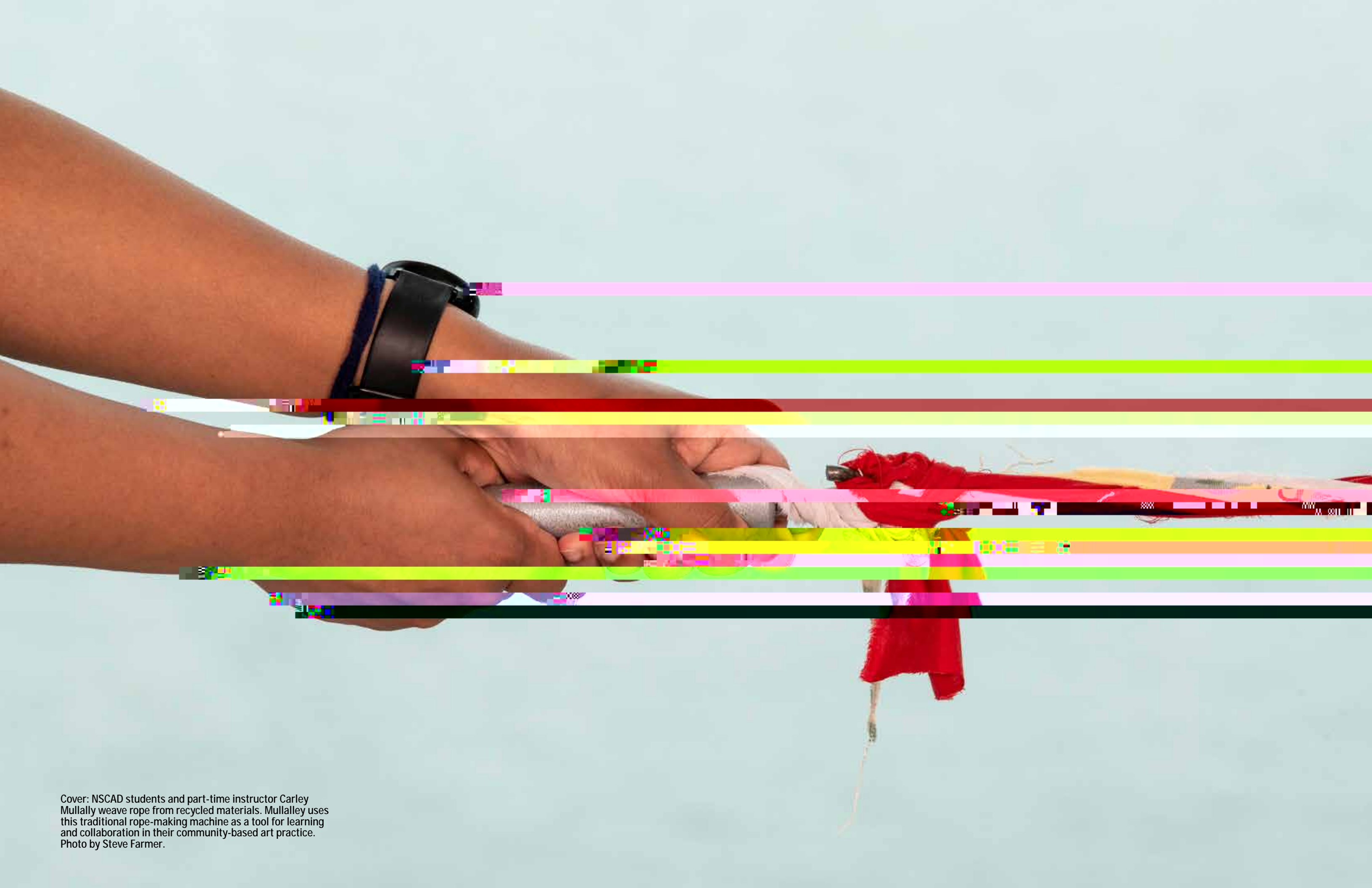



ACADEMIC CATALOGUE

# NSCAD




**23/24**



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

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



 02  

ABOUT US  
03

Our City  
04

NSCAD Alumni  
05



A place for critical thinkers who never tire of asking . . . 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-



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

(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.”

(BFA 2008)

IS A FASHION INNOVATOR, BOLLYWOOD COSTUME DESIGNER AND STYLIST.

“ At NSCAD, I learned who I was.”

(BFA 2006)

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

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

(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...”

(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.”

(BDES 1992, DFA 2016)

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

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

(BDES 2003)

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

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

(BFA 2006)

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

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

(BFA 1989, BA 1993)

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

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

(BFA 1990)

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

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

(BFA 2010)

(BFA 2011)

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

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

(BFA 1984)

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



854

# NSCAD PROGRAMS

## UNDERGRADUATE

Foundation Year

**BA**  
Art History (Studio / Non-Studio)

**BDes**  
Interdisciplinary Design

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

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

## GRADUATE + CERTIFICATE

**MAAE**

**MFA**

**MDes**

**PBAC**

**VAC**  
VAC for Teachers  
(Art Special / Non-Art Special)  
VAC in Studio  
(Declared disciplines & degree specializations.)

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.

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.

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.

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.

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.

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.

07

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

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.

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.

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.

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.

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.

13

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

### 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 [nsacad.ca/tours](#).

### Stay the night in Halifax. For free.

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

### Summer pre-university programs.

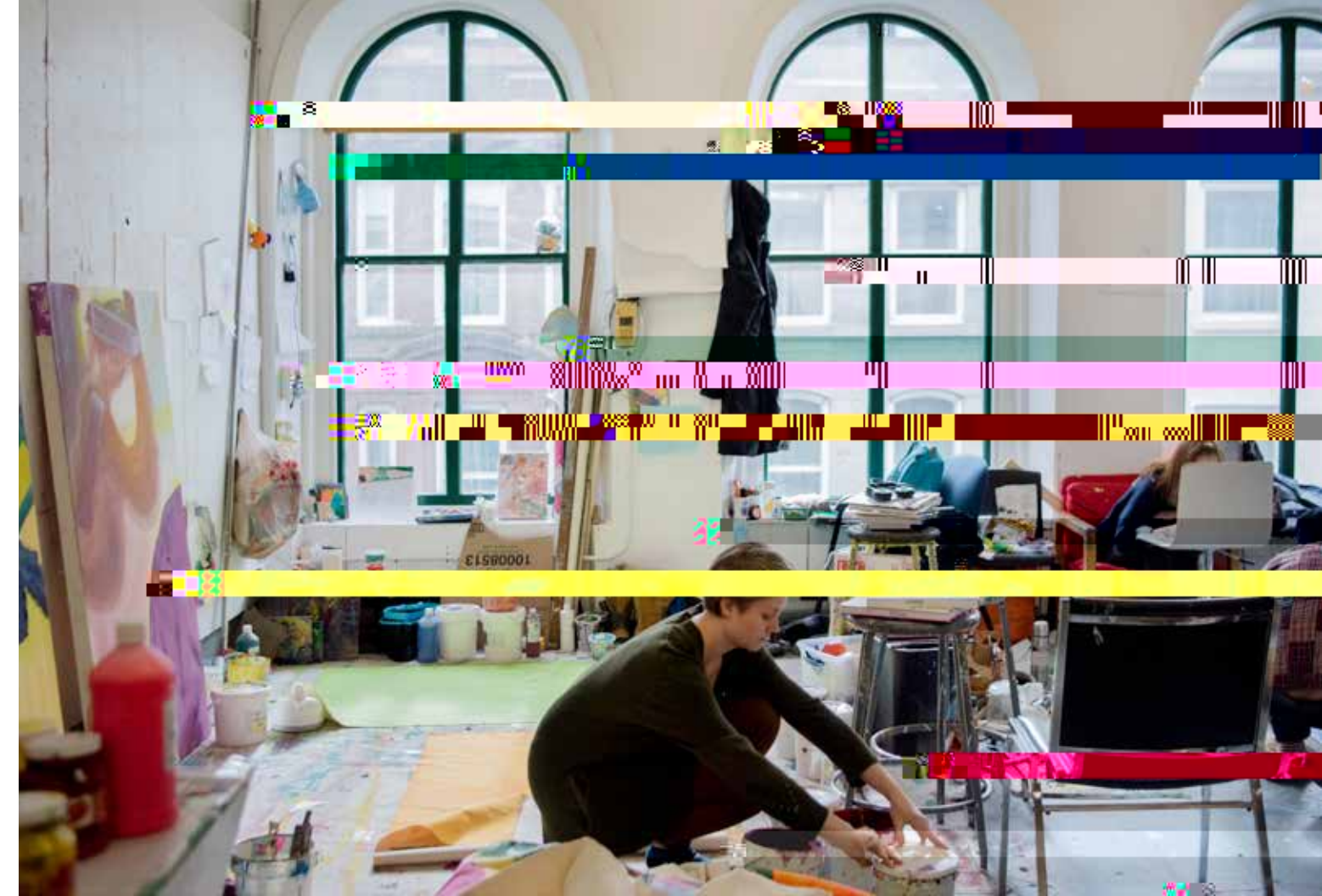
High school students who are entering their final year in the following fall are eligible to apply to take one Foundation-level summer course. You will work in a NSCAD studio, study under the guidance of a qualified instructor, and interact with regular degree students who are also registered in the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



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

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

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



## FOUNTAIN CAMPUS DOWNTOWN

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



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

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

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



## PORT CAMPUS DOWNTOWN



SCULPTURE  
CERAMICS  
PRODUCT DESIGN  
FOUNDATION STUDIOS  
WOODSHOP  
METALSHOP  
FOUNDRY

The Academy Campus is located in a Gothic Revival brick building at the base of historic Citadel

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

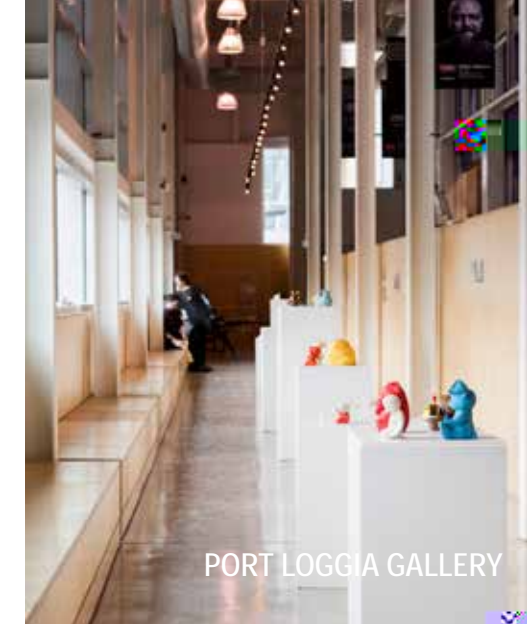




ANNA LEONOWENS GALLERY SYSTEMS



PORT CAMPUS LOUNGE



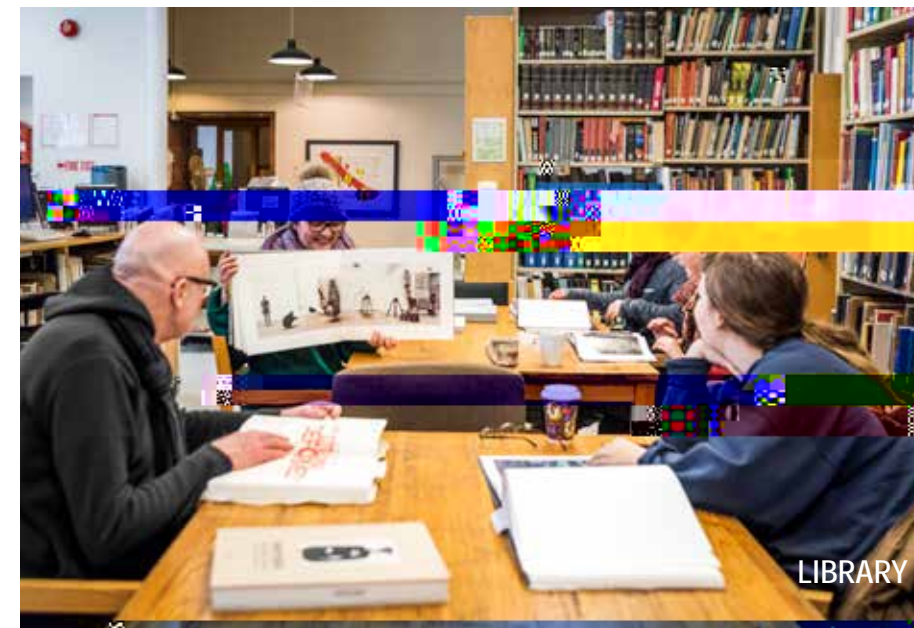
PORT LOGGIA GALLERY



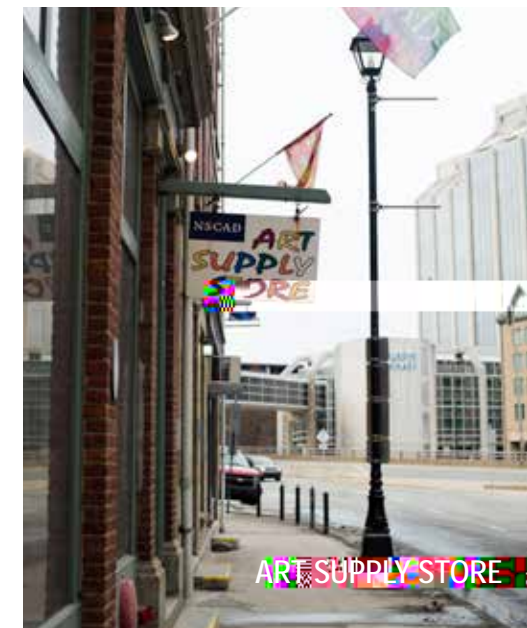
STREET FESTIVAL



DAWSON PRINTSHOP



LIBRARY



ART SUPPLY STORE

# ON CAMPUS

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

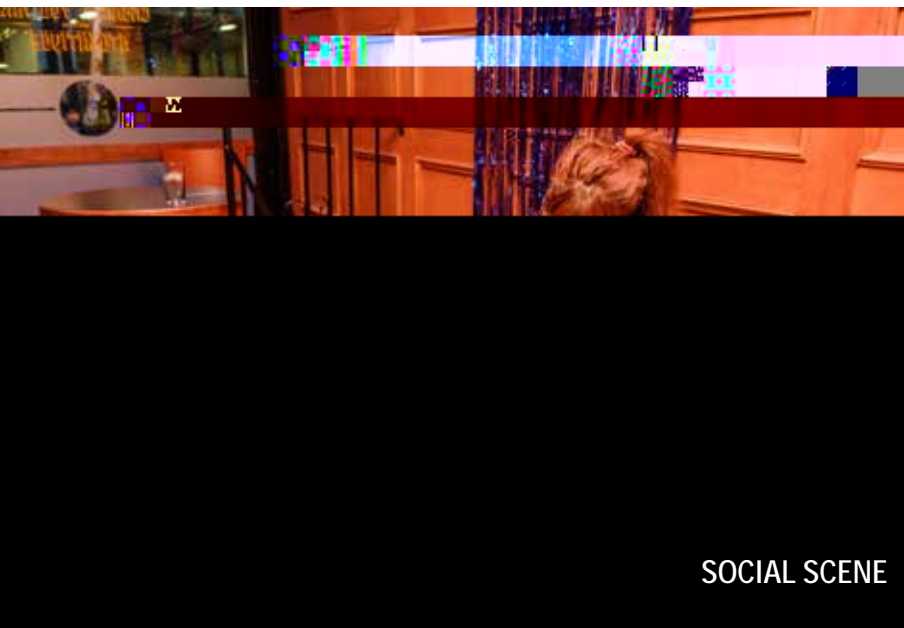




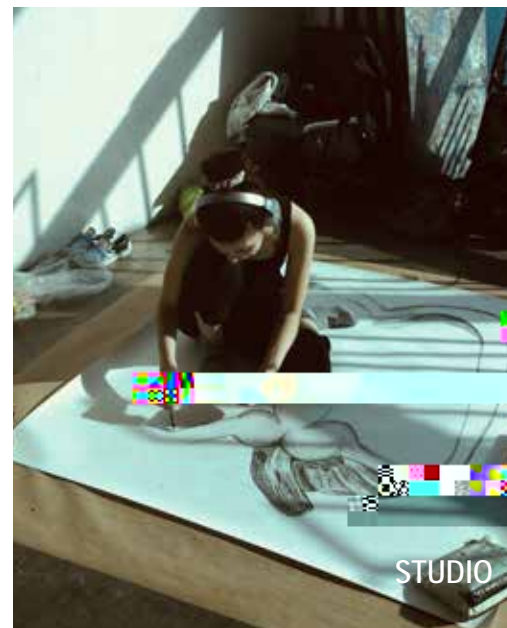
LEARNING COMMONS



FASHION SHOW



SOCIAL SCENE



STUDIO

## ANNA LEONOWENS GALLERY SYSTEMS

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

## DAWSON PRINT SHOP

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

## LIBRARY

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

## LEARNING COMMONS + WORK SPACES

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

## WRITING RESOURCE CENTRE

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

## HEALTH SERVICES

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

## CREATIVE ENTREPRENEURSHIP LAB (CEL)

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





ATLANTIC COAST



DOWNTOWN



FESTIVALS + CELEBRATIONS



LIVE MUSIC



LOCAL FOOD + RESTAURANTS



ARTS COMMUNITY

# OFF CAMPUS

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



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.

# NSCAD

## UNDERGRADUATE PROGRAMS

### MAJOR PROGRAMS

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

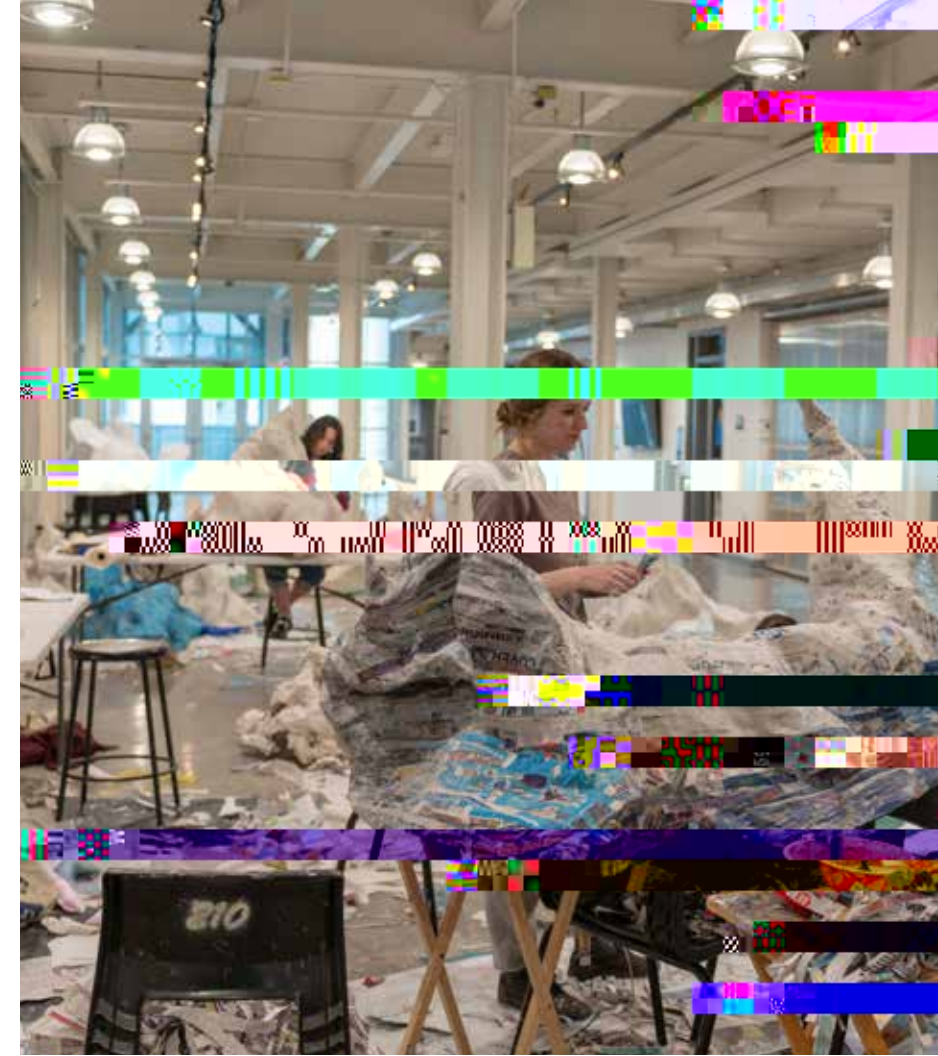
### DOUBLE MAJORS

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

### MINORS

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





LEARN THE VOCABULARY OF VISUAL ARTS

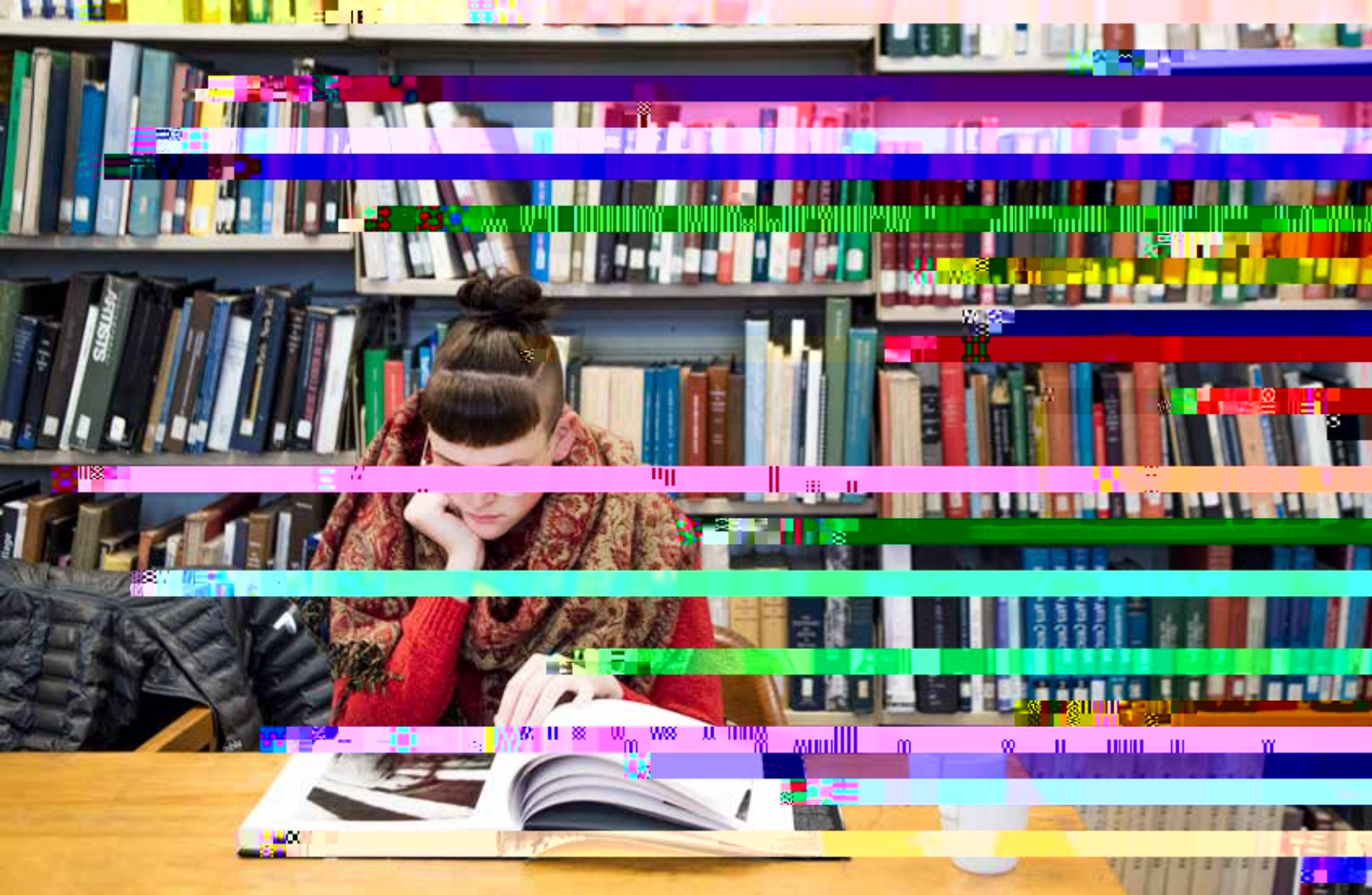
## FOUNDATION YEAR

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

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

Max Doohar  
BFA | Interdisciplinary Arts 2022





## BACHELOR OF ARTS

Enhanced by its setting within an art school, NSCAD's <sup>A</sup> 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.

<sup>A</sup> | MAJOR IN ART HISTORY

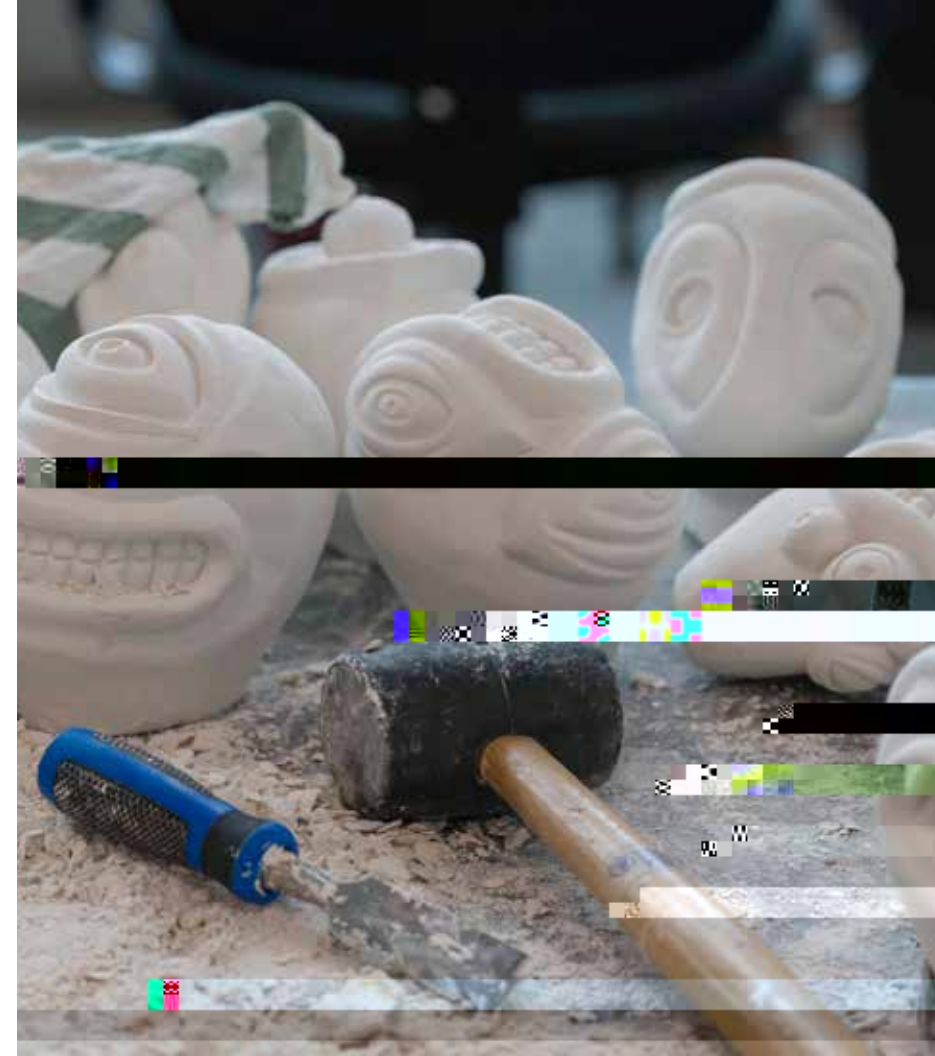
ART TEACHER  
 MUSEUM CURATOR  
 CRITIC  
 ARCHIVIST  
 CONSERVATIONIST  
 APPRAISER  
 INSTRUCTOR  
 WRITER





## 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 design process. 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 under-



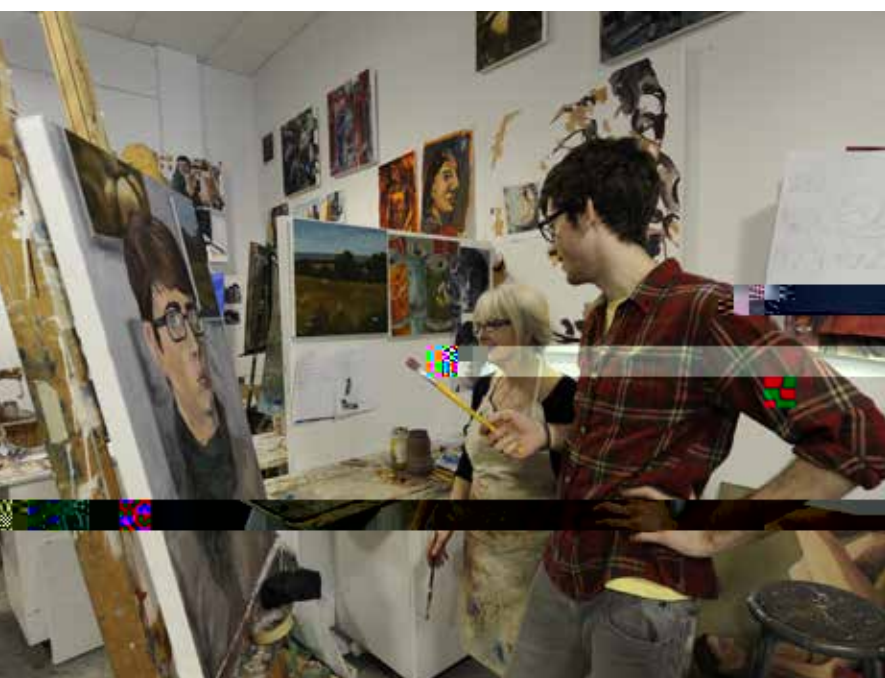
MAJOR IN FINE ART

## BACHELOR OF FINE ARTS

The principal courses in the Fine Art Major allow you to explore the media and practices of... The faculty members represent diverse backgrounds and offer a wide range of skills, information, and opinion. Through mentorship, practice, and discussion, you will form and articulate an awareness of the historical and conceptual roots of your work. You will develop technical and critical skills and progress to advanced levels of independent study. In addition to your chosen area of study, you will have the opportunity to take other courses that explore a diverse range of visual arts concerns from an interdisciplinary approach. At the senior level, these courses also provide you with opportunities for internship placements in galleries, museums, and artist-run centres. Graduates of NSCAD's Fine Art Major are successful studio artists, gallery administrators, film/theatre set designers, illustrators, professional printmakers, and arts writers. Many pursue graduate studies and become critics, curators, architects, gallery/museum archivists, and college/university professors.

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











## FILM

A Major in Film allows students to gain hands-on experience while preparing for the complex industry of filmmaking. With a focus on hands-on learning, the program weaves together currents of theory and 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.

MAJOR IN FILM

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





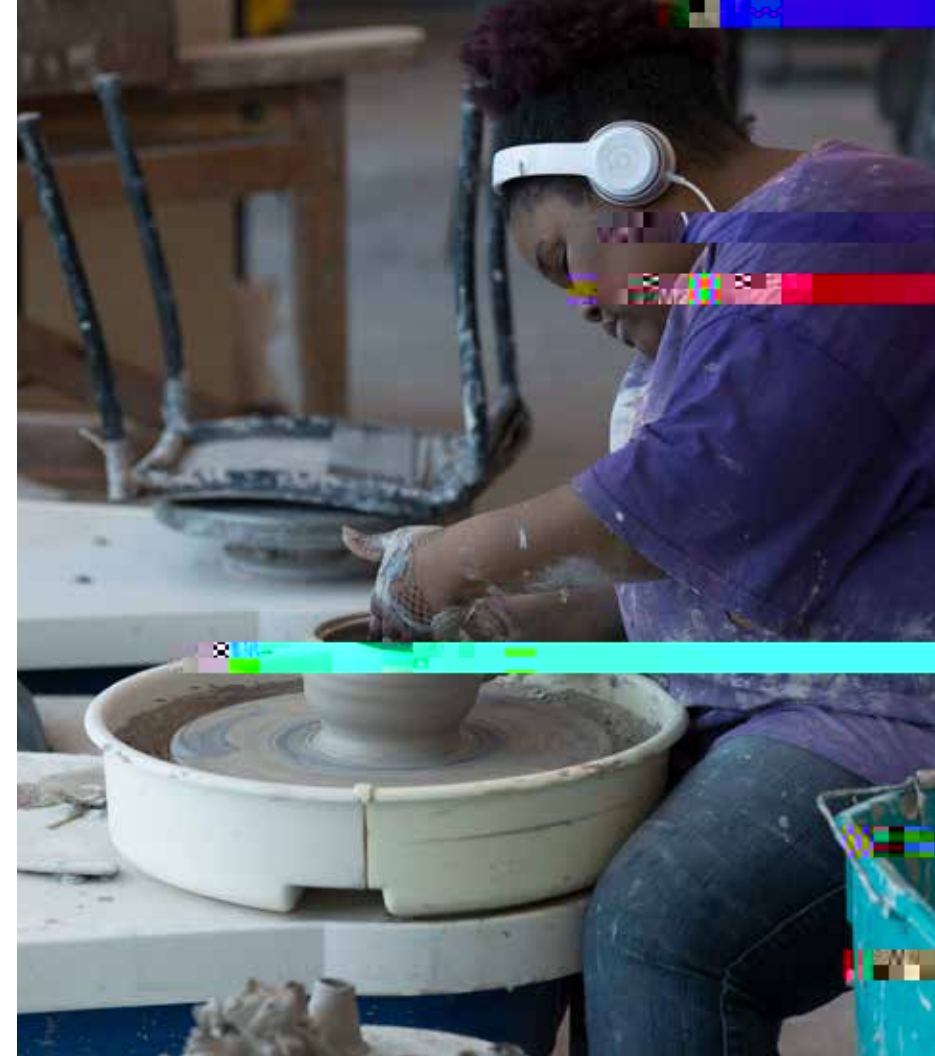
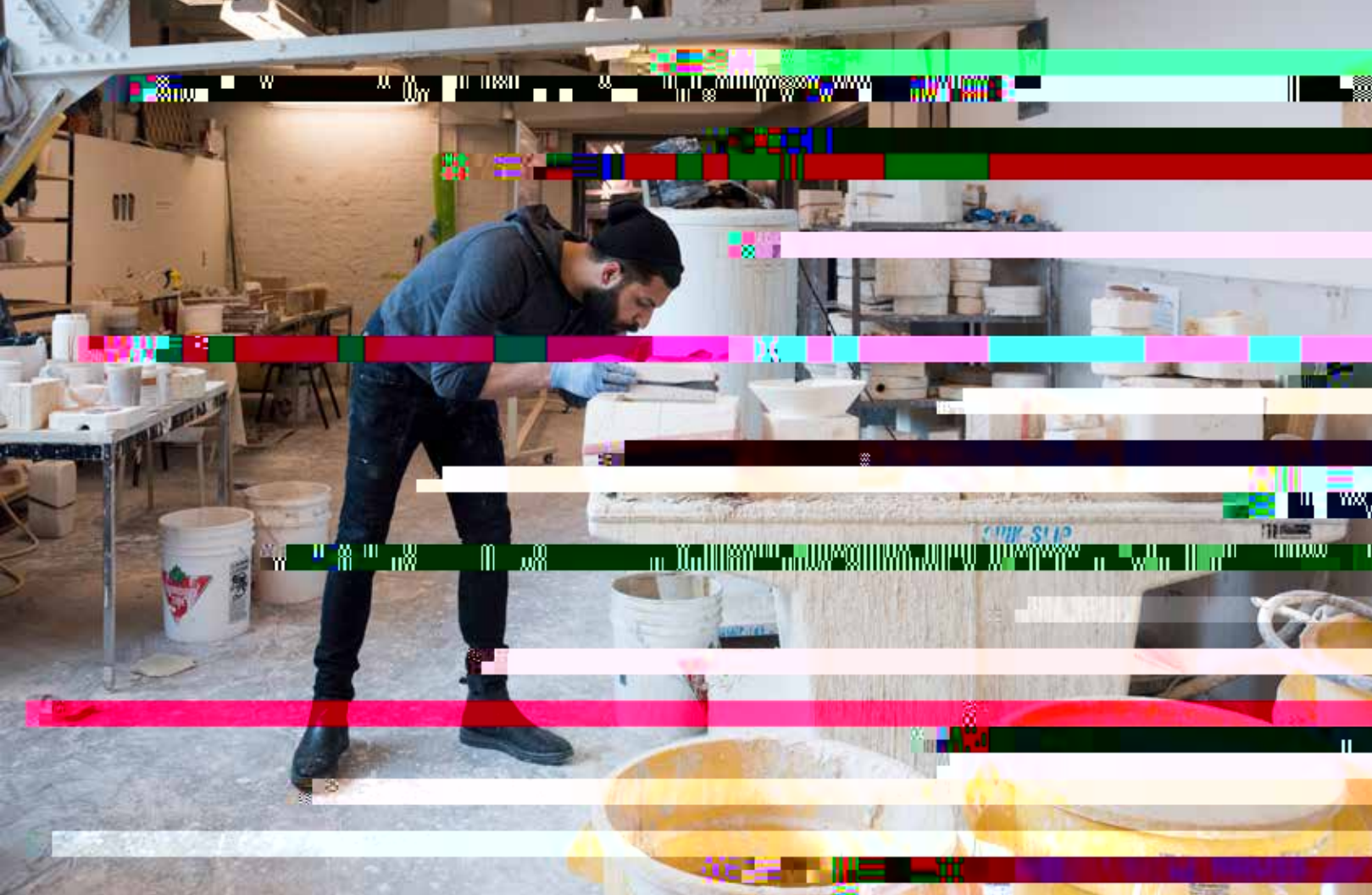
MAJOR IN EXPANDED MEDIA

## EXPANDED MEDIA

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

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





MAJOR IN CERAMICS

## CERAMICS

The Ceramics program is designed to give you an opportunity to 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









## INTERDISCIPLINARY ARTS

The Interdisciplinary Arts program offers students the opportunity to explore and experiment 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.

MAJOR IN INTERDISCIPLINARY ARTS

STUDIO ARTIST  
 ENTREPRENEUR  
 DESIGNER  
 ILLUSTRATOR  
 ARTS WRITER  
 CRITIC  
 CURATOR  
 ARCHIVIST



# NSCAD

## GRADUATE + CERTIFICATE PROGRAMS

NSCAD's 37 graduate programs are available for full-time students and may be completed part-time. Our graduate programs are recognized internationally, with alumni holding top positions in creative industries and respected institutions worldwide.

### MASTER OF ARTS IN ART EDUCATION **MAAE**

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

### MASTER OF FINE ARTS (STUDIO) **MFA**

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

### MASTER OF DESIGN **MDes**

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



### POST-BACCALAUREATE CERTIFICATE IN DESIGN **PBAC**

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

### VISUAL ARTS CERTIFICATE IN STUDIO **VAC**

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

### VISUAL ARTS CERTIFICATE FOR TEACHERS **VACT**

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

# READY TO APPLY?

## ADMISSION + REQUIREMENTS

### 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%**

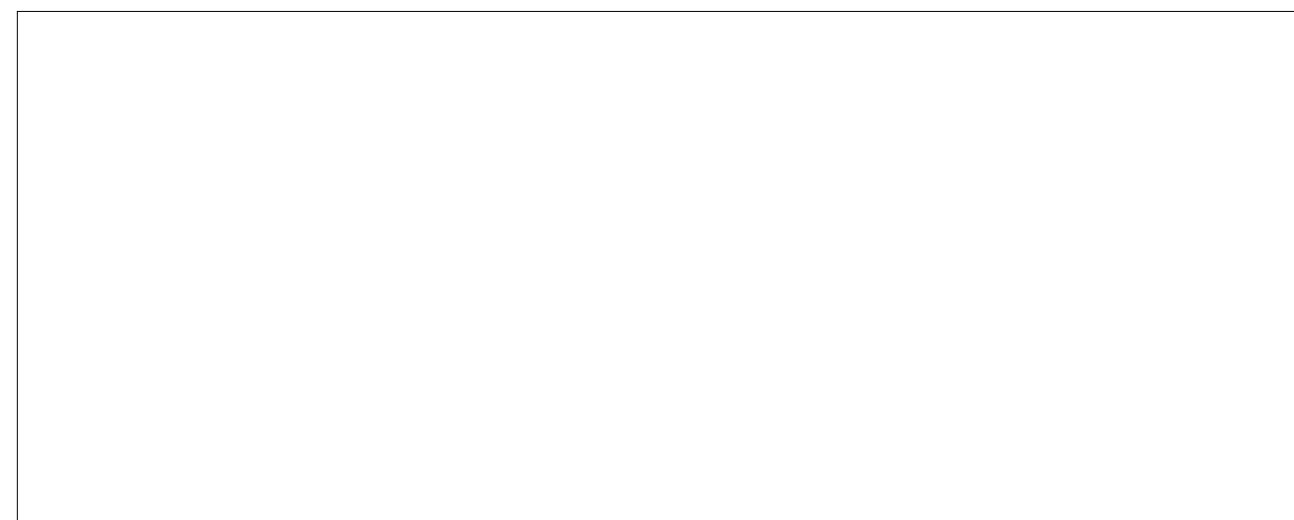
### ENGLISH AS A SECOND LANGUAGE

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.



# APPLY TO NSCAD

## DEADLINES + STEPS TO TAKE

### UNDERGRADUATE

- Application form
- Portfolio
- Sketchbook (*Note: hand-drawn and digital*)
- Academic transcript
- Application fee
- Admissions essay

The admissions team look forward to getting to know you and your creative and academic goals.

Here's how:

## 01

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?

## 02

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

Prepare and upload your application documents online. 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

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 video, upload your files to a hosting site (e.g. YouTube) with links included on your List of Works.

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

### Portfolio Mediums:

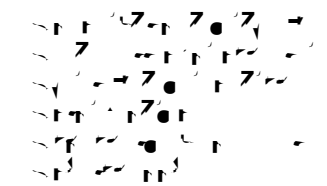
Acrylic  
Animation  
Cartooning  
Cement  
Charcoal  
Circuit bending  
Clay  
Clothing  
Creative writing  
Crochet  
Documentary  
Embroidery  
Essays  
Film (digital or analog)  
Food  
Found materials  
Graphic design  
Graphic novels  
Illustration  
Ink  
Intaglio  
Interactive displays  
Knitting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

## YOUR PORTFOLIO

It demonstrates your creativity, personality, abilities, and interests.

**1.** 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.** 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:



**3.** 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 your work.

Finished work and process work are through a website. You may show us your sound or video pieces by uploading them to a site like SoundCloud 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 details at the end of this page.

## YOUR ADMISSIONS ESSAY

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

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.

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 student number on your application form. The University will then be able to access your most recent transcript and add it to your application documents.

# TUITION + FEES

FINANCIAL MATTERS  
+ SERVICES

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

## NOVA SCOTIA RESIDENT

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

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

## CANADIAN/OUT-OF-PROVINCE

Tuition	\$ 9,579.95
Technology renewal fee	108.64
Adobe software	80.00
Facility renewal fee	108.78
Union fee	187.88
Student services fee	54.42
U-Pass (Public Transit)	338.00
Health insurance	825.92
<b>Total</b>	<b>11,883.59</b>

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

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

Adobe software  
Facility renewal fee  
Union fee  
Student services fee  
U-Pass (Public Transit)  
Health insurance

**Total**







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# IMPORTANT ACADEMIC SEMESTER DATES

# 2023

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

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

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

# IMPORTANT ACADEMIC SEMESTER DATES

# 2023

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

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



# THE ACADEMIC CATALOGUE

## Purpose

The purpose of the NSCAD University Academic Catalogue is to provide information about programs and courses offered by the university. It includes matters of general interest to students registered in a program at NSCAD.

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

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

Students should note that the contents of these publications are subject to change without notice. The Academic Catalogue is published in advance of the academic year to which it relates. Changes will be posted on the NSCAD website as soon as reasonably possible. Every student accepted for enrolment at NSCAD University is deemed to have agreed to any such deletion, revision or addition whether made before or after said acceptance.

Notwithstanding the previous statement, a student's 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.

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

**Transfer Student** – An individual enrolled at another post-secondary institution who is permitted to take courses at NSCAD University.

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

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

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

**Instructor** – In this document, the term “instructor”

## Grading System

Letter	Numerical	GPA	Description
A+	95 and above	4.3	Excellent
A	90-94	4.0	Excellent
A-	85-89	3.7	Very Good
B+	80-84	3.3	Very Good
B	73-79	3.0	Good
B-	67-72	2.7	Good
C+	63-66	2.3	Satisfactory
C	59-62	2.0	Satisfactory
D	50-54	1.0	Marginal
F (Fail)	49 and below	0.0	Unsatisfactory
AUD	n/a	0.0	Audit
INC	n/a	0.0	Incomplete

## Incomplete Grade

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

## Academic Standing and Course Enrolment

A student must be in good academic standing to graduate from a program. Enrolment in advanced studio courses — such as ARTS 4000, ARTS 4500, PHOT 4000, PHOT 4500, or several other courses found in the timetable — require students to be in good academic standing.

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

## Satisfactory Academic Progress

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

## Repeating Courses

Completed courses may only be repeated under the following circumstances:

- If a student has failed a course, the course may be repeated only once.
- If a student wishes to improve their grade point average, a course may be repeated only once, and only upon written request by the student, and with written approval from the chair of their program. The grade awarded for the second attempt of the course will be used in the calculation of the grade point average. The grade for the first attempt will remain on the transcript, but will not be used when calculating the grade point average.
- Independent Study courses may repeat the same course numbers. Independent Study courses include ARTS 3505, CRFT 3900, CRFT 3901, CRFT 3902 and CRFT 3903.

## Course Waivers

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

## Academic Warning

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

Instructors must identify these students at risk and advise them both verbally and in writing for documentation purposes that they are at risk of failing the course or being awarded a marginal final letter grade of D. These warnings are commonly called *Mid-Term Warnings*. Mid-Term Warnings may be used in subsequent grade appeals.

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## Academic Dismissal

A student placed on academic dismissal may not enroll in any credit course at the university and may not receive a *Letter of Permission* for study elsewhere. A student placed on academic dismissal cannot request to be reinstated for at least one calendar year from the date of dismissal.

### Reinstatement Following Dismissal

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

### Academic Policy Appeals

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

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

### Grade Appeals

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

A formal appeal may only be initiated after an informal discussion has taken place between the student and instructor, at which time the student must provide a Change of Grade Request to the instructor no later than 30 days after the announced issuance of the grade. If the instructor was temporarily employed and that employment has ended, the student should contact the chair of the program in which the course was offered. For detailed information on grade appeal procedures, students should consult the Office of the Registrar.

NSCAD University's residency requirement governs the number of non-resident credits a student may apply tot A





## ACADEMIC INTEGRITY AND PLAGIARISM

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Students at NSCAD University are required to comply with standard academic practices by acknowledging sources in all work presented for academic credit. It is a student's responsibility to consult with their instructor regarding appropriate methods of acknowledgment. Plagiarism is a serious academic offence that may result

in the loss of academic credit for an assignment, a letdces of 123.7ckno l1t iaFt i4 h their Students at NSCAD.nment, a2.286TJ()T J0 -1.143 Tdliato l1und10 .143rCed to comply

## OFF-CAMPUS STUDY OPPORTUNITIES

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### Exchange Study

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

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

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

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

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

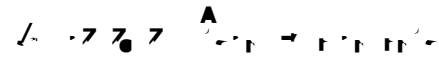
1. Letter of intent.
2. Two supportive recommendations submitted on their behalf from an instructor.
3. A portfolio of recent work relevant to the exchange proposal.

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

A NSCAD University student who participates in an exchange study program is required to return to NSCAD University the following semester during which they will give a public presentation and a written summary of their experience that can be shared with their peers and future students interested in the program. Credit will not be awarded for the study until these requirements have been met.

### NSCAD University's Partner Schools

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



Alberta University of the Arts, Calgary, AB

## Internships and Community Service Learning Program

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

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

## Enrolment Following Off-Campus Learning Activity

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

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

## ALTERNATIVE PROGRAMS

### Summer Pre-University Credit Study

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

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

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

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

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

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

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

## UNDERGRADUATE DEGREES: GENERAL REQUIREMENTS

- A minimum of **120** credits.
- A combination of **120** credits, as specified by the degree program.
  - 75** at the 2000-level or higher, including **30** at the 3000-level or higher.
  - 45** must be earned with NSCAD University courses. Of these, **30** must be completed within the last two years of study.
- A student must complete a minimum of **30** credits after being admitted to a major program.
- A student must complete 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, **7** has specific requirements.

## Course Codes and Definitions

- (E) Education courses
- (G) Graduate courses
- (O) Open courses (elective)
- (S) Studio courses  
(Studio courses include all the studio courses, including the design, the graphic design, the related the.)
- (LASC) Liberal arts and social science courses  
(The elective credits include the five additional elective credits, the liberal arts.)

## 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 (The elective credits.)
- 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



- If you are unable to resolve the issue after talking to the instructor, talk to the chair of the program. The chair will attempt resolution in collaboration with you and the instructor.
- If the chair is unable to bring resolution to the issue, you or the chair may bring the matter to the attention of the Registrar. The Registrar will then attempt to bring resolution to the issue in collaboration with you, the instructor, and the chair.
- If the Office of the Registrar is unable to bring resolution to the issue, the Vice President, Academic and Research will rule on the matter, a decision that shall be considered final.

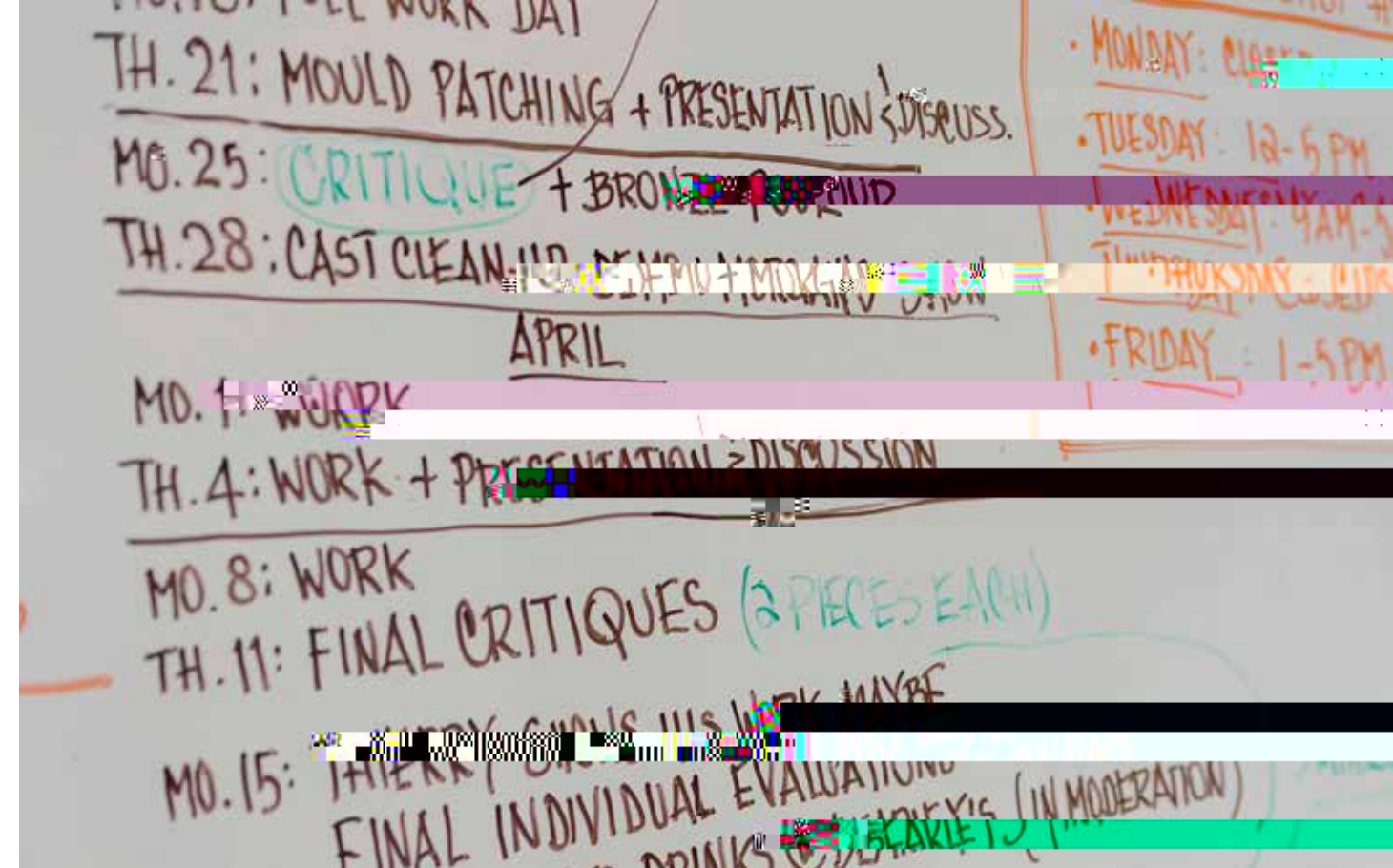
### Outside of Class

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

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

# UNDERGRADUATE PROGRAMS

NSCAD UNIVERSITY



**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 C 42.236 93nTrticular discipns new students the opportunity to begin to focus on a particular discipline area or

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## STANDARD FOUNDATION YEAR - SECOND SEMESTER

Six credits of four 1000-level required courses:

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

Nine Credits of 19 1000-level elective courses:

ARTS-1000 Fundamentals of Wood and Metal	(3-credits)
CRFT-1010 Material Exploration and Expression*	(3-credits)
CRFT-1015 Materials and Colour	(3-credits)
CRFT-1030 Digital Tools for Making	(3-credits)
DRAW-1500 Foundation Drawing II 3	(3-credits)
DSGN-1000 Digital Tools for Designing	(3-credits)
DSGN-1010 Material Exploration and Expression *	(3-credits)
DSGN -1500 or DSGN-1550 Studio Practice: Design Fundamentals	(6-credits)
DSGN-1510 Creativity in Design Practice	(3-credits)
DSGN-1520 Visual Thinking: Drawing and Model Making	(3-credits)
FILM-1000 Moving Image	(3-credits)
MDIA-1000 Expanded Media	(3-credits)
PHOT-1000 Photography	(3-credits)
PNTG-1500 Painting	(6-credits)
PRTM-1500 Screen Printing	(3-credits)
PRTM-1510 Relief Printmaking	(3-credits)
SCLP-1000 Sculpture	(6-credits)
TEXL-1001 Sewing Basics	(3-credits)

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## BA | ART HISTORY (NON-STUDIO)

The Bachelor of Arts, **Art History (Non-Studio)** is offered through the Department of Art History and Contemporary Culture. It provides students with opportunities to explore the history, theory, and critical analysis of art, craft, film, design, and architecture. Enhanced by its setting within an art school, the Major in Art History program enables students to take studio courses while concentrating on the critical discourse surrounding the social production and reception of art. The program emphasizes Western and North American Indigenous art, craft, design, film and architecture of the 19th and 20th Centuries, but also examines art of earlier time periods and provides some opportunities to look at art globally.

Graduates of NSCAD University's Major in Art History programs go on to become gallery and museum administrators, art critics, teachers, professors, curators, archivists, and art appraisers. The major is designed to provide students with the necessary credits to enroll in graduate and professional programs in these fields. Students who plan to pursue a career based on a BA with a Major in Art History are advised to consult with the chair of Art History and Contemporary Culture on other appropriate undergraduate course work.

Entry to the Major in Art History (Non-Studio): Students are admitted to the Major in Art History (Non-Studio) after completing 30 LAS credits at another accredited university or college with a "C" or above. Students may transfer a maximum of 75 credits.

### ART HISTORY (NON-STUDIO)

Years 1 - 4. Courses Required:

Lined area for course requirements, including a shaded header bar.

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 Course Work (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.

**LASC Course Work (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.

**Advanced Course Work (120 credits)** - With advance permission of the department chair, students may take courses deemed to relate to the Major in Interdisciplinary Design that are offered by other areas, to a maximum of six credits.

## INTERDISCIPLINARY DESIGN

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

FNDN 1010 Intro to Studio Practice	(3-credits)
FNDN 1100 Foundation Drawing I	(3-credits)
FNDN 1200 Intro to Visual Culture	(3-credits)
FNDN 1800 Writing for the Arts	(3-credits)
ARTS 1000 Fundamentals of Wood and Metal	(3-credits)
DRAW 1500 Foundation Drawing II	(3-credits)
DSGN 1000 Digital Tools for Design	(3-credits)
DSGN 1510 Creativity in Design Practice	(3-credits)

Years 2-4. Courses Required:

AHIS 2120 Craft and Design History 1750-1950	(3-credits)
DSGN 2010 Design Studio 1	(6-credits)
DSGN 2500 Design Studio 2	(6-credits)
DSGN 2510 Introduction to Interactive Design	(3-credits)
DSGN 2505 Typography	(3-credits)
DSGN 2015 Product Design: Form	(3-credits)
DSGN 2520 Design for the Internet	(3-credits)
DSGN 2150 Intro to Interdisciplinary Design	(3-credits)
DSGN 3021 Design Studio 3	(6-credits)
DSGN 3521 Design Studio 4	(6-credits)
DSGN 4020 Design Studio 5	(6-credits)
DSGN 4510 Design Studio 6	(6-credits)

Elective/Open Credits:

DRAW 2210 __ DRAW 2601 __ DRAW 2240 __ DRAW 2250	(3-credits)
DSGN 3100 AND/OR DSGN 3210 AND/OR DSGN 4150 AND/OR DSGN 42XX	(6-credits)
DSGN 321x AND/OR DSGN 4101 AND/OR DSGN 4250 AND/OR LASC XXXX	(6-credits)

## BFA | EXPANDED MEDIA

The Bachelor of Fine Arts, 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.

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

### EXPANDED MEDIA

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

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

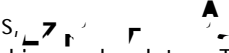
**Two of these three:**

FILM 1000 Moving Image	(3-credits)
MDIA 1000 Expanded Media	(3-credits)
PHOT 1000 Photo	(3-credits)

Years 2-4. Courses Required:

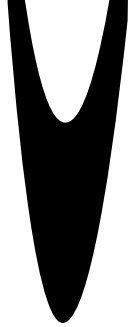


## BFA | FINE ART

The principal courses of the Bachelor of Fine Arts,  program offer students opportunities to explore the media and practices of drawing, painting, printmaking, and sculpture. The program is concerned with a variety of approaches to art making. The instructors represent diverse backgrounds and offer a wide range of skills, information, and opinions. The program is designed to provide students with a broad and deep understanding of the historical and contemporary art world, and to prepare them for a variety of careers in the field.







## BFA | TEXTILES/FASHION

The Bachelor of Fine Arts, 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.

The Major in Textiles/Fashion is an open entry program. After successfully completing the first two years of study, students may declare their intention to Major in Textiles/Fashion.

### TEXTILES/FASHION

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

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

Years 2-4. Courses required:

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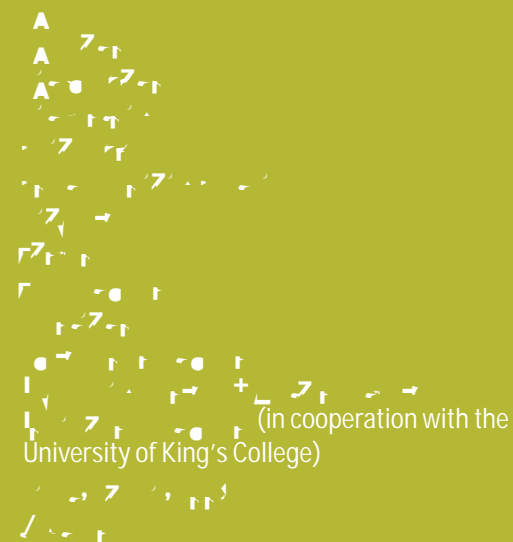
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# MINOR PROGRAMS

NSCAD  
UNIVERSITY



## MINOR IN ANIMATION

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

### Courses required:

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

### Elective credits: 6 credits from the following

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

### Elective credits: 6 credits from the following

MDIA/FILM 3101 Animation Studio One	(3-credits)
DSGN 3026 Storyboard Illustration	(3-credits)
DSGN 3601 Illustration II: Character	(3-credits)
MDIA/FILM 3340 Production Design for Film	(3-credits)
FILM/MDIA 3461 Stop Motion Animation	(3-credits)
FILM/MDIA 2502 Intro to 3D Animation	(3-credits)

## MINOR IN ART EDUCATION

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

### Courses required:

EDAR 3100 Contemporary Art Education Practices	(3-credits)
AHIS 2020 Survey of 20 Century Art	(3-credits)

### EDAR Elective Credits: 9 Credits from the following

EDAR 5050 Visual Arts in the Classroom	(3-credits)
EDAR 5110 Teaching the Visual Arts	(3-credits)
EDAR 5630 Guided Methods I	(3-credits)
EDAR 5650 Guided Methods II	(3-credits)

### Studio Elective Credits: 6 Credits from the following

Studio course at the 3000 or 4000 level	(3-credits)
Studio course at the 3000 or 4000 level	(3-credits)
WTRA 2002 World Travel: Parks Canada	(3-credits)

### CULT Elective Credits: 3 Credits from the following

CULT 3013 Social and Participatory Practice	(3-credits)
CULT 3200 Queer Theory: Se, Gender, Art	(3-credits)

## MINOR IN ART HISTORY

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

Courses required:	
AHIS 2010 Survey of 19th C Art	(3-credits)
AHIS 2020 Survey of 20th C Art	(3-credits)
Elective credits:	
AHIS credits at the 3000 level	(9-credits)
AHIS credits at ANY level	(9-credits)

## MINOR IN CERAMICS

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

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

## MINOR IN CONTEMPORARY CULTURE

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

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

## MINOR IN DRAWING

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

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

## MINOR IN INDIGENOUS STUDIES

The Minor in Indigenous Studies requires 24 credits, 12 of which are required courses taken at NSCAD University. In addition to the required courses, students will take additional courses on a letter of permission from Dalhousie University, Saint Mary's University and/or Mount Saint Vincent University to fulfill additional course options for the minor. To accommodate courses from these other universities for this minor, NSCAD University has waived the 50% residency requirement.

### Courses required: 12 credits minimum from the following

AHIS 2505 Survey of Indigenous Art	(3-credits)
AHIS 3460 Contemporary Indigenous Art	(3-credits)
AHIS 3463 Exhibiting Indigenous Art	(3-credits)
AHIS 4119 Indigenous Self/Representation	(3-credits)
AHIS 4116 Indigenous Methodologies and Exhibition Practices	(3-credits)
AHIS/FHIS 3854 Indigenous Film	(3-credits)
AHIS 4700 Independent Study (3-credits)	

### Courses required: 12 credits maximum on Letter of Permission from the following

<i>Dalhousie:</i> CANA 2050.03/HIST 2205.03 Historical Issues in Indigenous Studies	(3-credits)
<i>Dalhousie:</i> CANA 2050.03 Contemporary Issues in Indigenous Studies	(3-credits) <i>The Minm D6</i>



## 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)	

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

## MINOR IN PRINT, PAPER, BOOK

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

### Elective credits: 3 credits from the following

PRTM 2213 Book Arts	(3-credits)
PRTM 2215 Books, Boxes and Portfolios	(3-credits)

### Elective credits: 6 credits from the following

PRTM 2211: Letterpress Printing	(3-credits)
PRTM 3213 Intermediate Book Arts	(3-credits)

### Elective credits: 6 credits from the following\*\*

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

### Elective credits: 6 Credits from the following courses currently available

ARTS 4210/CRFT 4210 Professional Practice	(3-credits)
PRTM 3509 Advanced Printmaking	(9-credits)

### Elective credits: 6 credits from the following

AHIS 3101 Craft History: Medieval Book Arts	(3-credits)
ARTS 2011 Summer Workshop: Zines	(3-credits)
ARTS 2017 Summer Workshop: Books and Words	(3-credits)
ARTS 4210/CRFT 4210 Professional Practice	(3-credits)
MDIA 3100 Advanced Printed Matter	(6-credits)
PRTM 3509 Advanced Printmaking	(9-credits)

\*\*Note: former courses PRTM 2000 Introductory Printmaking (6) and PRTM 2100 Relief Printmaking (3) may also be counted towards the Minor.

## MINOR IN TEXTILES

The Minor in Textiles requires 24 credits in required courses as follows.

### Courses required:

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

# GRADUATE PROGRAMS

NSCAD  
UNIVERSITY

MAAE  
MDes  
MFA



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

**ft/pt**  
study opportunities

**60**  
credits  
Master of Design

**2yr**  
study term  
full time

**60**  
credits  
Master of Fine Arts



# MASTER OF DESIGN

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

## Full-Time Study

Semester 1: Fall	(16 credits)
MDES 6005 Intensive Workshop: Topic 1	(1 credit)
MDES 6510 Projects Studio 1	(6 credits)
MDES 6051 Studio Workshop: Topic 1	(3 credits)
MDES 6210 Design Seminar: Topic 1	(3 credits)
MDES 6150 Design History	(3 credits)
Semester 2: Winter	(16 credits)
MDES 6006 Intensive Workshop: Topic 2	(1 credit)
MDES 6520 Projects Studio 2	(6 credits)
MDES 6061 Studio Workshop: Topic 2	(3 credits)
MDES 6220 Design Seminar: Theory	(3 credits)
MDES 6120 Design Research	(3 credits)
Semester 3: Summer	(optional credits)
Students may undertake optional off-campus, exchange, or independent study	
Semester 4: Fall	(16 credits)
MDES 6007 Intensive Workshop: Topic 3	(1 credit)
MDES 6530 Projects Studio 3	(6 credits)
MDES 6071 Studio Workshop: Topic 3	(3 credits)
MDES 6230 Design Seminar: Topic 2	(3 credits)
MDES 6550 Degree Project Preparation	(3 credits)
Semester 5: Winter	(12 credits)
MDES 6560 Degree Project (Directed Studio)	(12 credits)

## Part-Time Study

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

Semester 1: Fall	(6 credits)
MDES 6005 Studio Workshop: Topic	(3 credits)
MDES 6210 Design Seminar: Topic	(3 credits)
Semester 2: Winter	(3 credits)
MDES 6220 Design Seminar: Theory	(3 credits)
Semester 3: Summer	(optional credits)
Semester 4: Fall	(6 credits)
MDES 6007 Studio Workshop: Topic	(3 credits)
MDES 6150 Design History	(3 credits)
Semester 5: Winter	(3 credits)
MDES 6120 Design Research	(3 credits)
Semester 6: Summer	(optional credits)
Semester 7: Fall	(3 credits)
MDES 6550 Degree Project Preparation	(3 credits)
Semester 8: Winter	(12 credits)
MDES 6560 Degree Project (Directed Studio)	(12 credits)

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## Final Degree Project Proposal and Timeline

Students present their final project proposals towards the end of the fourth (fall) semester. These oral presentations will be augmented by both printed posters and digital (PDF) visuals. In their proposals, students outline the theoretical and practice-based underpinnings of their final project. A committee comprised of the director of the program and at least two other members of the Master of Design Program Committee will review the proposal. If the proposal is deemed to be insufficient, students may be allowed to revise their proposals before the end of the semester in which the proposal is made. Students' final projects are completed under the aegis of MDES 6561. The projects must be submitted for review before the end of the semester.

If the Committee accepts a student's final project, then the student must finalize the project, e.g., bind the written component and other documentation, etc. (details can be found in the *Master of Design Handbook*), and submit it to the university. The degree will not be granted until this obligation is met.

## Application to Defer Submission of Final Project

If a student is unable to complete the project by the deadline, they must apply in writing to the director of the Master of Design program for permission to defer submission to the first half of the immediately following summer semester.

Deadline for this application is April 15. Deferral is only granted in extraordinary circumstances.

## Final Project Submission

The student submits four bound copies, in an agreed upon format, of the final project to the director of the MDES program to be distributed as follows: one to the NSCAD University Library; one to the Design Department collection; and one for the review committee. The fourth copy is returned to the student. When this final requirement is complete, the director of the MDES Program will notify the Registrar by memo of the student's program completion. The original signed review form will be sent to the Office of the Registrar with this memo.

A student may not graduate until the final project has been accepted. The Master of Design Program Committee may agree to allow a student to re-submit their final project if it is found unsatisfactory. Resubmission will be on or before an agreed upon date no later than six months after the date of the original submission. Students who do not make a final submission by the deadline will be considered withdrawn from the program without credit (unless special circumstances are involved).

## Grading and Academic Status

MDes graduate and undergraduate courses are graded using the NSCAD University letter grading system. MDes students must earn a minimum of a "B" grade in all courses in which they register, in order to stay in or progress through the program.

Students' performance is monitored very closely throughout the program. Should an MDes student's work become unsatisfactory (including insufficient progress), or if a student's attendance is irregular without sufficient reason, in any course, the Faculty and director of the MDes program may either require the student to withdraw from the program or recommend academic dismissal.

## MDes Activation and Time to Completion

An MDes student who does not complete their program degree requirements in the required residency period must apply for an extension. Extensions are not normally granted, except in extraordinary circumstances clearly beyond the student's control. If an extension is granted, an activation fee will be charged for each semester until the student finishes their degree. Extensions are not normally granted for periods longer than one semester.

## MASTER OF FINE ARTS

The Master of Fine Arts Degree ("MFA") is internationally recognized as a standard qualification required to teach visual arts and craft at post-secondary educational institutions such as colleges and universities. NSCAD University's MFA in Studio program provides students with the opportunity to develop their work in a context of intense critical discussion. Academic research in art and craft history and other relevant subjects form an integral part of the program.

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

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

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

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

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

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

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



- 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 (4 credits)

- 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.

- 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



## 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:

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## 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

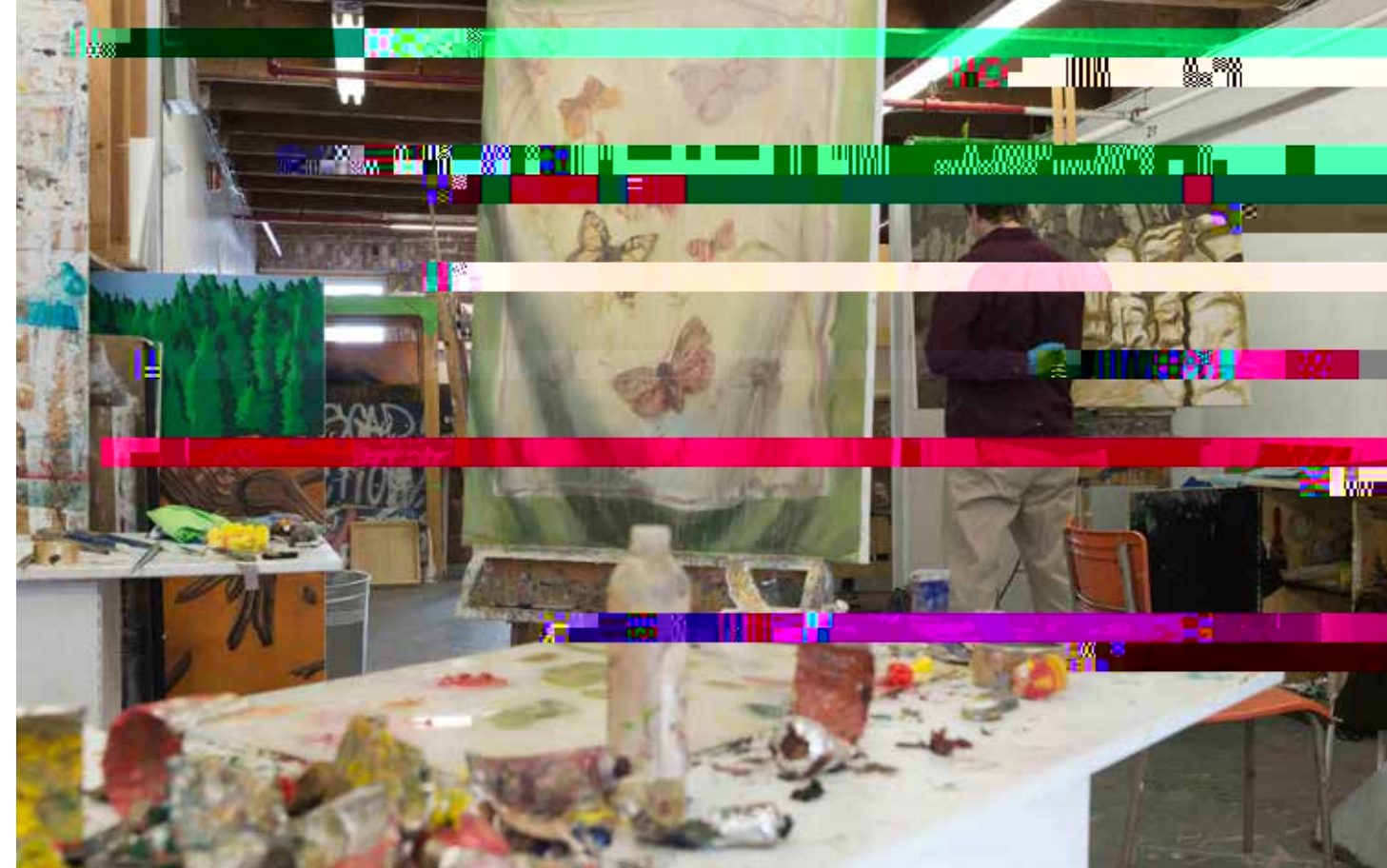
Studio and/or office space is allocated to MFA students according to need and is accessible around the clock and for most days of the year. The library and technical facilities of NSCAD University have posted hours of operation. Many digital media,



# CERTIFICATE PROGRAMS

NSCAD  
UNIVERSITY

PBAC  
VAC  
VAC for Teachers  
(Art Specialist / Non-Art Specialist)  
VAC in Studio  
(Declared disciplines and degree certificate.)



**30**  
credit programs

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

# POST-BACCALAUREATE CERTIFICATE IN DESIGN

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

The Post-Baccalaureate Certificate (PBAC) in Design is a 30-credit composed of a mix of studio (21 credits) and liberal arts and science ("LASC") (9 credits) courses. The program is not specific to any particular area of design and meant to be a generalist design credential in keeping with the broad, interdisciplinary approach in NSCAD University's BDes and MDes programs.

Most students entering this program are international students. At program completion these students will:

- Have an enhanced understanding of the current practice of design in Canada, North America and Europe.
- Have a deeper understanding of the roles and responsibilities of designers and the importance of critical thought and discourse.
- Have a clearer idea of what is expected from students in a Canadian university at a graduate level.
- Have a better grasp of Canadian culture.
- Be able to communicate more effectively in English.

Students may apply for entry to the MDes program after successful completion of the Certificate. Those students who successfully complete the PBAC program at NSCAD University, but have not achieved the required GPA for entry to the MDes degree program, may be qualified to apply for admission to the BDes or BFA degree program. These students could be eligible to transfer 60 credit hours from a combination of academic work done in the PBAC program and approved previous postsecondary education.

Courses required:	
DSGN 2150 Introduction to Interdisciplinary Design ("LASC")	(3-credits)
DSGN 2505 Typography (Studio)	(3-credits)
DSGN 4907 Intercultural Issues and Interdisciplinary Design ("LASC")	(3-credits)
DSGN 4908 Intercultural Communication and Design ("LASC")	(3-credits)

Elective credits: 6 credits from the following	
DSGN 2010 Design Studio 1	(6-credits)
DSGN 3021 Design Studio 3 (provided prerequisite is met by transfer credit)	(6-credits)

Elective credits: 6 credits from the following	
DSGN 2500 Design Studio 2	(6-credits)
DSGN 3521 Design Studio 4 (provided prerequisite is met by transfer credit)	(6-credits)

Elective credits: 6 credits from the following	
Studio course(s)	(6-credits)

## PBAC Transfer Credit

Credits earned at other institutions are not transferable to the certificate program but may be considered to meet prerequisite requirements. Up to twelve credits earned at NSCAD University may be considered for transfer to the certificate program, provided the credit was not applied to an earned degree at NSCAD University or any other institution. Transfer credits must meet certificate program requirements and must be a grade of "B" or better. PBAC students who apply and are accepted to a NSCAD University degree program prior to completion of the certificate program must formally withdraw from the

PBAC program. Credits earned in the PBAC program may be considered for transfer to a NSCAD University degree program, provided the transfer conforms to the established transfer credit policies and program requirements.

## PBAC Course Registration and Academic Regulations

Registration for credit courses

## Programs Requirements for Teacher — Non-Art Specialists

30 credits including:

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

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

- Nine-credit studio courses, independent studies, and internships are not available for credit toward the Visual Arts Certificate for Teachers
- Courses completed as part of previous degrees are not eligible for credit toward the Visual Arts Certificate for Teachers
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# COURSE DESCRIPTIONS

NSCAD  
UNIVERSITY

## Art History

Note: All undergraduate students must complete the 30-credit Foundation Year before taking courses at the 2000 level or higher. The Foundation Year is comprised of four required three-credit courses and the remaining 18 credits chosen from among 19 1000-level courses. See the Foundation Year section of the Academic Calendar for further details. In order to take liberal arts and science (LASC) courses at the 2000 level or higher, students must complete the writing requirement, which is FNDN-1800 or an equivalent course awarded LASC transfer credit from another post-secondary institution. Art History (AHIS) credits are equivalent to LASC credits.

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

*Prerequisite: FNDN-1800*

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

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**AHIS-2011 Nineteenth-Century Art** **3 credits Art History**

*Corequisite: FNDN 1800 (or concurrent)*

This course provides a global survey of artistic practices and media production in the 19th century. Through case studies students will be introduced to the following themes and pivotal events: modernisms, colonialisms, Indigenities, nationalisms, revolutions; industrialization, globalization, consumerism, cross-cultural exchange and appropriation, migration/diasporas, gender, race and representation, exhibiting cultures and the rise of world's fairs, museums and collections, monuments and modernity.

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

*Prerequisite: FNDN-1800*

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

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

*Prerequisite: FNDN-1800*

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

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

*Prerequisite: FNDN-1800*

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**AHIS-270 Renaissance and Baroque Art**

*Prerequisite:* AHIS-100  
Art of the Renaissance and Baroque period represents a distinct shift in architecture from the preceding Gothic period. The Renaissance is a style of art and architecture that was developed by contemporary scholars and artists in the 15th and 16th centuries. The impetus behind Renaissance art to look to the constructed works of ancient Greece and Rome in order to create a new artistic golden age. Works of the Renaissance are characterized by a continuation and development of the classical tradition. The Renaissance encompasses many complex ideas, including humanism, individualism, and the scientific revolution. The Baroque period is a style of art and architecture that was developed in the 17th and 18th centuries. It is characterized by a continuation and development of the Renaissance style, but with a greater emphasis on dramatic and emotional expression. The Baroque period is also characterized by a continuation and development of the scientific revolution, which led to the development of the modern scientific method.

**3 credits Art History**

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**AHIS-3121 Craft Culture and Identity** **3 credits Art History**

*Prerequisite: 6 Credits AHIS, including AHIS-2120*

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.

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**AHIS-3122 Origins and Ideas in 20th and 21st Century Sculpture** **3 credits Art History**

*Prerequisite: 6 Credits AHIS, including AHIS-2020*

This course will approach the history of the last 100 years of western sculpture through contemporary and critical lenses. The course will consider the object as sculpture as well as installations, performance, environmental art and public practices; and feminist, gender and BIPOC critiques and propositions. Particular attention will be paid to works that radically redefine the parameters of the art form. Themes for this course will include: the problems of three-dimensional representation, the engagement of the viewer, the importance of space, place, and memory in sculpture, ephemerality and environmental issues such as sustainability. The aim is to allow students to gain an in-depth knowledge of sculpture history, language, and issues, in order to better inform their own research, artistic, and/or curatorial interests and practices.

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**AHIS-3123 Contemporary Craft** **3 credits Art History**

*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 in the production of craft for gallery systems and/or consumer markets; craft discourse and pressing community conversations; and critical methodologies for creating craft, researching and writing about craft, and curating craft. A series of key concepts will be explored in order to fully engage with issues integral to contemporary craft discourse, such as decolonizing modern craft, gendered modes of production - professionalism and amateurism, biases that inform western hierarchies of cultural value, and intersectional analyses of difference.

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**AHIS-3160 20th C Craft** **3 credits Art History**

*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.

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**AHIS-3175 Design in Context: 1900 to the Present** **3 credits Art History**

*Prerequisite: AHIS-2120*

This course will provide students with an overview of developments in design in the context of twentieth century historical developments.

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**AHIS-3190 Canadian Cinema: Art and Industry** **3 credits Art History**

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

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

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**AHIS-3200 History of Photography** **3 credits Art History**

*Prerequisite: 6 Credits AHIS, including AHIS-2020*

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

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**AHIS-3238 Asian Art Place** **3 credits Art History**

*Prerequisite: 6 Credits AHIS*

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

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**AHIS-3310 Art of the Garden** **3 credits Art History**

*Prerequisite: 3 Credits of 2000 level AHIS, excluding FHIS courses*

A lecture course on histories of garden design and landscape architecture across global cultures.

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**AHIS-3311 Art and Death** **3 credits Art History**

*Prerequisite: 6 Credits AHIS and/or CULT*

This lecture course will examine the cultural contexts of art and architecture in relation to funerals, burials, cremations and mourning across a variety of global cultures from the paleolithic period to the contemporary.

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**AHIS-3460 Contemporary Indigenous Arts** **3 credits Art History**

*Prerequisite: 6 Credits AHIS*

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

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**AHIS-3462 Contemporary Art History** **3 credits Art History**

*Prerequisite: 6 Credits AHIS*

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

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**AHIS-3463 Exhibiting Indigenous Art** **3 credits Art History**

*Prerequisite: 6 Credits AHIS*

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

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**AHIS-3465 Treaty Relations and Art Practice** **3 credits Art History**

*Prerequisite: 6 Credits AHIS and/or CULT*

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

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**AHIS-3466 Indigenous Embodied Practices & Tattoos** **3 credits Art History**

*Prerequisite: 6 Credits AHIS/FHIS and/or CULT*

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

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**AHIS-3467 Unsettling Canadian Art History** **3 credits Art History**

*Prerequisite: 6 Credits AHIS/FHIS and/or CULT*

This course explores the production of art in the context of Canada in relation to settler colonialism, Indigenous sovereignties, and diasporas. Grounded in theoretical discourses of decolonization, anti-racism and equity studies students will consider a range of historic and contemporary art and craft practices. Drawing from current scholarship in art history, Indigenous studies, Black Studies, gender studies (to include feminisms), diaspora studies, and Canadian studies key questions to be interrogated include: What constitutes Canadian art and how might we re-imagine and unsettle the writing of Canadian art history?

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**AHIS-4700 Independent Study in Art History** **3 credits 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.

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**AHIS-6600 Research Internship** **3 credits Graduate**  
*Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.*  
This internship will provide the student with an opportunity to work with an art gallery or other appropriate institution as a research assistant for an exhibition or publication.

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**AHIS-6700 Independent Research in Art History** **3 credits Graduate**  
*Prerequisite: Enrolment in Graduate Program (MFA, MDes, MA or other), approval of project by proposed course supervisor; signature of Chair of Art History and Critical Studies.*  
This course allows a graduate student the opportunity to undertake an independent research project under the guidance of an art history faculty member.

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## Arts

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

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**ARTS-1000 Fundamentals of Wood and Metal** **3 credits Studio**  
*No prerequisite*  
This foundation-level course introduces the general use of wood and metal in art, craft and design.

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**ARTS-1360 Movement Arts** **3 credits Studio**  
*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.

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**ARTS-2001 Experimental Animation** **3 credits Studio**  
*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.

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**ARTS-2011 Comics and Zines** **3 credits Studio**  
*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.

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**ARTS-2023 Wksp: Art & Found Objects Since Duchamp** **3 credits Studio**  
*Corequisite: Foundation Core and 6 Credits of 1000 level studio*  
This course will examine the found object in art from several angles - from our personal fascination with objects to the political ramifications of their production - in order to further our understanding of how they function in our lives. Course delivery is studio-based, with slide lectures, supplemental readings and discussion.

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

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**ARTS-3165 Acting on Drawing** **3 credits Studio**

*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 recontextualize 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 beyond the frame of the paper. This is an interdisciplinary course and experimentation is encouraged to suit your needs, whether drawing is your primary discipline or not. This course promises to expand your practice and challenge your ideas about drawing.

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**ARTS-3166 Investigating Identity Based Art** **3 credits Studio**

*No prerequisite*

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

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**ARTS-3167 Memories Through Photography** **3 credits Studio****ARTS-3168 Design for Non-Designers: Artist Book/Folio/Box** **3 credits Studio****ARTS-3169 Thinking Through Letterpress** **3 credits Studio****ARTS-3505 Independent Study: Interdisciplinary** **3 credits Studio**

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

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**ARTS-3900 Adv Wk: Airport Project** **9 credits Studio**

*Prerequisite: 9 Credits of 3000 level SCLP, DRAW, PRTM, PNTG, MDIA, FILM, or PHOT*

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

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**ARTS-4000 Studio 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 level of independent production of art work expects students to work toward a body of finished professional work. Regular critical engagement with the instructor and the class is a key component.

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

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

This course provides students with the opportunity to develop a mature studio practice under the guidance of the instructor(s). By foregrounding rigorous and supportive critical dialogues, this course will assist students in situating their work within a contemporary interdisciplinary context. Regular formal critiques will be held throughout the term. Class time may include lectures, field trips, discussions, student-led presentations, small group meetings, individual studio meetings, guest artists and curators, and various other opportunities designed to enrich student engagement in dialogues surrounding contemporary art and culture.

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**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.

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**CERM-2003 Intro to Ceramics for Design**

**3 credits Studio**

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

This course will introduce students to ceramics as a medium for developing students' knowledge of design to fabrication to production in art, craft, design and architecture applications. Diverse fabrication processes such as mold-making,

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

*Prerequisite: 6 Credits of 3000 level CERM*

This course explores representations of the human body in clay/ceramics while considering the figure in contemporary art and in historical precedents. The course transitions from observation and interpretation from life models and evolves to personal interpretations and questions of the body in a contemporary context. A variety of fabricating methods, scales, surfaces and firing will be support the projects that range from figurine to life scale. Readings and discussions will assist in understanding the state of figurative practice today, and the emphasis on 'body' as both subject and object.

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

*Prerequisite: 6 Credits of 3000 level CERM*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

*Prerequisite: CERM-4106 or CERM-4109*

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

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

*Prerequisite: CERM-4106 or CERM-4109*

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

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

*Prerequisite: CERM-4206 or CERM-4209*

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

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

*Prerequisite: CERM-4206 or CERM-4209*

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

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

*Prerequisite: CERM-4306 or CERM-4309*

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

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

*Prerequisite: CERM-4306 or CERM-4309*

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

## Craft (Interdisciplinary)

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

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**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 assemble natural and engineered materials for new strategies in three dimensions. This hands-on studio course will introduce a variety of equipment for manipulating materials specific to class projects. Important to this course will be the introduction of safe practices of technical studios and is taught through lectures, demonstrations and individual and group projects.



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**CRFT-1010 Material Exploration & Expression****3 credits Studio***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 aesthetic. Through an interdisciplinary approach, students become acquainted with methodologies and practice using dynamic approaches to craft and design beyond the studio.

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**CRFT-1015 Materials and Colour****3 credits Studio***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.

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**CRFT-1030 Digital Tools for Making****3 credits Studio***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 illuminate a range of digital strategies for hands-on making.

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**CRFT-2000 Summer Workshop: [topic]****3 credits Studio***Prerequisite: Foundation Completion*

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

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**CRFT-2023 Jewellery Workshop: Precious Waste****3 credits Studio***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.

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**CRFT-2024 Furniture Prototyping****3 credits Studio***Prerequisite: ARTS-1000*

This course will focus on minimal waste design, alternative construction methods and unusual material combinations. Offered in a charrette style with an emphasis on process and exploration driven learning. Laser cutting, CNC cutting, and more traditional carpentry tools will be utilized.

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**CRFT-2030 Daily Practice: Record and Respond****3 credits Studio***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.

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**DRAW-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

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**DSGN-2500 Design Studio 2: Principles and Practice** **6 credits Studio**

*Prerequisite: DSGN-2010*

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

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**DSGN-2505 Typography** **3 credits Studio**

*Prerequisite: DSGN-1510*

This course focuses on specialized technical and aesthetic issues in Communication Design, emphasizing the inventive use of type and typography for interpreting text.

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**DSGN-2520 Design for the Internet** **3 credits Studio**

*Prerequisite: DSGN-1000*

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

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**DSGN-2601 Illustration I: Technique** **3 credits Studio**

*Prerequisite: DRAW-1500*

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

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**DSGN-3021 Design Studio 3** **6 credits Studio**

*Prerequisite: DSGN 2500 and enrolment in the Bachelor of Design*

Students will investigate and experiment with text, image and form in information, interaction, advertising, spatial, and product design. Students will also continue theoretical and methodological studies begun in the earlier prerequisite studio classes.

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**DSGN-3026 Storyboard Illustration** **3 credits Studio**

*Prerequisite: DSGN-2601*

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

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**DSGN-3055 Intermediate Typography** **3 credits Studio**

*Prerequisite: DSGN-2505*

This course is an intermediate-level course that explores further the specialized technical, aesthetic, and inventive issues in and around the use of type and typography in Communication Design.

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**DSGN-3100 Introduction to Semiotics** **3 credits Liberal Arts & Social Science**

*Prerequisite: 6 Credits of 2000-level LAS*

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

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**DSGN-3161 Bio-Inspired Artefacts** **3 credits Studio**

*Prerequisite: 12 Credits of 2000 level studio in any discipline*

**DSGN-3328 Emotional Design**

**3 credits Studio**

*Prerequisite: DSGN-2500*

Used in product design, graphic design, and fashion design, Emotional design plays an important role in user decision while purchasing a product or service by approaching deep roots in our cognitive memory. It aims at appropriate emotions that could create a positive user experience by the connection between users and the objects/services. This course aims to provide an understanding of how to use emotional design as part of a design strategy to enhance competitiveness in design towards a more human centered design approach that allows the user to create personal engagement with the object/service.

**DSGN-3400 Digital Illustration**

**3 credits Studio**

*Prerequisite: DSGN-2601*

In this course students learn the concepts and practices of digital illustration, combined with hand drawing. Students

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**DSGN-4510 Design Studio 6: Collaborative Projects** **6 credits Studio**

*Prerequisite: DSGN-4020 with grade of B or better*

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

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**DSGN-4907 Intercultural Issues and Interdisciplinary Design** **3 credits Liberal Arts & Social Science**

*Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status*

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

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**DSGN-4908 Intercultural Communication and Design** **3 credits Liberal Arts & Social Science**

*Prerequisite: DSGN-3021 or Post-Baccalaureate Certificate in Design status*

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

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## Education in Art

Note: Halifax area universities hold exclusive mandates for certain disciplines. Mount Saint Vincent University (MSVU) contact Bois\* [Bois@msvu.ca](#) [Bois@msvu.ca](#) [Bois@msvu.ca](#)

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**FHIS-4200 Ind. Study in Film, Theory & Criticism** **3 credits Art History**  
*Prerequisite: 12 Credits Film History (AHIS); approval of project; signature of Chair of Historical and Critical Studies*  
This independent study enables a student to undertake a research project in the history, theory and/or criticism of film under the guidance of a film history faculty member.

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**FHIS-6200 Ind. Study in Film, Theory & Criticism** **3 credits Art History**  
*Prerequisite: Approval of proposal by MFA, MDes or MA program director*  
This independent study enables a graduate student to undertake a research project in the history, theory and/or criticism of film under the guidance of a film history faculty member.

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## Film

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

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**FILM-1000 Moving Image** **3 credits Studio**  
*No prerequisite*  
In this foundation-level course students will learn the fundamentals of moving image technology including recording and editing using film and video. Students will learn aspects of narrative, documentary, and experimental approaches to the medium and learn about the context of moving image culture.

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**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.

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**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.

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**FILM-2400 Screenwriting** **3 credits Liberal Arts & Social Science**  
*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.

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**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 film through hands-on experiences with the technical and practical processes of filmmaking.

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**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 fundamentals of body mechanics to create and animate objects and characters, create realistic motions and render final sequences. Students will create a finished short film demonstrating the techniques learned.

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**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.

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**FILM-2600 Cinematography** **3 credits Studio**  
*Corequisite: FILM-2501 (or concurrent)*  
This class covers the technical and artistic aspects of the work of the cinematographer. This includes the technology of the camera, lighting for film and video, rigging, and the cinematographer's relationship to the filmmaking process.

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**FILM-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.

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**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.

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**FILM-2650 Situational Lighting** **3 credits Studio**  
*Prerequisite: PHOT-2500 or FILM-2501*  
This course concentrates on skills associated with the use of natural and artificial light for photography and film. Through lectures, demonstrations and projects, students explore the implications and effects of combining ambient and studio lighting.

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**FILM-3101 Animation Studio 1** **6 credits Studio**  
*Prerequisite: FILM-2502 or FILM-2503 or FILM-3461;*  
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.

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**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.

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**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 be expected to work on non-fiction projects, and to explore the various notions of non-fiction film. This course will explore the various notions of non-fiction film, and the various notions of non-fiction film.

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**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.

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**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.

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**FILM-3452 Wksp: Radical Narratives****3 credits Studio***Prerequisite: FILM-2501 or MDIA-2701*

This intermedia studio class provides students with a hands-on exploration of experimental narrative. Students will complete individual film projects while surveying global trends in experimental narrative work. Students will also participate in a series of workshops including alternative scripting techniques, working with found footage, expanded cinema and hands processing motion picture film.

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**FILM-3458 Wksp: Sculpting Cinema****3 credits Studio***Prerequisite: FILM-2501*

Spectators in the Cinema are protected, both from the mechanisms of the cinema's production through the artifice of the film, and from elements that would disrupt its reception through the architecture of the theatre. This course explores intersections of architecture, installation art and cinema. The evolution of cinematic language of moving picture installation is conceptualized through architecture; as a space for escapism, disembodied voyeurism, and reframing perspective. Students will complete a series of projects using time-based media, exploring documentation,

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**FNDN-1100 Foundation Drawing I**  
*No prerequisite*

**3 credits Studio**

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**JWLY-3010 Gemmology** **3 credits Liberal Arts & Social Science**  
*Prerequisite: 6 Credits of 2000 level LAS*  
This course will introduce the chemical and physical properties of gemstones. Students will study the nature of crystal formation, gemstone treatments, enhancements, and gem identification.

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**JWLY-3120 Advanced Techniques 1** **6 credits Studio**  
*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

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**JWLY-3206 Jewellery Workshop: Repair Techniques** **3 credits Studio**  
*Prerequisite: JWLY-2500 or JWLY-2600*  
This course introduces students to the fundamentals of jewellery repair. Developed for studio jewellers, this course includes projects such as ring sizing, chain repair, claw-repair, and re-shanking. We will also cover pricing for jewellery repairs, studio equipment needed for common jewellery repairs, and discuss jewellery repair practices and situations. Upon completion of this course, students will have the skills to begin completing basic jewellery repair in their own studio practice.

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**JWLY-3212 Wksp: Ceramics for Jewellers** **3 credits Studio**  
*Prerequisite: JWLY-2500 or JWLY-2600*  
This course is designed to introduce innovative new ceramic techniques to jewellers. Materials used in this course

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**JWLY-4009 Studio Projects 2: Jewellery** **9 credits Studio**  
*Prerequisite: JWLY-3506/JWLY-3509; or JWLY-3000 and JWLY-3120; consultation and signature of designated Jewellery Faculty*  
Students are expected to work independently and to experiment and define a direction for their studio work and research interests. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of the project.

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**JWLY-4506 Studio Projects 3: Jewellery** **6 credits Studio**  
*Prerequisite: JWLY-4006 or JWLY-4009; consultation and signature of designated Jewellery Faculty*  
Students working at this advanced independent level will produce a portfolio of professional work. Regular critical engagement with the instructor and the class is essential. A proposal approved by the instructor will help determine the direction of studio activity.

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

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

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

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## Master of Arts in Art Education

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

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

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

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**MAED-6230 Indigenous & Land-Based Methodologies** **3 credits Graduate**  
In this course students will broaden their knowledge of land-based and Indigenous pedagogies through on-site and of-site workshops, skill-sharing, site interventions, and creative responses. The following themes as related to developments in the field of art education will be explored: e will bR Q ,exam" y

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**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.

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**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.

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**MAED-6610 Indigenous Methodologies & Exhib. Pract.****3 credits Graduate**

This course explores Indigenous methodologies for the study of and critical writings on Aboriginal cultural production. In considering Indigenous approaches and methods students will also investigate histories of curatorial practices in exhibiting Aboriginal art and material culture in gallery and museum contexts.

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**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.

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**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

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**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.

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**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 role of art and visual culture in the development of the modern museum and gallery. This course will also explore the role of art and visual culture in the development of the modern museum and gallery. This course will also explore the role of art and visual culture in the development of the modern museum and gallery.

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**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.

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**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 applications, model creation, preparing models for 3D printing employing FDM (fused deposition modeling) technology.

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**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.

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**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.

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**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.

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**MDIA-2800 Intro to Projection Mapping** **3 credits Studio**

*Prerequisite: One of the following: PHOT-2001, FILM-2501, MDIA-2701, SCLP-2000*

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.

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**MDIA-2901 Radio Art & Podcasting** **1.5 credits Studio**

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

This module course will introduce students to the creative and artistic world of radio and podcasting. We will investigate spoken word programming, sound collage, documentary, narrative, and serialized formats for prerecorded, live radio and web streaming. Students will learn to record and edit digital audio and be introduced to writing, interview techniques, sound design, mixing, mastering, and distribution. We will look at the history of experimental radio. Students will work on collaborative and individual projects.

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**MDIA-2902 Net Art** **1.5 credits Studio**

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

This module course will look at the history of net art as a distinct art practice in the context of the wider emergence of online culture. Students will be introduced to some useful tools and approaches to making work for the internet and engage in collaborative and individual projects that explore work in this area. Readings and research will provide students with critical perspectives on contemporary net art and net culture.

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**MDIA-2903 Exploring Game Engines** **1.5 credits Studio**

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

This module course will introduce students to using game engines to create interactive and immersive 3D virtual environments. Students will learn to how to make and use digital assets, build and rig digital characters, and design and create interactive digital media projects. We will look at how game engines are used in indie gaming and contemporary media art and will explore using these tools in online games, virtual reality, augmented reality, machinima, animation, interactive installations, and for 3D visualization.

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**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

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**MDIA-3058 Sem: Art Now** **3 credits Liberal Arts & Social Science**

*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.

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**MDIA-3060 Sem: The Everyday** **3 credits Liberal Arts & Social Science**

*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.

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**MDIA-3065 Sem: Persuasion, Propaganda, Photography** **3 credits Liberal Arts & Social Science**

*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.

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**MDIA-3220 Expanded Media Projects** **6 credits Studio**

*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.

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

*Prerequisite: 12 Credits chosen from: PHOT-2001, PNTG-1500/PNTG-2000, DRAW-2000,SCLP-1000/SCLP-2000, 2000 level PRTM, FILM-2501, MDIA-2701; 6 Credits AHIS, including AHIS-2020*

This studio class engages students in research, writing, collecting, using inventories and archives, generating sketch work, and collaborating. Students will examine contemporary art practices and critical and theoretical writing, and will work across media on studio projects.

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

*Prerequisite: FILM-2501 or MDIA-2701*

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

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

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

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

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

*Prerequisite: FILM-2501 or MDIA-2701*

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

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**MDIA-3452 Wksp: Radical Narratives** **3 credits Studio**

*Prerequisite: FILM-2501 or MDIA-2701*

This intermedia studio class provides students with a hands-on exploration of experimental narrative. Students will complete individual film projects while surveying global trends in experimental narrative work. Students will also participate in a series of workshops including alternative scripting techniques, working with found footage, expanded cinema and handsprocessing motion picture film.

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

*Prerequisite: FILM-2501*

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

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**MDIA-3461 Stop-Motion And Puppet Fabrication** **3 credits Studio**

*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

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**MDIA-3556 The Memory Palace at 5163 Duke Street** **3 credits Studio**

*Prerequisite: 6 Credits of 2000 level studio*

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

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

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

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

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

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

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

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

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

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**MDIA-4100 Expanded Media Studio 1** **9 credits Studio**

*Prerequisite: 12 Credits chosen from: MDIA-3220, MDIA-3230, MDIA-3240, MDIA-3250; Student must be in good standing.; 9 Credits of AHIS/FHISStudal; apprThe Internshif AHdrnship / CSL*

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## 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.

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### 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.

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### 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.

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### MFAR-6009 Graduate Studio 9 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.

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### 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.

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### MFAR-6100 Pedagogy Seminar 3 credits Graduate

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

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### 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.

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### 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 will be encouraged to link their own use (or omission) of colour in their studio practice to ideas under discussion. A research journal, paper and presentation are required course work.

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### 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.

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### 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 riveting and knot-tying, the course encourages students to develop or to deepen bodies of research and work informed by contemporary theories and art-based practices of social relations. What are the forces and materials that hold people and things together? How may art practices investigate and facilitate various sorts and strategies of attachment and repair in both human and non-human communities?

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### 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 gallery spaces. The class will highlight and consider a spectrum of examples of artists as art-distributing media themselves, and will reflect on what happens when artists take matters completely into their own hands, working simultaneously as curators, custodians, administrators and perhaps even embodiments of the work themselves. How does a self-proclaimed venue affect how art, artworks and artists are represented? Weekly readings and discussions focused on examples will assist participants in developing their own critical, curatorial, portable and/or small scale practice(s).

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### 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.

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### 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 for-credit site-specific residency-based group investigations and projects. Topics will address histories on the land as well as ethical principles, practices and responsibilities involved in undertaking and then exhibiting on the basis of such site-based residency projects. Collaboratively developed themes will be addressed by extensive research and readings.

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### 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 accessibility. By adapting to and creating new platforms, work can be created and distributed within the confines of physical space, while also exploring the boundless opportunities of virtual research and creation. This seminar and studio class explores platforms and exhibitions that have emerged from artists and curators during the Covid-19 pandemic. Students will also explore and adapt their curatorial, community-based, or research-creation processes by using available and emergent digital platforms.

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### 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 activisms, and digital territories as assertions of sovereignty and collaborative practices. This recent scholarship will be used to create a framework within which to consider ethics of online curatorial practices. Weekly readings will explore the context and history of Indigenous, Black, POC and settler-ally new media and digital engagements, with a focus on subjectivities in knowledge production. Through reading and reflection, students will consider their positionality in relation to online exhibitions and from that specific context, source analogous Settler-ally and BIPOC curatorial activisms on-line to develop ethical decolonial guidelines for their own and others' use.

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**MFAR-6260 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 grounding and surrounding material-based creative practice, including engaging with material culture theory and material culture-based craft and art histories; anti-colonial relational ethics; theories of social anthropology; queer and feminist theories of embodiment; phenomenology; and dis/ability theories. This course will provide participants with a tool box of theoretical tools and practical strategies that may be useful in their studio practices, as well as encouraging

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

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

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**PHOT-4000 Advanced Photography Critique 1****9 credits Studio***Prerequisite: 12 Credits of 3000 level PHOT studio; Student must be in good standing.; 9 Credits AHIS*

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

*Prerequisite: FNDN-1100*

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

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**PRTM-1513 Book Arts** **3 credits Studio**

*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.

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**PRTM-1525 Print Of the Press** **3 credits Studio**

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

This online course is an introduction to a variety of basic printmaking processes, techniques, thinking and history. Students will learn how to create original prints using age-old hand printing approaches, long practised by artists around the globe. This class will explore 'of 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.

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**PRTM-2005 Introduction to Intaglio** **3 credits Studio**

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

This course is an introduction to basic technical, and thematic concerns of Intaglio Printmaking. Students will learn to create original prints using a variety of processes with relationships to drawing and painting. The class includes technical demonstrations as well as introductions to theoretical, historical, and thematic concerns specific to print media through presentations, experiential exercises, discussions of readings, and the viewing of original printed artwork.

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**PRTM-2010 Introduction to Lithography** **3 credits Studio**

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

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

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**PRTM-2211 Summer Workshop: Letterpress Printing** **3 credits Studio**

*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.

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**PRTM-2215 Book, Boxes and Portfolios** **3 credits Studio**

*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.

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**PRTM-2251 The Memory Palace at 5163 Duke Street** **3 credits Studio**

*Prerequisite: 6 Credits of 2000 level studio*

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

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**PRTM-2501 Digital Production for Post-Digital Printmaking** **3 credits Studio**

*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.

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**PRTM-3000 Intermediate Printmaking** **6 credits Studio**

*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.

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**PRTM-3213 Intermediate Book Arts** **3 credits Studio**

*Prerequisite: PRTM-2213*

Students learn how to use traditional tools, techniques and materials to bind hand-crafted books that meet high

6 credits Studio

*Prerequisite: 3 Credits of 1500 level 500 or 2000 level)*

6 credit9 Studio

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

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**PRTM-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.

## Sculpture

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**SCLP-4100 Sculpture Seminar: [topic]** 3 credits Liberal Arts & Social Science  
*Prerequisite: SCLP-3001 or 9 Credits AHIS*  
This course will address topics pertinent to the contemporary and historical practice of sculpture through assigned readings and discussion.

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**SCLP-4102 Sem: Perspectives on Contemporary Sculpture** 3 credits Liberal Arts & Social Science  
*Prerequisite: SCLP-3001 or 9 Credits AHIS*  
Through a series of readings, conversations, guest speakers, presentations and gallery visits, this course will explore ideas and practices of contemporary sculpture.

## Textiles

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.

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**TEXL-1000 Fundamentals of Textiles** 3 credits Studio  
*No prerequisite*  
This foundation-level course will introduce students to the broad scope of textiles as a medium. Students will explore materials and the various ways of manipulating them to create experimental structures and surfaces. Through collecting, documenting, and a hands-on approach to making, students will think through the fundamental components of textiles.

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**TEXL-1001 Sewing Studio Basics** 3 credits Studio  
*No prerequisite*  
Navigating between 2D and 3D, students will learn the basics of ideation, pattern development, and both hand and machine sewing as interdependent practices for deepening design thinking. The equipment and tools of the fashion studio will be introduced and integrated into projects designed to increase familiarity and confidence with technical aspects of sewing construction and decisions related to form making. The focus will not be garment based but rather, how sewing and pattern development contribute to the creation of sculptural forms. Course work will focus on mock-up and prototyping as a precursor to more advanced iterations of projects.

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**TEXL-2000 Introduction to Weaving** 3 credits Studio  
*Corequisite: Foundation Core and 6 Credits of 1000 level studio*  
Students will learn to set up and use a four harness floor loom to create basic woven structures, including a few of -loom processes.

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**TEXL-2010 Of -Loom Structures** 3 credits Studio  
*Corequisite: Foundation Core and 6 Credits of 1000 level studio*  
Students will explore 3D structural processes such as knotting, netting, knitting, crochet, basketmaking, or other techniques associated with fibre. Students will work with form and volume using traditional as well as unconventional materials to develop a keener understanding of textiles as sculptural media.

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**TEXL-2050 Natural Dyeing** 3 credits Studio  
*Corequisite: Foundation Core and 6 Credits of 1000 level studio*  
This course is an investigation into the practice of natural dyeing using plants gathered through fieldwork, as well as powdered extracts. Through dyeing experiments students will learn about mordanting and how this influences colour on yarn and fabric.

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**TEXL-2100 Introduction to Resist Dyeing** 3 credits Studio  
*Corequisite: Foundation Core and 6 Credits of 1000 level studio*  
Students will be introduced to the unique quality of dyed textiles using various resist methods with both dyes and discharge agents on fabric. Studies in two-dimensional design will be carried out through exploring the relationship between fabrics, liquid media and process.

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**TEXL-2150 Repeating Patterns** 3 credits Studio  
*Prerequisite: Foundation Core and 6 Credits of 1000 level studio*  
Repeating pattern systems have been used in every period in art, craft and design. Design sources 8e/TT2 1 Tf.extREFF 0 1

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**TEXL-2600 Prototyping for Fashion**

**3 credits Studio**

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

In this course, students will explore and create a range of prototypes for fashion that build towards a collection through fabric, construction, market analysis, and presentation techniques. The approach will be a blend of research and

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**TEXL-3410 Intermediate Fashion Studies**

**6 credits Studio**

*Prerequisite: TEXL-2500; TEXL-2550; TEXL-2600 (or TEXL-2450)*

In this course students integrate concepts and skills acquired in introductory level fashion courses. Students propose a design thesis for a line of original garments, supported by research, renderings, mood boards, fabric and colour

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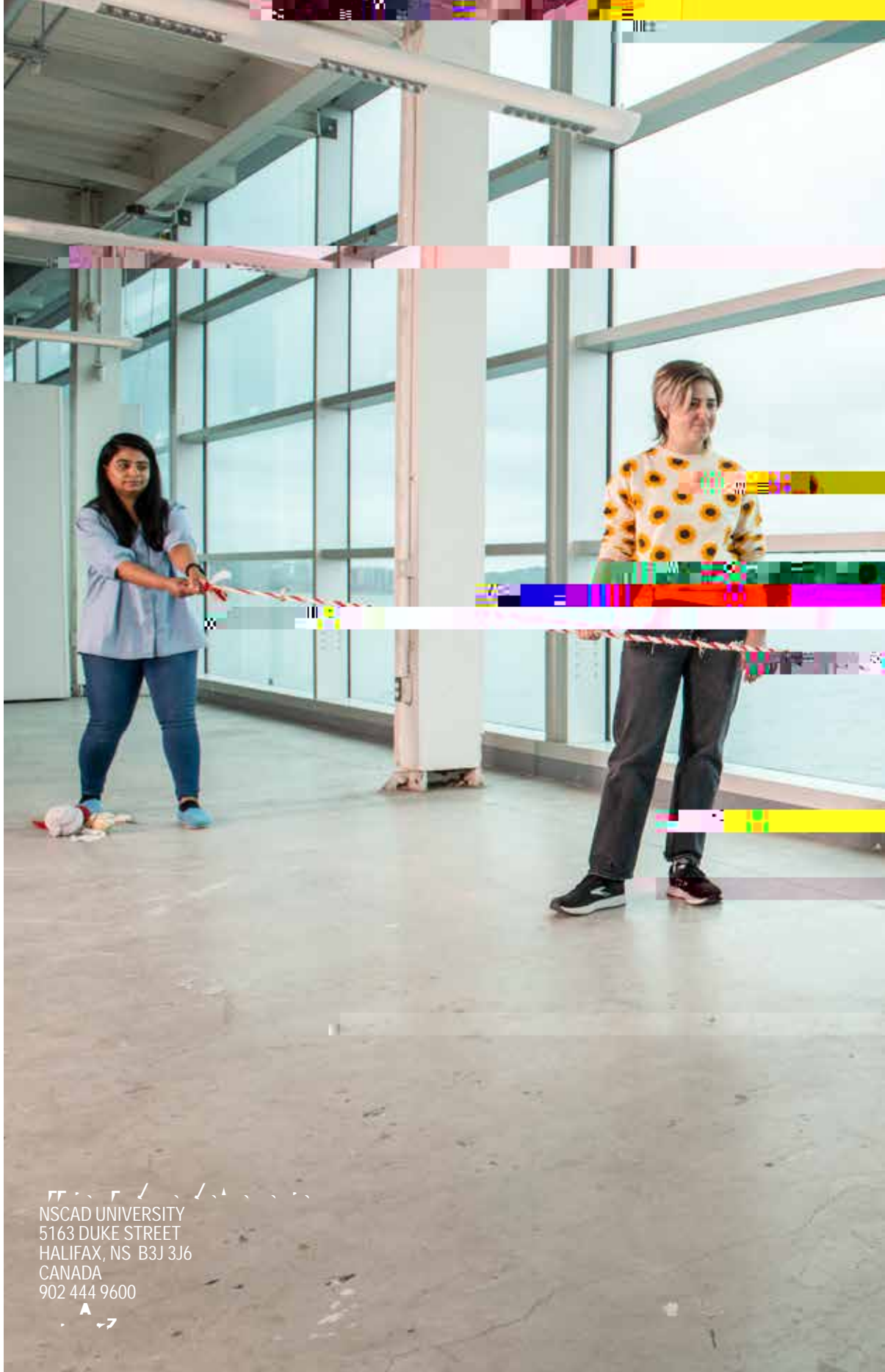
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