MDIA-3230 Interdisciplinary: Idea and Process <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.	6 credits Studio
MDIA-3305 Approaches in Non-Fiction <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.	3 credits Studio
MDIA-3345 Digital Post Production <i>Prerequisite: FILM-2501 or MDIA-2701</i> This course will focus on the theory and practice of current digital post production processes	3 credits Studio
MDIA-3452 Wksp: Radical Narratives <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.	3 credits Studio
MDIA-3458 Screen Arts Workshop: Sculpting Cinema <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.	3 credits Studio
MDIA-3461 Stop-Motion And Puppet Fabrication <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.	3 credits Studio
MDIA-3556 The Memory Palace at 5163 Duke Street <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.	3 credits Studio
MDIA-3800 Advanced Physical Computing <i>Prerequisite: MDIA-2551</i> This course builds on prior experience in electronics and programming to explore advanced topics in the creation of interactive art installations. Students will learn advanced programming concepts for working with microcontrollers and other embedded systems. Emphasis will be placed on the design and creation of innovative, interactive media art projects.	3 credits Studio

MDIA-3953 Internship / CSL	3 credits Studio
<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. onsult the Office of Student Experience prior to application.	

MDIA-3956 Internship / CSL	6 credits Studio
<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.	

MDIA-3959 Internship / CSL	9 credits Studio
<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.	

MDIA-4100 Expanded Media Studio 1	9 credits Studio
<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>	
In this advanced interdisciplinary studio course students will create a body of finished professional quality work. All work will require regular critical engagement with the instructor and the class.	

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.

MFAR-6003 Graduate Studio	3 credits Graduate
<i>Prerequisite: Entry to MFA Program</i>	
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.	

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

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

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

MFAR-6100 Pedagogy Seminar	3 credits Graduate
<i>Prerequisite: Entry to MFA Program</i>	
This seminar introduces students to issues related to teaching and research in the university environment.	

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

MFAR-6209 Black & White & Re(a)d All Over	3 credits Graduate
<i>Prerequisite: Entry to MFA Program</i>	
Colour is patented (Yves Klein International Blue), and branded (Coca-cola red), socially marked and culturally located. Yet it is fugitive, perceptually variable and essentially subjective. This seminar will explore the ways in which colour has been theorized, organized and used, particularly by artists. Students will read from contemporary writers on colour and will be encouraged to link their own use (or omission) of colour in their studio practice to ideas under discussion. A research journal, paper and presentation are required course work.	

MFAR-6214 Wksp: Installation	6 credits Studio
<i>Prerequisite: Entry to MFA Program</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.	

MFAR-6215 Sem: Keeping It Together	3 credits Graduate
<i>Prerequisite: Entry to MFA Program</i>	
“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?	

MFAR-6216 Readymade Institution <i>Prerequisite: Entry to MFA Program</i> 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).	3 credits Graduate
MFAR-6217 Placing Performance Practice <i>Prerequisite: Entry to MFA Program</i> 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.	3 credits Studio
MFAR-6218 On Site: Land and Parks-Based Practices <i>Prerequisite: Entry to MFA Program</i> 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.	3 credits Liberal Arts & Social Science
MFAR-6219 Living on the Edge: Climate, Catastrophe <i>Prerequisite: Entry to MFA Program</i> Designed as a collaborative research-creation and practice space, this course explores a range of issues, resources and methods by bringing climate and care focused policy, philosophical, theoretical, art historical and speculative material into conversation with contemporary arts, media and craft practices. By focusing critical investigation on key climate-focused conversations and debates, this course fills an intellectual gap in graduate offerings needed to properly support contemporary climate-focused research and work. It will also introduce students to other artists and practitioners working in the field.	3 credits Liberal Arts & Social Science
MFAR-6250 Virtual Interfaces for Curation And Creation <i>Prerequisite: Entry to MFA Program</i> 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.	3 credits Graduate
MFAR-6251 Virtual Curation and Ethics <i>Prerequisite: Entry to MFA Program</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.	3 credits Graduate

MFAR-6260 Material Practices & Knowledge <i>Prerequisite: Entry to MFA Program</i> 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	3 credits Liberal Arts & Social Science
MFAR-6261 Embodied Research <i>Prerequisite: Entry to MFA Program</i> 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.	3 credits Graduate
MFAR-6270 Between Site and Studio <i>Prerequisite: Entry to MFA Program</i> This course explores processes and strategies for site-specific studio research. The concept of site may be taken up in relation to the studio, museums, the body, the archive, and the built environment in historical contexts. Graduate students will be encouraged to expand their research outside of the gallery. This course aims to nurture these burgeoning interests within a strong theoretical framework, informed by the student’s own interests and studio practice. Through individual and collaborative assignments, research presentations and critical journaling, students will explore their own relationship to the physical and social contexts of site.	3 credits Graduate
MFAR-6301 The Visual Culture of Slavery <i>Prerequisite: Entry to MFA Program</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.	3 credits Graduate
MFAR-6350 Practicing Land Acknowledgement: Creative Responses <i>Prerequisite: Entry to MFA Program</i> 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.	3 credits Graduate
MFAR-6410 Art in Public Places <i>Prerequisite: Entry to MFA Program</i> This course focuses on the development, function, and production of art for and with a diverse public. Students will develop a critical awareness of the history, philosophy, theories, and issues of public art relevant to program focus areas (developmental, museum, community). Strategies for public engagement are analyzed and applied through the creation of an art intervention.	3 credits Graduate

MFAR-6501 Graduate Forum <i>Prerequisite: Entry to MFA Program</i> This course enables graduate students in various disciplines to engage in critical discussion of their own and others’ work. Enrolment in this course is required in each semester of full-time study in the MFA Program. Attendance, participation, and the presentation of one’s work in Forum meetings open to the College community are required to receive credit in this course.	2 credits Graduate
MFAR-6502 Graduate Forum <i>Prerequisite: Entry to MFA Program</i> This course enables graduate students in various disciplines to engage in critical discussion of their own and others’ work. Enrolment in this course is required in each semester of full-time study in the MFA Program. Attendance, participation, and the presentation of one’s work in Forum meetings open to the College community are required to receive credit in this course.	2 credits Graduate
MFAR-6600 MFA Research / Creation 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.	3 credits Graduate
MFAR-6606 Thesis Statement Preparation Under the supervision of the student's Program Advisor, the student will focus on greatly furthering, if not completing, the required Thesis Statement.	6 credits Graduate
MFAR-6610 Thesis Stmtnt Prep I: Research & Writing This course is designed to explore and help to clarify what an MFA thesis statement is or can be. Students will further develop key research and writing habits and strategies, and develop robust drafts of their thesis statements as part of the class.	3 credits Graduate
MFAR-6620 Thesis Statement Ii: Final Drafts <i>Prerequisite: MFAR-6610 must be taken prior to this course</i> Under the supervision of the student’s Program Advisor, the student will focus on completing and polishing the required Thesis Statement.	3 credits Graduate

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.

PHOT-1000 Photo <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.	3 credits Studio
PHOT-2001 Introductory Photography <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	3 credits Studio

PHOT-2009 Alternative Processes <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.	3 credits Studio
PHOT-2500 Lighting 1 <i>Prerequisite: PHOT-2001</i> This course covers principles of controlled light within a photographic lighting studio environment. Topics will cover the materiality of light, shadow, and the historical influence of the studio as a site for photographic production. Lectures, assignments, and tutorials will engage with the creation of controlled, artificially lit images, and the contemporary realties of the working studio environment.	3 credits Studio
PHOT-2501 Lighting II <i>Prerequisite: PHOT-2001</i> This course follows Lighting I and builds into the conceptual avenues of the photographic studio as a site for staged production. Assignments, demonstrations, and lectures combine the transformative qualities of artificial light in photography into site-responsive applications that extend the studio environment into context specific areas.	3 credits Studio
PHOT-2550 Black and White Photography <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.	3 credits Studio
PHOT-2650 Situational Lighting <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.	3 credits Studio
PHOT-2660 Reconfigured Image <i>Prerequisite: PHOT-2001</i> This course explores the experimental and theoretical methods informing digital images and their influence on lens-based practice. Through studio production and critical discussion, topics will cover the aesthetic and social concepts tied to the contemporary image. Students will experiment with computer-generated image processes in relation to photographic concepts.	3 credits Studio
PHOT-2750 Large Format Photography <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.	3 credits Studio
PHOT-2800 RPAS (Drone) Pilot Training <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.	3 credits Studio

PHOT-3106 Wksp: Architecture, Culture & Photography <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.	6 credits Studio
PHOT-3112 Decoding the Portrait <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.	6 credits Studio
PHOT-3115 Documentary: Fact Or Fiction <i>Prerequisite: PHOT 2001</i> What do we consider fact versus fiction in an era of post-truth, renewed culture wars, and ideological fragmentation? How are visual narratives constructed in contemporary photography? This class will explore the evolving conventions and aesthetic considerations of lens-based documentary projects through readings, lectures and the creation of photographic series.	6 credits Studio
PHOT-3210 Wksp: Photography Beyond the Frame <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.	6 credits Studio
PHOT-3230 Land and Photography <i>Prerequisite: PHOT-2001 and PHOT-2550</i> This course considers historic and contemporary discourses on the ways in which photographers engage with land and its representations. Students will undertake independent projects supported by workshops, lectures and readings.	6 credits Studio
PHOT-3410 Queer Methods Lab <i>Prerequisite: PHOT-2001 must be taken prior to this course</i> This course posits what queerness as a method can be within studio research through photographic interdisciplinarity that contemplate queer identity politics as an expansive, fertile, and diverse field. students will make in response to critical texts, art practices, and one another as we collectively work to situate the ethics and methods of photographic intersectionality.	6 credits Studio
PHOT-3613 Sem: Photography Now <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.	3 credits Liberal Arts & Social Science
PHOT-3614 Sem: Persuasion, Propaganda, Photography <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.	3 credits Liberal Arts & Social Science
PHOT-3616 Photography, Criminology, and Society <i>Prerequisite: PHOT-2001</i> This course examines historical and contemporary legal, criminological, and ethical issues in photographic work and practice. Supported by lectures and readings, students will undertake independent projects that engage with developments in photography as it relates to crime, law, ethics, and justice. Students will position themselves beyond their own experience to critically understand the societal impacts of photography.	3 credits Liberal Arts & Social Science

PHOT-3953 Internship / CSL <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.	3 credits Studio
PHOT-3956 Internship / CSL <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.	6 credits Studio
PHOT-3959 Internship / CSL <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.	9 credits Studio
PHOT-4000 Advanced Photography Critique 1 <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.	9 credits Studio
PHOT-4500 Advanced Photography Critique 2 <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.	9 credits Studio
PNTG-1500 Painting <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.	6 credits Studio
PNTG-1501 Painting At Home <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.	3 credits Studio

PNTG-1502 Oil Painting <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.	3 credits Studio
PNTG-2000 Introductory Painting <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.	6 credits Studio
PNTG-2001 Painting At Home <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.	3 credits Studio
PNTG-2002 Oil Painting <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.	3 credits Studio
PNTG-2306 Wksp: Aqueous Media <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.	3 credits Studio
PNTG-2601 Wksp: Landscape in Halifax <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.	3 credits Studio
PNTG-2603 Painting Workshop: Figure <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.	3 credits Studio
PNTG-2606 Wksp: Methods & Materials <i>Prerequisite: PNTG-1500 or PNTG-2000</i> Students are introduced to historical painting techniques and their application within contemporary practice.	3 credits Studio
PNTG-2609 Wksp: Abstraction and Landscape <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.	3 credits Studio

PNTG-2610 Landscape, Outside/Inside <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.	3 credits Studio
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PNTG-2611 Chromophilia <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.	3 credits Studio
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PNTG-3000 Intermediate Painting <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.	9 credits Studio
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PNTG-3351 The Memory Palace at 5163 Duke Street <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.	3 credits Studio
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PNTG-3401 Painting Through the Screen <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.	6 credits Studio
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PNTG-3402 Painting and the Body <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.	6 credits Studio
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PNTG-3509 Advanced Painting <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.	9 credits Studio
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PNTG-3558 Making Art in a Time of Crisis

9 credits Studio

Prerequisite: PNTG-3000 or 6 Credits of 3000 level DRAW

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.

PNTG-3953 Internship / CSL

3 credits Studio

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

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

PNTG-3956 Internship / CSL

6 credits Studio

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

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

PNTG-3959 Internship / CSL

9 credits Studio

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

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

PNTG-4102 Colouring

3 credits Liberal Arts & Social Science

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

This seminar starts with the question: how are colour decisions made? Students will investigate historical and contemporary paintings and texts and consider the ways in which economics, iconography, culture and even climate influence artists use of colour.

PNTG-4104 What’s Love Got to Do With It?

3 credits Liberal Arts & Social Science

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

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

PNTG-4105 Feminine Figurations

3 credits Liberal Arts & Social Science

Prerequisite: 9 Credits of 3000 level Fine Arts 9 Credits AHIS including 3 Credits at 3000 level or above

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.

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.

PRTM-1503 Foundations of Print Media

3 credits Studio

No Prerequisite

This course covers basic techniques, concepts and methodologies used in the production of print-based art work. Students will participate in a variety of different exercises, projects, and discussions centred around the fundamental tenets of print media.This course requires students to purchase additional supplies throughout the semester.

PRTM-1525 Print Off the Press

3 credits Studio

Corequisite: FNDN-1100 and 6 Credits of 1000 level studio

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.

PRTM-2005 Introduction to Intaglio

3 credits Studio

Corequisite: Foundation Core and 6 Credits of 1000 level studio

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.

PRTM-2010 Introduction to Lithography

3 credits Studio

Corequisite: Foundation Core and 6 Credits of 1000 level studio

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.

PRTM-2015 Introduction to Relief Printmaking

3 credits Studio

Corequisite: Foundation Core and 6 Credits of 1000 level studio

An introduction to monochromatic and multiple colour relief printmaking. Wood, fiberboard, Sintra, linoleum and other related materials will be used to explore relief printing techniques with oil based inks.

PRTM-2020 Intro to Fine Art Screen Printing

3 credits Studio

Corequisite: Foundation Core and 6 Credits of 1000 level studio

This course introduces the technical fundamentals and image making potential of water-based screen printing.

PRTM-2033 Artist Books 1

3 credits Studio

Prerequisite: Foundation Core and 6 Credits of 2000 level studio

This course introduces students to a range of approaches to making books as an artistic form. Students will learn fundamental tools, materials and techniques of bookbinding while exploring a range of ways that the book can function as an art object, a conceptual tool, and a meaningful container for ideas. This course covers a range of image making and printing techniques while looking at both historical and contemporary book structures, as well as modes of production ranging from zines to the finely crafted artist book. Students will cultivate individual projects around these models, based on each project’s needs.

PRTM-2211 Summer Workshop: Letterpress Printing <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.	3 credits Studio
PRTM-2215 Book, Boxes and Portfolios <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.	3 credits Studio
PRTM-2501 Digital Production for Post-Digital Printmaking <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.	3 credits Studio
PRTM-3000 Intermediate Printmaking <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.	6 credits Studio
PRTM-3036 Artist Books II <i>Prerequisite: PRTM 2003 and 3 credits of 2000 level PRTM or higher</i> This course expands on the knowledge and skills developed in Artist Books I. The book form will be examined as a cross-disciplinary creative practice, investigating the potential for the book as unique object, multiple, container, performance, or environment. Exploration of the book as a form for artistic expression; emphasis on conceptual development; relationship between content, form, and structure; how a book's structure and design can enhance and integrate part of the work's meaning. Students will explore a range of approaches through making that include print media more generally. Exposure to a diverse range of physical and digital book works through presentations, readings, and in class discussion, will show students how these forms have been addressed in the past. Experimental and contextual explorations of Ideas with the book form will be a priority.	6 credits Studio
PRTM-3509 Advanced Printmaking <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.	9 credits Studio
PRTM-3706 Stop the Presses: Theory Into Practice <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.	6 credits Studio

PRTM-3953 Internship / CSL <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.	3 credits Studio
PRTM-3956 Internship / CSL <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.	6 credits Studio
PRTM-3959 Internship / CSL <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.	9 credits Studio
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.	
SCLP-1000 Sculpture <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.	6 credits Studio
SCLP-1500 Introductory Sculpture <i>Corequisite: ARTS-1000</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. ARTS 1000, Foundation Wood and Metal, is recommended as a pre or co-requisite.	6 credits Studio
SCLP-2000 Introductory Sculpture <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.	6 credits Studio
SCLP-2023 Wksp: Art & Found Objects Since Duchamp <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.	3 credits Studio

SCLP-2100 Material and Process <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.	3 credits Studio
SCLP-2101 Plastics <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.	3 credits Studio
SCLP-2102 Moldmaking <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.	3 credits Studio
SCLP-2103 Stonecarving <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).	3 credits Studio
SCLP-2104 Concrete <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.	3 credits Studio
SCLP-2105 Foundry <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.	3 credits Studio
SCLP-2106 Plaster <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.	3 credits Studio
SCLP-2107 Wood <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.	3 credits Studio
SCLP-2108 Digital Fabrication <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.	3 credits Studio

SCLP-2120 Science Into Art <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.	3 credits Studio
SCLP-2121 Soft Sculpture <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.	3 credits Studio
SCLP-2122 Installation Art <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.	3 credits Studio
SCLP-2560 3D Printing <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.	3 credits Studio
SCLP-3001 Intermediate Sculpture <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.	6 credits Studio
SCLP-3101 Intermediate Plastics <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.	3 credits Studio
SCLP-3102 Intermediate Moldmaking <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.	3 credits Studio
SCLP-3103 Intermediate Stonecarving <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.	3 credits Studio
SCLP-3104 Intermediate Concrete <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.	3 credits Studio

SCLP-3105 Intermediate Foundry <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.	3 credits Studio
SCLP-3106 Intermediate Plaster <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.	3 credits Studio
SCLP-3107 Intermediate Wood <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.	3 credits Studio
SCLP-3151 The Memory Palace at 5163 Duke Street <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.	3 credits Studio
SCLP-3206 Methods and Materials Workshop: Contemporary Concepts <i>Prerequisite: SCLP-2000</i> This course will concentrate on specific media and thematic topics in sculpture.	6 credits Studio
SCLP-3509 Advanced Sculpture <i>Prerequisite: SCLP-3001</i> Students will continue to explore ideas and processes related to Sculpture through directed projects and independent work.	9 credits Studio
SCLP-3711 Wksp: Installation <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.	6 credits Studio
SCLP-3900 Adv Wk: Airport Project <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.	9 credits Studio
SCLP-3903 Public Art Projects - Proposals <i>Prerequisite: 6 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM or PHOT</i> This course involves the creation of a series of public art proposals in response to a specific location. Proposals will be developed through site visits, investigations, interviews, and other appropriate research methods. Proposed works can include sculptural installations, interactive media installations, performances, earthworks, the monumental, and the ephemeral. Students will be responsible for sketches and installation plans, budgets, realistic and safe installation plans and a maintenance schedule for the work. The proposed work will be created and installed on location during the following semester as the goal of ARTS/SCLP 3906. ARTS/SCLP 3903 and ARTS/SCLP 3906 must be taken consecutively in a calendar year and may be used to fulfill 3500-level degree requirements for BFA and Interdisciplinary degrees.	3 credits Studio

SCLP-3906 Public Art Project - Realization <i>Prerequisite: SCLP-3903</i> This course will realize the public art proposal(s) developed and selected by the jury in ARTS/SCLP 3903. Over the course of the semester, students are responsible for implementing all stages of the public art project. This includes continued site research, material sourcing, and the process of creation and installation of the work on-site. Students will be supported with ongoing discussions, critiques and presentations with the instructors and their peers. ARTS/SCLP 3903 and ARTS/SCLP 3906 must be taken consecutively in a calendar year and may be used to fulfill 3500-level degree requirements for BFA and Interdisciplinary degrees.	3 credits Studio
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SCLP-3953 Internship / CSL <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.	3 credits Studio
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SCLP-3956 Internship / CSL <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.	6 credits Studio
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SCLP-3959 Internship / CSL <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.	9 credits Studio
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SCLP-4100 Sculpture Seminar: [topic] <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.	3 credits Liberal Arts & Social Science
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SCLP-4102 Sem: Perspectives on Contemporary Sculpture <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.	3 credits Liberal Arts & Social Science
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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.

TEXL-1000 Fundamentals of Textiles <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.	3 credits Studio
TEXL-1001 Sewing Studio Basics <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.	3 credits Studio
TEXL-2000 Introduction to Weaving <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.	3 credits Studio
TEXL-2010 Off-Loom Structures <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.	3 credits Studio
TEXL-2050 Natural Dyeing <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.	3 credits Studio
TEXL-2100 Introduction to Resist Dyeing <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.	3 credits Studio
TEXL-2150 Repeating Patterns <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.	3 credits Studio
TEXL-2200 Introduction to Screenprinting <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.	3 credits Studio

TEXL-2450 Developmental Drawing for Fashion <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.	3 credits Studio
TEXL-2501 Fashion Studio 1: Skills Development <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.	3 credits Studio
TEXL-2502 Fashion Studio 2: Technical Development <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.	3 credits Studio
TEXL-2510 Fashion: Hand Sewing Construction <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.	3 credits Studio
TEXL-2600 Prototyping for Fashion <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.	3 credits Studio
TEXL-2701 (Un)Fashion (Un)Learn: Theories of Dress <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.	3 credits Studio
TEXL-3000 Intermediate Weaving <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.	6 credits Studio
TEXL-3010 Illustration for Fashion <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.	3 credits Studio

TEXTL-3100 Intermediate Dye & Print <i>Prerequisite: TEXTL-2200 Corequisite: TEXTL 2100 (or concurrent)</i> In this course students will expand a basic surface design vocabulary through experiment and exploration of advanced print and dye processes.	6 credits Studio
TEXTL-3221 Embroidery and Embellishment <i>Prerequisite: 6 Credits of TEXTL 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.	3 credits Studio
TEXTL-3222 Biocentrism & Textile Practice <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.	3 credits Studio
TEXTL-3223 Sustainable Textiles <i>Prerequisite: 6 Credits of 2000 level TEXTL 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.	3 credits Studio
TEXTL-3224 Sewn Forms: From Construction to Installation <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.	3 credits Studio
TEXTL-3225 Mending Textiles <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.	3 credits Studio
TEXTL-3226 From Cloth to Form: Draping in the Round <i>Prerequisite: TEXTL-2500 or TEXTL-2502 Must be completed prior to taking this course.; TEXTL-2550 or TEXTL-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.	3 credits Studio

TEXTL-3227 Time! Time! Time! <i>Prerequisite: 6 Credits of 2000 level TEXTL studio</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 on this local setting. Through research and engagement with the history and local community, students will collaborate to create a body of textile or installation work that initiates social impact to bring about ecological awareness and change. This course includes walking tours of McNabs Island which is not wheelchair accessible.	3 credits
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TEXTL-3320 Fabrics Laboratory <i>Prerequisite: 6 Credits TEXTL</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.	3 credits Liberal Arts & Social Science
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TEXTL-3321 Woolgathering: Revitalizing a Local and Sustainable Wool Industry <i>Prerequisite: 3 Credits of TEXTL 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.	3 credits Liberal Arts & Social Science
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TEXTL-3355 Intermediate Pattern Development for Fashion <i>Prerequisite: TEXTL-2500; TEXTL-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.	3 credits Studio
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TEXTL-3410 Intermediate Fashion Studies <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.	6 credits Studio
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TEXTL-3415 Intermediate Fashion Studies: Collection Development <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.	3 credits Studio
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TEXTL-3416 Intermediate Fashion Studies: Collection Realization <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.	3 credits Studio
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TEXL-3506 Studio Projects 1: Textiles <i>Prerequisite: TEXL-3000 or TEXL-3100; Consultation and signature of designated Textiles Faculty</i> This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	6 credits Studio
TEXL-3515 Communicating Craft: From Portfolio to Presentation <i>Prerequisite: 12 Credits of 3000 level TEXL 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.	3 credits Studio
TEXL-3953 Internship / CSL <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.	3 credits Studio
TEXL-3956 Internship / CSL <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.	6 credits Studio
TEXL-3959 Internship / CSL <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.	9 credits Studio
TEXL-4006 Studio Projects 2: Textiles <i>Prerequisite: Two of the following: TEXL-3000, TEXL-3100, TEXL-3410, TEXL-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.	6 credits Studio
TEXL-4020 Advanced Fashion Studies <i>Prerequisite: TEXL-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.	6 credits Studio

TEXL-4415 Advanced Fashion Studies: Collection Development <i>Prerequisite: TEXL-3410 or TEXL-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.	3 credits Studio
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TEXL-4416 Advanced Fashion Studies: Collection Realization <i>Prerequisite: TEXL-4415</i> Building on work carried out in TEXL 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.	3 credits Studio
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TEXL-4506 Studio Projects 3: Textiles <i>Prerequisite: TEXL-4006 or TEXL-4009; Consultation and signature of designated Textiles Faculty</i> Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	6 credits Studio
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TEXL-4606 Studio Projects 4: Textiles <i>Prerequisite: TEXL-4506 or TEXL-4509; Consultation and signature of designated Textiles Faculty</i> Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.	6 credits Studio
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World Travel

WTRA-2002 Parks Canada: Kejimikujik <i>Prerequisite: Foundation Core and 6 Credits of 1000 level studio. Proposal approved by instructor.</i> 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.	3 credits Studio
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OFFICE OF STUDENT EXPERIENCE

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