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

LAND ACKNOWLEDGEMENT

NSCAD University is located in Kjipuktuk, the district of Sipeke’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.
If you believe that creative ideas can build a better world, there’s a place here for you.
NSCAD University

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

LIFE-CHANGING
NSCAD University is no ordinary art institution.

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

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

MANY POSSIBILITIES
Graduates are known globally for boundless ingenuity + curiosity.

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

JOIN US
A community of creative professionals.

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

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

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

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

PEOPLE’S ACKNOWLEDGEMENT

NSCAD acknowledges the historical and contemporary presence of people of African descent. We offers this People’s acknowledgement as a recognition of the allyship between African Nova Scotians and the Indigenous people of Turtle Island our collective shared 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 hundred years. 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 on whose land we live, work, and learn.
OUR CITY + COMMUNITY

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

NSCAD ALUMNI

our alumni live + work in
56 countries

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

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

TANYA TAGAQ GILLIS
(BFA 1998, DFA 2015)

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

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

AKSHAY TYAGI
(BFA 2008)

IS A FASHION INNOVATOR, BOLLYWOOD COSTUME DESIGNER AND STYLIST.

“At NSCAD, I learned who I was.”

URSULA JOHNSON
(BFA 2006)

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

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

GILLIAN MACLEOD
(BDES 2003)

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

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

HEATHER IGLOLIORTE
(BFA 2003)

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

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

LANDON MACKENZIE
(BFA 1976)

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

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

TODD SAUNDERS
(BDES 1992, DFA 2016)

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

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

JOHN KAHRS
(BFA 1990)

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

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

CHLOE GORDON
(BFA 2010)

PARRIS GORDON
(BFA 2011)

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

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

PAULA FAIRFIELD
(BFA 1984)

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

BACHELOR OF ARTS
BA
Art History (Studio / Non-Studio)

BACHELOR OF DESIGN
BDes
Interdisciplinary Design

BACHELOR OF FINE ARTS
BFA
Fine Art (Drawing, Painting, Printmaking, Sculpture)
Photography
Film
Expanded Media
Ceramics
Jewellery Design + Metalsmithing
Textiles/Fashion
Interdisciplinary Arts

MINORS
Animation
Art History
Ceramics
Drawing
Textiles/Fashion
Film Studies
Illustration
Indigenous Studies
Jewellery Design + Metalsmithing
Journalism Studies
Print / Paper / Book

GRADUATE + CERTIFICATE

Master of Arts in Art Education
MAAE

Master of Fine Arts (Studio)
MFA

Master of Design
MDes

Post-Baccalaureate Certificate in Design
PBAC

Visual Arts Certificate
VAC

VAC for Teachers
(Art Specialist / Non-Art Specialist)
VAC in Studio
(Declared discipline or general practice.)

NSCAD PROGRAMS

854 nscad undergrads
13 average class size
55 grad students
24 7 student studio access

26% international students

13

196 average class size

1110
WHY US?

01
NSCAD students are passionate, committed, and hard working. Through in-class critiques led by acclaimed faculty, they engage in critical discussion and are encouraged to examine ideas from a variety of perspectives.

AN INCLUSIVE COMMUNITY

02
NSCAD is welcoming and inclusive. Our students have diverse backgrounds and join us from all over Canada and the world, making for a community that emphasizes and encourages cross-cultural understanding.

INNOVATIVE TEACHING

03
Faculty members challenge and support students to do their very best work. Our professors are designers and artists themselves and maintain active practices that inform their teaching.

CREATIVE RISK-TAKING

04
NSCAD values curiosity, creative exploration, and risk-taking. The student experience is enriched with the freedom to try new art forms and combine them in exciting ways.

EXCHANGE OPPORTUNITIES

05
Students can include an exchange semester at a partner university as part of their degree. NSCAD collaborates with 70+ art and design schools in the United States, the U.K., Norway, Portugal, Japan, Korea, and Australia, to name a few, giving students the opportunity to learn and grow in international settings.

INSPIRING FACILITIES

06
Our facilities are outstanding, offering students 24-hour access to new technology and traditional practices at three downtown campuses. NSCAD has everything from personal studio space for introductory painting students to high efficiency, computer-controlled Blaauw kilns for ceramics students, and professional lighting and grip gear for our film students.

OUR GALLERY

07
Anna Leonowens Gallery Systems is the beating heart of the NSCAD community, organizing more than 125 shows a year, the majority featuring work by undergraduates. It’s a place to see and promote their work.

FULFILLING CAREERS

08
A NSCAD education leads to a rewarding, creative career. Our alumni can be found working across Canada and internationally, in many fields and disciplines.

YEAR-ROUND EVENTS

09
NSCAD hosts and participates in events throughout the year that unite the community. The Student Art Award, NSCAD Fashion Show, Wearable Art Show, Artist for a Day, NSCAD Film Festival, Graduation Exhibition, and solo and department exhibitions all engage students and promote their work.

OPEN DOOR POLICY

10
NSCAD’s Portfolio Days are held on campus in the autumn and winter. Prospective students, friends, and family members are invited to get to know us better through tours, talks, and portfolio reviews.

WE EMBRACE OUR CITY

11
NSCAD faculty, students, and alumni take leading roles in Halifax events such as Nocturne: Art at Night, Open City, and Culture Days. NSCAD has contributed to the vibrancy of our coastal community since organizing the ‘World’s Faire’ back in 1888.

WORLD-RENOUNDED ARTISTS

12
Through public lecture series, masterclasses and residencies, we invite world-renowned artists to visit NSCAD and share their expertise with students, staff, faculty, and the greater Halifax community. NSCAD’s community studio residency programs in Lunenburg, New Glasgow, Dartmouth, and Sydney also host guest lectures open to the public.

1 IN 10 NSCAD STUDENTS RECEIVE A SCHOLARSHIP

13
NSCAD awards more than $400,000 in scholarship funding to students per year. On-campus employment is valued at more than $140,000 annually. Student travel subsidies and other grants are valued at $35,000 per year. Entrance scholarships ranging from $500 to $9000 are awarded annually. Several are renewable for each year of study. The Manager of Financial Aid and Student Counselling assists registered students and prospective students in their efforts to secure sufficient funds to finance their education through the resources of provincial student assistance offices, the university’s financial assistance program, and other outside agencies.

Students require advice in regard to financial matters they should consult the manager. More information is also available at nscad.ca/admissions.

EXPERIENCE NSCAD

Campus tours.

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

Stay the night in Halifax. For free.

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

Summer pre-university programs.

High school students who are entering their final year in the following fall are eligible to apply to take one Foundation-level summer course. You will work in a NSCAD studio, study under the guidance of a qualified instructor, and interact with regular degree students who are also registered in the course.
A National Historic Site of Canada, set near the Halifax boardwalk, the Fountain Campus encompasses an entire city block of Victorian terrace-style buildings that were once an interconnected row of 19 merchant shops and warehouses. Inside you will find mysterious nooks and stairwells, open interiors and modern studio spaces.

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

Also located at the Fountain Campus are the NSCAD Art Supply Store, the NSCAD Library, NSCAD Learning Commons, Office of Student Experience, and the NSCAD Student Union (SUNSCAD).
Perched on Halifax’s waterfront and boasting uninterrupted views of the harbour from its glass curtain seawall, the Port Campus is a renovated historic warehouse repurposed specifically for art education and production.

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

The Port Loggia Gallery and Treaty Space Gallery, on the first floor, expands NSCAD’s exhibition programming.
The Academy Campus is located in a Gothic Revival brick building at the base of historic Citadel Hill, originally built in 1878 as a high school. Don’t let the building’s historic exterior fool you, the space is home to the Media Arts division, including NSCAD’s film program. Within the building, you will find edit suites, studio space, sound rooms, a screening room, animation facilities, and faculty offices.
ON CAMPUS

ANNA LEONOWENS GALLERY SYSTEMS
ART SUPPLY STORE
DAWSON PRINTSHOP
LEARNING COMMONS
LIBRARY
STUDENT SERVICES
THE PORT LOGGIA GALLERY
TREATY SPACE GALLERY
PORT LOUNGE
ANNA LEONOWENS GALLERY SYSTEMS
The Anna Leonowens Gallery is NSCAD's public exhibition space located on the Fountain Campus and on the Port Campus as the Port Loggia Gallery and Treaty Space Gallery. Focused on the curatorial, artistic, and educational development of students, the gallery mounts over 125 exhibitions and over 50 events each year, attracting more than 20,000 visitors annually. With bustling Monday night openings and engaging noon-hour artist talks, the gallery is central to the Eastern Canadian art community. Senior students may also take advantage of the gallery's curatorial and design internships for degree credit.

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

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

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

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

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

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

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

LOCAL FOOD + RESTAURANTS
FESTIVALS + CELEBRATIONS
LIVE MUSIC
ARTS COMMUNITY

ACADEMIC CATALOGUE 2023/24
GET OUTSIDE
Some NSCAD courses have students collecting materials from nature, installing their work outdoors, or spending a week artmaking in a national park. Organized trips take students outside of the city and outside of the country to have new experiences and seek inspiration.

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

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

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

Things to see and do.

Get a haircut while watching skateboarding at Oddfellows’ Barbershop.

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

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

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

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

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

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

Dance late into the night at the Seahorse Tavern.

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

Grow your own food at Common Roots Urban Farm.

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

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

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

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

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

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

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

Africult
Atlantic Fringe Festival
Lebanese Cedar Festival
Devour: the Food Film Festival
Atlantic International Film Festival
Greek Festival
Hal-Con Sci-Fi and Fantasy Convention
Evergreen Festival
Halifax Independent Film Festival
Halifax International Busker Festival
Halifax Jazz Festival
Halifax Natoal Day Festival
Halifax Pride
Halifax Urban Folk Festival
India Fest
Nocturne: Art at Night
Northern Lights Lantern Festival
Prismatic Arts Festival
Royal Nova Scotia International Tattoo
Shakespeare by the Sea
Celtic Colours

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

TRANSIT
Halifax is a pedestrian friendly city where you’ll find cyclists sharing the roads with skateboarders and motor vehicles. NSCAD students receive a transit pass, called a UPass, which provides unlimited access to buses and ferries of the Halifax Transit System.
NSCAD has shaped visual and material culture in Canada since 1887. Our creative community continues to be recognized globally for its impact on craft, art, and design.

Possibility starts here.

NSCAD UNIVERSITY

UNDERGRADUATE PROGRAMS

MAJOR PROGRAMS
The degrees offered by NSCAD University allow students to concentrate a major component of their studies within a chosen area of interest. All Bachelor of Fine Arts major programs are open entry programs. They are open to students who have completed the Foundation Year in good standing and have met the entry requirements. To declare a major in an open entry program, students must submit a declaration form available from the Office of the Registrar. In addition to their major area, students may add a minor to their program, selected from any of the current minors. The major programs require that students complete at least 42 credits of course work in their major area of study.

DOUBLE MAJORS
Double majors may be completed within the Bachelor of Fine Arts (“BFA”) degree program. The requirements for both major programs must be completed prior to graduation for the double major to be awarded. Students who are doing the BFA (Interdisciplinary Arts) cannot do a double major. Students considering a double major are strongly encouraged to first discuss the double major with respective program chairs, and then meet with their academic advisor to plan their programs of study.

MINORS
All minor programs require the completion of 24 credits of course work. At least 12 credits required for a chosen minor (except for the Minor in Film Studies and Journalism Studies or otherwise indicated) must be completed by course work at NSCAD University. Students may apply for minor programs only after admission to a major. Students can declare any minor except for the following redundant combinations: BA Art History students cannot declare a Minor in Art History. BFA Ceramics students cannot declare a Minor in Ceramics. BFA Jewellery Design and Metalsmithing students cannot declare a Minor in Jewellery Design and Metalsmithing. BFA Textiles / Fashion students cannot declare a Minor in Textiles or a Minor in Fashion.
FOUNDATION YEAR

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

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

Max Dooher
BFA | Interdisciplinary Arts  2022
BACHELOR OF ARTS

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

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

The principal courses in the Fine Art Major allow you to explore the media and practices of drawing, painting, printmaking, and sculpture. The faculty members represent diverse backgrounds and offer a wide range of skills, information, and opinion. Through mentorship, practice, and discussion, you will form and articulate an awareness of the historical and conceptual roots of your work. You will develop technical and critical skills and progress to advanced levels of independent study. In addition to your chosen area of study, you will have the opportunity to take other courses that explore a diverse range of visual arts concerns from an interdisciplinary approach. At the senior level, these courses also provide you with opportunities for internship placements in galleries, museums, and artist-run centres. Graduates of NSCAD’s Fine Art Major are successful studio artists, gallery administrators, film/theatre set designers, illustrators, professional printmakers, and arts writers. Many pursue graduate studies and become critics, curators, architects, gallery/museum archivists, and college/university professors.
The drawing program is an interdisciplinary curriculum offering approaches from the fields of art, craft, and design. Through close studies in observational drawing you will gain a thorough understanding of line, form, and perspective. You will explore composition, colour, qualities of light, and conceptual concerns. Traditional and contemporary approaches to drawing allow students to engage through research, production, reflection, and analysis, with the relationship between their drawing practice and contemporary culture.

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

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

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

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

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

The Expanded Media program offers opportunities to explore interdisciplinary practices, collaboration, research, and conceptual and social issues in a range of media arts, including film, video, installation, performance, audio art, digital media, and photography. Hybrid approaches to media arts will enable you to draw on your individual skills whether they extend across fine art, design, craft, or critical studies. With a studio focus, the program is driven by curiosity, exploration, interdisciplinarity, and conceptual development. Taking a series of fine and media arts courses, you will explore a diverse range of visual arts concerns from an interdisciplinary approach. These courses will provide opportunities for internship placements in galleries, museums, and artist-run centres. Graduates of NSCAD’s Expanded Media program are successful studio artists working in the areas of film, video, electronics and robotics, sound, and installation. Others establish careers as gallery administrators, community educators, and arts writers. Many pursue graduate studies and become critics, curators, and college/university professors.
CERAMICS

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

In Jewellery Design and Metalsmithing you will explore a wide variety of concepts and philosophies as you engage in critical discussions about content and form. The program offers a broad-based metals education including studies of art jewellery, holloware, product design, computer assisted design 3D printing, and metal business practice. Design and technical projects emphasize problem-solving, conceptual development, and analytical thinking. From basic skills development, you will go on to explore advanced technical procedures and develop your individual artistic practice. Some graduates of NSCAD’s Jewellery Design and Metalsmithing program establish successful art jewellery studio practices, while others develop commercial jewellery businesses. Many have pursued graduate studies and have become writers, critics, curators, and professors at colleges/universities.
TEXTILES + FASHION

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

The Interdisciplinary Arts program offers students the opportunity to explore a variety of media and practices in the areas of fine arts, media arts, craft, and design. This program enables you to tailor your studies to your individual interests as an artist. Students will develop a range of skills, knowledge, and techniques that foster cross-disciplinary ways of working. As you engage in the critical discourses of your chosen disciplines, you will gain an understanding of diverse practices and approaches, historical and contemporary issues, and the relationship between conceptual concerns, material, and process. Graduates of NSCAD’s Interdisciplinary Arts program become successful studio artists and craftspeople, entrepreneurs, gallery and museum administrators, designers, illustrators, community educators, and arts writers. Many go on to study at the graduate level and become critics, curators, architects, museum and gallery archivists, and college/university professors.
NSCAD’s 36 and 60 credit graduate programs are two years in duration for full-time students and may be completed part-time. Our graduate programs are recognized internationally, with alumni holding top positions in creative industries and respected institutions worldwide.

MASTER OF ARTS IN ART EDUCATION

MAAE

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

MASTER OF FINE ARTS (STUDIO)

MFA

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

MASTER OF DESIGN

MDes

The Master of Design (MDes) is aimed at graduates of Bachelor of Design programs, or related fields of study, and professional designers who wish to broaden their expertise through further critical, theoretical research and practice. MDes students pursue practice-led design research, explorations of process, applications of theory, and scholarly writing. In a series of studio and theory courses and in their thesis projects, students are encouraged to look beyond the conventional strategies to formulate new and critical responses to social design opportunities. The interdisciplinary nature of the program makes it a choice program for students with diverse academic backgrounds or international experience.

POST-BACCALAUREATE CERTIFICATE IN DESIGN

PBAC

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

VISUAL ARTS CERTIFICATE IN STUDIO

VAC

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

VISUAL ARTS CERTIFICATE FOR TEACHERS

VACT

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

ADMISSION + REQUIREMENTS

ADMISSION REQUIREMENTS

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

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

Minimum Average 70%

ENGLISH AS A SECOND LANGUAGE

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

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

CONDITIONAL OFFERS OF ADMISSION

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

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

<table>
<thead>
<tr>
<th>ELP TEST</th>
<th>UNDERGRADUATE</th>
<th>GRADUATE</th>
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<tbody>
<tr>
<td>TOEFL (CODE: 3265)</td>
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<td>at least 94 with no test less than 22</td>
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<tr>
<td>IELTS</td>
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<td>at least 7.0 with no band less than 6.0</td>
</tr>
<tr>
<td>CAEL</td>
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<td>at least 69 with no band less than 60</td>
</tr>
<tr>
<td>CANTEST</td>
<td>at least 4.5 with no part less than 4.0</td>
<td>at least 4.5 with no part less than 4.0</td>
</tr>
<tr>
<td>CAE</td>
<td>at least B</td>
<td>at least B</td>
</tr>
<tr>
<td>MELAB</td>
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<td>at least 82 with no band less than 80</td>
</tr>
<tr>
<td>IB</td>
<td>at least 5 in English A1 or A2 HL</td>
<td>at least 82 with no band less than 80</td>
</tr>
<tr>
<td>AP</td>
<td>at least 4 in English Language and Composition or Literature and Composition</td>
<td>at least 4 in English Language and Composition or Literature and Composition</td>
</tr>
</tbody>
</table>
The admissions staff look forward to getting to know you and your creative and academic goals. We can provide you with the information you need to apply to NSCAD.

Here's how:

01
Do you have questions about our programs and undergraduate application requirements? Interested in visiting our campuses to get a taste of student life? Want to know more about how to make your portfolio the best it can be? Have questions about how your current or previous studies might be considered? Wondering about how to apply as an international student? Answer a few questions on nscad.ca/admissions and expect to hear from a member of the admissions team to develop an application pathway that is best for you.

02
Make a plan. Confirm your application deadline, pay your application fee, and review your application requirements. Let's keep in touch along the way, to make sure that you are on the right track.

03
Apply! Prepare and upload your application documents on nscad.ca/admissions. Your application will be reviewed by the admissions staff to confirm that we have everything we need to have it assessed. Depending on the program you apply for, you can expect an outcome in as soon as two weeks.
SUBMISSION WORK

UNDERGRADUATE APPLICATION REQUIREMENTS

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

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

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

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

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

PORTFOLIO TIPS

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

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

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

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

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

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

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

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

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

Finished work and process work are submitted online as digital files through apply.nscad.ca. You may show us your sound or video pieces by uploading them to a site like Vimeo or YouTube and including the link to them in your portfolio.

Digital image files should be smaller than 500KB for JPG and 2MB or smaller for PDF. You’ll find full upload instructions at apply.nscad.ca.

YOUR ADMISSIONS ESSAY

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

YOUR TRANSCRIPTS

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

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

nscad.ca/admissions
**TUITION + FEES**

**FINANCIAL MATTERS + SERVICES**

---

### FINANCIAL MATTERS

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

- Methods of payment
- Refund schedule
- Cost of attendance
- Nova Scotia Student Bursary
- All other financial policies and procedures

[nscad.ca/tuition-fees-deadlines](http://nscad.ca/tuition-fees-deadlines)

Tuition and other fees are approved by the NSCAD University Board of Governors each year and updated on the NSCAD University website soon after.

To help develop a personal budget to support their studies, students are advised that, in recent years, tuition fees have increased each academic year (which begins in May) by 3%.

### HEALTH INSURANCE + U-PASS FEES

Health insurance and U-Pass (for public transit) fees are mandatory for all full-time students and available only to full-time students. Health insurance fees for domestic students and U-Pass are administered by SUNSCAD, the student union of NSCAD University.

Please see the SUNSCAD website for information on the health plan opt-out procedure. International students should contact the Office of Student Experience for information on how to opt out of the International Student Health Plan.

### MATERIAL FEES

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

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### FULL-TIME UNDERGRADUATE

**2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR**

#### NOVA SCOTIA RESIDENT

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

#### INTERNATIONAL

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### ESTIMATED EXPENSES

#### FULL-TIME UNDERGRADUATE

**2023/2024 (2 SEMESTERS) | 30 CREDITS PER YEAR**

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<td>Supplies + material fees</td>
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<td>Misc. (clothing, recreational, personal)</td>
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<td><strong>Total per year</strong></td>
<td><strong>$12,400.00</strong></td>
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</table>

All fees are for estimating purposes only and are subject to change. Please consult nscad.ca/admissions.

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62 ACADEMIC CATALOGUE 2023/24

NSCAD UNIVERSITY 63
Checklist.

Sign up for an account.
This will add you to our mailing list and keep you in the loop about events on campus near you.

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

Start an application.
Complete your online application form and pay the application fee.

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

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

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

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

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

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

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

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

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

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

Welcome!
Come to student orientation, get your student ID card and access pass and begin classes.
THE ACADeMIC CaLAguE 70

Purpose ......................................... 70
The Office of Student Experience .......................... .70

ACADEMIC REGULATIONS 70

Definitions ........................................ 70
Course Load and Credit Limit ............................ 71
Academic Workload (Time on Campus) ............... 71
Academic Advising .................................. 71
Attendance ........................................ 71
Absences ........................................... 71
Grading System ..................................... 72
Incomplete Grade .................................... 72
Academic Standing and Course Enrolment ............. 72
Satisfactory Academic Progress ........................ 72
Repeating Courses ................................... 72
Course Waivers ....................................... 72
Academic Warning ..................................... 72
Academic Status Review Committee ...................... 73
Academic Review Procedures .......................... 73
Academic Probation ..................................... 73
Academic Dismissal .................................... 74
Reinstatement Following dismissal ......................... 74
Academic Policy Appeals ............................... 74
Grade Appeals ...................................... 74
Non-Resident Credit .................................... 74
Residency Requirement ................................ 74
Letter of Permission ................................... 74
Leave of Absence .................................... .75
Withdrawal Procedures ................................ 75
Transcripts .......................................... 75
Wattis ..................................................... 76
Health and Safety ...................................... 76
WHEMs .................................................. 76
Auditing Undergraduate Courses ......................... 76
Second NSCAD University Degree Completion ...... 77

ACCOMMODATIONS FOR STUDENTS EXPERIENCING DISABILITIES 77

ACADEMIC INTEGRITY AND PLAGIARISM 78

Procedure for Addressing Academic Dishonesty ........ 78

OFF CAMPUS STUDY OPPORTUNITIES 80

Exchange Study .................................... 80
NSCAD University’s Partner Schools ...................... 80
Independent Off-Campus Study .......................... 81
Internships and Community Service Learning .......... 82
Enrolment Following Off-Campus Learning Activity 82

ALTERNATIVE PROGRAMS 82

Summer Pre-University Credit Study ................. 82
Bachelor of Fine Arts: (Interdisciplinary) and Pre-Teacher Education ............. 82

UNDERGRADUATE DEGREES: GENERAL REQUIREMENTS 83

Course Codes and Definitions .......................... 83
Course Levels ....................................... 83
Prerequisites ....................................... 83
Course Descriptions .................................. 83
Exhibition .......................................... 83

GRADUATION AND COMMEMNEMENT 84

Applying to Graduate ................................ 84
Parchment Replacement ................................ 84

WHAT TO DO WHEN YOU DON’T KNOW WHAT TO TAKE NEXT 84

In Class ........................................... 84
Outside of Class ..................................... 85

UNDERGRADUATE PROGRAMS 86

Foundation Year ..................................... 88
Standard Foundation Year - First Semester .......... 88
Standard Foundation Year - Second Semester ...... 89
 Bachelor of Arts: Major in Art History (Studio) .... 90
 Bachelor of Arts: Major in Art History (Non-Study) .... 91
 Bachelor of Design: Major in Interdisciplinary Design .......... 92
 Bachelor of Fine Arts: Major in Ceramics .......... 94
 Bachelor of Fine Arts: Major in Expanded Media .......... 95
 Bachelor of Fine Arts: Major in Film ................. 96
 Bachelor of Fine Arts: Major in Fine Art .......... 97
 Bachelor of Fine Arts: Major in Interdisciplinary Arts .......... 98
 Bachelor of Fine Arts: Major in Jewellery Design and Metalsmithing .......... 99
 Bachelor of Fine Arts: Major in Photography .......... 100
 Bachelor of Fine Arts: Major in Textiles/Fashion .......... 101

GRADUATE PROGRAMS 110

Master of Arts in Art Education ................. 112
Program Objectives ................................ 112
Full-time or Part-time Study ......................... 113
Applications ...................................... 113

Master Of Design ........................... 114
Full-time Study ................................... 114
Part-time Study .................................... 115
Co-sitting with undergraduate classes ............. 115
Final Research Project ............................. 115
Final Degree Project Proposal and Timeline ........ 116
Application to Deferral Submission of Final Project ..... 116
Final Project Submission .......................... 116
Grading and Academic Status ...................... 116
MDEs Activation and Time to Completion ........ 116

Master Of Fine Arts ................................ 117
Standard Full-Time Plan of Study ..................... 117
MFA Group Exhibition ................................ 119
Program Advisor ................................... 119
Graduate System for MFA Program Credit Requirements .......... 119
Reviews ............................................ 119
First-Year Review and Advancement to Candidacy .... 119
Definition of Good Standing ......................... 120
MFA Thesis Review .................................. 120
Exchange Study ..................................... 120
Courses at Local Universities .......................... 120
Faculty Advisors for Graduate School .............. 121
Faculty Advisors for Independent Research in Art History, Independent Research in Contemporary Culture, or Independent Research in Film History, Theory and Criticism .... 121
Special Leave ...................................... 121
MFA Scholarship .................................... 121
Teaching and Research Assistantships .................. 121
Financial Assistance ................................ 121
English Language Proficiency ......................... 122
Resource Access .................................... 122
Visiting Artists and Lecturers .......................... 122
Program Administration ............................. 122
Transfer from Other Institutions ......................... 122
The MFA Handbook and the MFA E-Portfolio .......... 122
Graduate Student MFAR 6003/6006/6009/6012 ..... 123
Pedagogy Seminar MFAR 6010 (3) ............. 123
MFA Seminar [Topic] MFAR 620X (3) ............ 123
MFA Research/Creation MFAR 6600 (3) ............ 123
Open Credits ...................................... 123
Co-sitting with Undergraduate Class .................. 123

CERTIFICATE PROGRAMS 124

Post-Baccalaureate Certificate in Design ............. 126
Open Credits ...................................... 126
PBAC Transfer Credit ............................... 126
PBAC Course Registration and Academic Regulations .... 127

Visual Arts Certificate for Teachers .................. 127
Program Requirements for Teacher: Art Specialists .......... 127
Program Requirements for Teacher: Non-Art Specialists .......... 128
General Regulations for Art Specialists and Non-Art Specialists .......... 128
Nova Scotia Department of Education and Early Childhood Development Requirements .................. 128

Visual Arts Certificate in Studio ....................... 128
Visual Arts Certificate in Studio: [Discipline] .......... 128
General Requirements and Study Sections .......... 129
Visual Arts Certificate in Studio: [Discipline] ........ 129
Visual Arts Certificate in Studio: General Practice ........ 129

CRoUSE DESCRIPTIONS 130

Art History ........................................ 130
Ceramics ........................................... 143
Craft .................................................. 147
Contemporary Culture .............................. 151
Drawing ............................................ 153
Design ............................................. 156
Education in Art ................................... 162
English ............................................. 163
Film History ........................................ 166
Film .................................................. 166
Foundation ......................................... 169
Graduate Research .................................. 170
Jewellery ............................................ 170
Master of Arts in Education ......................... 174
Master of Design .................................... 177
Media Arts .......................................... 179
Master Off Fine Arts ............................... 184
Photography ....................................... 187
Painting ............................................. 190
Printmaking ....................................... 193
Sculpture ........................................... 202
Textiles ............................................. 206
World Travel ....................................... 206
### 2023

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

#### Summer Session A
- **Session classes begin**: May 09
- **Last day to add a course**: May 12
- **Courses dropped recorded on Transcripts**: May 20
- **Victoria Day - No Classes**: May 23
- **Faculty mid-session warning**: May 31
- **Last day to drop course**: June 08
- **Session classes end**: June 24
- **Last day for grade submission**: June 28

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

### 2023

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

### 2024

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

Purpose
The purpose of the NSCAD University Academic Catalogue is to provide information about programs and courses offered by the university. It includes matters of general interest to students registered in a program at NSCAD University. In addition to the Academic Catalogue, several other documents are available on the NSCAD University website, including policies, tuition and fees, timetables of classes, and the academic calendar of dates as well as information regarding registration. It is a student’s responsibility to familiarize themselves with these policies and guidelines.

The Course Catalogue section in the Academic Catalogue includes courses regularly offered as part of NSCAD University certificate and degree programs. A listing of those courses does not guarantee that a particular course is being offered in a particular year. Students should consult the timetable of classes for a specific semester regarding the schedule of course offerings for that semester. The timetable of classes is accessible online at https://colleguise.nscad.ns.ca/WebAdvisor.

Students should note that the contents of these publications are subject to change without notice. The Academic Catalogue is published in advance of the academic year to which it relates. Changes will be posted on the NSCAD website as soon as reasonably possible. Every student accepted for enrollment 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 Catalogue carefully and accept responsibility for their academic goals. Students are expected to make themselves familiar with NSCAD University’s academic regulations as well as program and course requirements. The role of the university’s academic advisors is to advise students, but not make decisions or choices on a student’s behalf. In the selection of programs, courses, majors, minors, schedules, and adherence to academic policies and procedures, students are solely responsible for the choices they make.

The Office of Student Experience
The Office of Student Experience (OSE) includes the Office of Admissions, Office of the Registrar, and the Office of Opportunity and Belonging. We serve students in a variety of ways:
- Academic advising
- Services for students who experience disability
- Off-campus and international programs of study
- Financial aid, scholarships and awards
- Counselling
- Housing support
- International student services
- Professional referrals (e.g., psychological, legal, medical)
- Career exploration resources

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

ACADEMIC REGULATIONS

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

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

Visiting student: An individual enrolled in a course at NSCAD University at the invitation of the university who is permitted to take courses at NSCAD University.

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

Full-time student: A student who is registered in at least 60% (9 credits) of a full course load, or a student with a recognized disability registered in at least 40% (6 credits) of a full course load. In all undergraduate programs, the MFA program and the MDes program, a full course load is 15 credits per semester. In the MAED program, a full course load is 9 credits per semester.

Part-time student: A student who is registered in at least one course worth 3 – 6 credits, or registered for a maximum of 6 credits.

Instructor: In this document, the term "instructor" refers to all persons teaching a course at NSCAD University whether they are full-time faculty (Faculty), regular part-time faculty (RPs) or individual contract assignments (ICAs).

Course Load and Credit Limit
Most courses offered at NSCAD University are in increments of three (3) credits. Unless otherwise stated, a 100% course load in undergraduate programs is 15 credits per semester. Students who wish to exceed the stated course load for their program may do so upon securing written permission from the chair or director of their program.

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

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

New student: To ensure that each new student receives the registration advice they need, the registration process for new all students includes academic advising. Newly admitted students will be contacted by an academic advisor on a first-come, first-served basis, and will receive personal attention, support, and guidance in during registration process.

Continuing students: Academic advisors are available to provide information on how a continuing student might develop an academic plan of study leading to graduation and the choice of courses available to achieve graduation. Academic advising is available for current students by appointment through the Office of the Registrar.

Program chairs also serve as advisors and can help students make academic choices based on their interests, aspirations and demonstrated skills and abilities.

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

Graduating students: Students who are approaching 90 credit hours in their degree program should schedule an appointment with their academic advisor at least one year prior to their anticipated graduation date to ensure they have chosen the correct courses to meet their degree requirements.

Attendance
Attendance is expected for all classes at NSCAD University. In addition to this requirement, the syllabus for each course will outline attendance expectations set by the instructor of the course. If a student misses a class, they are solely responsible to make arrangements for the teaching and learning they missed. The decision to accommodate missed classes is at the discretion of the course instructor.

Absences
Excused absences are those absences that have been approved by the instructor. These absences are typically due to circumstances beyond the student’s control, such as an illness, death in the family, or jury duty. Instructors are not obligated to excuse an absence if they consider the student’s supporting evidence or documentation to be insufficient. Students are responsible for discussing all absences with the instructor as soon as possible after the occurrence.

Unexcused absences may result in lowered or failing grades. A student who misses two or more classes that include essential health and safety or WHMIS training may see their enrolment for that course cancelled. Specific attendance requirements for individual courses can be found in the course outline distributed by the instructor on the first day of class.
Academic Standing and Course Enrolment

A student must be in good academic standing to graduate from a program. Enrolment in advanced studio courses — such as ARTS 4000, ARTS 4500, PHOT 4000, PHOT 4500, or several other courses found in the timetable — require the student to maintain good academic standing. An undergraduate student is considered to be in good academic standing if they have passed all courses that they have attempted during a given semester. A student who is suspended or dismissed from the university because of plagiarism or academic misconduct will have all grade point average (GPA) recalculated, and the student will be notified by email or mail of any 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 Probation

A student who is placed on Academic Probation is eligible to re-enroll in the university while on probation. A student on Academic Probation will be limited to a maximum of nine (9) credits of study. A student on Academic Probation is not eligible to receive a Letter of Permission for study at another post-secondary institution, and is not eligible to receive credit for any course taken at another post-secondary institution. Some classes at NSCAD University (such as ARTS 4000 level courses) are not available to students on probation.

Academic 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.

Academic Review Procedures

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 Probation

A student who is placed on Academic Probation is eligible to re-enroll in the university while on probation. A student on Academic Probation will be limited to a maximum of nine (9) credits of study. A student on Academic Probation is not eligible to receive a Letter of Permission for study at another post-secondary institution, and is not eligible to receive credit for any course taken at another post-secondary institution. Some classes at NSCAD University (such as ARTS 4000 level courses) are not available to students on probation.

Academic 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.
Reinstatement Following Dismissal
A student requesting reinstatement following academic dismissal must present a request in writing to the Vice-President Academic and Research, outlining the reasons why such reinstatement should occur. If reinstated, the student will be placed on academic probation.

Academic Policy Appeals
Under special circumstances, exceptions may be made to certain stated academic regulations. Students may appeal decisions based on these academic regulations through the Academic Appeals Process. Forms and information concerning the proper methods of appeal may be obtained from the Office of the Registrar.

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

A formal appeal may only be initiated after an informal discussion has taken place between the student and instructor, at which time the student must provide a Change of Grade Request to the instructor no later than 30 days after the announced issuance of the grade. If the instructor was temporarily employed and that employment has ended, the student should contact the chair of the department 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.

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

Leave of absence of more than 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.

Non-Resident Credit
NSCAD University’s residency requirement governs the number of non-resident credits a student may apply toward a degree program at NSCAD University. Credits that are transferred toward NSCAD University’s programs as non-resident credits include off-campus study, exchange study, transfer credits from other institutions, or credits completed on a Letter of Permission. The maximum number of non-resident credits a student may apply toward an undergraduate degree at NSCAD University is 75.

Residency Requirement
The residency requirement defines the number of credits a student must complete at NSCAD University to obtain an undergraduate degree from this institution. The University requires that:
- At least 45 credits be completed through courses offered by NSCAD University
- A student must complete a minimum of 30 credits at NSCAD University after being admitted to a major program
- A student must complete a minimum of half the requirements of the chosen major or minor at NSCAD University.

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

Letter of Permission credits are non-resident credits. Within the parameters of the residency requirement 75 is the maximum number of non-resident credits a student may apply toward a degree program at NSCAD University. Tuition and other fees for courses taken on a Letter of Permission are paid directly by the student to the visiting university.

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

Credit for a course completed on a Letter of Permission will not be awarded without confirming the successful completion of the course with a minimum grade of 60% or a C letter grade or better. For courses taken on a Letter of Permission outside of Halifax, an official transcript is required from that university.

Transmission of final grades from Dalhousie University, University of King’s College, Mount Saint Vincent University and Saint Mary's University to NSCAD University will normally happen automatically up to 30 days following the end of each semester.

For detailed information on Letters of Permission, students should consult the Office of the Registrar.
Incidents resulting in injury, illness, or damage, or near misses that may have resulted in injury, illness, or damage, must be reported as required by occupational health and safety legislation. Incident and near miss reports must be submitted immediately after the occurrence. Incident Reports not only help the university work towards continuous improvement and greater safety but also improve awareness and reduce risk. The Incident Report form is available online at https://navigator.ncsac.ca/wordpress/wp-content/uploads/2017/11/HR_IncidentReportingPolicy.pdf

WHMIS

In the interest of safety, all NSCAD University students must have Workplace Hazardous Materials Information System Training (“WHMIS”) certification in order to enter workshops and studios. WHMIS training course is available online to all students. 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 their WHMIS certification.

Auditing Undergraduate Courses

To audit a course is to attend classes without receiving academic credit. Undergraduate students (including non-degree and visiting students) may audit liberal arts and science (“LASC”) and/or studio courses provided the required permissions have been granted and the appropriate fees have been paid. In order to obtain permission to audit a course, undergraduate students must present a Course Selection Form to the instructor at or before the first class for approval. The instructor approves the request by signing the student’s form to clearly indicate the enrollment is AUDIT. The student must then present the signed form to the instructor’s department chair for approval. The completed form must be submitted to the Office of the Registrar immediately to secure a space in the class.

Audit students are not required to complete course assignments or take examinations and do not receive an evaluation, critiques or a grade. Audit students may, with the approval of the instructor, participate in class discussions and work. Not all courses may be audited. Audit courses do not count towards full-time status, graduation requirements or eligibility for any financial aid.

An audited course will be recorded on the student’s academic transcript. An audited course may not subsequently be claimed for credit. Students registered in a course for academic credit may not subsequently request a change to audit status. Students auditing courses will be charged 50% of the regular course tuition fees.

The auditing tuition fee does not include access to other university resources or services. Students must pay their material fees and other expenses. Audit courses are not subject to NSCAD University’s technology renewal, facility renewal, UPass, health insurance or students’ union fees.

Course withdrawal procedures and deadlines are the same as for regular credit courses.

Second NSCAD University Degree Completion

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

ACCOMMODATIONS FOR STUDENTS EXPERIENCING DISABILITIES

NSCAD University is committed to the goal of providing equal opportunities within its programs to academically qualified students living with disabilities and will act reasonably to provide accommodations, up to the point of undue hardship, for students experiencing a barrier as described by the applicable Human Rights legislation. NSCAD also recognizes, subject to financial and other resource constraints, and without compromising academic standards, that a student who is academically qualified and who has been admitted to the university has the right to:

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

Academic accommodation allows students a fair and equitable opportunity to engage in academic activities and fulfill essential course and program requirements.
Academic dishonesty may take forms including but not limited to the following:

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

Procedure for Addressing Academic Dishonesty

Informal Resolution Procedure

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

- Retain the work in question.
- Inform the student in writing of the concern and request a meeting with the student to discuss the matter as soon as possible.
- Consult with the department chair or program director regarding the incident.
- If the end of term is imminent, a final grade report of “Incomplete” will be posted for the student by the instructor and will not be changed until the matter is resolved.
- After meeting with the student, the instructor shall inform the student in writing that the matter has either been resolved or not resolved.
- If the matter has not been resolved after the student and the instructor meet, then the department chair, instructor and student will meet.
- After meeting with the instructor and student, the chair shall inform the student in writing that the matter has either been resolved or not resolved.
- If the matter has not been resolved at this juncture, the chair or program director shall report the incident to the Registrar and the matter will move to the formal resolution stage.
- No notation will appear on the student’s transcript at this stage.

Formal Resolution Procedure

If an Academic Dishonesty matter is not resolved through information process, the formal resolution process begins. The instructor shall:

- Advise the Vice-President Academic and Research in writing of the alleged academic dishonesty.
- 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 to not have committed academic dishonesty, any documents related to the incident in the student’s official file will be destroyed and an apology would be issued to the student.

If the student has been found to have committed Academic Dishonesty, the Vice-President Academic and Research shall write a report, and a letter of decision will be sent to the student. The student may write a response to be included with the official file. Students who are suspended or dismissed from NSCAD University because of academic dishonesty will have such actions recorded on their academic records and transcripts. In cases of academic dishonesty, NSCAD University maintains the right to withhold any degrees or certificates.

Consequences of an academic offence may include one or more of the following:

- Require the student to review the Policy on Academic Integrity and sign an agreement of understanding.
- Require the student to redo all or part of the work.
- Assigning a grade of zero to the assignment.
- Perform community service to the university.
- Fail the course(s).
- For multiple offenses, loss of credits for the semester.
- For multiple offenses, time-limited suspension from the university.
- For multiple offenses, permanent expulsion from the university.
OFF-CAMPUS STUDY OPPORTUNITIES

Exchange Study

Exchange study allows students to continue studies at one of NSCAD University’s partner exchange schools within Canada or abroad.

To participate in the exchange study program, all students must meet the following requirements:

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

Transfer students may apply for exchange study after the completion of two full-time semesters at NSCAD University, in addition to meeting the above-noted requirements. NSCAD University’s residency requirement will apply to any partial or cumulative credits earned through exchange study to NSCAD University degree requirements and, therefore, may extend the length of time required for a transfer student to complete a NSCAD University degree program.

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

1. Letter of intent.
2. Two supportive recommendations submitted on their behalf from an instructor.
3. A portfolio of recent work relevant to the exchange proposal.

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

A NSCAD University student who participates in an exchange study program is required to return to NSCAD University for a full-time semester.

In the event of a student’s departure before the off-campus semester, all students 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.

NSCAD University’s Partner Schools

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

The Canadian Art Colleges Consortium

- Alberta University of the Arts, Calgary, AB
- Emily Carr University of Art + Design, Vancouver, BC
- OCAD University, Toronto, ON

North America

- Art Academy of Cincinnati, Cincinnati, OH
- California College of the Arts, Oakland, CA
- Centre of Creative Studies, Detroit, MI
- Cleveland Institute of Art, Cleveland, OH
- College for Creative Studies, Detroit, MI
- Columbus College of Art and Design, Columbus, OH
- Cooper Union School of Art, NYC, NY
- Fashion Institute of Technology, NYC, NY
- Kansas City Art Institute, Kansas City, MO
- Laguna College of Art and Design, Laguna Beach, CA
- Lyme Academy of Fine Arts, Old Lyme, CT
- Maine College of Art, Portland, ME
- Maryland Institute College of Art, Baltimore, MD
- Massachusetts College of Art, Boston, MA
- Memphis College of Art, Memphis, TN
- Milwaukee Institute of Art and Design, Milwaukee, WI
- Minneapolis College of Art and Design, Minneapolis, MN
- Montserrat College of Art, Beverly, MA
- Moore College of Art and Design, Philadelphia, PA
- Otis College of Art and Design, Los Angeles, CA
- Pacific Northwest College of Art, Portland, OR
- Pennsylvania Academy of the Fine Arts, Philadelphia, PA
- Rhode Island School of Design, Providence, RI
- Ringling School of Art and Design, Sarasota, FL
- San Francisco Art Institute, San Francisco, CA
- School of the Art Institute of Chicago, Chicago, IL
- School of the Museum of Fine Arts, Boston, MA
- School of Fine and Performing Arts, SURY at New Platz, NY
- Universidad LaSalle, Mexico City, Mexico
- Universidad de las Americas, Puebla, Mexico
- University of the Arts, Philadelphia, PA
- University of Massachusetts at Dartmouth, MA
- University of Michigan, School of Art and Design, Ann Arbor, MI

Beyond North America, independent exchange agreements exist between NSCAD University and the following institutions:

- Ar.Co. Centro de Arte e Comunicação Visual, Lisbon, Portugal
- Australian National University (Canberra School of Art), Canberra, Australia
- College of Art, Kwame Nkrumah University of Science & Technology, Kumasi, Ghana
- Daegu University, Gyeongsan City, South Korea
- Duncan of Jordanstone College of Art, Dundee, Scotland
- Dupere School of Applied Arts, Paris, France
- École Nationale Supérieure des Beaux Arts, Paris, France
- Fachhochschule Bielefeld, Bielefeld, Germany
- Fachhochschule Mannheim, Mannheim, Germany
- Fachhochschule Pforzheim, Pforzheim, Germany
- Fachhochschule Schwäbisch Gmünd, Schwäbisch Gmünd, Germany
- Gerrit Rietveld Academie, Amsterdam, The Netherlands
- Glasgow School of Art, Glasgow, Scotland
- Hanyang University, Ansan, South Korea
- Jingdezhen Ceramic Institute, Jiangxi Province, China
- KEA – Copenhagen School of Design and Technology, Copenhagen, Denmark
- Kookmin University, Seoul, Korea
- Kunstschule Berlin-Weissensee, Berlin, Germany
- Kyoto City University of the Arts, Kyoto, Japan
- Lingnan University, Hong Kong
- National College of Art & Design, Dublin, Ireland
- Oslo National College of the Arts, Oslo, Norway
- Seoul National University, Seoul, South Korea
- Stellenbosch University, Stellenbosch, South Africa
- Sydney College of the Arts, University of Sydney, Sydney, Australia
- Tai-Madrid University of the Arts, Madrid, Spain
- University of Brighton, Brighton, England
- University of Canterbury, School of Fine Arts, Christchurch, New Zealand
- University of Edinburgh, Edinburgh, Scotland
- University of New South Wales, Sydney, Australia
- University of Newcastle, Newcastle, Australia
- University of Trier, Trier, Germany
- University of Ulann, Ulsan, Korea

Independent Off-Campus Study

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

1. Registered at NSCAD University in good standing at the time of application.
2. Completed a minimum of sixty credits prior to the semester off-campus with a minimum cumulative GPA of 3.0.
3. Completed nine credits of liberal arts courses, including six credits of AHIS for BFA students
4. Completed the prerequisites for NSCAD University courses in which they are registered while away from NSCAD University.

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

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

1. An Independent Off-Campus Study Proposal form for each course in which the student will register during the off-campus semester.
2. Receive signed approval from the Faculty Advisor, the appropriate department chair, and the Office of the Registrar. Supervisors must be chosen from regular full-time faculty with whom the student has studied previously, or in exceptional circumstances, with a regular full-time faculty member who is familiar with the student’s work.

For independent off-campus study, the instructor will award a grade. Credits gained during off-campus study course credits are considered non-resident credits.

The Office of the Registrar organizes and coordinates the Off-Campus Study program and assists students with application procedures. Students should consult with the Office of the Registrar at least four months in advance of their planned off-campus semester.
Internships and Community Service Learning Program

Students at NSCAD University may choose to supplement their learning with an internship/community service learning/design practicum opportunity. To be eligible for the internship or design practicum course students must meet the course prerequisites and should expect to be in their third or fourth year of study. A growing number of placements provide a stipend for the placement work and students interested in registering for a placement should consult the Office of the Registrar in their second year of study.

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

Enrolment Following Off-Campus Learning Activity

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

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

ALTERNATIVE PROGRAMS

Summer Pre-University Credit Study

NSCAD University offers a summer pre-university credit study program for selected high school students who are interested in completing a challenging university level visual arts studio course, prior to high school graduation. Students with an interest in the visual arts and who are entering grade 12 the following fall are eligible to apply to the program. Admitted students may register in one foundation-level summer studio course.

Program admission is limited. Applicants must demonstrate a commitment to visual arts study through an application process and be in excellent academic standing in their schools (3.0 GPA or higher). To be considered, completed applications must be received by the Office of Admissions by April 15.

Application requirements and a downloadable application form are available on the NSCAD University website.

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

NSCAD University does not offer a Bachelor of Education (BEd) program, but students may use liberal arts and science and open credits from their BFA to meet the requirements for entering a teacher education program in Nova Scotia. Students interested in programs in other provinces should consult the Department of Education in the province in which they intend to complete their teacher education studies.

In Nova Scotia, students must complete the requirements for a first teachable and second teachable to enter a secondary teacher education program (and thus meet Teacher Certification requirements) at Mount Saint Vincent University in Halifax. For other Nova Scotia universities offering BEd programs, please consult the Registrar’s Office or an academic advisor at that university. To learn more about the BEd at MSVU, visit www.msvu.ca.

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

UNDERGRADUATE DEGREES: GENERAL REQUIREMENTS

- A minimum of 120 credits.
- A combination of studio (S) and liberal arts and social science (LASC) credits, as specified by the degree program.
- 75 credits at the 2000-level or higher, including 30 credits at the 3000-level or higher.
- 45 credits must be earned with NSCAD University courses. Of these, 30 credits must be completed within the last two years of study.
- A student must complete a minimum of 30 credits at NSCAD University after being admitted to a major program.
- A student must complete a minimum of half the requirements of the chosen major and/or minor at NSCAD University.
- Fulfillment of the writing requirement.
- Except for students in the BA Art History (non-studio) program, completion of the Foundation Program.
- In addition to the general NSCAD University degree requirements, each degree, major and minor has specific requirements.

Course Codes and Definitions

(E) Education courses
(G) Graduate courses
(O) Open courses (electives)
(S) Studio courses

(Studio courses focus principally on the production of art, craft and/or design, through studio practice and related theory.)

(LASC) Liberal arts and social science courses

(These courses focus principally on the written and verbal analysis and interpretation of historical and/or contemporary cultural materials.)

Course Levels

Courses are offered at varying levels of complexity, as indicated by the course code. The Undergraduate course levels range from 1000 to 5000. Graduate courses are 6000 courses.

1000 - Foundation Level
2000 - Introductory Level
3000 - Intermediate Level
4000 - Advanced/Senior Level
5000 - Extra-Baccalaureate Level (Typically courses for visiting students.)
6000 - Graduate Level

Prerequisites

All courses above the 1000 level and some at the 1000 level require completion of course prerequisites. To take liberal arts and science ("LASC") courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded LASC transfer credit from another post-secondary institution.

Students are responsible for ensuring they have met all necessary prerequisites. Students may be granted entry to a class without the required prerequisite only with the written permission of the course instructor.

Course Descriptions

Descriptions of all credit courses currently offered are found in the Course Description section or online at www.nscad.ca by clicking on the WebAdvisor icon.

Exhibition

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

82 ACADÉMIC CATALOGUE 2023/24

NSCAD UNIVERSITY 83
GRADUATION + COMMENCEMENT

It is the student’s responsibility to ensure that all degree and program requirements have been met. Submission of the Application to Graduate form by the required deadlines ensures that the Registrar can complete a degree audit.

Students may graduate after completing their degree requirements in the fall, winter, or summer semesters, however, only one official graduation and commencement ceremony will be held, typically in late April or early May.

All students who had degrees conferred the previous fall or summer will be eligible to attend the May convocation and will be listed in the official spring graduation program.

Applying to Graduate

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

<table>
<thead>
<tr>
<th>Degree Completion Month</th>
<th>Application Deadline</th>
<th>Conferral Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apr</td>
<td>Oct 30</td>
<td>Same day as Spring Graduation Ceremony</td>
</tr>
<tr>
<td>Aug</td>
<td>Feb 15</td>
<td>Oct 15</td>
</tr>
<tr>
<td>Dec</td>
<td>Feb 15</td>
<td>Feb 15</td>
</tr>
</tbody>
</table>

Parchment Replacement

To replace a lost parchment, a Statutory Declaration from a notary public to verify that the parchment has been lost or destroyed is required in addition to a $35 fee.

Replacement parchments will be produced for one of the degree conferral dates listed above. NSCAD University does not provide duplicate parchments.

For more information, please contact the Office of the Registrar.

WHAT TO DO WHEN YOU DON’T KNOW WHAT TO DO

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

Here are some basic guidelines:

In Class

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

• Try not to look at the problem as a conflict with another student or the instructor. NSCAD University expects you and all members of the NSCAD University community to consider concerns and problems as opportunities to learn from each other and to improve upon a situation for the betterment of all.

• Do not do nothing. Concerns rarely go away by themselves. Waiting for a situation to resolve itself will only cause you frustration, undermine your ability to concentrate on your studies, and limit your ability to achieve your full potential. Recognize that the matter needs to be resolved in a positive, professional, and constructive manner.

• If you have a concern, we want to know about it. Talk to your instructor. The instructors are the best persons to answer your question or resolve your concerns, as they are held solely responsible by the Vice President, Academic and Research, for the management of the class and the achievement of the course learning objectives. If you attempt to address the issue by avoiding the instructor, you are simply delaying or preventing resolution. No issue related to classroom instruction can be addressed without the involvement and, ultimately, the agreement of the instructor.

• At any point, you may wish to consult with a representative of SUNSCAD (the NSCAD University student union), who could act in a supportive role in any discussions, but who cannot act on your behalf. You and only you are responsible for the choices available to you, and only you can make those choices.

Outside of Class

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

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

• If the chair is unable to bring resolution to the issue, you or the chair may bring the matter to the attention of the Registrar. The Registrar will then attempt to bring resolution to the issue in collaboration with you, the instructor, and the chair.

• If the Office of the Registrar is unable to bring resolution to the issue, the Vice President, Academic and Research will rule on the matter, a decision that shall be considered final.

TO DO

YOU DON’T KNOW WHAT

• Reconsider the impulse to go “right to the top.” Bringing your concern directly to a senior university official is sometimes a student’s first instinct but doing so may only delay resolution of your concern. A much more simple, quick, and effective means of resolution is to talk to someone in the Office of the Registrar located on the second floor of the Fountain campus.

• If your concern is not addressed to your satisfaction, the Office of Opportunity and Belonging, Student Experience would welcome the opportunity to meet with you and give full attention to your thoughts.

• If you feel more comfortable doing so, talk to any representative of NSCAD University with whom you have already established a friendly relationship.

• Reconsider the impulse to go “right to the top.” Bringing your concern directly to a senior university official is sometimes a student’s first instinct but doing so may only delay resolution of your concern. A much more simple, quick, and effective means of resolution is to talk to someone in the Office of the Registrar located on the second floor of the Fountain campus.

• If your concern is not addressed to your satisfaction, the Office of Opportunity and Belonging, Student Experience would welcome the opportunity to meet with you and give full attention to your thoughts.
UNDERGRADUATE PROGRAMS

NSCAD UNIVERSITY

Major in Art History (Studio / Non-Studio)  
BA

Major in Interdisciplinary Design  
BDes

Bachelor of Fine Arts  
BFA

Major in Ceramics  
Major in Fine Art  
Major in Film  
Major in Expanded Media  
Major in Interdisciplinary Arts  
Major in Jewellery Design + Metalsmithing  
Major in Photography  
Major in Textiles/Fashion

120+ credits required for degree

30 credits earned in foundation year

4yrs degree study term full time
FOUNDATION YEAR

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

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

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

STANDARD FOUNDATION YEAR - FIRST SEMESTER

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

Nine Credits of 19 1000-level elective courses:
ARTS-1000 Fundamentals of Wood and Metal (3-credits)
CRFT-1010 Material Exploration and Expression* (3-credits)
CRFT-1015 Materials and Colour (3-credits)
CRFT-1030 Digital Tools for Making (3-credits)
DRAW-1500 Foundation Drawing II 3 (3-credits)
DSGN-1000 Digital Tools for Designing (3-credits)
DSGN-1010 Material Exploration and Expression * (3-credits)
DSGN -1500 or DSGN-1550 Studio Practice: Design Fundamentals (6-credits)
DSGN-1510 Creativity in Design Practice (3-credits)
DSGN-1520 Visual Thinking: Drawing and Model Making (3-credits)
FILM-1000 Moving Image (3-credits)
MDIA-1000 Expanded Media (3-credits)
PHOT-1000 Photography (3-credits)
PRTM-1500 Painting (6-credits)
PRTM-1500 Screen Printing (3-credits)
PRTM-1510 Relief Printmaking (3-credits)
SCLP-1000 Sculpture  (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 1100 Foundation Drawing I (3-credits)
FNDN 1200 Intro to Visual Culture (3-credits)
FNDN 1800 Writing for the Arts  (3-credits)

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

Guests of NSCAD University’s Major in Art History are prepared to enter both university and college programs that offer accreditation in graduate-level art history studies, art education, art therapy, art conservation, art criticism, arts administration, art appraisal, museum and gallery curating, and archival and other cultural work.

The Major in Art History requires the completion of 42 credits of art history credits as specified. Students who plan to do graduate work are advised to take some of their undergraduate electives at local Halifax universities (University of King’s College, Dalhousie, Saint Mary’s, or Mount Saint Vincent) in relation to the work they intend to pursue. For example, courses in psychology are normally required for art therapy programs and courses in chemistry are required for some art conservation programs.

Students planning to do graduate work in art history are advised to complete a total of 60 credits in art history and maintain a minimum grade average of “B+”. Also, students who plan to pursue graduate work in art history are encouraged to take Undergraduate language courses in French, Italian, or German.

ART HISTORY (STUDIO)

Completion of Foundation Year 1 - 30 Credits of 1000-level courses including:
- FNDN 1010 Intro to Studio Practice (3-credits)
- FNDN 1100 Foundation Drawing I (3-credits)
- FNDN 1200 Intro to Visual Culture (3-credits)
- FNDN 1800 Writing for the Arts (3-credits)

Years 2-4, Courses Required:
- AHIS 2010 Survey of 19th C Art (3-credits)
- AHIS 2020 Survey of 20th C Art (3-credits)
- AHIS XXXX (3 credits of Ancient Art)
- AHIS XXXX (3 credits of Medieval Art)
- AHIS 27XX (3 credits of Renaissance/Baroque Art)
- AHIS 3XXX (3 credits of Canadian Art)
- AHIS XXXX (3 credits of Indigenous Art)
- AHIS 3600 Introduction to Art Theory and Criticism (3-credits)

Elective/Open Credits:
- AHIS/FHIS 2XXX or above (3-credits)
- AHIS/FHIS 3XXX or above (9-credits)
- AHIS/FHIS 4XXX or above (6-credits)
- CULT XXXX (3-credits)
- LASC (liberal arts and science) XXXX (3-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)

<table>
<thead>
<tr>
<th>Years 1 - 4. Courses Required:</th>
</tr>
</thead>
<tbody>
<tr>
<td>FNDN 1200 Intro to Visual Culture</td>
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<tr>
<td>AHIS 2010 Survey of 19th C Art</td>
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<tr>
<td>AHIS 2020 Survey of 20th C Art</td>
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<td>AHIS XXXX (3 credits of Ancient Art)</td>
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<td>AHIS XXXX (3 credits of Indigenous Art)</td>
</tr>
<tr>
<td>AHIS 3600 Introduction to Art Theory and Criticism</td>
</tr>
</tbody>
</table>

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 (3-credits)
- Open credits (24-credits)
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 Design Studio 1

   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 may apply for deferred entry into the BDes program at the end of their second year of studies by successfully completing:
   - DSGN-2010 Design Studio 1: Principles and Practices (Prerequisite DSGN-1510)
   - DSGN-2500 Design Studio 2: Principles and Practices (Prerequisite DSGN-2010)

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

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

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

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

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

**Studio requirement (90 credits)** - Students in the Bachelor of Design program must complete 90 credits of studio course work. In the Foundation Year, students normally complete 24 credits of studio course work, leaving 66 credits of studio work to be completed at the upper levels.

**Liberal Arts and Social Science (“LASC”) requirement (30 credits)** - Students in the Bachelor of Design program must complete at least 30 credits of LASC course work. Students complete 6 credits of LASC course work as part of the Foundation requirement, leaving 24 credits of LASC course work to be completed at the upper levels.

**Total credit requirement: 120 credits** - With advance permission of the department chair, students may take courses deemed to relate to the Major in Interdisciplinary Design that are offered by other areas, to a maximum of six credits.

**INTERDISCIPLINARY DESIGN**

**Completion of Foundation Year 1 (with direct entry into second year BDes, 30 credits of 1000-level courses including):**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>FNDN 1100</td>
<td>Foundation Drawing I</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>FNDN 1200</td>
<td>Digital Tools for Design</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>DSGN 1000</td>
<td>Writing for the Arts</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>AIRS 1500</td>
<td>Introduction to Interactive Design</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>DSGN 1510</td>
<td>Creativity in Design Practice</td>
<td>(3-credits)</td>
</tr>
</tbody>
</table>

**Years 2-4, Courses Required:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 2120</td>
<td>Craft and Design History 1570-1970</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>DSGN 2500</td>
<td>Design Studio 2</td>
<td>(6-credits)</td>
</tr>
<tr>
<td>DSGN 4250</td>
<td>T ypography</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>DSGN 4250</td>
<td>Product Design: Form</td>
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</tr>
<tr>
<td>DSGN 4250</td>
<td>Design for the Internet</td>
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<tr>
<td>DSGN 4250</td>
<td>Intro to interdisciplinary Design</td>
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</tr>
<tr>
<td>DSGN 4300</td>
<td>Design Studio 3</td>
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<tr>
<td>DSGN 4320</td>
<td>Design Studio 4</td>
<td>(6-credits)</td>
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<td>DSGN 4420</td>
<td>Design Studio 5</td>
<td>(6-credits)</td>
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<tr>
<td>DSGN 4510</td>
<td>Design Studio 6</td>
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**Effective/Open Credits:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td>DRAW 2210</td>
<td>DRAW 2260</td>
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<tr>
<td>DSGN 3100</td>
<td>Intoduction to Studio Practice</td>
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</tr>
<tr>
<td>DSGN 3210</td>
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<td>(6-credits)</td>
</tr>
<tr>
<td>DSGN 4300</td>
<td>Design Studio 2</td>
<td>(6-credits)</td>
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</tbody>
</table>
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.

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)
- CERM 2510 Ceramic Technology (3-credits)
- CERM 2501 OR CERM 2503 OR CERM 2110 (6-credits)
- CERM 3101 OR CERM 3103 OR CERM 3110 (6-credits)
- CERM 35XX (15-credits)
- CERM 410X Studio Project 1: Ceramics (3-credits)
- CERM 420X Studio Project 2: Ceramics (3-credits)
- 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)

The 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.

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)
- MDIA 1000 Expanded Media (3-credits)
- PHOT 1000 Photo (3-credits)

Years 2-4, Courses Required:

- AHIS 2010 Survey of 19th C Art (3-credits)
- AHIS XXXX (3-credits)
- AHIS XXXX / 4XXX (3-credits)
- MDIA 2701 Expanded Media Toolbox (3-credits)
- MDIA 2220 MDIA 2701 Expanded Media Projects (6-credits)
- MDIA 2220 Interdisciplinary: Idea and Progress (6-credits)
- FILM/MDIA/PHOT 3XXX (6-credits)
- MDIA 205X Media Seminar (3-credits)
- MDIA 410X Expanded Media Studio I (3-credits)
- FILM 2501 ANIM PHOT 2100 AND/OR DRAW 2000 AND/OR PNTG 2000 AND/OR SCLP 2000 AND/OR PRTM 2XXX (9-credits)

Elective/Open Credits:

- LASC credit (6-credits)
- Open credits (24-credits)
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**

*Comprehensive 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 2010 Survey of 19th C Art (3-credits)
- AHIS 2020 Survey of 20th C Art (3-credits)
- AHIS/FHIS 3XXX / 4XXX (3-credits)
- AHIS/FHIS 3XXX / 4XXX (3-credits)
- AHIS/FHIS 3XXX / 4XXX (3-credits)
- 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)

**Open credits (24-credits)**

**Recommended:**
- ARTS 1000 Fundamentals of Wood and Metal for Sculpture students
- DRAW 1500 Drawing II
- FNDN 1800 Writing for the Arts (3-credits)
- FNDN 1200 Intro to Visual Culture (3-credits)
- FNDN 1100 Foundation Drawing I (3-credits)
- FNDN 1010 Intro to Studio Practice (3-credits)

**MAJOR IN FINE ART**

*Comprehensive 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 2010 Survey of 19th C Art (3-credits)
- AHIS 2020 Survey of 20th C Art (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- AHIS 3XXX / 4XXX (3-credits)

**Elective/Open Credits:**

- XXXX Any Level Studio (3-credits)
- 2000 Level Studio (at least two disciplines for a total of 12-credits) (12-credits)
- 3000 Level Studio (9-credits)
- 3500 Level Studio (9-credits)
- 4000 Level Studio XXXX (9-credits)
- LASC (liberal arts and science) XXXX (9-credits)
- Open credits (24-credits)
BFA | INTERDISCIPLINARY ARTS

A Bachelor of Fine Arts, Major in Interdisciplinary Arts allows a student to explore a diverse range of visual arts interests from an interdisciplinary approach during studio classes such as Language into Art, Idea and Process and Media Landscapes. Students establish competencies in three distinct areas of study and synthesize them in their capstone year, which includes opportunities for independent study and internship placements. Students will develop technical and critical skills and will progress to advanced levels of independent study.

In addition to their chosen area of study, students will have the opportunity to take interdisciplinary fine and media arts courses that explore a diverse range of visual arts concerns from an interdisciplinary approach. At the senior level, these courses also provide opportunities for internship placements in galleries, museums, and artist run centres. Graduates of NSCAD University’s fine art program are successful studio artists, gallery administrators, film/theatre set designers, illustrators, professional printmakers, and arts writers. Many pursue graduate studies and become critics, curators, architects, gallery and Museum archivists, and college/university professors.

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

INTERDISCIPLINARY ARTS

Completion of Foundation Year 1, 30 credits of 1000-Level courses including:

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

Years 2-4 Courses Required:

- AHIS 2010 Survey of 19th C Art (3-credits)
- AHIS 2020 Survey of 20th C Art (3-credits)
- AHIS XXXX (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- MDIA 3230 Interdisciplinary: Idea and Progress (6-credits)

Elective/Open Credits:

- 2000 Level Studio (15-credits)
- 3000 Level Studio (9-credits)
- 3500 Level Studio (9-credits)
- Any level LASC (Liberal Arts and Science) (9-credits)
- 4000 Level Studio (6-credits)
- Open credits (21-credits)

BFA | JEWELLERY DESIGN + METALSMITHING

The Bachelor of Fine Arts, Major in Jewellery Design and Metalmithing program offers students opportunities to explore the media and practices of jewellery and holloware. The fields of jewellery design and metal smithing 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, concept 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 metal smithing 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 Metalmithing program - The Major in jewellery design and metalmithing 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 Metalmithing.

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 XXXX / 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 (3-credits)
- 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 (6-credits)
- 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)
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.

Changes to degree requirements - Students who entered NSCAD University prior to 2017/18 may complete the Major in Photography by meeting the degree requirements that were in effect at the time of entry. Please consult with the chair of the Media Arts Department or the Registrar for more details.

**PHOTOGRAPHY**

Completion of Foundation Year 1. 30 credits of 1000-Level courses including:
- FNDN 1010 Intro to Studio Practice (3-credits)
- FNDN 1100 Foundation Drawing I (3-credits)
- FNDN 1200 Intro to Visual Culture (3-credits)
- FNDN 1800 Writing for the Arts (3-credits)
- PHOT 1000 Photo (3-credits)

Years 2-4. Courses required:
- AHIS 2020 Survey of 20th C Art (3-credits)
- AHIS XXXX (3-credits)
- AHIS XXXX (3-credits)
- AHIS 3200 History of Photography (3-credits)
- AHIS 3XXX / 4XXX (3-credits)
- PHOT 2001 Introductory Photography (3-credits)
- PHOT 2500 Lighting Workshop
- PHOT 2550 Black and White Photography
- PHOT 2660 Reconfigured Image
- PHOT 2750 Large Format Photography (6-credits)
- PHOT/PILM/Mdia XXXX (3-credits)
- PHOT 3XXX (12-credits)
- PHOT 36XX (Seminar) (3-credits)
- PHOT 4000 Advanced Photo Critique I (9-credits)
- XXXX Studio Credits, any level (9-credits)

Elective/open credits:
- LASC credit (6-credits)
- Open credits (24-credits)

**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)
- TEXL 2000 AND/OR TEXL 2100 AND/OR TEXL 2200 AND/OR TEXL 2501 AND/OR TEXL 2502 (12-credits)
- TEXL 2500 AND/OR TEXL 2550 AND/OR TEXL 2660 AND/OR TEXL 2701 (3-credits)
- PHOT 3XXX (3-credits)
- XXXX Studio Credits, any level (9-credits)

Elective/open credits:
- LASC credit (6-credits)
- Open credits (24-credits)
MINOR IN ANIMATION

The Minor in Animation requires 24 credits including three required courses.

**Courses Required:**
- MDIA/FILM 2220 Intro Animation (3-credits)
- AHIS 2820 History of Animation (3-credits)
- MDIA/FILM 2503 Intermediate 2D Animation (6-credits)

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

**Elective credits: 6 credits from the following**
- MDIA/FILM 3101 Animation Studio One (3-credits)
- DSGN 3036 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 3502 Intro to 3D Animation (3-credits)

MINOR IN ART EDUCATION

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

**Courses Required:**
- EDAR 3100 Contemporary Art Education Practices (3-credits)
- AHIS 2020 Survey of 20th 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: Sex, Gender, Art (3-credits)
### MINOR IN ART HISTORY

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

<table>
<thead>
<tr>
<th>Courses required:</th>
<th>(3-credits)</th>
</tr>
</thead>
<tbody>
<tr>
<td>AHIS 2010 Survey of 19th C Art</td>
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<td>AHIS 2020 Survey of 20th C Art</td>
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<tr>
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<tbody>
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<tr>
<td>AHIS credits at ANY level</td>
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### MINOR IN CONTEMPORARY CULTURE

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

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<thead>
<tr>
<th>Courses required:</th>
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<tbody>
<tr>
<td>CULT 2100 Introduction to Social Criticism</td>
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</tr>
<tr>
<td>CULT 2300 Introduction to Material Culture</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CULT 3101 Professional Arts Writing</td>
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<tr>
<td>AHIS 2505 Survey of Indigenous Art</td>
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<table>
<thead>
<tr>
<th>Elective credits:</th>
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</thead>
<tbody>
<tr>
<td>MDIA 3230 Ideas and Process</td>
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<tr>
<td>MDIA 3240 Language into Art</td>
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</tr>
<tr>
<td>FILM 3305 Approaches to Non-Fiction</td>
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### MINOR IN CERAMICS

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

<table>
<thead>
<tr>
<th>Courses required:</th>
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<tbody>
<tr>
<td>CERM 2610 Ceramics Technology</td>
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<tr>
<td>AHIS 2120 Craft and Design History</td>
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<table>
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<tr>
<th>Elective credits:</th>
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</thead>
<tbody>
<tr>
<td>CERM 2001 Introductory Ceramics</td>
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</tr>
<tr>
<td>CERM 2003 Ceramics Introduction for Design</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 2110 Introductory Throwing</td>
<td>(3-credits)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Elective credits:</th>
<th>(6-credits)</th>
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</thead>
<tbody>
<tr>
<td>CERM 3101 Intermediate Hand-building</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3103 Intermediate Mold-making and Digital Fabrication</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3110 Intermediate Throwing</td>
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<table>
<thead>
<tr>
<th>Elective credits:</th>
<th>(6-credits)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CERM 3510 Advanced Ceramics: Image Making</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3511 Advanced Ceramics: Digi Fab Process</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3512 Advanced Ceramics: Architecture and Ceramics</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3513 Advanced Ceramics: Art of the Table</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3514 Advanced Ceramics: Installation and Ceramics</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3515 Advanced Ceramics: Figurative Ceramics</td>
<td>(3-credits)</td>
</tr>
<tr>
<td>CERM 3516 Advanced Ceramics: Iterations</td>
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<table>
<thead>
<tr>
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<th>(6-credits)</th>
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<tbody>
<tr>
<td>AHIS credits at the 3000 level</td>
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<tr>
<td>AHIS credits at the 4000 level</td>
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<tr>
<td>CULT credits and ANY level</td>
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</tr>
<tr>
<td>FHIS credits at ANY level</td>
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### MINOR IN DRAWING

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

<table>
<thead>
<tr>
<th>Courses required:</th>
<th>(3-credits)</th>
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<tbody>
<tr>
<td>FNDN 1100 Foundation Drawing 1</td>
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<tr>
<td>FNDN 1600 Foundation Drawing 2</td>
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<table>
<thead>
<tr>
<th>Elective credits:</th>
<th>(6-credits)</th>
</tr>
</thead>
<tbody>
<tr>
<td>FNDN credits at the following courses</td>
<td>(6-credits)</td>
</tr>
<tr>
<td>DRAW 2000 Introductory Studio in Drawing</td>
<td>(6-credits)</td>
</tr>
<tr>
<td>DRAW 3000 Intermediate Studio in Drawing</td>
<td>(6-credits)</td>
</tr>
<tr>
<td>DRAW 3509 Advanced Studio in Drawing</td>
<td>(6-credits)</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Elective credits:</th>
<th>(6-credits)</th>
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<tbody>
<tr>
<td>DRAW credits at the 3000 level or higher</td>
<td>(6-credits)</td>
</tr>
<tr>
<td>DRAW credits at ANY level</td>
<td>(6-credits)</td>
</tr>
</tbody>
</table>
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/FHIS 3854 Indigenous Film (3-credits)
- AHIS 4700 Independent Study (3-credits)

Courses required: 12 credits maximum on Letter of Permission from the following
- Dalhousie: CANA 2050.03/HIST 2205.03 Historical Issues in Indigenous Studies (3-credits)
- Dalhousie: CANA 2050.03 Contemporary Issues in Indigenous Studies (3-credits)
- Dalhousie: HIST 2207.03/CANA 2207.03 Aboriginals and Empires – Canada’s Origins to 1763 (3-credits)
- Dalhousie: SOSA 2111.03/CANA 2111.03 Is There and Atlantic Canada (3-credits)
- Dalhousie: SOSA 3002.03 Native Peoples of Canada (3-credits)
- Dalhousie: SOSA 3185.03 Issues in the Study of Indigenous People of North America (3-credits)
- Saint Mary’s: ACST 1207 Mi’kmaq Language – Introductory I (3-credits)
- Saint Mary’s: ACST 1208 Mi’kmaq Language – Introductory II (3-credits)
- Saint Mary’s: ENGL 2462 Indigenous Literatures of North America (3-credits)
- Mount Saint Vincent: HIST 3304.01 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 I: Jewellery (6-credits)
- AHIS 2120 Craft and Design History 1750-1950 (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.

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 FASHION

The Minor in Fashion requires 24 credits in fashion courses.

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

Courses required:
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- TEXL 2500 Fashion: Construction (3-credits)
- TEXL 2550 Pattern Development (3-credits)
- TEXL 3410 Intermediate Fashion Studies (6-credits)

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- 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 PRINT, PAPER, BOOK

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

Elective credits: 3 credits from the following
- PRTM 2213 Book Arts (3-credits)
- PRTM 2215 Books, Boxes and Portfolios (3-credits)

Elective credits: 6 credits from the following
- PRTM 2211: Letterpress Printing (3-credits)
- PRTM 3213 Intermediate Book Arts (3-credits)

Elective credits: 6 credits from the following **
- MDIA 2100 Introductory Printed Matter (3-credits)
- MDIA 3240 Interdisciplinary: Language into Art (6-credits)
- PRTM 1500 Screen Printing (3-credits)
- PRTM 1510 Relief Printmaking (3-credits)
- PRTM 2005 Introduction to Intaglio (3-credits)
- PRTM 2010 Introduction to Lithography (3-credits)

Elective credits: 6 credits from the following courses currently available
- ARTS 4210/CRFT 4210 Professional Practice (3-credits)
- PRTM 3509 Advanced Printmaking (9-credits)

**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 310 Craft and Design History (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 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.
GRADUATE PROGRAMS

NSCAD UNIVERSITY

Master of Arts in Art Education
MAAE

Master of Design
MDes

Master of Fine Arts
MFA

36 credits
Master of Arts in Art Education

60 credits
Master of Design

60 credits
Master of Fine Arts

ft/pt
study opportunities

2yr
study term full time
MASTER OF ARTS IN ARTS EDUCATION

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

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

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

THE MAAE program offers three streams of specialized focus:

- **Museum and curatorial** - Advanced practice and perspectives in the delivery of art education programming in informal educational settings, such as art museums, galleries, heritage sites, and other organizations that offer immersive visitor experiences. This stream expands on conventional approaches to public engagement with collections and emphasizes Indigenous and critical curatorial approaches intended to reach diverse groups of visitors.

- **Applied pedagogy in art education** - Advanced knowledge and practice in curriculum development and pedagogy for a range of age groups, including children, youth, adults and older adults in a variety of contexts such as educational institutions, community centres, and youth facilities. This stream focuses on the development of best practices associated with human development and well-being.

- **Community-based practice** - Advanced learning in responsive art education pedagogy that is grounded in the needs and experiences of communities. This stream focuses on outreach, activism, and contextualized learning about art and culture in ways that support broad and equitable access to educational opportunities and collaborative program development.

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

Program Objectives

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

Full-Time or Part-Time Study

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

**Four core courses:** (12 credits)

- MAED 6205 Contemporary Issues in Art Education (3 credits)
- MAED 6210 Human Development, Diverse Society & Art Education (3 credits)
- MAED 6605 Research Methods in Art Education (3 credits)
- MAED 6400 Art Education Studio Practice or MA 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)

<table>
<thead>
<tr>
<th>Stream</th>
<th>Sample Courses</th>
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<tbody>
<tr>
<td><strong>Museum and Curatorial</strong></td>
<td>MAED 6350 Museum &amp; Curatorial: Theory &amp; Practice  (3 credits)</td>
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<tr>
<td></td>
<td>MAED 6410 Art in Public Places  (3 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6610 Indigenous Methodologies &amp; Exhibition Practices  (3 credits)</td>
</tr>
<tr>
<td><strong>Applied Pedagogy in Art Education</strong></td>
<td>MAED 6650 Case Study: Museum &amp; Curatorial  (3 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6690 Primary Research Techniques  (3 credits)</td>
</tr>
<tr>
<td><strong>Community-Based Practice</strong></td>
<td>MAED 6330 Pedagogy Development in Art Education: History, Theory &amp; Practice (3 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6410 Art in Public Places  (3 credits)</td>
</tr>
<tr>
<td><strong>Practicum and Thesis Requirements — All Students:</strong></td>
<td>(18 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6505 Practicum  (6 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6705 Thesis Proposal and Preparation  (3 credits)</td>
</tr>
<tr>
<td></td>
<td>MAED 6805 Thesis  (9 credits)</td>
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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
- MDES 6005 Intensive Workshop: Topic 1 (1 credit)
- MDES 6510 Projects Studio 1 (6 credits)
- MDES 6051 Studio Workshop: Topic 1 (3 credits)
- MDES 6210 Design Seminar: Topic 1 (3 credits)
- MDES 6150 Design History (3 credits)

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

Semester 3: Summer
- Students may undertake optional off-campus, exchange, or independent study

Semester 4: Fall
- MDES 6007 Intensive Workshop: Topic 3 (1 credit)
- MDES 6530 Projects Studio 3 (6 credits)
- MDES 6071 Studio Workshop: Topic 3 (3 credits)
- MDES 6230 Design Seminar: Topic 2 (3 credits)
- MDES 6550 Degree Project Preparation (3 credits)

Semester 5: Winter
- 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
- MDES 6005 Studio Workshop: Topic (3 credits)
- MDES 6210 Design Seminar: Topic (3 credits)

Semester 2: Winter
- MDES 6220 Design Seminar: Theory (3 credits)

Semester 3: Summer
- MDES 6071 Studio Workshop: Topic (3 credits)

Semester 4: Fall
- MDES 6007 Studio Workshop: Topic (3 credits)
- MDES 6150 Design History (3 credits)

Semester 5: Winter
- MDES 6120 Design Research (3 credits)

Semester 6: Summer
- MDES 6550 Degree Project Preparation (3 credits)

Semester 7: Fall
- MDES 6550 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.

MFA Program

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, whatever 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/metal smithing, textiles/fashion, drawing, sound, video, digital media, film, installation, painting, performance, photography, printmaking, or sculpture.

MFA students maintain full access to their studios and facilities throughout summer semesters, regardless of whether they are registered for summer courses. MFA students may choose to take more than 60 credits required for the MFA degree. In some cases, additional or make-up courses are required as a condition of acceptance to the program. Tuition fees are set per credit; make-up and supplemental courses are taken at the student’s expense.

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

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

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

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

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

Full-time Study

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

Part-time Study

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

Semester 1: Fall (May include the following): (9-15 credits)
- MFAR 6006/6009 Graduate Studio (6 or 9 studio credits)
- MFAR 6100 Pedagogy Seminar (3 LASC credits)
- MFAR 620X Graduate Seminar [Topic] (3 LASC credits)
- OPEN An undergraduate/graduate course approved by program director (3 credits)
- MFAR 6501 Graduate Forum (1.5 credits)
- First-Semester Review (non-credit)

Semester 2: Winter (9-15 credits)
- MFAR 6006/6009 Graduate Studio (6 or 9 studio credits)
- MFAR 6600 MFA Research/Creation (3 LASC credits)
- OPEN An undergraduate/graduate course approved by program director (3 credits)
- MFAR 6501 Graduate Forum (1.5 credits)
- One of AHIS 6700 Independent Research in Art History (3 credits)
- FHIS 6200 Independent Research in Film History, Theory and Criticism (3 credits)
- CULT 6110 Independent Research in Contemporary Culture (3 credits)
- GRAD 6603 Research Internship (3 credits)
- First Year Review (non-credit)

Semester 3: Summer (0-15 credits)
- Optional studio or LASC courses

Semester 4: Fall (9-15 credits)
- MFAR 6006/6009/6012 Graduate Studio (6, 9 or 12 studio credits)
- MFAR 620X Graduate Seminar [Topic] (3 LASC credits)
- OPEN An undergraduate/graduate course approved by program director (3 credits)
- MFAR 6501 Graduate Forum (1.5 credits)
- One of AHIS 6700 Independent Research in Art History (3 credits)
- FHIS 6200 Independent Research in Film History, Theory and Criticism (3 credits)
- CULT 6110 Independent Research in Contemporary Culture (3 credits)
- GRAD 6603 Research Internship (3 credits)
- Third Semester Review (non-credit)

Semester 5: Winter (9-15 credits)
- MFAR 6006/6009/6012 Graduate Studio (6, 9 or 12 studio credits)
- OPEN An undergraduate/graduate course approved by program director (3 credits)
- MFAR 6501 Graduate Forum (1.5 credits)
- Final thesis exhibition, thesis statement and thesis review

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 enrollment 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 enrollment, 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:
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:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSGN 2150</td>
<td>Introduction to Interdisciplinary Design (&quot;LASC&quot;)</td>
<td>3</td>
</tr>
<tr>
<td>DSGN 2505</td>
<td>Typography (Studio)</td>
<td>3</td>
</tr>
<tr>
<td>DSGN 4907</td>
<td>Intercultural Issues and Interdisciplinary Design (&quot;LASC&quot;)</td>
<td>3</td>
</tr>
<tr>
<td>DSGN 4908</td>
<td>Intercultural Communication and Design (&quot;LASC&quot;)</td>
<td>3</td>
</tr>
</tbody>
</table>

Elective credits: 6 credits from the following

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSGN 2010</td>
<td>Design Studio 1</td>
<td>6</td>
</tr>
<tr>
<td>DSGN 3021</td>
<td>Design Studio 3 (provided prerequisite is met by transfer credit)</td>
<td>6</td>
</tr>
</tbody>
</table>

Elective credits: 6 credits from the following

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DSGN 2500</td>
<td>Design Studio 2</td>
<td>6</td>
</tr>
<tr>
<td>DSGN 3521</td>
<td>Design Studio 4 (provided prerequisite is met by transfer credit)</td>
<td>6</td>
</tr>
</tbody>
</table>

Elective credits: 6 credits from the following

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio course(s)</td>
<td></td>
<td>6</td>
</tr>
</tbody>
</table>

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 certificate program.

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 with a first teachable in the visual arts. 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

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 credits including:</td>
<td></td>
</tr>
<tr>
<td>Art History or Contemporary Culture credits at the 3000 level or above</td>
<td>(6 credits)</td>
</tr>
<tr>
<td>Studio credits at the 2000-level or above (permission required)</td>
<td>(6 credits)</td>
</tr>
<tr>
<td>6 Art Education credits:</td>
<td></td>
</tr>
<tr>
<td>EDAR 5630: Guided Methods I</td>
<td>(3 credits)</td>
</tr>
<tr>
<td>EDAR 5650: Guided Methods II</td>
<td>(3 credits)</td>
</tr>
</tbody>
</table>

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 with a first teachable in the visual arts. 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.
Programs Requirements for Teacher — Non-Art Specialists

<table>
<thead>
<tr>
<th>12 credits including:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>FNDN 1010 Introduction to Studio Practice (3 credits)</td>
<td></td>
</tr>
<tr>
<td>FNDN 1200 Introduction to Visual Culture (3 credits)</td>
<td></td>
</tr>
<tr>
<td>Art History (AHIS) or Contemporary Culture (CULT) credits at the 2000 level or above (6 credits)</td>
<td></td>
</tr>
<tr>
<td>EDAR 5110 Teaching the Visual Arts (3 credits)</td>
<td></td>
</tr>
<tr>
<td>EDAR 5630 Guided Methods I (3 credits)</td>
<td></td>
</tr>
<tr>
<td>EDAR 5650 Guided Methods II (3 credits)</td>
<td></td>
</tr>
<tr>
<td>Studio credits at the 1000 level or 2000 level (permission required) (9 credits)</td>
<td></td>
</tr>
</tbody>
</table>

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)
- Elective credits from 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)
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 3 credits Art History
Prerequisite: FNDN-1800
This course will provide a survey of nineteenth-century practices and media in Western art within their social, political and philosophical contexts.

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

AHIS-2020 Survey of 20th C Art 3 credits Art History
Prerequisite: FNDN-1800
This course will provide a survey of twentieth-century practices and media in Western art within their social, political and philosophical contexts.

AHIS-2120 Craft and Design History 1750-1950 3 credits Art History
Prerequisite: FNDN-1800
This course is a study of Western craft and design tradition and innovations from the mid-eighteenth century to the mid-twentieth century.

AHIS-2505 Survey of Indigenous Art 3 credits Art History
Prerequisite: FNDN-1800
This course explores material, visual and cultural production and performance histories of Indigenous art in Canada from time immemorial to present day. Organized both territorially and thematically, the course is situated in relation to issues of representation, self-determination, resurgence, continuity, nationhood, colonial expansion, inclusions and exclusions of national narratives and the development of Indigenous art histories.

AHIS-2600 Medieval Art 3 credits Art History
Prerequisite: FNDN-1800
A survey of art, craft and architecture of Western Europe and Byzantium from approximately AD 300 to 1400.

AHIS-2655 History of Illustration 3 credits Art History
Prerequisite: One of the following: AHIS-2010, AHIS-2020, AHIS-2120
This survey class will explore the History of Illustration from Medieval illuminated manuscripts to today’s craze for food, medical and manga illustration. The social and cultural contexts for illustration will be examined, along with the impact of evolving technologies and art movements, the role of printmaking within illustration, the position of illustration in the artistic hierarchy and what illustration tells us about the social and political moments it records?
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 be divided into four sections: the arts and crafts movement, mid-twentieth century modernism, public art and activism, and relational aesthetics.

This course explores how various artists have attempted to close the gap between art and life. We will ask: What happens as this space shrinks? Does art have a critical surface of its own that becomes lost when conflated with creation. And how have contemporary artists dealt with these questions? The course content is arranged chronologically and the consolidation of genre and the Hollywood studio system.

In this class, students will be introduced to paintings, sculpture, and architecture of the Renaissance and Baroque periods. Students will learn how to "read" these works of art while placing them within the historical moment of their creation.

AHIS-2800 Film History & Criticism: 1890-1945 3 credits Art History
Corequisite: AHIS-2020 (or concurrent)
This course will situate contemporary activist craft practices within a larger historical and theoretical framework by examining resistance and protest expressed through craft. This course will examine historical and contemporary issues associated with the crafts.

AHIS-3104 Craft History: Decorative Arts of Ancient Rome Prerequisite: 6 Credits AHIS
This course will look at Roman decorative arts in the domestic space from the late Republican period (c. 200 BCE) to the end of the Roman Empire in Western Europe (c. 480 CE) through an examination of archaeological remains and the reading of ancient texts and modern scholarly discussions.

AHIS-2820 History of Animation 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 cel animation through to pixilation and CGI.

AHIS-3119 Craftivism: Tracing the Radical Impulse Prerequisite: AHIS 2020 or AHIS 2120
This course will situate contemporary activist craft practices within a larger historical and theoretical framework by examining resistance and protest expressed through craft.

AHIS-3101 Twentieth Century Art: Art and Activism Prerequisite: AHIS-2020
This course explores how various artists have attempted to close the gap between art and life. We will ask: What happens as this space shrinks? Does art have a critical surface of its own that becomes lost when conflated with activism? Do artists have a responsibility to push society in new directions and therefore into new political possibilities? And how have contemporary artists dealt with these questions? The course content is arranged chronologically and divided into four sections: the arts and crafts movement, mid-twentieth century modernism, public art and activism, and relational aesthetics.

AHIS-2703 Renaissance and Baroque Art Prerequisite: FNDN-1800
Art of the Renaissance period represents a distinct shift in both art and architecture from the preceding Gothic period, a shift that was recognized by contemporary scholars and artists at that time. The impetus behind Renaissance works was a conscious effort to look to the constructed works and writings of ancient Greece and Rome in order to recreate what was perceived as an artistic golden age. Works of the Baroque Period are both a continuation and evolution of the academic and artistic pursuits of the Renaissance. Although the term “Baroque” encompasses many complex ideas, in general, artists in the 17th century embraced greater naturalism and dynamism in their works, while subject matter was influenced by factors such as the Counter-Reformation and the patronage of an emerging wealthy merchant class.

In this class, students will be introduced to paintings, sculpture, and architecture of the Renaissance and Baroque periods. Students will learn how to “read” these works of art while placing them within the historical moment of their creation.

AHIS-2810 Film History & Criticism 1945-PRESENT 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.
This course offers an introduction to key concepts and ideas integral to the critical study of Western craft. The production and consumption of craft as cultural objects and social practices will be examined in order to demonstrate how historical craft traditions continue to impact craft today. Every crafted object is tied to its maker's circumstances, geography, lived experience, orientation, beliefs and values (namely, their identity). The course will use various theoretical frameworks to interrogate how identity is mediated and expressed through crafted objects. A series of key topics will be explored in order to fully engage with issues integral to contemporary craft discourse: professionalism, amateurism, gender, the biases that inform western hierarchies of cultural value, intersectional analyses of difference, and resistance to hegemonic and oppressive social and cultural frameworks. This course critically interrogates the place of the contemporary craftsperson and designer in today's complex social, cultural, and political worlds.

AHIS-3123 Contemporary Craft
Prerequisite: AHIS 2120 required as a prerequisite
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; 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 - professional and amateurism, biases that inform western hierarchies of cultural value, and intersectional analyses of difference.

AHIS-3120 20th C Craft
Prerequisite: AHIS-2020 or AHIS-2120
This course examines a broad range of crafts of the 20th century in their social, political and artistic contexts.

AHIS-3175 Design in Context: 1900 to the Present
Prerequisite: AHIS-2120
This course will provide students with an overview of developments in design in the context of twentieth century historical developments.

AHIS-3190 Canadian Cinema: Art and Industry
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
A critical study of Canadian cinema with a focus on key filmmakers and the institutional, social and economic conditions that influence film form and content. The course considers the idea of national cinema, the relevance of nationalism to contemporary filmmakers, cases of regional and non-mainstream practices, and the relationship between theatrical cinema, television and the rise of alternative media platforms.

AHIS-3200 History of Photography
Prerequisite: 6 Credits AHIS, including AHIS-2020
This course will survey the technical, aesthetic and social aspects of photography from its invention in the early 19th century to the present day, taking into consideration how photography has been used and defined by practitioners and audiences.
### AHIS-3873 Photography and Colonialism
Prerequisite: 6 Credits AHIS, including AHIS-2010
3 credits Art History
Through an examination of images and travelogues produced by European travellers, ethnographers, missionaries, and military officials, this course will explore how photography was used as a tool of colonialism and a promoter of the "colonial gaze." We will also examine examples of indigenous photographers who challenged colonial authority with the camera.

### AHIS-3874 Smackdown: The Top Feminist Films of All Time
Prerequisite: 6 Credits AHIS
This course will investigate the question: "What constitutes a feminist film and why?" It will examine the history of films considered to be feminist, the work of feminist filmmakers, and feminist film theory.

### AHIS-3876 Reverse Shot: Postcolonial Cinema
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
Many of the most innovative works of cinema have been made under the energy and direction of collective movements that intersect with social and political uprisings such as the French New Wave, Italian Neo-Realism and the post Neo-Realist aftermath, New German Cinema, Indian Parallel Cinema, Cinema Novo in Brazil, the cinema of the Cuban revolution and elsewhere in the world. The common ground is the social and political changes emergent in the 1960s and 1970s. In a given year, this seminar course will examine a selection of films from several of these movements in order to understand the relationship between cinema, culture and society both in the context of its time and as influences on contemporary practices.

### AHIS-3473 Photography and Colonialism
Prerequisite: 6 Credits AHIS
3 credits Art History
Through an examination of images and travelogues produced by European travellers, ethnographers, missionaries, and military officials, this course will explore how photography was used as a tool of colonialism and a promoter of the "colonial gaze." We will also examine examples of indigenous photographers who challenged colonial authority with the camera.

### AHIS-3474 Smackdown: The Top Feminist Films of All Time
Prerequisite: 6 Credits AHIS
This course will investigate the question: "What constitutes a feminist film and why?" It will examine the history of films considered to be feminist, the work of feminist filmmakers, and feminist film theory.

### AHIS-3476 Smackdown: The Top Feminist Films of All Time
Prerequisite: 6 Credits AHIS
This course will investigate the question: "What constitutes a feminist film and why?" It will examine the history of films considered to be feminist, the work of feminist filmmakers, and feminist film theory.

### AHIS-3854 Global Indigenous Film
Prerequisite: AHIS-2020
3 credits Art History
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 continuity, 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.

### AHIS-3855 Indigenous Film and Media Arts
Prerequisite: 6 Credits AHIS/FHIS
3 credits Art History
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 sovereignties. Considering film as a site of self-determined Indigenous activism and as a vehicle of Indigenous storytelling, resilience and resurgence, students will explore documentaries, narrative, experimental, and digital works.

### AHIS-3856 Reverse Shot: Postcolonial Cinema
Prerequisite: 6 Credits AHIS/FHIS and/or CULT
3 credits Art History
This course explores global political and postcolonial cinema from revolutionary roots to contemporary counter-narratives, and is a study of the most significant films, filmmakers and movements that make up this canon of cinema (1960s to present day). Students will analyze global cultural representation in mass-market Hollywood films to further critical thinking about the gaze and to understand postcolonial film as a vitally necessary counter-perspective or "reverse shot."
An advanced seminar course on selected topics in modern and contemporary art criticism. This course will analyze impressionism from its origins in the 1860s to the development of Neo-Impressionism in the 1880s. Through a critical overview of this important art movement and its relationship to European modernity, this course will examine the complex interrelationship between art and politics in the modern world.

AHIS-3901 19th C: Impression & Modernity 3 credits Art History
Prerequisite: 6 Credits AHIS, including AHIS-2010

This seminar course will examine the modernist-post modernist debates. This course considers major artists and movements in European art between the French Revolutions of 1789 and 1848.

AHIS-3902 19th C: Revolution in France 3 credits Art History
Prerequisite: 6 Credits AHIS, including AHIS-2010

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

AHIS-4110 Primary Research Techniques 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT including AHIS-2120

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.

AHIS-4116 Indigenous Methodologies & Exhibition Practices 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2505

This seminar will explore innovations in the temporal arts, including dance, experimental theater, performance and craft and food. 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 moral, manners and materials of craft and food.

AHIS-4240 The Visual Culture of Slavery 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT, or instructor permission

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. It will examine its key principles and objectives as well as current debates about its history and legacy. Special attention will be paid to its various manifestations across Canada, including at NSCAD.

AHIS-4417 Virtual Curation and Ethics 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT, or instructor permission

This seminar 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.

AHIS-4419 Indigenous Self/Representation 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT

This seminar course will examine 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.

AHIS-4502 Marxism and Aesthetic Theory 3 credits Art History
Prerequisite: 15 Credits AHIS, permission of the Instructor

This seminar course will examine the complex interrelationship between art and politics in the modern world. 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.

AHIS-4520 Conceptual Art 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2010

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. It will examine its key principles and objectives as well as current debates about its history and legacy. Special attention will be paid to its various manifestations across Canada, including at NSCAD.

AHIS-4551 Feminist Theory, Practice and Activism 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT, including AHIS-2505

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. It will examine its key principles and objectives as well as current debates about its history and legacy. Special attention will be paid to its various manifestations across Canada, including at NSCAD.

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

This seminar course focuses on the history of conceptual art from c. 1967 to 1980. It will examine its key principles and objectives as well as current debates about its history and legacy. Special attention will be paid to its various manifestations across Canada, including at NSCAD.

AHIS-4650 Dress, Body, Culture 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT

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

AHIS-4820 Modern/Contemporary Art Theory and Criticism 3 credits Art History
Prerequisite: 12 Credits AHIS and/or CULT

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

AHIS-4700 Independent Study in Art History
Prerequisite: 15 Credits AHIS; B+ in AHIS courses; approval of project; signature of Chair
The course will allow a student the opportunity to undertake an independent research project under the guidance of an art history faculty member.

AHIS-6600 Research Internship
Prerequisite: Enrollment in Graduate Program (MFA, MDes, MA or other); approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.
This internship will provide the student with an opportunity to work with an art gallery or other appropriate institution as a research assistant for an exhibition or publication.

AHIS-6700 Independent Research in Art History
Prerequisite: Enrollment in Graduate Program (MFA, MDes, MA or other); approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.
This course will allow a graduate student the opportunity to undertake an independent research project under the guidance of an art history faculty member.

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.

Arts

ARTS-1000 Fundamentals of Wood and Metal
No prerequisite
This foundation-level course introduces the general use of wood and metal in art, craft and design.

ARTS-1360 Movement Arts
No prerequisite
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.

ARTS-2001 Experimental Animation
Prerequisite: Foundation Completion
This course introduces students to creative and technical processes of the animated film. Students will view works by independent animators who use moving images as a medium of personal expression and explore a variety of camera and camera-less techniques including cel, drawn, puppet, sand, collage, object and drawn-on-film animation.

ARTS-2011 Comics and Zines
No prerequisite
This course explores the production and culture of self-published zines. Students will be introduced to the materials and processes of zines and will produce their own zines.

ARTS-2023 Wksp: Art & Found Objects Since Duchamp
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course will examine the found object in art from several angles - from our personal fascination with objects to the political ramifications of their production - in order to further our understanding of how they function in our lives. Course delivery is studio-based, with slide lectures, supplemental readings and discussion.

ARTS-2027 Wksp: Process as Form
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This 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 intertwining relationship between process and form in cinema. Students will gain awareness of how process becomes instrumental in determining the aesthetics and structure of an artwork while considering related topics such as the roles and functions of parameters, techniques of intuition, and intentionality and chance. At the core of the course is an individual creative project that each student will work on. This course, above all, is about making and thinking about the act of making. Students will learn to develop their own processual approaches and integrate them into the shapes of their finished work, which should serve as the culminating synthesis of their artistic explorations.

ARTS-2028 Wksp: Art and Ecology
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This studio class focuses on art practice in relation to contemporary and historical discourses on ecology. Through presentations, theoretical readings and discussions, we will critically examine how artists have activated ideas from ecological thought and practice in their works. This happens for a variety of reasons: to enlarge the scope of aesthetic experience, to address historical blindspots, to locate oneself in larger systems, to bear witness to the present, to build a critical alternative. Ecological concerns in art span all genres, and though they find obvious expression in land-based art practices, they are found in documentaries, socially engaged projects, institutional critique and institution-building, to name a few. Students will work across media on studio projects, with a number of collaborative projects and outings as well.

ARTS-2030 Daily Practice: Record and Respond
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

ARTS-2310 Feminist Studio Workshop
Corequisite: Foundation Core and 6 Credits of 1000 level studio
In the context of readings and lectures students will produce studio projects that explore contemporary feminist issues. Students will undertake work in a range of media on both individual and collaborative projects.

ARTS-3110 Entrepreneurship for Visual Arts
Prerequisite: 60 Credits including 3 Credits of LAS at 2000 level; FNDN-1800
This course examines the roles of business and marketing in art based practices. Key issues and priorities include creating the choice to be independent, finding a niche, starting a new enterprise, and investigating and analyzing opportunities.

ARTS-3147 Portable and Alternative Galleries
Prerequisite: 9 Credits of 2000 level Fine or Media Arts
The Readymade Institution: Portable and Alternative Galleries — this studio class focuses on a variety of alternative exhibition spaces and portable galleries in order to challenge students, over the duration of the course, to design and manage their own portable or alternative gallery spaces. The class will highlight and consider a spectrum of examples of artists as art -distributing media themselves, and will reflect on what happens when artists take matters completely into their own hands, working simultaneously as curators, custodians, administrators and even embodiments of the work themselves. How does a self-proclaimed venue affect how art, artworks and artists are represented? Weekly readings and discussions focused on examples and institutional critiques will assist students in developing their own critical, curatorial, portable or small scale practice.
No prerequisite

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 reconceptualize the medium of drawing. This course will aim to expand the practice of drawing through interdisciplinary approaches to art making with the goal of creating thought provoking, cohesive, and contextually strong artworks. This 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.

ARTS-3168 Design for Non-Designers: Artist Book/Folio/Box
3 credits Studio

Prerequisite: 9 Credits of 3500 level Fine or Media Arts studio work; proposal; signed by Chair. 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)

ARTS-3900 Adv Wk: Airport Project
9 credits Studio

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

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

ARTS-4010 Arts Studio Practice and Critique 1
9 credits Studio

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

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, guest-led presentations, group meetings, individual studio meetings, guest artists and curators, and various other opportunities designed to enrich student engagement in dialogue surrounding contemporary art and culture.

ARTS-4210 Professional Practice
3 credits Liberal Arts & Social Science

Prerequisite: 90 Credits completed.

The course is designed to prepare students with skills and information to present their work in a professional manner. Students prepare a professional materials portfolio representing their work and engage in research related to arts issues.

ARTS-4500 Studio 2
9 credits Studio

Prerequisite: ARTS 4000 and proposal; student must be in good standing.

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.

ARTS-4510 Arts Studio Practice and Critique 2
9 credits Studio

Prerequisite: ARTS-4010; student must be in good standing.

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.

ARTS-4600 Studio 3
9 credits Studio

Prerequisite: ARTS-4520 and proposal; student must be in good standing.

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.

ARTS-4610 Arts Studio Practice and Critique 3
9 credits Studio

Prerequisite: ARTS-4510; student must be in good standing.

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.

ARTS-4700 Studio 4
9 credits Studio

Prerequisite: ARTS-4600 and proposal; student must be in good standing.

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.

ARTS-4710 Arts Studio Practice and Critique 4
9 credits Studio

Prerequisite: ARTS-4610; student must be in good standing.

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.

CERM-2001 Introductory Ceramics
3 credits Studio

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

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 day, 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.
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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Location</th>
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<tbody>
<tr>
<td>CERM-2003 Intro to Ceramics for Design</td>
<td>3 credits Studio</td>
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<tr>
<td>Corequisite: Foundation Core and 6 Credits of 1000 level studio</td>
<td>This course will introduce students to ceramics as a medium for developing students' knowledge of design to fabrication in production in art, craft, and architecture applications. Diverse fabrication processes such as mold-making, extrusion, throwing &amp; 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.</td>
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<tr>
<td>CERM-2110 Introductory Throwing</td>
<td>3 credits Studio</td>
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<tr>
<td>Corequisite: Foundation Core and 6 Credits of 1000 level studio</td>
<td>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.</td>
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<tr>
<td>CERM-2101 Intermediate Throwing</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2001</td>
<td>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 course. 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 fire electric kilns as well as more complex experiments in surface development for earthenware.</td>
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<tr>
<td>CERM-2103 Intermediate Moldmaking &amp; Digital Fabrication</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2001</td>
<td>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 modeling, 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.</td>
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<tr>
<td>CERM-2104 Intermediate Throwing</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 2000 level CERM, including CERM-2110</td>
<td>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.</td>
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<tr>
<td>CERM-2115 Intermediate Ceramics in the City - Halifax</td>
<td>6 credits Studio</td>
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<tr>
<td>Prerequisite: 6 Credits of 2000 level CERM</td>
<td>This intermediate studio ceramics course explores the relationship between the city and making. Mobile studios as sites of production and interaction 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.</td>
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<tr>
<td>CERM-3239 Dishes and Decals</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 2000 level CERM</td>
<td>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 medium fire 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.</td>
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<td>CERM-3510 Adv. Wksp: Image Making</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 3000 level CERM</td>
<td>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.</td>
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<tr>
<td>CERM-3511 Adv. Wksp: Digital Fabrication Processes</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 3000 level CERM</td>
<td>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.</td>
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<td>CERM-3512 Adv. Wksp: Architecture &amp; Ceramics</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 3000 level CERM</td>
<td>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.</td>
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<td>CERM-3513 Adv. Wksp: Art of the Table</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 3000 level CERM</td>
<td>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.</td>
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<tr>
<td>CERM-3514 Adv. Wksp: Installation and Ceramics</td>
<td>3 credits Studio</td>
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<td>Prerequisite: 6 Credits of 3000 level CERM</td>
<td>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 Schnitgers' 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.</td>
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</table>
CERM-3515 Adv. Wksp: Figurative Ceramics 3 credits Studio
Prerequisite: 6 Credits of 3000 level CERM
This course explores representations of the human body in clay/ceramics while considering the figure in contemporary art and in historical precedents. The course transitions from observation and interpretation from life models and evolves to personal interpretations and questions of the body in a contemporary context. A variety of fabricating methods, scales, surfaces and firing will be support the projects that range from figurine to life scale. Readings and discussions will assist in understanding the state of figurative practice today, and the emphasis on 'body' as both subject and object.

CERM-3516 Adv. Wksp: Iterations 3 credits Studio
Prerequisite: 6 Credits of 3000 level CERM
Providing a language of production and form, molds have long been the purview of industry. Contemporary artists are exploiting the iterative power and potential for abstraction. This course builds on fundamentals of moldmaking and extends the potential of molds using more specialized plaster mold types, rubber molds and extends to alternative techniques using wood, sand, cardboard etc. This course will investigate single use as well as complex tools for reproduction and technical invention. Molds will be examined as nimble methods to emphasize the iterative capabilities of digital CNC and RAM press industrial methodologies available at NSCAD.

CERM-3953 Internship / CSL 3 credits Studio
Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic
The Internship / Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved place over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM-3956 Internship / CSL 6 credits 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 place over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM-3959 Internship / CSL 9 credits 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 place over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

CERM-4106 Studio Projects 1: Ceramics 6 credits Studio
Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics Faculty
This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4206 Studio Projects 2: Ceramics 9 credits Studio
Prerequisite: CERM-4106 or CERM-4109
Students working independently at this intermediate level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4306 Studio Projects 3: Ceramics 9 credits Studio
Prerequisite: CERM-4206 or CERM-4209
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.

CERM-4406 Studio Projects 4: Ceramics 9 credits Studio
Prerequisite: CERM-4306 or CERM-4309
Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4409 Studio Projects 5: Ceramics 9 credits Studio
Prerequisite: CERM-4306 or CERM-4309
Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4109 Studio Projects 1: Ceramics 9 credits Studio
Prerequisite: 9 Credits of 3500 level CERM; consultation and signature of designated Ceramics Faculty
This is the initial level of self-directed studio production at the senior level. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4209 Studio Projects 2: Ceramics 6 credits Studio
Prerequisite: CERM-4106 or CERM-4109
Students working independently at this intermediate level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

CERM-4309 Studio Projects 3: Ceramics 6 credits Studio
Prerequisite: CERM-4206 or CERM-4209
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.

CERM-4409 Studio Projects 4: Ceramics 9 credits Studio
Prerequisite: CERM-4306 or CERM-4309
Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

Craft (Interdisciplinary)

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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 3 credits Studio
No prerequisite
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 use materials in 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.
CRFT-1010 Material Exploration & Expression
No prerequisite
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 aesthetics. Through an interdisciplinary approach, students become acquainted with methodologies and practice using dynamic approaches to craft and design beyond the studio.

CRFT-1015 Materials and Colour
No prerequisite
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.

CRFT-1030 Digital Tools for Making
No prerequisite
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 illustrate a range of digital strategies for hands-on making.

CRFT-2000 Summer Workshop: [topic]
Prerequisite: Foundation Completion
This workshop will provide studio experiences in craft, design, media, and fine arts topics, as announced.

CRFT-2023 Jewellery Workshop: Precious Waste
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course will explore the art of transforming waste materials into a sustainable piece of contemporary jewellery through a five “challenge” process based on the Gestalt Theory principles of form perception.

CRFT-2040 Furniture Prototyping
Prerequisite: ARTS-1000
This course will focus on minimal waste design, alternative construction methods and unusual material combinations. Students will work in a collaborative studio environment to develop innovative projects. No prior furniture making experience is necessary.

CRFT-2050 Daily Practice: Record and Respond
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

CRFT-2501 Felting: Material and Technique For Jewellery
Prerequisite: 6 Credits of 2000-level studio in CERM, CRFT, JWLY, TXEL/FASH
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 felt 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 cutting, casting, pressing, forming and joining. Coursework will introduce methods for soft felt form, surface treatments of 2-D planes, hollow forms built from resist, and methods for connecting these components into more complex compositions.

CRFT-2503 Furnishings: Meaning
Prerequisite: CRFT-2004
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 furnishing’s role in built environments. A final project will display the collective findings for public presentation.

CRFT-3110 Entrepreneurship for Visual Arts
Prerequisite: 60 Credits including 3 Credits of LAS at 2000 level; FNDN-1800
This course examines the roles of business and marketing in art based practices. Key issues and priorities include creating the choice to be independent, finding a niche, starting a new enterprise, and investigating and analyzing opportunities.

CRFT-3155 Crft Stuc: Cultivating Material Objects Electronics
Prerequisite: 6-9 Credits in Craft medium in which they propose to work
Students will undertake in-depth practice-based research to underpin a coherent personal body of craftwork. They will analyze and interpret objects and methods as ideas in themselves, examining how material objects shape and are shaped by the cultures in which they originate and are used. Research methods will include sampling, replication, and experimental archaeology. Investigation of historical methods or ideas will be encouraged as a means of inspiring new work.

CRFT-3160 Bio-Inspired Artefacts
Prerequisite: 12 Credits of 2000-level studio in any discipline
Bio-inspiration is the study and imitation of nature. It educates and prepares students to better deal with issues of contemporary society. By learning about the theory and practice of bio-inspiration, students will gain an 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. This course will be graded 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.

CRFT-3162 Exploring Place Through Textile Installation
Prerequisite: 12 Credits of 2000-level studio in any discipline
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 furnishing’s role in built environments. A final project will display the collective findings for public presentation.

CRFT-3163 The Language of Felt
Corequisite: Foundation Core and 6 Credits of 1000 level studio
Explore 2-D and 3-D felt 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 association, address industrial implication, all while building it manually.

CRFT-3164 A Stitch in Time: Stitching & Quilting Throughout History
Prerequisite: 6 Credits of TXEL studio
This course will introduce students to basic sewing construction techniques, embroidery and quilting done by hand. We will look to examples from many different cultures throughout history. Projects and assignments will include material research and experimentation, sampling, prototyping and production. An emphasis will be placed on the functional and expressive potential of stitching. Students will be introduced to historical and contemporary artists working in this area.
Students prepare a professional materials portfolio representing their work and engage in research related to arts. The course is designed to prepare students with skills and information to present their work in a professional manner. Prerequisite: 90 Credits completed.

CRFT-3300 Generative Information: Advanced Digital
3 credits Studio
Prerequisite: JWLY-2000 or DSGN-2300;
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 (i.e. Jewellery, Product, Ceramics etc.).

CRFT-3500 Applied Entrepreneurship for Visual Arts
3 credits Studio
Prerequisite: PROD-3110
This course focuses on practical exercise in running and arts, crafts, or design business while competing in the global marketplace. Principle elements of the course will include: having an exhibition, participating in a trade show, starting a website, blogging, and marketing your work.

CRFT-3900 Independent Study: Craft
3 credits Studio
Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXL/FASH; Proposal; Instructor’s Signature
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one Craft Independent Study course per semester.

CRFT-3901 Independent Study: Ceramics
3 credits Studio
Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXL/FASH; Proposal; Instructor’s Signature
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one Craft Independent Study course per semester.

CRFT-3902 Independent Study: Jewellery
3 credits Studio
Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXL/FASH; Proposal; Instructor’s Signature
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one Craft Independent Study course per semester.

CRFT-3903 Independent Study: Textiles/Fashion
3 credits Studio
Prerequisite: 12 Credits of CERM, CRFT, JWLY, TEXL/FASH; Proposal; Instructor’s Signature
The course will allow a student the opportunity to carry out an independent research or studio project under the guidance of a faculty member. This course is repeatable once, for a total of 6 credit hours. A student may take one Craft Independent Study course per semester.

CRFT-4210 Professional Practice
3 credits Liberal Arts & Social Science
Prerequisite: 90 Credits completed.
The course is designed to prepare students with skills and information to present their work in a professional manner. Students prepare a professional materials portfolio representing their work and engage in research related to arts issues.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
<th>Program</th>
<th>Prerequisite</th>
</tr>
</thead>
<tbody>
<tr>
<td>CULT-3201</td>
<td>Mad Studies: Madness, Representation and The Arts</td>
<td>3</td>
<td>Liberal Arts &amp; Social Science</td>
<td>6 Credits AHIS and/or CULT</td>
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<tr>
<td>CULT-3601</td>
<td>Art, Action, and Environment</td>
<td>3</td>
<td>Liberal Arts &amp; Social Science</td>
<td>One of the following: AHIS 2505, AHIS 3050, AHIS 3460, AHIS 3464, AHIS 3550, AHIS 4116, AHIS 4119, or FHIS 3190.</td>
</tr>
<tr>
<td>CULT-4101</td>
<td>Critical Arts Writing</td>
<td>3</td>
<td>Liberal Arts &amp; Social Science</td>
<td>CULT-3101</td>
</tr>
<tr>
<td>CULT-4200</td>
<td>Respond/ Resist the Archive</td>
<td>3</td>
<td>Liberal Arts &amp; Social Science</td>
<td>12 Credits AHIS and/or CULT</td>
</tr>
<tr>
<td>CULT-4300</td>
<td>Radical Curating</td>
<td>3</td>
<td>Liberal Arts &amp; Social Science</td>
<td>12 Credits AHIS and/or CULT</td>
</tr>
<tr>
<td>CULT-4400</td>
<td>Ind. Research in Contemporary Culture</td>
<td>3</td>
<td>Graduate</td>
<td>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.</td>
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<tr>
<td>DRAW-1500</td>
<td>Drawing II</td>
<td>3</td>
<td>Studio</td>
<td>FNDN-110</td>
</tr>
<tr>
<td>DRAW-2000</td>
<td>Introductory Studio in Drawing</td>
<td>6</td>
<td>Studio</td>
<td>DRAW-1500</td>
</tr>
<tr>
<td>DRAW-2210</td>
<td>Descriptive Drawing</td>
<td>3</td>
<td>Studio</td>
<td>DRAW-1500</td>
</tr>
<tr>
<td>DRAW-2220</td>
<td>Ideogram</td>
<td>3</td>
<td>Studio</td>
<td>DRAW-1500</td>
</tr>
<tr>
<td>DRAW-2240</td>
<td>Visual Thinking</td>
<td>3</td>
<td>Studio</td>
<td>DRAF-2240</td>
</tr>
<tr>
<td>DRAW-2300</td>
<td>Wksp: Collage</td>
<td>3</td>
<td>Studio</td>
<td>DRAF-1500</td>
</tr>
<tr>
<td>DRAW-2306</td>
<td>Wksp: Aqueous Media</td>
<td>3</td>
<td>Studio</td>
<td>DRAF-1500</td>
</tr>
<tr>
<td>DRAW-2308</td>
<td>Wksp: Aquous Media</td>
<td>3</td>
<td>Studio</td>
<td>DRAF-1500</td>
</tr>
<tr>
<td>DRAW-2308</td>
<td>Wksp: Narrative</td>
<td>3</td>
<td>Studio</td>
<td>DRAF-1500</td>
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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-3210 Wksp: Drawing Outside
Prerequisite: DRAW-2000
This course will introduce various ways to engage the realm of the outdoors through 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.

DRAW-2400 Introductory Figure Drawing
Prerequisite: DRAW-1500
Drawing from life model addressing representations of the human figure. Attention will be given to an understanding of volumetric description and underlying structure.

DRAW-2011 Chromophilia
Prerequisite: DRAW-1500
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.

DRAW-3000 Intermediate Studio in Drawing
Prerequisite: 6 Credits of 3000 level studio; proposal; approval by VP Academic
Students experiment with approaches in a range of media and formats to explore complex visual problems in drawing.

DRAW-3170 Hybrid Drawings
Prerequisite: 6 Credits 2000 level DRAW
This course will focus on large scale drawing as an independent studio practice. Students 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.

DRAW-3309 Wksp: Large-Scale Drawing
Prerequisite: 3 Credits of 2000 level DRAW
This course will focus on large scale drawing as an independent studio practice. Students 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.

DRAW-3313 Wksp: Collage/Assemblage
Prerequisite: 3 Credits of 2000 level DRAW
The term collage was coined in the beginning of the 20th century when it became a distinctive part of modern art. This drawing workshop will focus on collage both as a viable tool to work out ideas, as well as providing an alternative medium to create a finished work. Students will collect a wide range of materials thereby creating a viable 'palette' from which to work. This workshop will provide students with the opportunity to explore and refine possibilities of expression using collage as the vehicle.

DRAW-3316 Wksp: Sensorscapes
Prerequisite: 3 Credits of 2000 level DRAW
This course will involve full sensory observation and creative translation of a myriad of environments. Methods for involvement in this will include direct on-site observation, responsive writing, and literary sources among other experiments. A variety of media will be employed as appropriate to the goals of the activities. A series of assignments will be followed by individual proposals.

DRAW-3319 Comics Studio
Prerequisite: 6 Credits DRAW at 2000 level or 6 credits from DSGN-2210, DSGN-2601, DSGN-3006, DSGN-3400, DSGN-3601, or FILM-2501
This course will lead participants through comics basics, exploring the many elements of, and approaches to, graphic storytelling. A combination of lectures, exercises, and dedicated studio time will support participants in strengthening their writing, character development, page design, pacing, drawing and production skills. Students will produce a number of short comics and develop skills to create longer works.

DRAW-3320 Wksp: Cuts, Cracks, Creases
Prerequisite: 3 Credits of 2000 level DRAW
This workshop proposes drawing as a practice of mobility, specifically walking. Students will learn about concepts and practices from Kandinsky to Ingold, that bring walking, line and art together on a drawing surface. A variety of media and approaches will be explored. Studio work will be accompanied by field trips, readings, screenings, and discussions.

DRAW-3351 The Memory Palace at 5163 Duke Street
Prerequisite: 6 Credits of 2000 level studio
The "Memory Palace" is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.

DRAW-3400 Intermediate Figure Drawing
Prerequisite: DRAW-2400
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.

DRAW-3450 Anatomy of the Human Figure
Prerequisite: DRAW-2400
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.

DRAW-3509 Advanced Studio in Drawing
Prerequisite: 6 Credits of 3000 level DRAW
This course continues the drawing experience through concentrated independent drawing projects as well as research of topics related to the student's individual interests.

DRAW-3558 Making Art in a Time of Crisis
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 maintain an exploratory art 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.

DRAW-3953 Internship / CSL
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.

DRAW-3956 Internship / CSL
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.
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**
3 credits Studio
No prerequisite
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.

**DSGN-1010 Material Exploration & Expression**
3 credits Studio
No prerequisite
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.

**DSGN-1040 Digital Tools for Interaction**
3 credits Studio
No prerequisite
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.

**DSGN-1510 Creativity in Design Practice**
3 credits Studio
Corequisite: FNDN-1100
What is design? This foundation course brings together theory and practice to explore the spectrum of design, that embraces different approaches to designing that are rooted in principles and values. Through thinking, saying, doing and making students are introduced to creative practice from a design perspective.

**DSGN-1520 Visual Thinking: Drawing and Modemaking**
3 credits Studio
Corequisite: FNDN-1100
This foundation course focuses on developing the knowledge and skill of an interdisciplinary designer to visually communicate both 2 and 3D concepts through design drawing and modelmaking. It provides insight into how analogue communication and making processes are important to design ideation, development and presentation. This course focuses on developing the knowledge and skill for a designer to communicate visually through drawing, layout, model making, prototyping and other visual mediums. Students wishing to enter the BDes Interdisciplinary Design will require either DSGN 1000 Visual Thinking: Drawing and Modelmaking or CRT xxyy Material Expression & Exploration.

**DSGN-1550 Studio Practice: Design Fundamentals**
6 credits Studio
Prerequisite: DSGN-1510
This course introduces students to the fundamentals and methods of design thinking. The goal is to promote the exploration of design ideas in the context of design processes.

**DSGN-2007 Motion Design Animation**
3 credits Studio
Prerequisite: Foundation Completion
A Motion Designer is someone who designs the motion and integration of various digital elements; graphic illustration, typography, video or photos are animated and composited into short digital videos to attract the attention of the viewer. Motion design is used across many disciplines to communicate concepts to the viewer and to generate interest. Education, advertising, film, web, music and gaming industries all make heavy use of motion design to convey their messages. In this course, we will look at the fundamentals of motion design through tutorials and in-class exercises. We will analyze trends in the field and look at work by leading artists and design firms. Students will use Adobe After Effects, Photoshop, Illustrator, and Cinema 4D to create work.

**DSGN-2008 Wksp: Language and Process for Studio Practice**
3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
Language and Process for Studio helps students new to studio practice and critique build verbal strategies and critical skills for negotiating art-specific academic and studio contexts. As a studio-based course, verbal development will be rooted in authentic art creation activities, such as peer critique, artist talks, curation, and public interaction. The ultimate goal is to help students increase precision, clarity, and confidence in their ability to speak about art in tandem with their art and design studio skills.

**DSGN-2010 Design Studio 1: Principles & Practices**
6 credits Studio
Prerequisite: DSGN-1510
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.

**DSGN-2015 Product Design: Form**
3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course provides for practical introductory work in product design, with a brief overview of the social history of product design and ergonomics theory.

**DSGN-2150 Introduction to Interdisciplinary Design**
3 credits Liberal Arts & Social Science
Prerequisite: FNDN-1800
This course gives students a general introduction to the history, theory and methods of current design practice.

**DSGN-2230 Digital Design for Artists I**
3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
Students are introduced to design and digital production techniques used in the development of print and online graphics. Text and image layout, graphics creation, file formatting, and programs are taught through the design process using students’ original concepts. THIS COURSE CANNOT BE CREDITED TOWARDS THE MAJOR IN DESIGN.

**DSGN-2300 immaterial: Digital Object Making**
3 credits Studio
Prerequisite: One of the following: JWLY-2000, JWLY-2100, DSGN-2015, CERM-2001, CERM-2110
3D digital design and digital fabrication technologies are explored through jewellery and small object making. This introductory level course introduces conceptual and technical approaches toward intricate form creation, using freeform solid modeling 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.
with a bio-inspired approach. Their designs will be grounded in real-world context and will be informed by readings, discussions, presentations, and generating samples, and will conclude with the creation of two portfolio artefacts that address the two challenges. Previous courses they will generate designs that imitate the models they identified. The making process will start by from nature that can inform their designing and making practice. Second, by using making techniques acquired in 

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

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. 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.

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.

This course introduces designers to the languages and frameworks that enable internet applications: HTML, CSS and Javascript.

This course will examine the strategic, collaborative, and inter-disciplinary nature of design thinking. The course will focus on the use of images, form and space in the creation of design experiences.

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<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Type</th>
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<tbody>
<tr>
<td>DSGN-3328</td>
<td>Emotional Design</td>
<td>3</td>
<td>Studio</td>
</tr>
<tr>
<td>Prerequisite: DSGN-2500</td>
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<td>Used also for studio, graphic design, and fashion design. Emotional design plays an important role in user decision making when purchasing a product or service by approaching deep roots in our cognitive memory. It aims at appropriate emotions that could create a positive user experience by the connection between users and the objects/services. This course aims to provide an understanding of how to use emotional design as part of a design strategy to enhance competitiveness in design towards a more human centered design approach that allows the user to create personal engagement with the object/service.</td>
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| DSGN-3400  | Digital Illustration                             | 3       | Studio   |
| Prerequisite: DSGN-2601 |
| In this course students learn the concepts and practices of digital illustration, combined with hand drawing. Students learn that vector-based software can be a powerful tool in refining and enhancing a strong concept. Emphasis is placed on clean and consistent presentation of their work. |

| DSGN-3521  | Design Studio 4: Computing                       | 6       | Studio   |
| Prerequisite: DSGN-3021 |
| Students will undertake a series of design projects that will expand their range of design experience and understanding. A focus of the course will be on the constraints imposed upon designers while seeking creative solutions. |

| DSGN-3601  | Illustration II: Character                       | 3       | Studio   |
| Prerequisite: DSGN-2601 |
| 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. |

| DSGN-3603  | Communication Studies                           | 3       | Studio   |
| Prerequisite: 15 Credits of DSGN studio at the 2000 level or above; permission of Division Chair; proposal |
| A student in communication design may develop an individual program of study, with approval of the instructor. |

| DSGN-3606  | Communication Studies                           | 6       | Studio   |
| Prerequisite: 15 Credits of DSGN studio at the 2000 level or above; permission of Division Chair; proposal |
| A student in communication design may develop an individual program of study, with approval of the instructor. |

| DSGN-4033  | Practicum in Design                             | 3       | Studio   |
| Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521 |
| A student may apply to undertake a practicum to fulfill elective credit requirements for the Major in Interdisciplinary Design. |

| DSGN-4036  | Practicum in Design                             | 6       | Studio   |
| Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521 |
| A student may apply to undertake a practicum to fulfill CMS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design. |

| DSGN-4039  | Practicum in Design                             | 9       | Studio   |
| Prerequisite: Official acceptance into the Major in Interdisciplinary Design; 36 Credits of DSGN courses at the 2000 level or above; completion of Design Studio 4; proposal; signature of the Division Chair; DSGN-3521 |
| A student may apply to undertake a practicum to fulfill CMS/DSGN/PROD and/or Open credit requirements for the Major in Interdisciplinary Design. |

| DSGN-4101  | Design Issues                                   | 3       | Liberal Arts & Social Science |
| Prerequisite: DSGN-3021 |
| This seminar addresses the larger as well as the more specific professional concerns of design. Presentations, readings and discussions will cover philosophical, economic, or practice-oriented issues. |

| DSGN-4150  | Design Research                                 | 3       | Liberal Arts & Social Science |
| Prerequisite: 15 Credits; DSGN; permission of Division Chair |
| Students develop an individual program of research/study with the approval of the instructor. |

| DSGN-4155  | Independent Design Research                     | 3       | Liberal Arts & Social Science |
| Prerequisite: 15 Credits of DSGN at the 2000 level or above; permission of Division Chair |
| In this unscheduled course, students develop an individual program of research / study with the approval of the instructor. |

| DSGN-4203  | Advanced Seminar: Connections And Time          | 3       | Liberal Arts & Social Science |
| Prerequisite: AHIS-2120 |
| As the saying goes, you cannot know where you are going if you don't know where you have been. This course will explore some of the original sources of contemporary design thinking and the overwhelming influence social and political trends have had on them. It will examine the alternative ways of thinking that come about from physical explorations of existing ideas that have created many contemporary iconic shapes, products and design innovations. The themes here will be "serendipity / non-linear thinking / disruptive influence". |

| DSGN-4250  | Design Management Seminar                       | 3       | Liberal Arts & Social Science |
| Prerequisite: DSGN-2500 |
| 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. |

| DSGN-4306  | Advanced Design Wksp: Applied Photo             | 3       | Studio   |
| Prerequisite: DSGN-1510 |
| This course will cover the aspects and relationship of photography to design. Through hands on demonstrations and assignments, students will work with the DSLR camera, studio lighting techniques, image post-production, and photographic printing techniques as relevant to current design practice. |

| DSGN-4309  | Advanced Remote Design Collaboration             | 3       | Studio   |
| Prerequisite: DSGN-3521 |
| Anyone who has tried to have a quarantine video call with their whole family at once knows that conversing and collaborating remotely has its challenges. Things can get even harder when you are part of a team trying to tackle a complex creative challenge. The key is having the right tools, and practiced processes. Coursework will model real design methods at modern companies and teach you how to do your best work without ever being in the same room as your teammates or clients. |
**EDAR-5610 Secondary Art Methods 1**
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**
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**
Prerequisite: Registration in NSCAD’s Visual Arts Certificate for Teachers program
This course bridges the gap between studio courses in fine/media art, craft and 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**
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.

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**English**

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is comprised of four required three-credit courses and the remaining 18 credits chosen from among 18 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-3150 Strategic Fictions: Theories & Practice Illustrators**
3 credits Liberal Arts & Social Science
Prerequisite: AHIS-2020
What kind of truths do fictions tell? The course will explore this question by examining a variety of elaborate fictions — comic, political, deceptive, historical — developed by a number of contemporary artists. Students will also read and practice developing fictions of their own.

**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.
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 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
Corequisite: AHIS-2800 (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
Corequisite: AHIS-2800 (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
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 cel animation through to pixilation and CGI.

FHIS-3910 Canadian Cinema: Art and Industry
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
A critical study of Canadian cinema with a focus on key filmmakers and the institutional, social and economic conditions that influence film form and content. The course considers the idea of national cinema, the relevance of nationalism to contemporary filmmakers, cases of regional and non-mainstream practices, and the relationship between theatrical cinema, television and the rise of alternative media platforms.

FHIS-3825 Film Noir and Neo-Noir
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
This course will introduce students to film noir between the years 1944 and 1955 and those films considered neo-noir from 1980 to the present. Specific topics relating to film noir, including its literary origins and cinematic antecedents, the characteristics of noir and neo-noir styles, genre and narrative innovations and the place of women in noir films both classical and contemporary will be considered.

FHIS-3835 Contemporary Cinema of Globalization
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
Globalization is at once a technological, cultural, political, economic and social phenomenon influencing the flow of everyday life and the production of images. It is the dominant expression of contemporary capitalism and thus influences cinema production all over the world, both in on-screen expression and in the behind-the-scenes selection and organization of production and exhibition (everything from locations and casting, wage rates and stories, to technologies and viewing opportunities). This course seeks to identify and understand the conditions of globalization through analysis of an eclectic selection of contemporary films. Canadian and international, narrative and documentary. In this process we will also develop an understanding of the economic conditions that determine contemporary cinema, with emphasis on the concept of “global Hollywood.” This is an upper-level seminar course where students can expect weekly screenings and lectures combined with seminar discussion and presentations.

FHIS-3839 The Director's Cinema
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
This special topics seminar-style course will explore the cinema of four important filmmakers working at the intersection of fiction and documentary: Enrol Morris (USA), Agnès Varda (France), Werner Herzog (Germany) and Jennifer Baichwal (Canada). Through film viewings and related readings we will explore questions of truth and representation and the relationship between fiction and non-fiction in a broad art cinema context in Europe and North America from the New Wave to the present.

FHIS-3840 Art Cinema Histories
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
Many of the most innovative works of cinema have been made under the energy and direction of collective movements that intersect with social and political uprisings such as the French New Wave, Italian Neo-Realism and the post Neo-Realist aftermath, New German Cinema, Indian Parallel Cinema, Cinema Novo in Brazil, the cinema of the Cuban revolution and elsewhere in the world. The common ground is the social and political changes emergent in the 1960s and 1970s. In a given year, this seminar course will examine a selection of films from several of these movements in order to understand the relationship between cinema, culture and society both in the context of its time and as influences on contemporary practices.

FHIS-3841 Cinema and Postcolonialism
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
Cinematic representation always reflects power relations. This seminar course begins with, an analysis of how films made within dominant systems of empire, such as Hollywood, reflect and maintain legacies of colonialism, exploitation and domination. We define this terminology in its social and political context and develop an understanding of how the industry of cinema functions within this system of power. Most of the course is then devoted to an examination of fiction and non-fiction films from around the world which depict the legacy of colonialism and serve as powerful expressions of postcolonial resistance.

FHIS-3850 History of Criticism of Documentary Film
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
Though screenings and readings, this course will provide an introduction to the history, theory and criticism of documentary film. It will examine both the work of individual filmmakers and topics such as didactic documentary, the direct address, propaganda, the Voice of God, cinema engage/verité, and styles not normally associated with the documentary form.

FHIS-3853 Media, Politics & Culture
Prerequisite: AHIS/FHIS-2800 or AHIS/FHIS-2810
A critical investigation on the relationship between mass media, culture and politics through the analysis of selected works of fiction film, documentary, media journalism and alternative platforms. Focus includes the relationship between media representation, power, ideology, transnational capitalism, social-economic class, propaganda and the critical theory and practice of alternative perspectives and subject positions.

FHIS-3854 Global Indigenous Film
Prerequisite: AHIS-2800
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.

FHIS-3855 Indigenous Film and Media Arts
Prerequisite: 6 Credits AHIS/FHIS
This course explores local, national, and global Indigenous film and media arts. It will investigate the use of film and media arts by Indigenous artists and filmmakers as well as communities to advance the urgent project of territorial, cultural, and political sovereignty. Considering film as a site of self-determined Indigenous activism and as vehicles of Indigenous storytelling, resilience and resistance, students will explore documentaries, narrative, experimental, and digital works.
### Film

**FILM-1000 Moving Image**
- 3 credits Studio
- Prerequisite: FILM-1000
- No prerequisite

This foundation-level course introduces students to 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.

**FILM-2220 Introductory Animation**
- 3 credits Studio
- Prerequisite: FILM-1000
- This course introduces students to the methods and techniques of animation. Students will explore stop motion, experimental, and 2D digital and cel animation techniques through direct experience with animation and through seminars and presentations of historical and contextual materials.

**FILM-2370 Sound for Film**
- 3 credits Studio
- Prerequisite: FILM-1000
- This course will explore the theory and practice of film sound for both production and post-production. It covers recording live sound for film, sound editing and mixing, foley art, analog digital recording, and sound design. Students in this course are required to fill positions on Film Department shoots as a practical component of the curriculum.

**FILM-2400 Screenwriting**
- 3 credits Liberal Arts & Social Science
- Prerequisite: FILM-2501 (or concurrent)
- Corequisite: FILM-2501 (or concurrent)

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

**FILM-2501 Introductory Filmmaking**
- 3 credits Studio
- Prerequisite: FILM-1000
- This course introduces students to the methods and techniques of collaborative filmmaking. The course explores dramatic, documentary, and experimental approaches to filmmaking through direct experiences with the technical and practical processes of filmmaking.

**FILM-2502 Introduction to 3D Animation**
- 3 credits Studio
- Prerequisite: FILM-2220
- This course introduces students to the software, tools and techniques used to generate 3D digital animation using contemporary software. Students will learn the foundations 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.

**FILM-2503 Intermediate 2D Animation**
- 3 credits Studio
- Prerequisite: FILM-2220
- 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.

**FILM-2600 Cinematography**
- 3 credits Studio
- Prerequisite: FILM-2501 (or concurrent)

This course 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.

**FILM-2610 Production Design for Film and Media Art**
- 3 credits Studio
- Prerequisite: One of the following: PHOT-2001, FILM-2501, MDA-2701, SCLP-2000

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.

**FILM-2611 Handmade Filmmaking**
- 3 credits Studio
- Prerequisite: FILM-2501

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.

**FILM-2650 Situational Lighting**
- 3 credits Studio
- Prerequisite: PHOT-2006 or FILM-2501

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.

**FILM-3101 Animation Studio 1**
- 6 credits Studio
- Prerequisite: FILM-2502 or FILM-2503 or FILM-2461;
- Corequisite: FILM-2503

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.

**FILM-3300 Screenwriting Studio**
- 3 credits Studio
- Prerequisite: FILM-2400

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.

**FILM-3305 Approaches in Non-Fiction**
- 3 credits Studio
- Prerequisite: FILM-2501

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.

**FILM-3345 Digital Post Production**
- 3 credits Studio
- Prerequisite: 6 Credits of 2000 level studio

This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements. (This course is equated with ARTS 3135 & MDA 3340)
FILM-3380 Creating Soundscapes 3 credits Studio
Prerequisite: FILM-2370
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.

FILM-3400 Film 1 6 credits Studio
Prerequisite: FILM-2501; FILM-2370 or FILM-2600
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.

FILM-3452 Wksp: Radical Narratives 3 credits Studio
Prerequisite: FILM-2501 or MDA-2701
This intensive 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.

FILM-3450 Wksp: the Poetics of Cinema 3 credits Studio
Prerequisite: FILM-2501
Spectators in the Cinema are protected, both from the mechanisms of the cinema's production through the artifice of the film, and from elements that would disrupt its reception through the architecture of the theatre. This course explores intersections of architecture, installation art and cinema. The evolution of cinematic language of moving picture installation is conceptualized through architecture; as a space for escapism, disembodied voyeurism, and reframing perspective. Students will complete a series of projects using time-based media, exploring documentation, duration, and spacial perspective as they relate to the analysis and design of architecture, gallery spaces and public art projects embedded in the city. Screenings will include works by Robert Bresson, Michelangelo Antonioni, Stan Brakhage, Gordon Matta Clark and Robert Smithson.

FILM-3461 Stop Motion Animation And Puppet Fabrication 3 credits Studio
Prerequisite: FILM-2500 or MDA-2701
In this hybrid course, combining screenings, lectures, discussions, projects and critiques, students will be immersed within the many dimensions of poetic cinema, i.e. Silent Film, Poetic Realism Poetic Documentary, Experimental Film, Independent Cinema, World Cinema. This exposure will enable students to think poetically and reflectively on the work that they view and create, while encouraging them to explore, develop and refine their own, idiosyncratic and poetic voices as filmmakers. Exercises will focus on critical reflection and personal analysis of the works viewed and the completion of film "sketches" designed to promote artistic autonomy and creative discovery, providing students with a strong, theoretical understanding of poetica in film form and exemplary works grounded in that same knowledge.

FILM-3500 Film 2 6 credits Studio
Prerequisite: FILM-3400
In the context of their creative work, students will learn about the structure of the short film through lectures, exercises, and independent projects.

FILM-3560 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.

FILM-3459 Wksp: Radical Narratives 3 credits Studio
Prerequisite: FILM-2500 or MDA-2701
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.

FILM-4101 Animation Studio 2 6 credits Studio
No prerequisite
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.

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 3 credits Studio
No prerequisite.
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.
FNNDN-1100 Foundation Drawing I 3 credits Studio
No prerequisite
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.

FNNDN-1200 Introduction to Visual Culture 3 credits Liberal Arts & Social Science
No prerequisite
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.

FNNDN-1800 Writing for the Arts 3 credits Liberal Arts & Social Science
No prerequisite
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.

Gradsate Research

GRAD-6603 Research Internship 3 credits Graduate
No prerequisite
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.

GRAD-6606 Research Internship 6 credits Graduate
No prerequisite
This internship will provide the graduate student with an opportunity to work with an art gallery or other appropriate organization as a researcher in relation to an exhibition, publication, or product.

Jewellery

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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 3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

JWLY-2100 Introduction to Holloware 3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course introduces silversmithing techniques for making Holloware. An emphasis is placed on development of technical skills in handling metal, understanding of design principles, and exposure to current trends in Holloware making. Techniques covered in the course include stretching, forging, sinking, raising, and fabrication.

JWLY-2300 imMaterial: Digital Object Making 3 credits Studio
Prerequisite: One of the following: JWLY-2000, JWLY-2100, DSGN-2015, CERM-2001, CERM-2110
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 composition, 3D prints, and fully finished objects. Topics to include software tutorials, 3D scanning (photogrammetry), 3D printing (SLA, SLS, FDM) and image synthesis.

JWLY-2401 Easy, Medium, Hard: Soldering Techniques and Multiples 3 credits Studio
Prerequisite: JWLY-2000
This 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.

JWLY-2500 Jewellery I: Methods 3 credits Studio
Prerequisite: JWLY-2000
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.

JWLY-2600 Holloware II: Object Design 3 credits Studio
Prerequisite: JWLY-2100
This course will focus on designing objects and refining skills learned in Introduction to Holloware. Additional techniques will be learned that are appropriate to object design.

JWLY-2700 Enamelling 3 credits Studio
Corequisite: JWLY-2500 (or concurrent)
This course introduces various basic enameling techniques within the boundaries of jewellery and metal smithing. 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 enameling techniques covered in class.

JWLY-2701 Lost Wax Casting for Jewellery and Small Objects 3 credits Studio
Prerequisite: One of the following: JWLY-2000, JWLY-2100, DSGN-2015, CERM-2001, CERM-2110
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.

JWLY-3000 Intern Jewellery and Holloware 6 credits Studio
Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average)
Corequisite: JWLY-2200 or DSGN-2200 (or concurrent)
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.
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.

**JWLY-3120 Advanced Techniques 1**

Prerequisite: JWLY-2000, JWLY-2100, and JWLY-2500 with a minimum JWLY GPA of 3.0 (B average)

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.

**JWLY-3206 Jewellery Workshop: Repair Techniques**

Prerequisite: JWLY-2500 or JWLY-3000

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.

**JWLY-3212 Wksp: Ceramics for Jewellers**

Prerequisite: JWLY-2500 or JWLY-3000

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.

**JWLY-3214 Wksp: Precision Fabrication**

Prerequisite: JWLY-2500 or JWLY-3000

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.

**JWLY-3215 Wksp: Jewellery Rendering**

Prerequisite: JWLY-2500

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

**JWLY-3216 Medieval Jewellery Techniques**

Prerequisite: JWLY-3000

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

**JWLY-3312 Intermediate Enamelling**

Prerequisite: JWLY-2700 and JWLY-3000; or JWLY-3120

This course is designed to further the experience of enamelling with the addition of more advanced techniques. Maintaining in-depth records of the process and undertaking extensive research to develop personal forms of expression will be required. Students are expected to have good craftsmanship and knowledge of materials and tool handling.

**JWLY-3450 Jewellery Deep Dive**

Prerequisite: JWLY-3000

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.

**JWLY-3506 Studio Projects 1: Jewellery**

Prerequisite: JWLY-3000; minimum B average in Jewellery studio courses; consultation and signature of designated Jewellery Faculty member

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.

**JWLY-3509 Studio Projects 2: Jewellery**

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.

**JWLY-3956 Internship / CSL**

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.

**JWLY-3959 Internship / CSL**

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.

**JWLY-4006 Studio Projects 2: Jewellery**

Prerequisite: JWLY-3506/JWLY-3509; or JWLY-3000 and JWLY-3120; consultation and signature of designated Jewellery Faculty member

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.
MAED-6250 Virtual Interfaces for Curation And Creation

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 reaching, trans-global collaboration between artists, curators, and communities. Our current social restrictions offer interesting opportunities to 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.

MAED-6251 Virtual Curation and Ethics

This course considers how decolonial strategies may operate in online curatorial and exhibition spaces. Contemporary Indigenous and decolonial scholarship discusses the development of digital activism, 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 activism on-line to develop ethical decolonial guidelines for their own and others’ use.

MAED-6250 Virtual Interfaces for Curation And Creation

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MAED-6330 Pedagogy Development in Art Education

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.

MAED-6350 Museum & Curatorial

This course is concerned with the development of 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.

MAED-6370 Community & Art Education

This course is concerned with the theory, development, and critical analysis of community based art education practices. The ways in which the arts interact with community life and learning among diverse populations are addressed. Students explore the intersection between artists, scholars, local artisans, cultural workers, community leaders, businesses, politicians, and NGOs in community development and creative expression.

MAED-6405 Art Education: Studio Practice

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.

MAED-6410 Art in Public Places

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.
MAED-6505 Practicum 6 credits Graduate
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.

MAED-6605 Research Methods in Art Education 3 credits Graduate
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.

MAED-6610 Indigenous Methodologies & Exhib. Pract. 3 credits Graduate
This course explores Indigenous methodologies for the study of critical writings on Aboriginal cultural production. In considering Indigenous approaches and methods students will also investigate histories of curatorial practices in exhibiting Aboriginal art and material culture in gallery and museum contexts.

MAED-6630 Case Study: K-12 Art Education 3 credits Graduate
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.

MAED-6650 Case Study: Museum & Curatorial 3 credits Graduate
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

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

MAED-6680 The Visual Culture of Slavery 3 credits Graduate
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.

MAED-6690 Primary Research Techniques 3 credits Graduate
This course will introduce students to Halifax archives, libraries, galleries and historic sites featuring art, craft and design artifacts. Students will write an in-depth research paper utilizing these primary sources.

MAED-6705 Thesis Proposal & Preparation 3 credits Graduate
This course facilitates the completion of a thesis proposal acceptable to the student’s committee.

MAED-6805 Thesis 9 credits Graduate
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).

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 Intensive Design Workshop: Topic 1 credits Graduate
This course will allow students to work in a concentrated fashion in a collaborative workshop devoted to a specific design problem or issue over a seven day period.

MDES-6006 Intensive Design Workshop: Topic 1 credits Graduate
This course will allow students to work in a concentrated fashion in a collaborative workshop devoted to a specific design problem or issue over a seven day period.

MDES-6007 Intensive Design Workshop: Topic 1 credits Graduate
This course will allow students to work in a concentrated fashion in a collaborative workshop devoted to a specific design problem or issue over a seven day period.

MDES-6008 Independent Design Research 3 credits Graduate
Prerequisite: Approval of the Director of the MDES program and approval of an instructor. A student may develop an individual program of research and/or study with the approval of an instructor and the Director of the MDES program. The research and/or study can substitute for MDES-6210 Design Seminar: Topic or MDES-6230 Design Seminar: Topic.

MDES-6051 Design Studio Workshop: Topic 3 credits Graduate
This course allows for concentrated design exploration in a select topic area from one of a variety of approaches or disciplines.

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MDES-6120 Design Research 3 credits Graduate
This course prepares students for the pursuit of research by introducing them to research methodologies, methods, and techniques. This process will lead students through an extensive, systematic inquiry into some theoretical and/or practical issues related to design.
A student may apply to undertake a field study term in place of Graduate Design Studio 2.

Prerequisite: Permission of the Director of the MDes program

MDES-6750 Graduate Design Field Study
This seminar focuses on topics that address the larger as well as more specific concerns of design. Presentations, discussions, readings will cover a varying range of subjects.

MDES-6750 Graduate Design Field Study
This seminar focuses on topics that address the larger as well as more specific concerns of design. Presentations, discussions, readings will cover a varying range of subjects.

MDES-6220 Design Seminar: Theory
This seminar addresses the contemporary and historical theoretical concerns of design. Presentations, readings, and discussions will be the focus of the course.

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MDES-6560 Degree Project (Directed Studio)
In this course, students will engage in a series of projects that will develop their ability to combine theory and practice.

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MDES-6510 Projects Studio 1
This course introduces students to the methods and techniques of animation. Students will explore stop motion, recorded animation, digital animation, 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

MDES-6510 Projects Studio 1
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MDES-6520 Projects Studio 2
Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.

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MDES-6530 Projects Studio 3
Students focus on complex design projects that integrate new ideas with the theories and practices learned in previous courses.

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

MDES-6550 Degree Project Preparation
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.

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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-6150 Design History
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.

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MDIA-2551 Wksp: Physical Computing
The purpose of this course is to familiarize students with the basics of audio recording. Students will learn how to operate the College’s sound equipment. The course is designed for those with no previous experience in sound recording.

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MDIA-2410 Basic Sound
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course is an introduction to the fundamentals of electricity and electronics as they pertain to art. Students will learn how to design and build electronic circuits for various applications, including sensing motion, touch, sound, and other environmental conditions, as well as controlling lights, motors, and other actuators. Emphasis will be placed on creating emergent and interactive sculptural, installation, performance, video, and audio works for creative, critical, and social purposes.
MDIA-2557 Slowness: the Art of Radical Boredom 3 credits Studio
Prerequisite: Foundation Core and 6 Credits of 1000 level studio
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.

MDIA-2560 3D Printing 3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course will introduce students to the creative application of rapid prototyping, 3D printing and fabrication techniques. The course will concentrate on software application, model creation, preparing models for 3D printing employing FDM (fused deposition modeling) technology.

MDIA-2610 Production Design for Film and Media Art 3 credits Studio
Prerequisite: One of the following: PHOT-2001, FILM-2501, MDIA-2701, SCLP-2000
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.

MDIA-2650 3D Printing 3 credits Studio
No prerequisite
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.

MDIA-2701 Expanded Media Toolbox 3 credits Studio
Prerequisite: FILM-1000 and MDIA-1000
This course provides an overview of contemporary digital and electronic tools employed in the media arts area. Students will work with video, animation, the internet, installation, locative media, and sound through technical exercises and project work. Students will also consider the critical, historical, and theoretical context of contemporary media arts production.

MDIA-2800 Intro to Projection Mapping 3 credits Studio
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.

MDIA-2901 Radio Art & Podcasting 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This module introduces 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 interactive narrative 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 rhymic scheme of a setina 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.

MDIA-2903 Exploring Game Engines 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This module 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.

MDIA-2904 3D printing Primer 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

MDIA-2905 Art + Code 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
In this module course students will learn to use javascript based libraries like p5.js and ReFlow 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.

MDIA-2907 Translate 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, colour, lighting and other elements.

MDIA-2908 Re/Phrase (Variations On..) 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This module explores a variety of different types of translation, language into movement, movement into sound, language into language (cooping 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 rhymic scheme of a setina 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.

MDIA-3058 Sem: Audio Explorations 3 credits Liberal Arts & Social Science
Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHS-2020
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.

MDIA-2009 3D Design Primer 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course will introduce students to the creative application of rapid prototyping 3D printing and fabrication techniques. This course will concentrate on software applications, model creation, preparing models for 3D printing employing FDM (fused deposition modelling) technology.

MDIA-2006 Time Machines 1.5 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

MDIA-2007 Slowness: the Art of Radical Boredom 3 credits Studio
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.
MDIA-3058 Sem: Art Now
Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHIS-2020
This course will focus on the ideas, concerns, strategies, and modes of select local, national and international art being made now.

MDIA-3060 Sem: The Everyday
Prerequisite: 6 Credits of 2000 level MDIA or PHOT studio; AHIS-2020
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.

MDIA-3065 Sem: Persuasion, Propaganda, Photography
Prerequisite: 6 Credits of 2000 level PHOT studio; AHIS-3200
An examination of historical and contemporary uses of photography as a tool of psychological persuasion, with a particular focus on the arenas of politics and marketing. Through readings, discussions, presentations and critical essays, students will explore a variety of paradigms in the dissemination of the photographic image as an instrument for the exertion of influence.

MDIA-3220 Expanded Media Projects
Prerequisite: MDIA-2701
This advanced media course will introduce students to the practice and concepts of digital time-based media in the context of contemporary art practice. The course will utilize digital technologies that encompass studio audio and video applications within a multi-media studio process. Students will work on individual and collaborative projects and will explore readings that address the impact these technologies have on narrative, representation, and cultural construction.

MDIA-3230 Interdisciplinary: Idea and Process
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.

MDIA-3305 Approaches in Non-Fiction
Prerequisite: MDIA-2701
This is an intermediate film studio class with an emphasis on the theory and practice of non-fiction filmmaking. Students will be introduced to the basics of documentary film from pitch stage to production. Students will create a series of non-fiction studio projects while surveying international and Canadian approaches to non-fiction cinema including docudrama, first person filmmaking, expanded portraiture, and cinema direct.

MDIA-3340 Production Design for Film
Prerequisite: 6 Credits of 2000 level FILM or MDIA studio
This course focuses on how set and production design influence the dramatic intent of film through the use of architecture, interior design, color, lighting and other elements. (This course is equated with ARTS 3315 & FILM 3340)

MDIA-3345 Digital Post Production
Prerequisite: FILM-2501 or MDIA-2701
This course will focus on the theory and practice of current digital post production processes.

MDIA-3452 Wksp: Radical Narratives
Prerequisite: FILM-2501 or MDIA-2701
This interdisciplinary 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.

MDIA-3458 Screen Arts Workshop: Sculpting Cinema
Prerequisite: FILM-2501
Sculptors 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.

MDIA-3461 Stop-Motion And Puppet Fabrication
Prerequisite: FILM-2220/MDIA-2220
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.

MDIA-3550 The Memory Palace at 5163 Duke Street
Prerequisite: 6 Credits of 2000 level studio
The "Memory Palace" is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.

MDIA-3953 Internship / CSL
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.

MDIA-3956 Internship / CSL
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.

MDIA-3959 Internship / CSL
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.

MDIA-4100 Expanded Media Studio 1
Prerequisite: 12 Credits chosen from: MDIA-3220, MDIA-3230, MDIA-3240, MDIA-3250; Student must be in good standing.; 9 Credits of AHIS/FHIS
This interdisciplinary studio course will require regular critical engagement with the instructor and the class. Students are expected to work toward a body of finished professional work.
Master of Fine Arts

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
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
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
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
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
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
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 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
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
“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 knotting 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 and 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**
3 credits Graduate
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 spaces. The class will highlight and consider a spectrum of examples of 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 practices.

**MFAR-6217 Placing Performance Practice**
3 credits Studio
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.

**MFAR-6218 On Site: Land and Parks-Based Practices**
3 credits Liberal Arts & Social Science
This course builds upon nearly a decade of innovative collaboration between NSCAD and Parks Canada in offering forums for specific residency based group investigations and projects. Topics include the boundaries of physical space, while also exploring the boundless opportunities of virtual research and creation. Our current social restrictions offer interesting opportunities to create work collaboratively, while also re-thinking concepts of connectivity. 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.

**MFAR-6250 Virtual Interfaces for Curation And Creation**
3 credits Graduate
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 connectivity. 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.

**MFAR-6251 Virtual Curation and Ethics**
3 credits Graduate
This course considers how decolonial strategies may operate in online curatorial and exhibition spaces. Contemporary Indigenous and decolonial scholarship discusses the development of digital activism, 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-alley media and digital engagement 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-alley and BIPOC curatorial activist-isms on-line to develop ethical decolonial guidelines for their own and others` use.
MFAR-6200 Material Practices & Knowledge 3 credits Liberal Arts & Social Science
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 of material culture-based craft and art histories; anti-colonial relational ethics; theories of social anthropology; queer and feminist theories of embodiment; phenomenology; and disability 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.

MFAR-6201 Embodied Research 3 credits Graduate
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.

MFAR-6301 The Visual Culture of Slavery 3 credits Graduate
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.

MFAR-6350 Practicing Land Acknowledgement: Creative Responses 3 credits Graduate
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.

MFAR-6410 Art in Public Places 3 credits Graduate
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.

MFAR-6501 Graduate Forum 3 credits Graduate
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.

MFAR-6502 Graduate Forum 3 credits Graduate
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.

MFAR-6600 MFA Research / Creation 3 credits Graduate
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.

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

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

PHOT-1000 Photo 3 credits Studio
No prerequisite
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.

PHOT-2001 Introductory Photography 3 credits Studio
Prerequisite: PHOT-1000
This is a project-based course exploring the concepts and techniques of contemporary photographic practice. Through lectures, discussions, demonstrations and photographic projects, students will explore relationships between photographic form, concept and content. It is recommended that students taking this course supply their own manually operable camera, as a variety of digital imaging applications and techniques will be explored.

PHOT-240020 Introduction to Alternative Processes 3 credits Studio
Prerequisite: PHOT-1000
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.

PHOT-2500 Lighting 1 3 credits Studio
Prerequisite: PHOT-2001
This course will concentrate on skills associated with the use of artificial light in photography. Emphasis will be placed on exploring the effect of light on the meaning of the photographic image. Lectures will cover the historical and contemporary use of the lighting studio.

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

PHOT-2550 Black and White Photography 3 credits Studio
Corequisite: PHOT-2001
This is a course on the development of darkroom printing practices. Students will work with film cameras to develop proficiency with silver-based materials. Topics to be covered include camera operation, exposure, processing and darkroom printing techniques.
PHOT-2650 Situational Lighting
Prerequisite: PHOT-2500 or FILM-2501
This course concentrates on skills associated with the use of natural and artificial light for photography and film. Through lectures, demonstrations and projects, students explore the implications and effects of combining ambient and studio lighting.

PHOT-2660 Reconfigured Image
Prerequisite: PHOT-2001
This is an introductory level course on the theory and practice of digital image making. Students learn about hardware and software used in the production of computer-generated images based on photographic imagery. The course includes discussions of aesthetic and social concepts related to the use of digital technologies in contemporary photo-based art.

PHOT-2750 Large Format Photography
Prerequisite: PHOT-2550
This course introduces students to the skills and concepts used for the creation of large-scale photographic images. Students are introduced to large format 4x5 cameras, digital scanners, composite imaging and other techniques used to create large-scale photographic images. The course includes lectures, demonstrations and project-based work.

PHOT-2800 RPAS (Drone) Pilot Training
Prerequisite: One of PHOT-2001, FILM-2501, MDIA-2701
In collaboration with the Canadian Drone Institute, this course offers Media Arts students the training to acquire a Transport Canada Small Basic RPAS licence for legally operating Remotely Piloted Aircraft Systems (drones). With the successful completion of Transport Canada’s RPAS examination, students will be allowed to operate compliant RPAS in un restricted 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.

PHOT-3001 Portraiture As Politics
Prerequisite: PHOT 2001, PHOT 2550
This course introduces students to the expansive genre of photographic portraiture through the lens of politics and social justice to develop a conceptually driven photographic project.

PHOT-3106 Wksp: Architecture, Culture & Photography
Prerequisite: PHOT-2001
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.

PHOT-3112 Wksp: Decoding the Portrait
Prerequisite: PHOT-2001
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.

PHOT-3115 Fact Or Fiction
Prerequisite: PHOT-2001
How are visual narratives constructed in contemporary photography? What do we consider fact versus fiction in a era of post truth, renewed culture wars, and ideological fragmentation? Via an intersectional and equity lens, this class will explore the evolving conventions and aesthetic considerations of lens-based visual storytelling projects through readings, lectures and the creation of photographic projects.

PHOT-3117 Social Media and Identity
Prerequisite: PHOT 2001
This course will explore students’ relationships with image-based social media. Through readings, class discussions, critiques, and studio practice, students will examine and produce photographic projects exploring various aspects of social media imagery and its influence on self, society, and art.

PHOT-3210 Wksp: Photography Beyond the Frame
Prerequisite: PHOT-2001
This course examines contemporary applications and theories of interdisciplinary practice in photography, including installation art, image/text construction and site-specific contexts.

PHOT-3400 Wksp: Documentrary
Prerequisite: PHOT-2001
This course introduces the history of practices of documentary photography. Students will undertake a documentary project supported by lectures and readings which deal with issues of photographic objectivity.

PHOT-3609 Sem: Realism & Truth
Prerequisite: 6 Credits PHOT; Take AHIS-3200
This course considers the historic and contemporary discourse on photography realism and realism in the context of postphotographic culture. Emphasis will be given to the contemporary practice of photography and photo-based art. Participants in the seminar will explore the subject of photography and realism through readings, writing and presentations.

PHOT-3613 Sem: Photography Now
Prerequisite: 6 Credits PHOT; AHIS-3200
This course introduces students to the skills and concepts used for the creation of large-scale photographic images. Students are introduced to large format 4x5 cameras, digital scanners, composite imaging and other techniques used to create large-scale photographic images. The course includes lectures, demonstrations and project-based work.

PHOT-3614 Sem: Persuasion, Propaganda, Photography
Prerequisite: 6 Credits PHOT; AHIS-3200
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.

PHOT-3615 Sem: Photography, Embodiment, Carnality
Prerequisite: 6 Credits PHOT; AHIS-3200
This course examines the significant role that photography has in relation to embodiment, identity and representations of human sexuality. The history of this subject is explored through a critical discussion of contemporary photographic art. Participants in the seminar will explore this topic through readings, writing and presentations.

PHOT-3953 Internship / CSL
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.

PHOT-3955 Internship / CSL
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.
Painting

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

PNTG-1500 Painting 6 credits Studio
Prerequisite: FNDN-1100
This foundation-level course introduces technical and aesthetic issues in painting, with an emphasis on various modes of representation and pictorial organization. Assignments in oil and acrylic media will explore such subject matter as self-portraiture, the figure, still life and landscape.

PNTG-1501 Painting At Home 3 credits Studio
Prerequisite: FNDN-1100
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 oil and acrylic media will explore such subject matter as self-portraiture, the figure, still life and landscape.

PNTG-1502 Oil Painting 3 credits Studio
Prerequisite: FNDN-1100
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.

PNTG-2000 Introductory Painting 6 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course introduces technical and aesthetic issues in painting, with an emphasis on various modes of representation and pictorial organization. Assignments in oil and acrylic media will explore such subject matter as self-portraiture, the figure, still life and landscape.

PNTG-2001 Painting At Home 3 credits Studio
Prerequisite: FNDN-1100
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.

PNTG-2002 Oil Painting 3 credits Studio
Prerequisite: FNDN-1100
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.

PNTG-2306 Wksp: Aqueous Media 3 credits Studio
Prerequisite: DRAW-1500
Through this introduction to aqueous media, students will use watercolour and other water-based media to explore the dialogue between drawing and painting. Both traditional and non-traditional approaches to aqueous will be presented. A study of historical and contemporary artists will encourage the development of an individual approach to the media.

PNTG-2601 Wksp: Landscape in Halifax 3 credits Studio
Prerequisite: PNTG-1500 or PNTG-2000
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.

PNTG-2603 Painting Workshop: Figure 3 credits Studio
Prerequisite: PNTG 2000
This course will introduce the student to a variety of historical conventions for painting the figure using oil and acrylic media.

PNTG-2606 Wksp: Methods & Materials 3 credits Studio
Prerequisite: PNTG-1500 or PNTG-2000
Students are introduced to historical painting techniques and their application within contemporary practice.

PNTG-2609 Wksp: Abstraction and Landscape 3 credits Studio
Prerequisite: PNTG-1500 or PNTG-2000
Various approaches to abstraction will be considered in this course, with an emphasis on collecting and restructing source material gathered from landscape based studies, in order to explore pictorial cues and non-traditional compositions.

PNTG-2610 Landscape, Outside/Inside 3 credits Studio
Prerequisite: PNTG-1500/PNTG-2000 or PNTG-1501/2001 and PNTG-1502/2002
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.

PNTG-2611 Chromophila 3 credits Studio
Prerequisite: DRAW-1500
This course-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.

PNTG-3000 Intermediate Painting 9 credits Studio
Prerequisite: PNTG-1500 or PNTG-2000 (or PNTG-1501/PNTG-2001 and PNTG-1502/PNTG-2002)
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.
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.

**PNTG-3351 The Memory Palace at 5163 Duke Street**
3 credits Studio  
Prerequisite: 6 Credits of 2000 level studio  
The course introduces the student to the Memory Palace technique. Students will explore the site and learn how to use it for their own creative practice. The course will be conducted in a studio setting and will include discussions, guest lectures, and hands-on exercises.

**PNTG-3401 Painting Through the Screen**
6 credits Studio  
Prerequisite: PNTG-3000  
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 work on their own paintings, receive feedback, and develop individual projects through self-directed research.

**PNTG-3402 Painting and the Body**
6 credits Studio  
Prerequisite: PNTG-1500 or PNTG-2000  
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.

**PNTG-3509 Advanced Painting**
9 credits Studio  
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.

**PNTG-3551 Painting Seminar: Painters About Painting**
3 credits Liberal Arts & Social Science  
Prerequisite: PNTG-3000  
This seminar will be comprised of readings, written assignments and class discussion. Students will explore the works of significant painters and critics, focusing on themes such as identity, representation, and the politics of femininity. The seminar will be taught in a seminar format, with discussions and presentations by students.

**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 the impact of the COVID-19 pandemic on art making. Students will investigate how artists have responded to a range of socio-political, environmental, and health crises, including COVID-19. The course will be conducted in a studio setting and will include discussions, guest lectures, and hands-on exercises.

**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-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.

**PRTM-1500 Screen Printing**
3 credits Studio  
Prerequisite: FNDN-1100  
This foundation-level course is an introduction to basic technical, and thematic concerns of Screen Printing. Students will learn to create original prints using a variety of processes with relationships to a broad range of media and methodologies. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, the viewing of original printed artwork, and class critiques of student projects.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Title</th>
<th>Credits</th>
<th>Type</th>
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</thead>
<tbody>
<tr>
<td>PRTM-1510</td>
<td>Relief Printmaking</td>
<td>3</td>
<td>Studio</td>
</tr>
<tr>
<td>Prerequisite: FNDN-1100</td>
<td>This foundation-level course is an introduction to basic technical, and thematic concerns of Relief Printmaking. Students will learn to create original prints using a variety of processes with relationships to a broad range of media and methodologies. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, the viewing of original printed artwork, and class critiques of student projects.</td>
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<tr>
<td>PRTM-1513 Book Arts</td>
<td>Corequisite: 6 Credits of FNDN including FNDN 1100. Students will investigate selected traditional and non-traditional processes for binding books, making boxes, and creating decorative papers. They will be encouraged to use the book form to meet artistic goals.</td>
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<tr>
<td>PRTM-1525 Print Off the Press</td>
<td>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.</td>
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<tr>
<td>PRTM-2005 Introduction to Intaglio</td>
<td>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.</td>
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<tr>
<td>PRTM-2010 Introduction to Lithography</td>
<td>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 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, the viewing of original printed artwork and class critiques of student projects.</td>
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<tr>
<td>PRTM-2211 Summer Workshop: Letterpress Printing</td>
<td>Corequisite: Foundation Completion 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.</td>
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<tr>
<td>PRTM-2215 Book, Boxes and Portfolios</td>
<td>Corequisite: Foundation Core and 6 Credits of 1000 level studio 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.</td>
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<tr>
<td>PRTM-2251 The Memory Palace at 5163 Duke Street</td>
<td>Prerequisite: 6 Credits of 2000 level studio The “Memory Palace” is a technique for recalling information. It relies on spatial experience, visualization, storytelling and other modes of expression. In this course, the NSCAD campus at 5163 Duke Street will be the Memory Palace, the subject of interdisciplinary creative research and art making about the site itself.</td>
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<tr>
<td>PRTM-2501 Digital Production for Post-Digital Printmaking</td>
<td>Prerequisite: 3 Credits PRTM (1500 or 2000 level) 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.</td>
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<tr>
<td>PRTM-3000 Intermediate Printmaking</td>
<td>Prerequisite: 3 Credits of 1500 level PRTM studio; 3 Credits of 2000 level PRTM studio 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.</td>
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<tr>
<td>PRTM-3213 Intermediate Book Arts</td>
<td>Prerequisite: PRTM-2213 Students learn how to use traditional tools, techniques and materials to bind hand-crafted books that meet high structural standards and artistic goals. Techniques include sewing sections on cords, rounding and backing the spine, hand working headbands, partial leather bindings and traditional cover decoration processes. Assignments include research into historical styles and discussions of the role of the book in the digital age.</td>
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<tr>
<td>PRTM-3509 Advanced Printmaking</td>
<td>Prerequisite: 9 Credits of PRTM at the 2000 level or higher This course is for students wishing to explore printmaking as a supportive or central component of their education. 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.</td>
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<tr>
<td>PRTM-3706 Stop the Presses: Theory Into Practice</td>
<td>Prerequisite: 9 Credits of 2000 level studio in any discipline 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 engaging in discussions, 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.</td>
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<tr>
<td>PRTM-3953 Internship / CSL</td>
<td>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.</td>
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</tbody>
</table>
Studio work in this course involves fabricating and forming using a variety of plastic materials. The internship/Community Service Learning course is an opportunity for students to put their skills to work in a workplace. With the mentorship of a faculty member students will work on-site at an approved placement over the course of the semester. Students are expected to keep weekly work reports, maintain contact with the faculty member and write a final report at the end of term. Application deadlines: Summer / Fall: March 15th Winter: September 15th. Consult the Office of Student Experience prior to application.

Sculpture

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is 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 6 credits Studio
Corequisite: ARTS-1000
This foundation level course introduces students to the fundamental principles of sculptural practice, using the various materials, working methods, and concepts with which sculpture is traditionally associated. Projects in modeling, casting, carving and construction are supplemented with technical demonstrations, slide lectures and critiques.

SCLP-2000 Introductory Sculpture 6 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
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.

SCLP-2023 Wksp: Art & Found Objects Since Duchamp 3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
This course will introduce students to cope-and-drag sand casting, lost-wax ceramic shell casting, metal finishing and patina processes to produce three dimensional objects in aluminum and bronze.

SCLP-2100 Plastics 3 credits Studio
Corequisite: Foundation Core and 6 Credits of 1000 level studio
Studio work in this course involves fabricating and forming using a variety of plastic materials.
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.

SCLP-2560 3D Printing
Prerequisite: SCLP-1000 or SCLP-2000
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.

SCLP-3001 Intermediate Sculpture
Prerequisite: SCLP-2101 or SCLP-2000
Students are presented with a variety of projects that are intended to help them in developing an extensive repertoire of sculptural information. By means of assignments and self-generated projects students are encouraged to develop methods that will allow them to successfully undertake further self-directed work.

SCLP-3101 Intermediate Plastics
Prerequisite: SCLP-2101
This course provides an opportunity for students to continue exploring fabricating and forming using a variety of plastic materials. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

SCLP-3102 Intermediate Moldmaking
Prerequisite: SCLP-2102
This course provides an opportunity for students to continue exploring moldmaking techniques and processes. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

SCLP-3103 Intermediate Stonecarving
Prerequisite: SCLP-2103
This course provides an opportunity for students to continue exploring stone carving through the use of both traditional hand tools and pneumatic hammers. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

SCLP-3104 Intermediate Concrete
Prerequisite: SCLP-2104
This course provides an opportunity for students to continue exploring fabricating and forming using a variety of plastic materials. A body of work will be generated by the end of the course. Demonstrations, studio assignments and discussion of relevant historical and contemporary work are fundamental aspects of this course.

SCLP-3105 Intermediate Foundry
Prereq: SCLP-2105
This course provides an opportunity for students to continue exploring cope-and-drill 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.

SCLP-3106 Intermediate Plaster
Prerequisite: SCLP-2106
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.
**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.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Hours</th>
<th>Prerequisites</th>
<th>Corequisites</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEXL-1000</td>
<td>Fundamentals of Textiles</td>
<td>3</td>
<td>Studio</td>
<td>No prerequisite</td>
<td>Foundation Core and 6 Credits of 1000 level studio</td>
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<tr>
<td></td>
<td>(required)</td>
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<tr>
<td>TEXL-1001</td>
<td>Sewing Studio Basics</td>
<td>3</td>
<td>Studio</td>
<td>No prerequisite</td>
<td>Foundation Core and 6 Credits of 1000 level studio</td>
</tr>
<tr>
<td></td>
<td>(required)</td>
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<tr>
<td>TEXL-2000</td>
<td>Introduction to Weaving</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>Students will learn to set up and use a four harness floor loom to create basic woven structures, including a few off-loom processes.</td>
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<tr>
<td>TEXL-2010</td>
<td>Off-Loom Structures</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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.</td>
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<tr>
<td>TEXL-2050</td>
<td>Natural Dyeing</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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.</td>
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<tr>
<td>TEXL-2100</td>
<td>Introduction to Resist Dyeing</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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.</td>
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<tr>
<td>TEXL-2150</td>
<td>Repeating Patterns</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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.</td>
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<tr>
<td>TEXL-2150</td>
<td>Repeating Patterns</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>In this course students learn the basic techniques of planning and developing original garments. Students are introduced to industrial sewing machines and other industrial tools for professional quality construction. A variety of construction details such as zippers, buttonholes and collars will be explored.</td>
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<tr>
<td>TEXL-2200</td>
<td>Introduction to Screenprinting</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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.</td>
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<tr>
<td>TEXL-2450</td>
<td>Developmental Drawing for Fashion</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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 cinctures 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.</td>
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<tr>
<td>TEXL-2500</td>
<td>Fashion: Construction</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>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 cinctures 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.</td>
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<tr>
<td>TEXL-2500</td>
<td>Pattern Development for Fashion</td>
<td>3</td>
<td>Studio</td>
<td>Corequisites: Foundation Core and 6 Credits of 1000 level studio</td>
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<td>Through the exploration of basic geometric shapes, students will learn to make 2D patterns and use them to build 3D forms, with a focus on the human body but not limited to this form. By combining the basic methods of pattern drafting (making flat patterns by using measurements) and draping (shaping fabric on a 3D form before cutting) students will learn to create unique designs. Students will discover the relationship between these methods and learn to utilize the approaches most appropriate for their individual design concepts.</td>
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**SCLP-4100 Sculpture Seminar: [topic]**

Prerequisite: SCLP-3001 or 9 Credits AHIS

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

**SCLP-4102 Sem: Perspectives on Contemporary Sculpture**

Prerequisite: SCLP-3001 or 9 Credits AHIS

Through a series of readings, conversations, guest speakers, presentations and gallery visits, this course will explore ideas and practices of contemporary sculpture.
discussions surrounding the work of artists, designers, and institutions that focus on sustainability as applied to the
of the course. In addition, an awareness of the contemporary context of sustainable textiles is emphasized through
with such an approach. Research, reflection, and a hands-on approach to material exploration are core components

This course introduces textile techniques and design strategies involved in the practice of sustainable textiles. The

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.

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.

In this course, students will expand a basic surface design vocabulary through experiment and exploration of advanced print and dye processes.

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

This studio course argues that mending existing new textiles in contemporary practices of making. This course will

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.

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.
### TEXL-3410 Intermediate Fashion Studies
**Prerequisite:** TEXL-2500; TEXL-3100; Consultation and signature of designated Textiles Faculty

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. 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.

### TEXL-3006 Studio Projects 1: Textiles
**Prerequisite:** TEXL-3000 or TEXL-3100; Consultation and signature of designated Textiles Faculty

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

### TEXL-3509 Studio Projects 1: Textiles
**Prerequisite:** TEXL-3000 or TEXL-3100; Consultation and signature of designated Textiles Faculty

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

### TEXL-3515 Communicating Craft: From Portfolio to Presentation
**Prerequisite:** 12 Credits of 3000 level TEXL Studio

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.

### TEXL-3959 Internship / CSL
**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.

### TEXL-3956 Internship / CSL
**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.

### TEXL-4009 Studio Projects 2: Textiles
**Prerequisite:** Two of the following: TEXL-3000, TEXL-3100, TEXL-3410, TEXL-3506; Consultation and signature of designated Textiles Faculty

Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

### TEXL-4020 Advanced Fashion Studies
**Prerequisite:** TEXL-3410

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.

### TEXL-4415 Advanced Fashion Studies: Collection Development
**Prerequisite:** TEXL-3410 or TEXL-3415

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.

### TEXL-4416 Advanced Fashion Studies: Collection Realization
**Prerequisite:**TEXL-4415

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 to four outfits to produce from their line of sketches. 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.
TEXL-4506 Studio Projects 3: Textiles 6 credits Studio  
Prerequisite: TEXL-4006 or TEXL-4009; Consultation and signature of designated Textiles Faculty  
Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

TEXL-4509 Studio Projects 3: Textiles 9 credits Studio  
Prerequisite: TEXL-4006 or TEXL-4009; Consultation and signature of designated Textiles Faculty  
Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

TEXL-4606 Studio Projects 4: Textiles 6 credits Studio  
Prerequisite: TEXL-4506 or TEXL-4509; Consultation and signature of designated Textiles Faculty  
Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

TEXL-4609 Studio Projects 4: Textiles 9 credits Studio  
Prerequisite: TEXL-4506 or TEXL-4509; Consultation and signature of designated Textiles Faculty  
Students working at this senior independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

World Travel

WTRA-2002 Parks Canada: Kejimkujik 3 credits Studio  
Prerequisite: Foundation Core and 6 Credits of 1000 level studio. Proposal approved by instructor.  
This course is an innovative collaboration between NSCAD and Parks Canada. The course is a chance for students to get outside of the city and investigate their relationship to the natural environment through activities such as plein air painting, landscape photography, site-specific installation, public intervention, or performative gestures. In preparation up to the four day excursion to Kejimkujik 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-casted in the form of a formal exhibition.