

# OCAD University Course Calendar 2004-2005

## ADVR 2A03

### *Intro to Advertising*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.25*

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This course introduces prospective graphic communicators and illustrators to the field of advertising. The impact of advertising, its purpose and benefits, as well as its influence on society, are explored. Through project assignments, students become aware of the full range of communications methods and how they play a part in a comprehensive advertising campaign. Students are challenged to create innovative concepts which address social needs and business requirements.

The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. Project assignments of varying lengths and complexity inform the issues and help students to refine their communication skills.

## ADVR 2B06

### *Advertising/Layout*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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Students work in a variety of media to develop an understanding of the principles of design in order to produce effective concepts that communicate. Students will learn how to construct conceptual layouts that effectively communicate their ideas; to handle the basic elements of image making, including colour, form, photographic and illustrative images, and to sharpen typographic skills through a variety of exercises. The advertising process, from print to TV storyboard, will be explored.

The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components.



## ADVR 2B07

### *Typography 1 (AD)*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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This course will provide students with a fundamental understanding of typographic form and function. Through analysis and rendering of letterforms, students will gain an understanding of the origins of our alphabet and its use in the creation of effective communication. Readability, legibility and hierarchy of typography are explored with attention given to both headline (display) and text applications.

Course content will be delivered using computer-assisted lectures, in-class discussions and critiques. Assignments will require the development of acute observational skills and rendering proficiency. Theoretical knowledge will be reinforced in studio projects requiring research, analysis, preparation of reports, and multi-stage visual presentations.

## ADVR 2K01

### *Advertising Concept 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

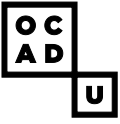
*Credits: 0.75*

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In this introductory course, students will begin to understand issues of communication in the context of contemporary advertising. Through case studies and assignments, students learn the importance of assessing, and responding to, consumer needs in the development of creative and effective advertising. Strong emphasis is placed on concept development and students are introduced to the importance of marketing communication. Typical assignments will include newspaper, outdoor, magazine and other media projects. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components.

**Prerequisites:** GDES 1B27 Graphic Communication

**Co-requisites:** Mandatory laptop workshop (2 hours per week)



## ADVR 2K02

### *Advertising Concept 2*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.75*

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This course introduces students to the subject of branding and an understanding of what consumers will respond to. Case-study analysis will deepen their comprehension of how to reach a specific audience. Students will study and research brand positioning, strategy development, idea/image creation and the development of innovative and effective advertising solutions.

Project assignments will address a variety of media, including newspaper, magazine, poster, broadcast, and the Internet. Issues of art director/client responsibility, ethics and legal requirements will be discussed. A high degree of responsibility is placed on students to inquire, create, execute and present their work.

The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. Project assignments of varying lengths and complexity address the issues and help students refine their communication skills.

**Prerequisites:** Mandatory laptop workshop (2 hours per week)

## ADVR 3B04

### *Ad/Copy Concept 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This introductory course teaches the fundamentals of creative copy writing and development. Emphasis is on creating headlines and TV storyboard scripts to meet advertising strategies and on objectives and learning how copy works with effective visuals. Students create compelling copy and analyze how specific words and phrases affect the response of the reader/listener and how advertising motivates consumers.

Through classroom and take-home assignments, students learn to write strategy statements and to present rationales for their work.

## ADVR 3B05

### *Ad/Typography 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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This course studies the technical and communicative aspects of typography. Symbolic communication inherent in different typefaces is explored in combination with hierarchies in multiple type applications for advertising campaigns. Experimental exercises developing students' sensitivity to space, colour and typographic form are emphasized.



## ADVR 3B06

### *Ad/Concept Print 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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Students develop the ability to communicate advertising concepts for print media. Analyzing problems through a design process, students will build conceptual strategies specific to print. This class also studies brand positioning, marketing, time scheduling, production and post production. Composition and integration of typographic, pictorial and graphic elements are studied in terms of their relationship to advertising design.

## ADVR 3B07

### *Ad/Concept Photographics*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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This course investigates various aspects of photography as it relates to advertising and its communications functions. Students acquire photo-literacy by reviewing the most creative and successful photography of the 20th century and analyzing its promotional characteristics. Concept development is explored in association with photographic and digital manipulation processes.

## ADVR 3B09

### *Ad/Methodology: Creative Marketing*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Within the broad framework of the marketing industry, the conception and execution of launching a campaign for both existing and new product entries is studied. Issues of time scheduling, contracts, insurance issues, documentation, portfolio preparation and the discussion of business matters relevant to the advertiser are emphasized.

## ADVR 3B12

### *Ad/Concept TV Broadcast 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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The methodology of developing effective advertising for television broadcast is explored in this course. Strong marketing strategies create the base from which evolves the creative concepts for TV scripts and storyboards. An introduction to the pre- and post-production processes demonstrates the impact of technological realities on the creative process for time-based media.



## ADVR 3B55

### *Ad/Typography 2*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Ad/Typography 1.

**Prerequisites:** ADVR 3B05 Ad/Typography 1

## ADVR 3B56

### *Ad/Concept Print 2*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Ad/Concept Print 1.

**Prerequisites:** ADVR 3B06 Ad/Concept Print 1

## ADVR 3B62

### *Ad/Concept TV Broadcast 2*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Ad/Concept TV Broadcast 1.

**Prerequisites:** ADVR 3B12 Ad/Concept TV Broadcast 1.

## ADVR 4B01

### *Ad/Concept Print 3*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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The emphasis of this course is on devising creative advertising solutions to complement marketing strategies for products and services. Students undertake projects for print media, working their ideas from rough conceptual sketches to comprehensive layouts with a focus on visualization and copy writing. Lectures cover advertising theory, design, typography and print production. Students learn about the responsibilities of art directors in agencies and about dealing with clients with diverse needs.

## ADVR 4B02

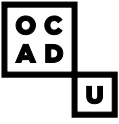
### *Ad/Typography 3*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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This advanced course places emphasis on the typographic component of the advertising/marketing solution. Students develop skills enabling them to articulate advertising strategies and objectives creatively through the selection and application of type. Focus is placed on understanding the emotive value of typography as it relates to the product, the concept, the headline and copy, the visuals and the consumer.



## ADVR 4B03

### *Ad/Workshop*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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This is a workshop reserved for advanced students in Advertising. Visiting art directors from many of Canada's leading advertising agencies come to the College for two six-week workshops to teach and to direct projects. They discuss, critique and evaluate each student's design solutions on a one-to-one basis responding as if it were a real commission.

## ADVR 4B04

### *Ad/Copy Concept 2*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

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This is an advanced course in writing creative advertising copy. Students create headlines and television scripts according to advertising strategies and objectives. The course emphasizes how the specific merging of words and pictures in advertising can inform and motivate consumers.

## ADVR 4B07

### *Ad/Concept TV Broadcast 3*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Students further develop their abilities to create effective advertising solutions for television broadcast. The role and responsibilities of agency creative direction is emphasized as the students develop their strategies and concepts for the promotion of products and services for time-based media. Working in teams, students will create scripts and storyboards with an understanding of pre- and post-production as it relates to animatic and live-action applications.

## ADVR 4B51

### *Ad/Concept Print 4*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Ad/Concept Print 3.

**Prerequisites:** ADVR 4B01 Ad/Concept Print 3

## ADVR 4B52

### *Ad/Typography 4*

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*Department: Design*  
*Subject: Advertising*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Ad/Typography 3.

**Prerequisites:** ADVR 4B02 Ad/Typography 3.



## ADVR 4B54

*Ad/Copy Concept 3*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Continuation of Ad/Copy Concept 2.

**Prerequisites:** ADVR 4B04 Ad/Copy Concept 2.

## ADVR 4B57

*Ad/Concept TV Broadcast 4*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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Continuation of Ad/Concept TV Broadcast 3 with greater emphasis on post-production.

**Prerequisites:** ADVR 4B07 Ad/Concept TV Broadcast 3

## CRCP 2B01

*Contemporary Issues: Art Today (CRCP)*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This Studio-Seminar introduces students to some of the contemporary theory and formal strategies integral to the critical and curatorial world of art and design. The CRCP offering of this course concentrates on viewing, reading and thinking about the relationship between art and exhibition practices, while developing writing and analytical skills. This course also introduces students to the Toronto art world, the various forums for art publications, exhibitions, and alternative art practices including community arts. Each weekly seminar explores issues and problems through the following forums: readings and discussions, text analyses, lectures, and student presentations of projects and assignments.

**Notes:** Required for CRCP majors. May not be repeated in another discipline area. Priority registration for CRCP Majors



## CRCP 3B01

### *Museums, Galleries and Alternate Spaces*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Seminar*

*Credits: 0.50*

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This intermediate-level seminar serves as an introduction to the history and practice of museums and art galleries from the perspective of the artist, the public, the curator and museum staff. Students look at the development of permanent collections, exhibition programs and "alternative" spaces. Students become familiar with contemporary practices in organizational structures and display techniques, as well as, current curatorial issues in representation, intention, and public education.

**Prerequisites:** Any one of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09

## CRCP 3B03

### *Special Focus: Talking Community*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Seminar*

*Credits: 0.50*

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This seminar introduces the history of community arts practices and the different philosophical frameworks and strategies employed in the struggle for community voice and cultural democracy. Students are directed through readings and discussions that examine the relationship between the artist as a socially engaged, active citizen, and community organizing, development and social justice. Students study community art projects to build an in-depth understanding of the critical issues related to community arts including: cultural diversity, collaborative process, ideas of authorship, project planning, granting agencies, setting realistic goals and the potential problems and rewards that may arise for cultural producers involved in community art projects.



## CRCP 3B04

*Special Focus: Making Community*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Studio*

*Credits: 0.50*

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This Studio course builds upon the ideas and approaches developed in the Special Focus: Talking Community course. Under faculty supervision, students undertake an internship with a community arts organization or senior artist practitioner on a specific project. The student will work collaboratively with a mentor in a manner that democratically establishes issues, ideas, goals, process and conditions of the collaboration. Students will work closely with mentors in the preparation and undertaking of art project(s).

**Prerequisites:** CRCP 3B03 Special Focus: Talking Community with minimum grade of 65%

## CRCP 4B01

*A Question of Beauty*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Seminar*

*Credits: 0.50*

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This advanced-level seminar investigates the complex ideas surrounding notions of beauty as they have come to be represented in the culture of Post-Modernity. Exploring the notion of beauty in art practice and theory this course is designed to encourage active discussion and participation in a seminar setting. Text analysis, guest appearances, debates and student presentations become forums for the discussions around Post-Modernity and notions of beauty.

**Prerequisites:** One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09



## CRCP 4B02

### *Art Writing: A Workshop in Practice and Ideas*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Seminar*

*Credits: 0.50*

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This advanced-level seminar enables students to develop their knowledge and understanding of critical art writing while practicing their own writing. Instruction proceeds through readings and discussion, followed by an examination of case studies as models of practice. Students work on reviews and articles of varying lengths for class analysis, engaging in both the writing and editing processes of art criticism. Although the emphasis is on active production, this course draws upon the students' studies in contemporary critical theory, including the examination and debate of issues relevant to contemporary criticism.

**Prerequisites:** One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09

## CRCP 4B03

### *Visual Culture Publications*

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*Department: Art*

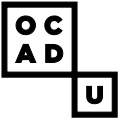
*Subject: Criticism & Curatorial*

*Course Type: Studio*

*Credits: 0.50*

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This course will focus on the theoretical and pragmatic concerns associated with the broad field of art and design publications. Students will be exposed to a diverse range of art and design publishing activity and formats including print, CD, DVD, and cyber publishing. By the end of the course students will have developed a strong understanding of contemporary art and design publishing activity. Students will engage in compiling and editing both visual and written material for publication.



## CRCP 4C01

### *CRCP Thesis: Research*

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*Department: Art*  
*Subject: Criticism & Curatorial*  
*Course Type: Studio*  
*Credits: 1.00*

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In this advanced Studio course students use their own individual experience, research and analytical skills to develop methodologies for applying critical and curatorial practices to the discourse of art. Organized as a reading course, it allows student to work with the supervising faculty to establish areas of research applicable to their objectives. In their Research Report, students will develop the framework for a critical perspective and thesis project that will form the basis for the Thesis Presentation course (CRCP 4C02). Methods for analyzing, critiquing and curating artworks, exhibitions and texts are the subject of seminars. Students present their current research at regular meetings of the thesis group.

**Prerequisites:** All required 200 and 300 level courses for this major area of study and 3.0 credits Liberal studies.

**Notes:** Required for CRCP Majors. Studio Thesis Research and Studio Thesis Presentation must be completed in the same academic year.

## CRCP 4C02

### *CRCP Thesis: Presentation*

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*Department: Art*  
*Subject: Criticism & Curatorial*  
*Course Type: Studio*  
*Credits: 1.00*

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This advanced course in Criticism and Curatorial Practice builds upon experience gained by students in their previous studies and provides them with an environment in which to bring to completion one of three thesis projects: an exhibition with a catalogue essay (which may take any form agreed upon with the supervising faculty); a major piece of critical writing; or a community based art project. Students work primarily with their supervisor and deliver presentations on the development of their project at regular meetings of the thesis group.

**Prerequisites:** CRCP 4C01

**Notes:** Required for CRCP Majors.

## DRPT 2B01

### *Introduction to Painting: Observation*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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Painting from direct observation develops and expands our ability to see, to perceive and to translate experience. Systems of representation are examined through various subjects. Techniques such as underpainting, glazing, scumbling and alla prima (direct) painting are utilized to explore the expressive potential of painting media.



## DRPT 2B02

### *Introduction to Painting: Abstraction*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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When issues of pure form and matter are explored, basic pictorial elements are separated from any reference to observed phenomena. In this course the language of paint and painting becomes its own subject matter. Students develop their painting vocabulary and practice compositional design and construction.

## DRPT 2B03

### *Drawing Workshop*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Drawing is essential to visual communication as both a preparatory tool and as a distinct medium of expression. Through structured, formal exercises utilizing a range of media, techniques and subject matter, various approaches to drawing are explored including investigative, observational and experimental practices. Principles of perspective and composition are introduced. This course is appropriate for all students from both Art and Design and requires minimal drawing experience.

## DRPT 2B05

### *Alternative Media /Techniques (DRPT)*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Non-traditional materials combine with drawing and painting to allow for non-conventional associations. The understanding of certain tools and media, materials and processes - including photocopying, transfer printing, traditional and non-traditional glazing, found objects, built surfaces and basic paper casting - is introduced through a series of demonstrations and workshops. Students explore visual strategies through incorporations that explore contemporary themes and encourage maximum layer stability. Health and safety issues are highlighted.

**Notes:** This course is also offered through PRNT. A materials fee is collected in the first class.



## DRPT 2B06

### *Colour & Structure*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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Colour is both a descriptive and a formal compositional element. It can express or deny spatial depth and the illusion of form, as well as create various sensory, psychological and emotional contexts. Students thoroughly examine the theory and history of the use of subtractive colour and engage in individual field research.

**Notes:** This course is recommended prior to taking DRPT 3B14 Intermediate Painting.

## DRPT 2B07

### *Introduction to Drawing: Figurative*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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The study of the human body through the practice of drawing is the foundation of figurative art. In a range of structured exercises, from short gestures to sustained poses, the principles of composition, proportion and form are explored through line and tone. Anatomy and portraiture are introduced, as well as techniques such as measuring and reference point, modelling light and shadow, hatching and contour drawing.

## DRPT 2B08

### *Camera Art: Combining Media*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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An array of issues arises for artists using cameras as tools for creative expression when applied to drawing and painting practices. Through a series of workshops, slide presentations and concept development exercises, the relationship of drawing and painting to contemporary photographic practice is examined and explored.

**Notes:** Previous darkroom experience is required.

## DRPT 2B09

### *Issues of Representation*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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Every artist must address the issues critical to representation. Students examine how this is done, using devices like symbolism or image appropriation, stylistic strategies such as high realism or expressionism, and formats such as autobiography or narrative. Approaches to representation, articulation and problem-solving develop through independent projects. Aspects of representation in different artists' work are introduced in slide lectures.



## DRPT 2B13

### *Contemporary Issues: Art Today (DRPT)*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This introductory Studio-Seminar course exposes students to some of the issues, theories and formal strategies that inform contemporary art practice. This specific offering concentrates on drawing and painting with references to other media. Each weekly seminar explores current ideas and concepts through some of the following: presentations of artists' works, readings and text analysis, and student presentations of their own projects.

**Notes:** Must be completed at the 200 level by all Drawing & Painting Majors. Priority registration for DRPT Majors. May not be taken in another discipline area.

## DRPT 2B19

### *Introduction to Painting: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Approaches to rendering the human figure are explored and developed through studies, sketches and studio paintings from life models. Oil and/or acrylic colours, mediums, grounds and techniques are introduced, as well as solvent-free oil processes. Besides exploring the properties of colour and light in relation to how they define shape and mass in the figure, students also practice techniques such as alla prima (direct) painting, scumbling and other brushwork, glazing and building in layers.



## DRPT 2B24

### *Materials and Processes(DRPT)*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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A fundamental understanding of media results when students make their own paint and gesso. Selected painting and drawing materials, processes and techniques are introduced in slide lectures and workshops. A range of media is explored including: oils, temperas, metalpoints and encaustic wax. Processes studied include opaque and transparent systems, optical colour mixing and altering viscosity through the use of mediums. Healthy and safe studio practice is emphasized.

**Notes:** A materials fee is collected in the first class. This is a prerequisite for DRPT 3B21 Process as Art: Meaning of Materials.

## DRPT 2B31

### *Metaphor, Image and Process*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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Metaphors are carriers of meaning. For the visual artist, images are the conveyors of metaphor. Students engage in the process of building an image vocabulary developed from conscious and unconscious sources. Various means of working with a personal bank of images are introduced including serial processes, journals and working from memory. Self-generated mythologies and narratives are used as resources to create paintings.

## DRPT 2B35

### *Watercolour*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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The luminous transparency and fluid viscosity characteristic of watercolour are explored in this intensive medium-based workshop. Watercolour painting materials, processes and techniques are experienced as means of expression. Students learn to handle masses of colour and gain control of this classic medium in a variety of applications.

## DRPT 2B38

### *Anatomy for Artists*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

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Artists discover the position, structure and economy of the body by studying human anatomy. To prepare students to represent the figure dimensionally, lectures and demonstrations provide a base of information about proportion, bone and muscle structure, surface form and the mechanics of motion. Anatomy is put into context compositionally facilitated by sustained poses.



## DRPT 2B39

### *Painting and Digital Imaging*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Computer technology provides possibilities for painters. By exploring Photoshop and other digital programs as tools, students gain the skills needed to use the computer as a painter's aid. Scanning from a variety of sources such as pencil drawings, media imagery and digital photographs, students manipulate colour, collage and digital overlays to create compositions for painting.

## DRPT 2C03

### *Introductory Painting Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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Contemporary practices are introduced in a series of paintings that sequentially identify and build technical and critical vocabulary. Basic skills are defined and developed through projects that relate materials and techniques to concept development and presentation. Multiple acrylic painting systems are explored through a variety of subjects. Students learn to build and prepare a range of painting supports. Safe and healthy procedures are introduced.

**Notes:** Must be completed at the 200 level by all Drawing & Painting Majors. Priority registration for DRPT Majors.

## DRPT 2C05

### *Introduction to Painting Studio: Observation*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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Developing perception - the consciousness with which we see, envision and understand the visible world - is vital to visual practice. Students explore both the perceptual issues and the expressive potential of painting what is observed through a range of subject matter. Emphasis is on developing the ability to recognize, analyze and understand visual elements and transpose them onto a two-dimensional surface. Oils are used and safe and healthy practices are introduced.

## DRPT 3B01

### *Intermediate Painting: Figurative*

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*Department: Art*

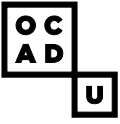
*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Rapid and sustained studies from life models, demonstrations and individual critiques build the in-depth knowledge of painting processes and techniques that students need to represent the human figure. The emphasis is on building surfaces, the application of colours, brushstrokes and glazes, and on the logistics of interpreting light and form within figure/ground relationships.



## DRPT 3B04

### *Intermediate Drawing: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Composition, communication and interpretation of the human subject are emphasized at this level. Students concentrate on figure/ground relationships or contextualizing the body within environments. Building upon essential drawing techniques and anatomical studies, detailed technical instruction is provided in contour drawing, hatching and tonal rendering using a variety of drawing media on a range of supports.

## DRPT 3B06

### *Representation From Memory and Desire*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Artists' images and ideas develop from personal experience, dreams and fantasies as well as from sources such as popular culture and mass media. To represent these visually, various materials and approaches are explored, leading to the creation of drawing or painting series of particular themes and narratives. Studio exercises and independent projects are complemented by discussions, slide and video presentations, talks by visiting artists and gallery visits.

## DRPT 3B11

### *From Landscape to the Environment*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Seminar*

*Credits: 0.50*

---

Students follow the development of the concept of 'landscape' as it appears in narrative references and various art works. Both the 'built' environment and nature have been interpreted and recorded in many different ways including cartography, the figure in the environment, earthworks, and the imagined landscape. Emphasis is on the political and social role of these images in colonialism, imperialism and the development of a national identity. Cultural attitudes towards the environment are also discussed.



## DRPT 3B14

### *Intermediate Painting*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

---

While building their understanding of contemporary and historical art practice, students investigate a range of pictorial strategies common to both representational and abstract art. They develop critical skills necessary to the construction of complex visual language. A series of directed exercises leads to a body of work that explores a personal, visual vocabulary and expands technical authority through either drawing or painting.

**Notes:** This course sequentially follows from DRPT 2B06 Colour & Structure although it is not a prerequisite.

## DRPT 3B15

### *Intermediate Drawing: Portraiture*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

---

The study of portraiture builds an understanding of anatomy, gesture and body language as vehicles of expression and communication. Using a variety of graphic media, students interpret the human face within the constructs of figurative drawing. Examples and slides of contemporary and historical portraiture, as well as demonstrations, create a context for exploration.

## DRPT 3B16

### *Intermediate Painting: Portraiture*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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The human face and contemporary portraiture are explored in relation to issues of identity, figuration, and self-representation. Using various painting materials and methods, students work from life to develop an understanding of the anatomy, gesture and language of the human head and hands. Demonstrations, examples and slide presentations create a context for both contemporary and historical portraiture.



## DRPT 3B17

### *Professional Practice DRPT*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

---

An introduction to the complexities of the surrounding art world, this course examines directions in contemporary art, the local art community and issues involved in developing an art career. Through faculty and guest artist presentations as well as gallery visits, artists' practices are investigated and discussed. Students develop research, analytical and critical skills through written and oral work, preparatory to the fourth-year Thesis program.

**Prerequisites:** DRPT 2B13 Contemporary Issues: Art Today (DRPT).

**Notes:** Must be completed at the 300 level by DRPT Majors. Priority registration for DRPT Majors.

## DRPT 3B20

### *The Language of Abstraction: Meaning of Materials*

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*Department: Art*

*Subject: Drawing & Painting*

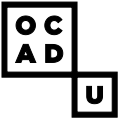
*Course Type: Studio*

*Credits: 0.50*

---

Abstract painting is now being practiced by artists who exploit the vocabulary of Modernism but reject Modernist claims to originality and purism. Students explore this history and its application to practice as well as abstraction's move from Modernist ideas that described painting as an autonomous surface, to Post-Modern ideas surrounding painting as a cultural, textual site. The issues surrounding abstraction today, historical contexts and contemporary approaches to painting are addressed through studio projects, slide lectures and readings.

**Prerequisites:** DRPT 2B13 Contemporary Issues: Art Today (DRPT)



## DRPT 3B21

### *Process as Art: Meaning of Materials*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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When "the medium is the message" material and process become their own subject matter. Students propose studies in selected media such as encaustic, oils, tempera or acrylics and experiment with materials and processes to express content and intent. Depth of experience is achieved through the development of a series of related works undertaken as independent research directed by the faculty.

**Prerequisites:** DRPT 2B24 Materials and Processes.

**Notes:** A materials fee is applied to this course.

## DRPT 3C02

### *Intermediate Painting Studio: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

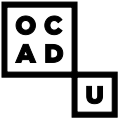
*Course Type: Studio*

*Credits: 1.00*

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Technical and expressive approaches to the human figure are explored as they pertain to an understanding of significant contemporary and historical developments in figurative representation. Through demonstrations and critiques, students deepen their understanding of the painting processes and techniques used to express and interpret emotion and psychology. Practice in anatomy, colour application, the development of surface and brushstroke are emphasized using a variety of painting media.

**Prerequisites:** Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Introduction to Drawing: Figurative or DRPT 2B19 Introduction to Painting: Figurative or DRPT 2B38 Anatomy for Artists



## DRPT 3C06

### *Intermediate Drawing Studio: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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At this level, students develop a personal approach to figure work and explore the psychological and emotional dimensions of the drawing vocabulary. An understanding of the principles of tone, proportion and form is expanded and augmented by the course's focus on anatomy, composition and atmospheric effects. Demonstrations provide explanations, examples and instruction for students refining drawing techniques such as modelling light and shadow and contour drawing.

**Prerequisites:** Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Introduction to Drawing: Figurative or DRPT 2B19 Introduction to Painting: Figurative or DRPT 2B38 Anatomy for Artists.

## DRPT 3C08

### *Landscape Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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The landscape as subject is explored through the idea of place; a site made up of various layers of individual experiences, multiple histories and social constructs. Emphasis is on informing students of the range of contemporary approaches to place, land, nature and environment. Students develop a body of studio work that reflects their own connection to the subject. Studio processes and techniques are combined with on-site investigation.

**Prerequisites:** DRPT 2C03 Introductory Painting Studio or DRPT 2C05 Introduction to Painting Studio: Observation.



## DRPT 3C11

### *Intermediate Painting Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

---

Through a series of directed projects, this course develops the critical and interpretative skills students need to understand contemporary issues in relation to painting practice. Students build on their knowledge of contemporary and historical practices and investigate a range of pictorial strategies common to both representational and abstract painting. Formal, technical, and conceptual concerns are addressed in projects, critiques, discussions and presentations.

**Prerequisites:** DRPT 2C03 Introductory Painting Studio.

**Notes:** Must be completed at the 300 level by DRPT Majors. Priority registration for DRPT Majors.

## DRPT 3C12

### *Intermediate Painting Studio: Portraiture*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

---

Understanding the anatomy, gesture and language of the human head, hands or full-figure portrait as vehicles for expression and communication, deepens the artist's capacity to address issues surrounding identity, figurative representation and self-representation. Experimenting with various painting materials and methods and working from life, students explore portraiture within contemporary and historical contexts. The study of drapery and clothing strengthen an understanding of the figure's context. Slide lectures and demonstrations provide examples of a range of approaches to interpreting the uniqueness of the human personality or character.

**Prerequisites:** Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Introduction to Drawing: Figurative or DRPT 2B19 Introduction to Painting: Figurative or DRPT 2B38 Anatomy for Artists.



## DRPT 3C14

### *Landscape Site*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

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Descriptive approaches and interpretive connections to the landscape are introduced and explored. Students work primarily on-site from direct observation and later in the studio from sketches, photography, memory and imagination. They experience a range of representations of the landscape and develop a variety of techniques and processes while considering landscape from multiple points of view. Emphasis is placed on developing compositional skills expressing the form, colour and light effects of on-location painting.

**Prerequisites:** DRPT 2C03 Introductory Painting Studio or DRPT 2C05 Introduction to Painting Studio: Observation.

## DRPT 3C15

### *Digital Painting*

---

*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

---

The capacity to manipulate and synthesize images from a vast number of sources allows artists increased latitude in generating visual ideas for paintings. Students learn Mac computer basics and use digital cameras and scanners to gather images from a range of sites. Digital experiments, using 'layers' and other features of Photoshop serve as studies and preliminary drawings that are used as visual resources from which to make paintings. Emphasis is placed on the computer as a tool to expand the painter's vocabulary.

## DRPT 4B01

### *Advanced Painting: Figurative*

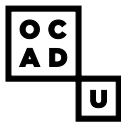
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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students experiment with some of the conceptual innovations in contemporary figure painting as they deepen their proficiency with the conventions of figurative technique. At the advanced level, experience of the human subject is articulated through personal exploration of the principles of tonality and colour applied while working directly from life.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course in figurative studies - DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT 3C06, DRPT 3B15, DRPT 3B16 or DRPT 3C12



## DRPT 4B02

### *Advanced Drawing: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

---

Figurative artists often communicate particular ideas and explore style in direct response to the model. In order to articulate a personal vision of a present subject, students are directed in their search to find suitable and individual combinations of media and technical skills. As drawing abilities advance at this level, the focus is on realization of complete works.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course in figurative studies: DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT 3C06, DRPT 3B15, DRPT 3B16 or DRPT 3C12.

## DRPT 4B03

### *Advanced Painting*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

---

Both representational and abstract painters utilize symbol, history and iconographic content to create meaning in their work. Issues central to the production of meaning in painting today are explored in this course. Students are directed in the generation of series of works that explore their own ideas while advancing their technical expertise.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course in painting - DRPT 3B01, DRPT 3B14, DRPT 3B16, DRPT 3B20, DRPT 3C02, DRPT 3C08, DRPT 3C11, DRPT 3C12 or DRPT 3C14.

## DRPT 4C01

### *DRPT Studio Thesis: Research*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

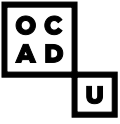
*Credits: 1.00*

---

Drawing and Painting majors meet with a Faculty Panel in order to develop a Thesis-based body of work. Drawing upon a Thesis Project proposal submitted to Faculty at the beginning of the course, students engage in research and present their studio work regularly for peer and Faculty review and discussion. The foundation of a professional practice is established through participation in visiting artists, gallery visits and panel discussions. This is a six-hour course which continues in the winter semester resulting in a coherent body of work supported by an artist's statement, written Thesis paper and oral presentation.

**Prerequisites:** DRPT 3B17 Professional Practice and DRPT 3C11 Intermediate Painting Studio.

**Notes:** Students must have completed all required 200- and 300-level courses for this major area of study, and 3.0 credits Liberal Studies (including 1.0 from First-year) or equivalent Studio-Seminars. DRPT 4C01 Studio Thesis: Research and DRPT 4C03 Studio Thesis: Presentation must be completed during the same academic year.



## DRPT 4C02

### *Critical Response to Contemporary Figuration I*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

---

Character perspective, narrative tension, photo imagery and media references may challenge the viewer's notion of both aesthetics and the human body. In this advanced oil painting course, a critical understanding of the "figure as subject" is explored and expanded. Students continue to develop technical skills while learning how conceptual devices operate within contemporary contexts. Slide lectures focus on the works of international contemporary artists who utilize the human figure in new ways.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course in figurative studies - DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT 3C06, DRPT 3B15, DRPT 3B16 or DRPT 3C12.

## DRPT 4C03

### *DRPT Studio Thesis: Presentation*

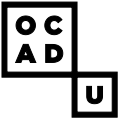
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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

---

Drawing and Painting majors further develop their work and meet with their peers and the Thesis Faculty Panel for individual and group critiques. Building on research pursued in the first semester of Thesis, students produce a cohesive body of visual work accompanied by an artist's statement, Thesis paper and oral presentation. Specific emphasis is placed on contextualizing artwork within broader cultural and historical contexts, as well as the refinement of critical and presentation skills. Final evaluation is based on the completion of both the Studio Project and the written Thesis Paper.

**Prerequisites:** DRPT 4C01 DRPT Studio Thesis: Research.



## DRPT 4C05

### *Critical Response to Contemporary Figuration II*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

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Challenged to develop a rich visual literacy and give an old medium new meaning, students explore a personal oil painting style in the second part of this course. Utilizing the model as a vehicle for conveying meaning in a contemporary context, students learn to employ different technical and conceptual strategies. These include the following: the manipulation and inclusion of sequence, scale, movement, levels of transparency, subconscious and appropriated imagery as well as everyday or altered objects.

**Prerequisites:** DRPT 4C02 Critical Response to Contemporary Figuration I or minimum 1.0 credit in 300- or 400-level DRPT course in figurative studies - DRPT 3C02, DRPT 3C06, DRPT 3C12 or DRPT 4C02

## DRPT 4C06

### *Advanced Drawing Studio: Figurative I*

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*Department: Art*  
*Subject: Drawing & Painting*  
*Course Type: Studio*  
*Credits: 1.00*

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This advanced-level six-hour drawing Studio course provides the opportunity to create large-scale, finished works involving multiple figures situated in a variety of environments. While experiencing highly focused individual instruction in the application of various technical skills, students define their own style and create compositions pertinent to their specific practice. The challenge of contemporary figurative image-making in response to the present subject is central to this course.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course in figurative studies - DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT 3C06, DRPT 3B15 or DRPT 3C12.



## DRPT 4C10

### *Advanced Drawing Studio: Figurative II*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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The changing role of the human figure in art practice, as well as some of the assumptions made about identity and values in contemporary and historical art are explored in the second part of this course. Different techniques that enhance the intent and content of a drawing are discussed and exercised. Emphasis is on completing drawings that express, through the figure, the student's ideas about the human condition.

**Prerequisites:** DRPT 4C06 Advanced Drawing Studio: Figurative I or minimum 1.0 credit in 300- or 400-level DRPT course in figurative studies: DRPT 3C02, DRPT 3C06, DRPT 3C12 or DRPT 4C02

## DRPT 4C11

### *Advanced Painting Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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The post-modern collision of the symbolic, the semiotic, the pan-historical, and the anti-historic in art production today raises issues for the contemporary painter of both representation and abstraction. Students concentrate on developing a body of work while exploring these challenges in tandem with concerns directly related to their own body of knowledge and experience. Slide presentations, video documentation, readings and visits to art exhibitions create context and heighten awareness of the issues germane to contemporary painting practice.

**Prerequisites:** Minimum 0.5 300 level DRPT painting course: DRPT 3B01, DRPT 3B14, DRPT 3B16, DRPT 3B20, DRPT 3C02, DRPT 3C08, DRPT 3C11, DRPT 3C12 or DRPT 3C14



## DRPT 4C13

### *Advanced Drawing Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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This course explores multiple approaches to contemporary drawing. A variety of supports, scales, working methods and installation strategies are considered. Slide presentations, readings and exhibitions that heighten awareness of contemporary drawing practices are integral to the course. Students concentrate on developing a body of work, related to their own knowledge and experience, while exploring issues central to contemporary practice.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course.

## DRPT 4C15

### *Graphic Representation of Contemporary Culture*

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*Department: Art*

*Subject: Drawing & Painting*

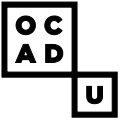
*Course Type: Studio*

*Credits: 1.00*

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Cultural consciousness is explored through graphic representation and approached using a variety of means and materials. Students are exposed to sources such as video, film, television and journalism, and discuss readings in popular culture. They experience a wide range of approaches to drawing practice through slide presentations and visits to galleries, and develop an independent body of self-directed work in consultation with the Faculty.

**Prerequisites:** ONE of the Contemporary Issues: Art Today courses - CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09.



## ENGL 1B01

### *Critical Writing for Creative Thinkers*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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The aim of this seminar course is to allow students to explore the connections between themselves as writers, their social role, and written texts. Through short lectures, group work, peer reviews, and instructor feedback, students undergo an intensive, rigorous learning process designed to be useful to them as practicing artists, designers, researchers, and critics. A substantial component of this course is on the grammar of Written English. Written assignments include objective and subjective description, design scenes and procedures, and analytical and research essays.

**Anti-requisites:** Students who have a credit in ENGL 2B30 are not eligible to take this course for credit.

**Notes:** This 0.5 credit course is offered over two semesters (0.25 credit each semester). Credit for the first semester will be granted only upon completion of the second semester. There will be an information sheet available in the Faculty of Liberal Studies office.

## ENGL 2B01

### *Creative Writing I*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

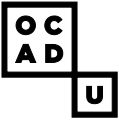
*Credits: 0.50*

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This seminar course offers students the opportunity to develop, critique and refine a body of writing with an emphasis on the exploration of individual style. Through lectures, writing exercises, class discussion, readings, presentations, and individual critiques, the elements and strategies involved in both the craft and the creative process of writing are examined, as are different critical theories of literature. As a way of understanding cultural and social influences on artistic vision and the creative imagination, students are exposed to a range of writers of diverse cultural and aesthetic backgrounds.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Not eligible for degree ENGL distribution credit. New code. Students who have taken ENGL 3B11 may not take this course for further credit.



## ENGL 2B02

### *Studies in Canadian Literature*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Taking a close look at individual texts and traditions, this course considers notions of Canada through literary representations of its people, languages, and landscapes, and through Canada's different models of verbal art (Aboriginal, African, European, and others). Texts studied may range from pre-contact indigenous myths, the diaries of early pioneers, novels of the immigrant condition, to French-Canadian works in translation. Traditions may include folklore, hip hop, the Anglo-American modernist literary tradition, and the contemporary, urban avant-garde.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## ENGL 2B30

### *Critical Writing for Artists & Designers*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

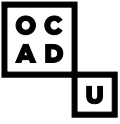
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This writing and composition course provides students with the opportunity to develop communication skills essential for artists and designers through lectures, writing exercises, oral presentations, class discussions, readings, group and individual critiques. The emphasis of the course is on the development of clear and effective writing specific to art and design contexts, with students led through the process of preparing a variety of written materials including proposals, artists' statements, reviews, and critical briefs.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level or permission of instructor.

**Anti-requisites:** Students who have a credit in ENGL 1B01 are not eligible to take this course for credit.

**Notes:** New code. Students who have taken ACAD 3B12 may not take this course for further credit.



## ENGL 3B01

### *The Artist in European and American Literature*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This literature course considers the topic of the artist in the literature of Europe and America, exploring depictions of artists, the nature of creativity, and the social role and aspirations of art. In the light of changing ideas about the nature of humanity and of ideals of individuality, democracy, and reason, Western authors have viewed the creativity of both visual and verbal artist in diverse yet motivated ways.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC or permission of instructor.

## ENGL 4B02

### *Studies in World Literatures*

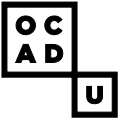
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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course looks at national and transnational literatures in a comparative perspective, focusing particularly on constructs of nation, gender, colonialism, and difference. Its aim is to imagine multiple literary times and spaces grounded in different parts of the world and in their different histories. That is, rather than creating a snapshot or conducting a literary tour of the world, this course seeks to refuse an easy commodification of Literature as a global product. All texts will be studied in their original English or in English translation.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC and ENGL 1B01 Critical Writing for Creative Thinkers.



## ENGL 4B17

### *Advanced Creative Writing*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This seminar course offers students at an advanced level the opportunity to discover and challenge preconceptions about a broad range of styles, genres, traditions and conventions of writing poetry, fiction and non-fiction in the late twentieth century. The focus of the course is on the development of individual style and the production of a body of work. Exposure to a cross-cultural variety of contemporary writing assists students to integrate theoretical and critical perspectives with their developing voices.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC and ENGL 2B01 Creative Writing I.

**Notes:** Not eligible for degree ENGL distribution credit.

## ENVR 2A03

### *Design Drawing (ED)*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.25*

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The designer's need to express ideas clearly when transmitting pragmatic information and to depict concept and form effectively is paramount in successful design. In this course, students will develop their sketching skills for visualization and idea development as well as orthographic drawing to communicate those ideas.

Assignments will address the varying requirements of design drawing through the students' studio work as well as that of existing environments. Students will review, explore and discuss examples of sketching techniques in order to find their own voice.

The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments and their active involvement in additional digital workshops.



## ENVR 2A04

### *Building Technology & Structure*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.25*

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Students will gain a thorough understanding of building materials and construction techniques. This knowledge impacts on initial design decisions and is essential to the successful completion of structures. An understanding of fundamentals of natural and man-made structures is equally necessary for the development of strong and functional design. Studio assignments will develop the students' skills in drafting and computer-aided design (CAD). The application of these skills will support the student's understanding of building technology, materials and structures. The course is integrated with Colour & Form studio courses. The course will be delivered using lectures and in-class discussions. Both hand-drawing and computer -aided drawing will help students investigate various systems of construction and materials. All assignments require research and presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments.

## ENVR 2B12

### *Research Studio/Social Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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Students will research, investigate and interpret large-scale social spaces including architecture, urban design and landscape. Students will examine existing public projects through a formal series of studio assignments utilizing various documentation media and techniques. Existing spaces will be analyzed using traditional research methods, and students will formulate critiques and propose new conceptual, structural and elemental interpretations. They will investigate the spatial language of plan, section, elevation and their implied volumes. Beyond interpretation, students will form an approach to design at this public scale, which will be applied to projects in the core studio course in the winter semester.

The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require research and presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments.



## ENVR 2B15

### *Research Studio/Colour & Form*

---

*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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An understanding of colour and light as conceptual, formal and psycho-physical determinants of space/form is important to environmental design practitioners.

Through studio assignments, this course will focus on colour and light as interconnected environmental forces which affect human perception of space/form/time. Students will study the physical and psychological implications of light and colour as design elements. Light and its absence will be explored as primary purveyors of shape and form, emotive power and ambient atmosphere. Experiments with colour relativity and modes of colour selection will enhance the ability of students to use colour confidently in a variety of design applications. Colour trends and colour forecasting, natural and human-made materials, lighting sources and their colouristic as well as psycho-physiological impact will also be investigated.

Projects will require the student to conduct research, construct three-dimensional models and prepare presentations, both verbal and visual. Studio assignments will allow students to experiment with a variety of colour issues in the context of specific projects of various scales and programmatic uses.



## ENVR 2K01

### *Exploration Studio/Personal Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.75*

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This course will introduce students to a conceptual approach to the design of form and environment, with a special focus on design at a smaller human scale. The positive support of a person's intimate interaction with and utilization of space and object, as well as its impact on space and form, will be studied through careful review of spatial components and ergonomics. Emphasis will be on three-dimensional design and will require the student to develop, build and present models of their work. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require research and presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments.

**Prerequisites:** GDES 1B28 Objects and Environments.

**Co-requisites:** ENVR 2K01 Exploration Studio/Personal Space Lab/Metal (Students are introduced to the tools, machines, materials and processes related to fabricating and producing with metal. Students are required to select one Exploration Studio/Personal Space Lab working in wood or metal) or ENVR 2K01 Exploration Studio/Personal Space Lab/Wood (Students are introduced to the tools, machines, materials and processes related to working with wood. Instruction is provided through lectures and demonstrations. Students are required to select one Exploration Studio/ Personal Space Lab working in wood or metal).





## ENVR 2K02

### *Exploration Studio/Social Space*

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*Department: Design*

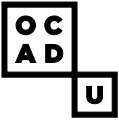
*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.75*

---

Using the design knowledge gained in the fall Research Studio, students will learn creative methods in the design of large-scale social spaces, including architecture, urban design and landscape. Emphasis will be placed on the concept and the three-dimensional development of form. Projects will require students to develop, present and build models of their work in order to develop a full understanding of human interaction with and utilization of social spaces. Experimentation will involve the design and siting of multiple, inter-related buildings, landscape and urban design. The value of cooperative team work is explored. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require research and presentations that include verbal, written and visual components including drawings and models. Student performance will be evaluated on the basis of successful completion of assignments.



**Co-requisites:** ENVR 2K02 Exploration Studio/Social Space Lab/Metal (Students are introduced to the tools, machines, materials and processes related to fabricating and producing with metal. Students are required to select the Exploration Studio/Social Space Lab working in wood or metal, which was not taken in the Fall) or ENVR 2K02 Exploration Studio/Social Space Lab/Wood (Students are introduced to the tools, machines, materials and processes related to working with wood. Students are required to select the Exploration Studio/ Social Space Lab working in

wood or metal, which was not taken in the fall).

**Notes:** Students are required to register for the lab attached to this course, which was not taken in the fall.

## ENVR 3B01

### *Restaurant/Hospitality Design Studio*

---

*Department:* Design  
*Subject:* Environmental Design  
*Course Type:* Studio  
*Credits:* 0.50

---

This studio course explores issues related to restaurant and hotel design. Students explore methods of generating conceptual ideas which can be utilized throughout the various stages of the project. Emphasis is on the reinforcement of the conceptual ideas in the planning and three-dimensional-design development stages as well as the incorporation of the pragmatic and functional aspects of hospitality design. The term-long project is developed through sketches, orthographic drawings and models. Lectures and field trips are included with this studio course.

## ENVR 3B06

### *Presentation Drawing & Rendering*

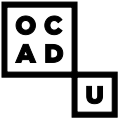
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*Department:* Design  
*Subject:* Environmental Design  
*Course Type:* Large Lecture  
*Credits:* 0.50

---

Designers must learn to select and develop suitable drawing and rendering techniques to communicate effectively the concept, mood, form and structure of an interior project. This course examines the variety of media used by professional designers. Students experiment, develop and apply these techniques to studio projects. Graphite, ink, marker and coloured pencil on paper or Mylar are typical of techniques employed to produce orthographic or three-dimensional design drawings. Students must register for the mandatory lab attached to this course.

**Co-requisites:** ENVR 3B06 Presentation Drawing & Rendering Lab/Visiting Lecturers (Essential building systems are studied through a series of lectures, workshops and field trips. Specialist consultants discuss their areas of expertise, including lighting, technical, plumbing, electrical and communications systems. This mandatory lab supports Presentation Drawing & Rendering).



## ENVR 3B07

### *Thesis I: Preparation & Research (ED)*

---

*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

Students select a topic that identifies an inherent societal need. Precedent analysis, research of related issues and a progressive definition of the design problem help the student identify what the project demonstrates and accomplishes. The student designer is the author, artist, problem solver and visionary. The thesis document, a collage of text, images and drawings, becomes the conceptual foundation for the student's 4th year thesis. Various presentation techniques are studied to produce the most effective and professional document.

## ENVR 3B09

### *Interior Design and Construction 2*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course investigates typical interior construction and the building systems it contains. Detail drawing, an important aspect of this course, helps to develop an understanding of the way elements are connected to support a defined design aesthetic. Students must register for the mandatory lab attached to this course.

**Prerequisites:** ENVR 2A09 Interior Design and Construction 1.

**Co-requisites:** ENVR 3B09 Interior Design and Construction 2 Lab/Visiting Lecturers (Through a series of coordinated lectures by manufacturers' representatives and professional designers, students are informed about interior materials, finishes and furniture. This mandatory lab supports Interior Design & Construction 2).



## ENVR 3B12

### *Core Project Studio 1*

---

*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

---

This team-taught studio course introduces the student to residential and commercial projects typical of the profession. While the course focus is on the development of convincing and imaginative design ideas, students must also give consideration to defined programmatic requirements. Developed designs are communicated through models, sketches and orthographic drawings. Students are required to register in the accompanying lab to further develop their projects.

**Co-requisites:** ENVR 3B12 Core Project Studio 1 Lab (A mandatory lab supporting Core Project Design Studio 1).

## ENVR 3B13

### *Core Project Studio 2*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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This course is a continuation of Core Project Design Studio 1. The project assignments are larger and more complex. Projects are further developed and include written proposals, models, sketches, orthographic and detail design drawings, as well as furniture and materials specifications. Students are required to register in the accompanying lab to further develop their projects.

**Co-requisites:** ENVR 3B13 Core Project Studio 2 Lab (A mandatory lab supporting Core Project Design Studio 2).

## ENVR 3B15

### *Retail Design Studio*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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This studio course focuses on the design of a merchandising environment in the form of a small retail store. Research and related lectures familiarize the students with the issues specific to retail design. Emphasis is placed on how the design of the interior environment is vital to the successful merchandising of products. The developed design is communicated through models, sketches, orthographic and detail design drawings, and materials specifications.



## ENVR 3B16

### *Community Facilities Design Studio*

---

*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

---

Exploring the designer's role in supporting and enhancing human need is the focus of this studio course. A typical project might be a medical facility, senior's residence, or a recreational facility. Extensive research as well as related lectures inform students about the issues specific to the project. Written proposals, models, sketches, orthographic and detail design drawings communicate the developed design.

## ENVR 4B03

### *Professional Practice*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This course provides practical information on professional interior design business practices. Contracts, pricing, fees, government regulations, financial planning, client relations and time management are covered. The course discusses types of business organizations, managerial skills and procedures for starting a business and is of interest to environmental students who will be providing design services, marketing their designs or obtaining and negotiating commissions.

## ENVR 4B09

### *Interior Design and Construction 3*

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*Department: Design*

*Subject: Environmental Design*

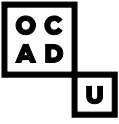
*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This course focuses on the design of the detail and fabrication phases of the design process. Students select a small studio design project to be developed. Pertinent lectures and studio work support the detailing of interior finishes and custom millwork for the project, culminating in a complete working drawing package.

**Prerequisites:** ENVR 3B09 Interior Design and Construction 2



## ENVR 4C01

### *Thesis II: Project Development*

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*Department: Design*  
*Subject: Environmental Design*  
*Course Type: Studio*  
*Credits: 1.00*

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This course is the working design studio associated with the thesis. Based on the thesis research and preparation completed by the student, a particular site and project are selected to demonstrate the thesis. The studio assists in the development of an appropriate design language expressive of the student's ideas and approach. The scheduling, project deadlines and presentations complete the design process, from schematic drawing through to design development. This process culminates in a competent design development presentation that includes planning, furniture layout and three-dimensional modelling.

**Notes:** Due to course content, it is required that students register in the SAME SECTION for ENVR 4C01 and ENVR 4C02.

## ENVR 4C02

### *Thesis III: Project Development*

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*Department: Design*  
*Subject: Environmental Design*  
*Course Type: Studio*  
*Credits: 1.00*

---

As a continuation of the core fall thesis studio, this course allows students to fully develop their project. Having achieved the preliminary stages of designing the thesis project, the student focuses on an evolution of many of the poetic, metaphorical and symbolic aspects of the design, both in detail design and in spatial refinement. Detail design studies, the selection of furniture, materials and finishes, modelling and the final presentation of the project prepare the student for the design profession.

**Notes:** Due to course content, it is required that students register in the SAME SECTION for ENVR 4C01 and ENVR 4C02.

## FABR 2B01

### *Introduction to Fabrication: Bronze Casting*

---

*Department: Art*  
*Subject: Fabrication Studios*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students are introduced to the fundamental skills, techniques and safety concerns involved in the making of cast bronze and aluminum sculpture. Though an emphasis is placed on skill development, students will also explore the application of foundry processes in contemporary art and design. Students are encouraged to link their foundry projects with work in other areas of study.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.



## FABR 2B02

### *Introduction to Fabrication: Metal*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Students investigate a range of available metal products, techniques, and applications. Students also learn to work competently with basic tools and materials. Though an emphasis is placed upon skills development, students also explore the application of metal fabrication processes in contemporary art and design. Students are encouraged to link their metal fabrication projects to their studies in other areas.

**Notes:** Priority registration is given to Sculpture/Installation Majors.

## FABR 2B03

### *Introduction to Fabrication: Mouldmaking*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Students begin to investigate the range of available mouldmaking materials, techniques and applications, while learning to cast objects in a variety of materials. Though an emphasis is placed upon skill development, students also explore the applications of mouldmaking in contemporary art and design. Students are encouraged to link their mouldmaking projects with work in other areas of study.

**Notes:** Note: Priority in registration is given to Sculpture/Installation Majors.

## FABR 2B04

### *Introduction to Fabrication: Plastics*

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*Department: Art*

*Subject: Fabrication Studios*

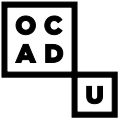
*Course Type: Studio*

*Credits: 0.50*

---

Students investigate a range of plastic materials, techniques and applications and learn to work competently with basic tools (including power and hand tools and their application to standard construction practices). Though an emphasis is placed upon skill development, students also explore the applications of plastic fabrication through examples of contemporary art and design. Students are encouraged to link their plastic fabrication projects to their studies in other areas.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.



## FABR 2B05

### *Introduction to Fabrication: Wood*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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Students investigate a range of available wood products, techniques, and applications and learn to work competently with basic tools and equipment. This course is intended for "beginners" who have had no previous training and experience using basic hand tools or simple woodworking machines. Though an emphasis is placed on skills development, students also explore the application of wood fabrication skills in contemporary art and design. Students are encouraged to link their wood fabrication projects to their studies in other areas.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.

## FABR 3B01

### *Fabrication Studio: Bronze Casting*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Fabrication Studio courses allow students to further develop their skills and expertise while working under the direction of Faculty. An emphasis is placed on integrating issues of technique, aesthetics and ideas as related to the development of an art and design practice. Students continue to focus on bronze and aluminum casting methods.

**Prerequisites:** FABR 2B01 Introduction to Fabrication: Bronze Casting.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.

## FABR 3B02

### *Fabrication Studio: Metal*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

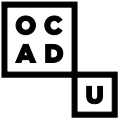
*Credits: 0.50*

---

Fabrication Studio courses allow students to further develop their skills and expertise while working under the direction of faculty. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as they relate to the development of an art and design practice.

**Prerequisites:** FABR 2B02 Introduction to Fabrication: Metal.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.



## FABR 3B03

### *Fabrication Studio: Mouldmaking*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Fabrication Studio courses allow students to further develop their skills and expertise while working under the direction of faculty. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as related to the development of an art and design practice.

**Prerequisites:** FABR 2B03 Introduction to Fabrication: Mouldmaking.

**Notes:** Priority registration is given to Sculpture/Installation Majors.

## FABR 3B05

### *Fabrication Studio: Wood*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Fabrication Studio courses allow students to further develop their skills and expertise while learning more advanced methods and techniques. Students learn to problem-solve through a growing understanding of the qualities of specific woods and the versatility of different processes and equipment. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as they relate to the development of an art or design practice.

**Prerequisites:** FABR 2B05 Introduction to Fabrication: Wood or permission of the instructor.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.

## FABR 4B01

### *Fabrication Studio: Advanced Bronze Casting*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

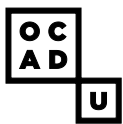
*Credits: 0.50*

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This advanced studio course allows students to apply the technical skills they have previously developed towards a body of work utilizing the processes of foundry. Students focus on different applications of bronze and aluminum casting according to their developing practice. Students investigate the potential language and meanings of the material and how to articulate this through their work.

**Prerequisites:** FABR 3B01 Fabrication Studio: Bronze Casting or equivalent.

**Notes:** Priority in registration is given to Sculpture/Installation Majors.



## FLOR 3E01

### *Florence Directed Study (Fall)*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

---

The studio portion of the Florence Off-Campus Studies involves the research and development of a body of work under the direction of the supervising Faculty. In the first semester, students become oriented to Florence and begin to develop a focus for their work. Initial assignments lead to self-defined project proposals and independent production guided by regular group and individual critiques. Field trips assist in broadening the students' exposure to Italy and its culture.

## FLOR 3E02

### *Florence Directed Study (Winter)*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

---

The second semester in Florence involves continued directed studio activity with a greater emphasis on completing a body of work for final presentation. The articulation of a written artist's statement is required. Group and individual critiques are combined with some class presentations and independent production time. Field trips continue to augment the students' learning experience in Italy.

## FLOR 4E01

### *Florence Directed Study (Fall)*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

---

At this level, students are expected to display a strong commitment to their Studio practice. Students submit a written proposal outlining the direction of their studio practice and historical or theoretical influences. During the first semester, each student develops an independent body of work in consultation with the Coordinator. Students in the 400 level take part in critical discussions and critiques with their peers from the 300 and Advanced Visual Certificate levels. Field trips assist in broadening the students' exposure to Italy and its culture. Students pursuing a Major will be required to produce a written research component and Thesis document which supports their Studio work.



## FLOR 4E02

### *Florence Directed Study (Winter)*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

---

During the second semester students are expected to have developed a significant body of Studio work. Individual and group critiques and discussions and ongoing meetings with the coordinator continue to challenge the studio production of students in the 400 level. By the end of the second semester, students present a body of work which ties together their written proposal and their Studio practice. Students pursuing a major present a written Thesis component.

## FLOR 5E01

### *Florence Directed Study (Fall)*

---

*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

---

Study for Fifth Year students is intended for portfolio development in preparation for entry into Master's programs or professional practice. Students in Fifth Year are expected to take an increasing leadership role in student critiques and Florence Studio concerns. The Directed Studio involves the development of a project as proposed by the student at the time of admission. Student projects consist of work in art or design, and involve research in the fields of history, theory or studio practice or in any combination. In the first semester, Certificate students begin to undertake this body of work and take part in individual and group critiques and discussions with their 300- and 400-level peers. Certificate students meet on a regular basis with the Florence Coordinator and present their work to the Certificate Committee at the end of each semester. Field trips assist in broadening the students' exposure to Italy and its culture.

**FLOR 5E02***Florence Directed Study (Winter)*

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*Department: Art**Subject: Drawing & Painting**Course Type: Studio**Credits: 2.00*

---

Certificate students continue to develop a body of work and research. Students continue to meet with the Florence Coordinator for guidance as they progress through their Directed Studies project. By the end of the academic year in Florence, Certificate students give a studio presentation to their 300- and 400-level peers and the Certificate Committee. As part of their presentation Certificate students also prepare and present a final written report outlining the body of work and research undertaken and carried out.

**GART 1B04***Colour and Two-dimensional Design*

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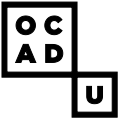
*Department: art**Subject: first-year**Course Type: studio**Credits: 0.50*

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This course initiates students in the processes of visual perception and the principle vocabularies of two-dimensional design, colour and spatial organization. Through investigations of light, point, plane, volume and colour mixing, First-year students are introduced to the physiology of vision and to the elements of two-dimensional forms and spaces. Building upon conceptual, visual, relational, and practical components of two-dimensional design, students further examine the underlying relationships among ideas, forms, shapes, colours and 2-D spaces.

Exercises and assignments germane to contemporary art practices focus on two-dimensional form generations and composition, applied colour vocabulary, contextual colour applications, spatial sensitivity, and development of practical 2-D structures. Information acquired from this course enables students to use vocabulary appropriately and to apply learned visual and spatial sensibilities to studies in art.

**Notes:** New code. Formerly FOUN 1B04.



## GART 1B05

### *Form and Structure (Art)*

---

*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

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Students develop a visual language capable of shaping and expressing clear and creative ideas in three-dimensional forms. The course introduces students to the conceptual elements, organizing principles, and creative processes used in the development of form. Using a variety of materials and processes, students examine the meanings and association of forms, along with the underlying structural principles affecting their creation. Central, too, are the relationships among concept, idea, form, material, and process. Through questioning and a developing awareness of contemporary art practice, students develop the confidence to produce meaningful forms in three dimensions.

**Notes:** New Code. Formerly FOUN 1B05

## GART 1B06

### *Time Based Media*

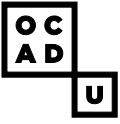
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*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students will engage the principles, vocabulary, and concepts of time-based and digital media. Examining the transition from analog to digital (with an emphasis on media literacy), students gain knowledge of the creative opportunities that current and emerging technologies provide. Students acquire experience through projects in video, performance, audio and the creative use of electronics. Students develop understanding of the basic methods, tools, and techniques of time-based media within the context of contemporary art practice.

**Notes:** New code. Formerly FOUN 1B06



## GART 1B07

*Art: Creative Process and Research*

---

*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

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How do you discover and define your experiences in relation to contemporary visual culture? What is your creative process? This course explores the practice of art within a social, cultural, and personal context. Individual and group projects engage students in research, development, and production of meaningful art that exhibits awareness of contemporary and historical concerns.

**Notes:** This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum. This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. New code. Formerly FOUN 1B07.

## GART 1B08

*Experimental Production*

---

*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

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Contemporary artists produce work using a wide range of process. This course examines ideas about materials and approaches to them. Individual and group assignments focus students on the exploration of non-traditional materials and processes such as plumbing, pneumatics, dipping, coating, layering, electronics, forging, beading, beating, felting, knitting, mechanics, and so on. Working both outside and inside the conventions of traditional art practice develops students' understanding of how process can expand their ideas. Moreover, methods developed in this course will increase student confidence and flexibility in the production of their artwork.

**Notes:** This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.)

This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. Please refer to website for details. New code. Formerly FOUN 1B08.



## GART 1B09

### *Narrative, Series & Sequences*

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*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

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Narrative is the unfolding of events, thoughts, and ideas, stories, histories and memories which can be constructed in any medium. Key to contemporary visual practice is the examination and exploration of narrative expectations. This course enables students to explore and express narrative structures through the production of multiples, series, and sequences. Group and individual assignments develop students' understanding of narrative and its influence on contemporary art practice.

**Notes:** This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.

This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. New code. Formerly FOUN 1B09.

## GART 1B14

### *Nature and Culture*

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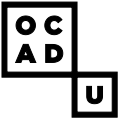
*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

---

Nature is conceived of as the creative physical power operating in the material world. Nature, not humanity, is the immediate cause of all the world's phenomena. This course directs students' investigations into how contemporary artists interpret, intervene, manipulate, and explore the collision of the material/natural world and present-day culture. Students complete assignments in the research and production of art that explores contemporary attitudes to nature.

**Notes:** This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.

Note: This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. New code. Formerly FOUN 1B14.



## GART 1B15

### *Site and Intervention*

---

*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 0.50*

---

Questioning conventional modes of display is deeply ingrained in contemporary art practice. This course leads students through an examination of how exhibition, site, display, and other interventions modify and expand the meaning of contemporary art practice. Individual and group assignments develop students' understanding of and confidence in addressing issues of site, address, and audience within their work.

**Notes:** This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.) This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. New code. Formerly FOUN 1B15.

## GART 1C00

### *Drawing*

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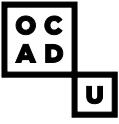
*Department: art*  
*Subject: first-year*  
*Course Type: Studio*  
*Credits: 1.00*

---

Drawing, while a discipline in its own right, has significant applications in other art forms. An intense studio environment involves students in a variety of drawing processes, media, and subject matter, which encourage personal exploration and expression. Observational drawing exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. Technical drawing exercises focus on the understanding and application of multiview, paraline, and perspective pictorial systems. Conceptually based assignments emphasize the development of ideas and research. In this context, drawing operates as an expressive vehicle for both the conceptualizing process and sustained communication.

Students synthesize particular drawing methods and determine each method's appropriateness with regard to intent. A further challenge is for students to contextualize their work in response to contemporary art practice.

**Notes:** New code: Formerly FOUN 1C00



## GART 3B01

### *Interdisciplinary Research Lab*

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*Department: Art*

*Subject: non-major*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course builds upon the conceptual and theoretical frameworks of Contemporary Issues: Art Today. Interdisciplinary in nature, it is designed to provide a forum for the production and an in-depth analysis of art. Specific studio assignments are based on readings and topics presented by the faculty, in order to further students' research skills and understanding of interdisciplinary art practices. Students produce a research paper and participate in seminar discussions and group critiques based upon studio assignments.

**Prerequisites:** ONE of the following courses - Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2212, PHOT2B12, PRNT 2B25, or SCIN 2B09.

**Notes:** Priority registration given to Non-majors.

## GDES 1B23

### *Design Process*

---

*Department: design*

*Subject: first-year*

*Course Type: studio*

*Credits: 0.50*

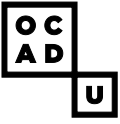
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Design process constructively applies to a variety of problems. While the outcome of creative energy is unpredictable, the methodology of professional application is well established – it is a learnable, practical skill. The design process itself forms the structure of this course, in which students solve a problem through research, ideation, refinement and resolution. Assignments focus on a variety of design practices: communications, environmental, industrial and material art and design. Central to the completion of assignments is the students' understanding of the cultural context of contemporary design. Course work examines various design methodologies within the context of technological, environmental and societal needs. Through lectures, discussion and assignments, students develop knowledge of how the application of an appropriate design process enhances the performance of a design solution.

**Prerequisites:** GDES 1B24 Colour & Two-dimensional Design or

GDES 1B25 Form & Structure.

**Notes:** New code. Formerly FOUN 1B23.



## GDES 1B24

### *Colour & Two-dimensional Design (Design)*

---

*Department: design*  
*Subject: first-year*  
*Course Type: studio*  
*Credits: 0.50*

---

This course initiates students in the processes of visual perception and the principal vocabularies of two-dimensional design, colour and spatial organization. Through investigations of light, point, plane, volume and colour mixing, students are introduced to the physiology of vision and the elements of two-dimensional forms and spaces. Building upon conceptual, visual, relational and practical components of two-dimensional design, students further examine how ideas, forms, shapes, colours and two-dimensional spaces are related to one another. Exercises and assignments germane to contemporary design practices focus on two-dimensional form generations and composition, applied colour vocabulary, contextual colour applications, spatial sensitivity and development of practical two-dimensional structures. Information acquired from this course enables students to use vocabulary appropriately and to apply learned visual and spatial sensibilities to studies in design.

**Notes:** New code. Formerly FOUN 1B24.

## GDES 1B25

### *Form & Structure (Design)*

---

*Department: design*  
*Subject: first-year*  
*Course Type: studio*  
*Credits: 0.50*

---

Students develop a visual language capable of shaping and expressing clear and creative ideas in three dimensional forms. The course introduces students to the conceptual elements, organizing principles and creative processes used in the development of form. Using a variety of materials and processes, students examine the meanings and association of forms, along with the underlying structural principles affecting their creation. Also central to the course is how concept, idea, form, material and process are all inter-related. Through questioning and a developing awareness of contemporary design practice, students develop the confidence to produce meaningful forms in three dimensions.

**Notes:** New code. Formerly FOUN 1B25.



## GDES 1B26

### *Principles of Interaction Design*

---

*Department: design*

*Subject: first-year*

*Course Type: studio*

*Credits: 0.50*

---

This course is an introduction to the design methodologies used in time-based media and an examination of the relationship between people and interactive mediums. Students are exposed to the characteristics of virtual space and the new design opportunities made feasible by digital technology. Through lectures, analysis of a wide range of examples of communication and interaction design and through studio projects that provide practical experience, students are introduced to the basic concepts, methods, tools and techniques used in the definition

and design of interactive spaces, intuitive digital navigation and the integration of entertainment into interactive information.

**Prerequisites:** GDES 1B24 Colour & Two-dimensional Design or GDES 1B25 Form & Structure.

**Notes:** New code. Formerly FOUN 1B26.

## GDES 1B27

### *Graphic Communication*

---

*Department: design*

*Subject: first-year*

*Course Type: studio*

*Credits: 0.50*

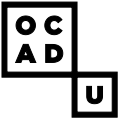
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Building upon knowledge obtained in Colour & Two-Dimensional Design, beginning illustrators and designers will now engage in graphic/visual communication. Comprehensive communication design vocabulary, project-solving theories and methodologies essential to organizing and presenting visual information in two-dimensional spaces will be introduced. Students will generate original solutions to visual communication projects utilizing learned vocabulary, letterforms, words, images, illustrations, intuition, aesthetic judgment and spatial sensitivity. Lectures and assignments on form development, layout, letterforms, applied colour and grid structures will prepare students for studies in design. Fundamental communication strategies will be juxtaposed to design processes, communication theories and technological advances to assist students in understanding how contemporary design issues relate to present-day consumer needs and design practices.

**Prerequisites:** GDES 1B24 Colour & Two-dimensional Design.

**Notes:**

This course is required for 2D Design students. New code. Formerly FOUN 1B27.



## GDES 1B28

### *Objects & Environments*

---

*Department: design*

*Subject: first-year*

*Course Type: studio*

*Credits: 0.50*

---

The forms that adorn and beautify, the functional objects people use and the spaces they inhabit provide the focus of this studio course. With emphasis on problem solving and design methodologies, students use discovery, sketching, technical drawing, model making, and basic fabrication processes to visualize functional three-dimensional design solutions. Student projects consider the social,

economic and cultural context of the intended user of objects and environments. Students research and develop design solutions for problems common to environmental, industrial and material art & design.

**Prerequisites:** Prerequisite(s): GDES 1B25 Form & Structure.

**Notes:** This course is required for 3D Design students. New code. Formerly FOUN 1B28.

## GDES 1C01

### *Design Drawing*

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*Department: design*

*Subject: first-year*

*Course Type: studio*

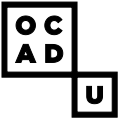
*Credits: 1.00*

---

Drawing, while a discipline in its own right, has significant applications in other design forms. An intense studio environment involves students in a variety of drawing processes, media and subject matter, which encourages personal exploration and expression. Observational drawing exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. Technical drawing exercises focus on the understanding and application of multi-view, paraline and perspective pictorial systems. Conceptually based assignments emphasize the development of ideas and research. In this context, drawing operates as an expressive

vehicle for both the conceptualizing process and sustained communication. Students synthesize particular drawing methods and determine each method's appropriateness with regard to intent. A further challenge is for students to contextualize their work in response to contemporary design practice.

**Notes:** New code. Formerly FOUN 1C01



## GDES 1C01

### *Design Drawing*

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*Department: Foundation Studies*

*Subject: Foundation Studies*

*Course Type: Studio*

*Credits: 1.00*

---

Drawing, while a discipline in its own right, has significant applications in other design forms. An intense studio environment involves students in a variety of drawing processes, media, and subject matter, which encourage personal exploration and expression. Observational drawing exercises refer to students to historical and contemporary drawing perspectives and stress the development of ideas and research. In this context, drawing operates as an expressive vehicle for both the conceptualizing process and sustained communication. Students synthesize particular drawing methods and determine each method's appropriateness with regard to intent. A further challenge is for students to contextualize their work in response to contemporary design practice.

## GDES 2B03

### *Think Tank/Creative Intersections*

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*Department: design*

*Subject: first-year*

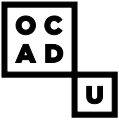
*Course Type: studio/seminar*

*Credits: 0.50*

---

It is critical that students comprehend the significant impact of intelligent design on people's lives. Implicit in this is the designer's considerable responsibility to

society. This issues-based studio-seminar course challenges students to research, discuss and debate current societal issues and to develop strategies and/or solutions to address them. Students from all design disciplines will select, from a menu of current topics, one issue that resonates most with them. As students develop their own voices, they will begin to define their prospective role in the design profession. This interdisciplinary course will address the Faculty of Design's primary mandate, Design and Humanity. The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. Students will learn how to prepare research papers as well as strategic and conceptual studio assignments proposing visionary solutions to a defined aspect of an issue. This studio/seminar course will require research and presentations that include verbal, written and visual components.



## GDES 2B03

### *Think Tank/Creative Intersections*

---

*Department: Design*

*Subject: Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

It is critical that students comprehend the significant impact of intelligent design on people's lives. Implicit in this is the designer's considerable responsibility to society. This issues-based studio-seminar course challenges students to research, discuss and debate current societal issues and to develop strategies and/or solutions to address them.

Students from all design disciplines will select, from a menu of current topics, one issue that resonates most with them. As students develop their own voices, they will begin to define their prospective role in the design profession. This interdisciplinary course will address the Faculty of Design's primary mandate, "Design and Humanity". The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. Students will learn how to prepare research papers as well as strategic and conceptual studio assignments proposing visionary solutions to a defined aspect of an issue. This studio/seminar course will require research and presentations that include verbal, written and visual components.

## GRPH 2A01

### *Intro to Graphic Design*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

---

This course introduces Advertising and Illustration students to the graphic design profession.

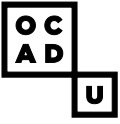
Students discuss the role of graphic communication and its impact on our culture.

This course provides an introduction to purposeful and creative graphic communication.

Concepts are explored in the context of cultural/social issues associated with effective communication and its impact on people's lives. Graphic form, composition and colour principles are introduced and explored with the intent to create

an aesthetic understanding of form, content and message.

Course content will be delivered through lectures, briefs, in-class discussions and critiques. All studio-based assignments will require research and multi-stage presentations that may include verbal, written and visual components.



## GRPH 2A02

### *Graphic Translation/Drawing*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

---

The primary focus of this course is to translate objects from realistic representation to graphic form using conceptual sketching and detailed documentation. The course is focused on the development of ideas through improved drawing accuracy and a heightened sensitivity to observation. Special attention is given to the use of drawing with the purpose of delivering an idea in the exploration phase of the development of effective communication. This course introduces students to the possibilities of changing or enhancing the meaning of words and images through their symbolic application.

The course will be delivered using lectures, in-class discussions, demonstration and critiques. A series of drawing and conceptual assignments will develop the required skills and techniques for image development. All assignments based on studio-seminars require research and presentations that include verbal, written and visual components.

## GRPH 2A03

### *Graphic Production*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

---

Once the creative process is completed, concepts need to be printed. This course deals with issues of graphic reproduction and is focused on print applications. Students will learn about contemporary studio procedures and the technical details of electronic studio management. They will be introduced to digital colour theory, current printing technologies and the use of the computer for design and pre-press production. Project management will also be explored, including collaboration with related professionals such as photographers, illustrators and writers.

The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. Sourcing and using outside support services such as service bureaus, pre-press houses and printers will play an integral role. Students will prepare research papers and present studio-based assignments focusing on the technical resolution. All assignments based on studio-seminars require research and presentations that include verbal, written and visual components. Progress is tested by mid-term and final examinations.



## GRPH 2B03

### *Typography 1 (GD)*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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This course will provide students with a fundamental and thorough understanding of typographic form and function. Through analysis and rendering of letterforms, students will review the origins of our alphabet and its use in the creation of effective communication. Readability, legibility and hierarchy of typography are explored with attention given to both headline (display) and text applications. The expressive use of type and the complex interrelationships of different styles of typographic form are also covered.

The course will be delivered using computer-aided lectures, in-class discussions and critiques. Assignments will require the development of acute observational skills and rendering proficiency. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.

## GRPH 2K01

### *Graphic Design 1*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

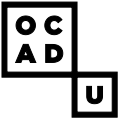
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This course will introduce students to the knowledge and skills needed for the purposeful implementation of contemporary communication. In the context of cultural/societal issues, students will learn about the impact of effective communication on people's lives. Through a variety of exercises ranging from the development of graphic form to composition and colour, students will develop a visual vocabulary and an aesthetic understanding of how content and message impact on form and communication.

The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.

**Prerequisites:** GDES 1B27 Graphic Communication

**Co-requisites:** Mandatory laptop workshop (2 hours per week).



## GRPH 2K02

### *Graphic Design 2*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

---

Two-dimensional space is examined through the application of graphic grid structures and conceptual design ideas. Students will be encouraged to develop an independent voice while respecting historically proven and effective practices. The course focuses on idea development, methods of research, word/image interaction, meaning, hierarchy and the impact of colour and form on effective communication. Students will learn to distill complex ideas into concise and convincing graphic elements.

The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.

**Co-requisites:** Mandatory laptop workshop (2 hours per week)

## GRPH 3B01

### *Graphic/Design Illustration*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Aimed at reflecting the professional environment, this course presents a design approach to illustration, from initial interpretation, source material and sketch evaluation to finished art. Whether the medium is traditional or digital, the emphasis is on developing a unique and personal style. The course includes a study of traditional and current techniques, fundamentals of composition and colour and the basic elements of picture-making.

## GRPH 3B02

### *Graphic/Editorial 1*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

This studio course provides an in-depth study of the systems and structures fundamental to publication design. Students learn to analyze, evaluate, design and/or redesign actual publications incorporating typography, photography, illustration and graphics. Students are introduced to the rich history and current practices of magazine, book and corporate publication design.



## GRPH 3B03

### *Graphic/Packaging 1*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students learn to effectively design with type, illustration, photography, graphics and colour as they pertain to intelligent, compelling and environmentally responsible package design. Emphasis is on appropriateness for the specific market, brand positioning and identification, visual appeal and the physical container. The course stresses a phased design process and the role of the package in marketing.

## GRPH 3B04

### *Graphic/Concept Photographics*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course deals with the expression of ideas in photographic form as it relates to design communication. Its aim is to facilitate decisions in the treatment and interpretation of social, political, economic and cultural phenomena using photography as a design component. Concept development is explored through traditional and digital photography as well as digital manipulation processes.

## GRPH 3B05

### *Graphic Typography 1*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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The history and philosophy of type are reviewed, and the practical applications of typographic imagery are explored. Exercises developing students' sensitivity to space, colour and typographic form are emphasized through experimental and functional projects.

## GRPH 3B06

### *Graphic/Concept 1*

---

*Department: Design*

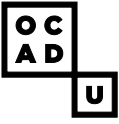
*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students learn how to decipher visual systems and to understand the interaction of typography with photography, illustration, graphics and symbols. The student develops visual solutions ranging from basic to complex and produces both developmental and presentation pieces.



## GRPH 3B10

*Graphic/ Methodology/Production*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

A graphic designer requires a thorough foundation in the creative process, studio procedures, technical methods and studio management. Subjects covered include digital colour theory, printing technologies, the use of the computer for design and pre-press production, as well as presentation techniques, electronic file management and global information transfer technologies. Sourcing and the use of outside support services such as writers, photographers and illustrators are also examined.

## GRPH 3B11

*Graphic/Multimedia.Web*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students will be introduced to the concepts and practices of interface design through the study and critique of existing web sites. Through a series of exercises and assignments, they will develop an understanding of colour, graphics and typography for on-line and on-screen presentations. The creation of storyboards and basic websites will be assigned, so that students may acquire an understanding of site navigation and architecture.

## GRPH 3B12

*Graphic/Methodology/Business*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

Design professionals need to understand and have the ability to articulate the value of design within the context and language of business. This course examines the interface of commerce and design. Instructor and guest professionals review professional procedures, standards, ethics and business practices using real projects as the basis for discussions.

## GRPH 3B13

*Graphic/Copy Writing*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course addresses the designer's need for the traditional elements of formal, persuasive writing and speaking in the context of preparing creative proposals and briefs. Emphasis is placed on developing self-marketing skills. Students learn to process and organize multiple levels of complex information with the use of consistent and appropriate language and form. Extensive practice exercises, short papers and oral presentations are required.



## GRPH 3B52

### *Graphic/Editorial 2*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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Continuation of Graphic/Editorial 1.

**Prerequisites:** GRPH 3B02 Graphic/Editorial 1.

## GRPH 3B53

### *Graphic/Packaging 2*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Continuation of Graphic/Packaging 1.

**Prerequisites:** GRPH 3B03 Graphic/Packaging 1.

## GRPH 3B55

### *Graphic Typography 2*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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Continuation of Graphic Typography 1.

**Prerequisites:** GRPH 3B05 Graphic Typography 1.

## GRPH 3B56

### *Graphic/Concept 2*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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Continuation of Graphic/Concept 1.

**Prerequisites:** GRPH 3B06 Graphic/Concept 1.

## GRPH 3B61

### *Graphic/Multimedia.Interactive*

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*Department: Design*

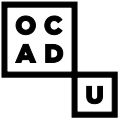
*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students will learn the principles of interactive design through the study of websites, web portals, interactive narratives and games. This course will teach interface design, information architecture, navigation and user experience through case studies and the creation of storyboards, screen mockups and interactive design documents. The use of rich media such as video, audio and animation will be explored. The creation of personal and portfolio websites will be the focus of final projects.



## GRPH 4B01

### *Graphic/Concept 3*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course involves the development of graphic solutions to complex design problems. Signs, symbols, comprehensive visual identity programs, as well as corporate and promotional graphics are researched, designed and presented at a professional level. Emphasis is on analysis, the design process and evaluation of solutions.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4B51 Graphic/Concept 4 in the winter semester.

## GRPH 4B02

### *Graphic/Editorial 3*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course familiarizes students with the criteria involved in the design of multi-unit printed communication for editorial purposes. The course also teaches the methodology required to solve editorial design problems. Practical design exercises include work with both magazine and book formats.

**Prerequisites:** GRPH 3B52 Graphic/Editorial 2.

## GRPH 4B03

### *Graphic/Packaging 3*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students examine the evolution and development of package designs already in the marketplace. Study focuses on the complete image orientation used in brand-name coinage and styling, multiple package formats and related point-of-purchase graphics. The course stresses a phased design process.

**Prerequisites:** GRPH 3B53 Graphic/Packaging 2.

## GRPH 4B04

### *Graphic/Workshop*

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*Department: Design*

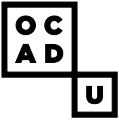
*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

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This is a workshop reserved for advanced design students. Visiting designers from Canada's leading design houses come to the College for two six-week workshops to teach and direct projects. They discuss, critique and evaluate each student's design solutions on a one-to-one basis and treat the work as if it were a real commission.



## GRPH 4B05

### *Graphic Typography 3*

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*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

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This course provides an in-depth study of the variances of typography in terms of design and editorial. Projects are designed to provide students with opportunities to solve complex problems and to investigate letterform designs relevant to modern electronic reproduction technologies.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4B55 Graphic Typography 4 in the winter semester.

## GRPH 4B51

### *Graphic/Concept 4*

---

*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Graphic/Concept 3.

**Prerequisites:** GRPH 4B01 Graphic/Concept 3.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4B01 Graphic/Concept 3 in the fall semester.

## GRPH 4B52

### *Graphic/Editorial 4*

---

*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Graphic/Editorial 3.

**Prerequisites:** GRPH 4B02 Graphic/Editorial 3.

## GRPH 4B53

### *Graphic/Packaging 4*

---

*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Graphic/Packaging 3.

**Prerequisites:** GRPH 4B03 Graphic/Packaging 3.

## GRPH 4B55

### *Graphic Typography 4*

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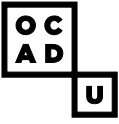
*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Graphic Typography 3.

**Prerequisites:** GRPH 4B55 Graphic Typography 3.

**Notes:** Due to course content, it is required that students register with the SAME INSTRUCTOR in GRPH 4B05 Graphic Typography 3 in the fall semester.



## HUMN 2B01

### *Aesthetics*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course offers students an introduction to the philosophy of art through the study of concepts and issues which have concerned artists, critics and philosophers from modernism to postmodernism. We examine some of the traditional philosophical problems of aesthetics connected to ideas of beauty, genius, imagination, creativity, artistic value and expression, critical evaluation, and the role of the artist in society. We also investigate contemporary issues related to the dematerialization of the art object in the twentieth century such as visual thinking, spatial intelligence, representation, semiotic signification, the anti-aesthetic, and the connection between art and politics.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## HUMN 2B16

### *Twentieth Century Ideas*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This lecture course draws from the broad spectrum of twentieth century thought to introduce students to issues and competing perspectives that have had an impact on the art, design and culture of our time. Ideas and issues to be examined include psychoanalysis and the unconscious, behaviourism and the machine model of humanity, scientific method and objective truth, imperialism and the conflict of ideologies, existentialism and the plight of the individual, feminism and the Other, semiotics, and the postmodern condition.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.



## HUMN 2B28

### *Nature, Culture and the Environment*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course studies the evolution and interface of ideas associated with the development of science and technology, and their impact on culture and the environment from the Enlightenment to the Post-modern. Particular consideration is given to the theoretical foundations of the notion of progress and the consequences of technological development, including some of the most pressing social, ethical, and environmental issues of our time. Students will develop an informed understanding of these issues and learn the skills of critical thinking, debate and clear writing.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## HUMN 2B29

### *The Culture of Science*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course explores changing conceptions of the universe and the body to introduce students to issues in the history, philosophy and culture of the natural sciences from the early modern period to the present day. We examine how science has been shaped as a body of knowledge and as an enterprise by ideological, political and social issues. Students are also introduced to models of scientific inquiry and ideas of objectivity, rationality, paradigm shifts, and progress.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.



## HUMN 3B01

### *Reading Popular Culture*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course examines the mass media as a dominant form of culture which socializes us while providing the materials for social reproduction and change. The emphasis of the course is on the stimulation of critical reflection and debate relevant to an understanding of various popular cultural genres in contemporary Canadian and global cultures. In studying various genres, including soap opera, science fiction, fashion and dance music, we compare different analytical approaches to reading culture and questioning the politics of representation, distribution, production, and consumption.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

**Notes:** New code. Students who have taken HUMN 2B14 may not take this course for further credit.

## HUMN 3B02

### *The Romantic Rebellion in Europe*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course studies the Romantic movement in European culture through lectures and discussion on the literature, philosophy, art and music of the late eighteenth and early nineteenth centuries. Topics include the revival of interest in mediaevalism, folklore, emotion, and self-expression in art and daily life, and new concepts of male-female relationships. Later currents include the mysterious and dangerous Byronic hero, as well as a greater interest in social satire and the uncanny. The emphasis will be on German, English, and Russian culture, though examples will also be drawn from French, Italian, East European and Scandinavian Romantic movements. The rise of nationalism, the French Revolution and Napoleonic Wars, and the reestablishment of the ancien regime create the socio-political foundation for the culture of the period.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.



## HUMN 3B07

### *Ethics and the Visual Arts*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course explores how ethics and ethical issues enter into the contemporary arts, whether painting, sculpture, installation, film, television, or video production. Students study ethical theories, probe the meaning of moral judgements, and identify the assumptions underlying different theories of ethics as they relate to artistic practice. Students consider some of the principal issues artists are faced with in contemporary practice, and are encouraged to develop the skills of critical enquiry and debate.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 3B08

### *Ethics, Advertising and Design*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course examines the philosophical field of ethics as it pertains to the design and advertising of products in the marketplace. Students are introduced to the principal issues faced by advertising executives and industrial designers in practicing their professions. We examine various theories of ethics, probe the meaning of moral judgments, and identify the underlying assumptions in each case. Throughout the course, students are encouraged to develop the skills of critical enquiry.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 3B09

### *Introduction to Gender Studies*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

Throughout the world, men and women have historically been represented differently, whether those differences are attributed to nature or to culture. Drawing on cross-cultural critiques of art and culture - feminist, masculinist and queer - this course introduces students to some of the historical and contemporary contexts that have contributed to the construction of gendered identities.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.



## HUMN 3B90

### *Special Topic in Humanities*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as described in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 3B91

### *Special Topic in Humanities*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as described in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 3B92

### *Special Topic in Humanities*

---

*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as described in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 4B03

### *Existentialism*

---

*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course is a study of the short stories, poetry, film, visual art and philosophical essays which have been generated from, or significantly influenced by, the philosophy of existentialism. In identifying some of the chief issues, notable works and leading figures in the movement, students gain an appreciation of the "existential" approach to modern culture, one characterized by the preeminence of critical protest.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.



## HUMN 4B12

### *Zen Buddhism and Its Culture*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course is a study of the short stories, poetry, film, visual art, gardens, philosophical writings and other cultural expressions of Buddhism. Through an exploration of the principal themes, notable works and leading historical figures in the movement, students develop an appreciation of the distinctively Buddhist frame of mind, where the focus on meditation and paradox become key elements in the search for enlightenment.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## HUMN 4B16

### *Queer Theory: Sexuality and Representation*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

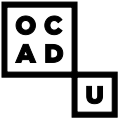
*Course Type: Academic Course*

*Credits: 0.50*

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This course presents an overview of the major theories in the development of queer studies from 1980 to the present, specifically in the contexts of critical writing, visual art production and mass media representations. Key areas of queer discourse to be examined include: the history of sexuality; queer theory and post-modern aesthetics; sexual identity and community; race and sexuality; and the reframing of queer theories and practices in changing media and technological conditions. This is a lecture/seminar course based on readings of analytical and theoretical texts and the consideration of theoretical work in relation to a range of media, including film, video, painting, photography, bookworks and digital media.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.



**HUMN 4B17**  
*Feminist Theory*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This seminar course draws on interdisciplinary research in art and design, literature, and social theory to examine a broad range of approaches to the study of gender in society. We reflect critically on the theories and practices of a diverse spectrum of feminist thought, and work towards the development of a framework of analysis which views sex and gender as intersecting with race, ethnicity, sexuality, ability, and socio-economic class. Our focus emphasizes recent changes in the global economy, capitalism, and postcolonial societies that have transformed families, workplaces, conceptions of power, and alternative forms of portraying human agency and resistance.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

**HUMN 4B18**  
*Understanding Postmodernism: Critical Perspectives*

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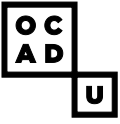
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

cThis seminar course examines key theories and ideas that have emerged under the broad term of postmodernism. Readings for the course familiarize students with the debates about postmodernism and contemporary culture related to issues of technology, globalization and postcolonialism. Assignments focus on the development of critical strategies and analytical frameworks for reading, responding to, and writing about theoretical ideas. In depth examination of assigned readings is complemented by discussion of related artistic practices.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including VISC 2B07 History of Modern Art.

**Notes:** Priority registration for CRCP Majors.



## HUMN 4B91

*Special Topic in Humanities*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as described in the current course description available from the Faculty of Liberal Studies.

This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC.

## ILLU 2A01

*Intro to Illustration & Photography Art Direction*

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*Department: Design*

*Subject: Illustration*

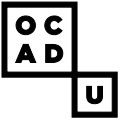
*Course Type: Studio*

*Credits: 0.25*

---

Graphic Design and Advertising students are introduced to illustration and photography art direction. Students are familiarized with the semantic and symbolic aspects of narrative picture making as they relate to creative problem solving in graphic design, corporate and editorial communication. Purpose-driven analysis, exploration, communication concepts and refinement are explored in the context of contemporary illustration and photography. The role of the designer and art director in the effective management of a picture's relationship to content, form and message is the primary focus of this course.

Course content will be delivered using lectures, in-class discussions, critiques and field trips to photographers' and illustrators' studios. All studio-based assignments will require research and multi-stage presentations that may include verbal, written and visual components.



## ILLU 2A02

### *Media Studio 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.25*

---

This course will expose students to various media, materials and techniques that may be used in the effective communication of ideas and concepts in illustration. The exploration of the different physical properties of media and materials is a critical focus in this course. The use, impact and importance of the computer (digital media) are introduced at this level. Students will discover areas of individual interest that will ultimately define their personal style. Skills acquired in this course will support the core studio course Illustration 2.

Through assignments, students will develop their knowledge of and skills in using various media in a studio environment. Course content will be delivered using lectures, demonstrations, class discussion, guest specialists, group, and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components.

## ILLU 2A03

### *Drawing for Illustrators 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.25*

---

This course is a direct extension of Drawing for Illustrators 1 and builds on the development of ideas through drawing as well as the fundamentals of representational drawing using strong observational skills. A closer and more intense examination of anatomy is connected to the concurrent anatomy course offered by the Faculty of Liberal Studies. The drawing of figures or objects by focusing on form and counter-form will be examined in the context of observational drawing. Students will continue to develop sketching and drawing systems based on memory.

Drawing skills will be developed using assignments in a studio environment. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that include verbal and visual components.

## ILLU 2B05

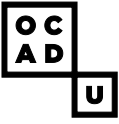
### *Children's Book Illustration 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course provides the opportunity to develop a personal style through a series of illustrations, starting from concept to finished artwork. Assignments are geared to all levels of children's books in a range of subject matter.



## ILLU 2B08

### *Drawing for Illustrators 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

The human figure plays a major role in most illustrative work, whether it is depicted as realistic or stylized/abstract. It is critical that students develop the capability of drawing the figure by observation and from memory. This course introduces drawing as the basic tool in the development of ideas. Students learn the fundamentals of representational drawing and develop strong drawing and observational skills. Successive and repetitive exercises focused on anatomy, perspective, lighting and composition will be employed. Fundamental exercises will develop observational skills and will include the following: gesture, contour, mass, negative/positive, proportion and attitude. Drawing skills will be developed using assignments in a studio environment. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that include verbal and visual components.

## ILLU 2B55

### *Children's Book Illustration 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Children's Book Illustration 1.

**Prerequisites:** ILLU 2B05 Children's Book Illustration 1.

## ILLU 2K01

### *Illustration 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.75*

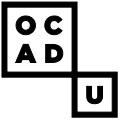
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This course introduces students to fundamental theories and practices in the field of contemporary illustration, including all aspects of ideation: visual problem solving, mind mapping (diagramming word/image association to text), brainstorming and picture-making fundamentals. As the program's core studio course, it will provide students with information about different approaches to narrative documentation and concept development in the context of book, magazine, advertising, corporate, institutional and web/interactive applications.

The course will be delivered using lectures, in-class discussions and presentations of best current and historical practice. One-on-one and group consultations and critiques will address the issues and help students to develop their communication skills. Students are taught to propose creative and effective solutions to defined projects using various media. All studio-based assignments require research and presentations that include verbal, written and visual components.

**Prerequisites:** GDES 1B27 Graphic Communication

**Co-requisites:** Mandatory software workshop.



## ILLU 2K02

### *Illustration 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.75*

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Building on the ideation principles learned in Illustration 1, students will continue to expand their knowledge base and further develop the skills needed to produce creative illustration with a purpose. Students will explore how rapidly-changing societal needs affect the complex issues involved in contemporary illustration. Strategies and techniques specific to creative problem solving will be addressed. Skills learned in the supporting Media Studio 1 will aid students in making decisions regarding the appropriate use of media and style.

Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components. Through assignments, drawing skills will be developed in a studio environment where students will develop concepts, prepare linears and produce creative and effective illustrations as solutions to stated objectives. Best current and past practice will be explored.

**Co-requisites:** Mandatory drawing workshop.

## ILLU 3B01

### *III/Design Illustration 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Aimed at reflecting the professional environment, this course presents a design approach to illustration, from initial interpretation, source material and sketch evaluation to finished art. Whether the medium is traditional or digital, the emphasis is on developing a unique and personal style. The course includes a study of traditional and current techniques, fundamentals of composition and colour and the basic elements of picture making.

## ILLU 3B03

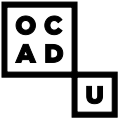
### *III/Intermediate Illustration 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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Emphasis in this course is on critical thinking and on developing comprehensible creative statements logically and progressively. Narrative projects for editorial and advertising illustrations are developed from concept to finished presentation. Emphasis is on composition, colour, design and mood.



## ILLU 3B04

### *Illustration/Drawing 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

In this course, students develop competence in conventional and unconventional drawing techniques. Value and volume studies and analysis, as well as a gradual introduction to colour are included with observational drawing from both figures and objects. Portraiture, facial expressions, drapery, costume, applied colour theory, perspective and the use of reference material are covered. Students explore the conceptual skills that deal with two-dimensional space through drawing.

## ILLU 3B05

### *Illustration/Painting 1*

---

*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course is a study of visual perception through the use of painting media, stressing both technical skills and individual expression, and exploring form and colour as they relate to illustration. Working with watercolour, gouache and acrylic, students explore these media and gain an understanding of their physical and aesthetic properties.

## ILLU 3B06

### *Illustration/Media and Techniques 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students explore narrative ideas and concepts, using new media techniques to produce finished art for reproduction. This course focuses on the computer as a primary illustrative tool, and students will develop artwork using both vector and bitmap programs. By combining computer techniques and traditional media, students will further explore the creation of new techniques and exercise greater control and efficiency in their work. Students are encouraged to develop a distinctive and personal style through the development of concepts and ideas.

**Prerequisites:** ILLU 2B53 Illustration/Media and Techniques 1.

## ILLU 3B07

### *Illustration/Design/Typography*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course introduces graphic design and typography as key considerations in partnership with illustration. Typographic evolution as it parallels the evolution of illustration is studied. Size, weight, direction and colour orientation of typography to image is studied along with type as "word pictures".



## ILLU 3B53

### *III/Intermediate Illustration 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of III/Intermediate Illustration 1.

**Prerequisites:** ILLU 3B03 III/Intermediate Illustration 1.

## ILLU 3B54

### *Illustration/Drawing 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Illustration/Drawing 1.

**Prerequisites:** ILLU 3B04 Illustration/Drawing 1.

## ILLU 3B55

### *Illustration/Painting 2*

---

*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Illustration/Painting 1.

**Prerequisites:** ILLU 3B05 Illustration/Painting 1.

## ILLU 4B02

### *Illustration/Painting 3*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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This course is designed as a means to develop narrative forms of communication in a painterly manner. Executing compositions through a creative and individual approach for advertising, editorial and book design is the principal focus of this course. Special attention is given to specifications, deadlines, reproduction requirements and professionalism. In-class demonstrations in water-colour, casein and acrylic form a major component of this course.

## ILLU 4B04

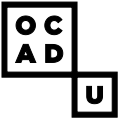
### *Illustration/Drawing 3*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Drawing is studied as a form of sketch ideation in preparation for painting or as an end result in the context of corporate, advertising and publication communications. The class emphasizes an individual approach and experimentation with various drawing media in the handling of the figure and inanimate objects as subject matter. This course supports excellence in narrative drawing.



## ILLU 4B05

*III/Workshop*

---

*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

This workshop is reserved for advanced Illustration students. Visiting art directors from Canada's leading publications and the advertising world come to the College for two six-week visits to direct projects. They discuss, critique and evaluate each student's work on a one-to-one basis, responding as if it were a real commission.

## ILLU 4B06

*Illustration/Media*

---

*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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This is an advanced media course which explores both traditional and new media techniques. Students are encouraged to narrow their range of techniques including increased specialization toward portfolio development.

## ILLU 4B07

*III/Advanced Illustration 1*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course further develops the students' ability to solve assigned visual narrative problems in a professional manner. Developing skills in drawing, composition and painting (in a variety of media), students are focused on illustrative solutions for both editorial and advertising problems. This advanced course is about the effective communication of a message employing the beauty of clarity and the spirit of synthesis. Students are expected to develop their own vision, point of view and style.

## ILLU 4B08

*III/Methodology Business Practices*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

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This course provides the students with a working knowledge of industry business practices that enables them to bridge their creative talents with the commercial marketplace. Through weekly lectures, slide presentations, panel discussions, role playing and written exercises, students attain a thorough understanding of the processes involved in commissioning artwork in Canada and abroad.



## ILLU 4B52

### *Illustration/Painting 4*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of Illustration/Painting 3.

**Prerequisites:** ILLU 4B02 Illustration/Painting 3.

## ILLU 4B54

### *Illustration/Drawing 4*

---

*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

---

Continuation of Illustration/Drawing 3.

**Prerequisites:** ILLU 4B04 Illustration/Drawing 3.

## ILLU 4B58

### *III/Advanced Illustration 2*

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*Department: Design*  
*Subject: Illustration*  
*Course Type: Studio*  
*Credits: 0.50*

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Continuation of III/Advanced Illustration 1.

**Prerequisites:** ILLU 4B07 III/Advanced Illustration 1.

## INDS 2A02

### *Representation & Communication for ID*

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*Department: Design*  
*Subject: Industrial Design*  
*Course Type: Studio*  
*Credits: 0.25*

---

This course introduces students to the multiplicity of media in which design communication takes place, as well as the techniques employed. The observation and communication of design concepts are critical in the dialogue between designer and producer or user. Students will develop basic sketching skills through observational and ideation drawing and sketching. They will further learn the fundamentals of technical drawing which communicates the critical details of developed designs for fabrication. Basic desktop model making, computer-aided design (CAD), drawing and quick sketching are explored. The course will be delivered using lectures, in-class discussions, demonstration and individual critiques. All studio assignments require research and presentations that include verbal, written and visual components.



## INDS 2A03

### *Materials, Tools & Technology*

---

*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.25*

---

This course involves the study of the fundamental and alternative materials and processes used in built structures and in the mass production of products. Materials and processes are explored in order to gain insight into their technical capabilities and limitations. The functional and expressive outcomes of these materials and processes are also examined. Product function, cultural meaning, specifications, tooling, and assembly methods are examined as essential elements in preparing designs for manufacture.

The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. All assignments based on studio-seminar courses require research and presentations that include verbal, written and visual components. Field trips to manufacturing sites are part of the process.

## INDS 2B03

### *Design & Analysis of Space*

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*Department: Design*

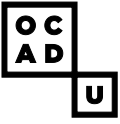
*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

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This introductory course begins with the understanding and appreciation of existing designed environments. We discover and critique our exterior and interior worlds, so that our design of space exhibits imaginative energy and a sensitivity to human needs. This course offers a formal series of studio assignments that investigate the spatial language of plan, section, elevation and their implied volumes. Using photography, collage, models and orthographic and perspective drawing, students explore the poetry of interior architecture.



## INDS 2B13

### *The Meaning & Language of Form*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

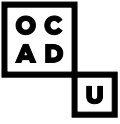
*Credits: 0.50*

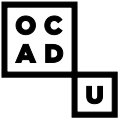
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This course focuses on gaining a thorough knowledge of the vocabulary of form. Every product tells a story: about itself, the people using it and the person who created it. Through forms and their functions, products express values and reflect the contexts for which they were designed. Students will learn about the basic elements of creating form and the appropriate use of materials, structure and colour.

Studio projects and lectures will focus on the semantic aspect of products and their forms. This addresses issues such as the following: defining or describing the purpose of a product; how form expresses the values and qualities of a product; how the interface with form indicates its use; and how well the product identifies its origins or its connection to a system. Good products are created when the complexity of meaning and its expression in an appropriate form is recognized. This course aims to develop students' sensibilities and critical abilities to recognize these parameters. Practical skills will support their ability to use form and meaning in a resolved way.

The course will explore new technologies, material innovations, emerging markets and the role of metaphor and memory. The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. All studio assignments require research and presentations that include verbal, written and visual components such as drawings and finished models. Students will carry out a number of short sketch modeling assignments as well as more complex projects.





## INDS 2K01

### *ID Studio 1: The Design of Everyday Things*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.75*

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This introductory course familiarizes students with the knowledge base and skills needed for the effective creation of human artifacts. With an emphasis on concept development in the design of everyday objects, students are encouraged to create new product typologies in the context of human needs. They will explore the complex issues involved in contemporary industrial design and the changing nature of the processes used for meeting particular human or social needs, as well as specific functional or market requirements. The course introduces students to semantic and symbolic aspects of industrial design through developmental studies that express the functional and cultural meanings of products. Students will use various methods of conceptual sketching, detailed documentation and prototyping. The goal is to translate knowledge into understanding the design criteria used during the concept stages of product development. The course will be delivered using lectures, in-class discussions, demonstration and individual as well as one-on one critiques. All studio assignments require research and presentations that may include verbal, written and visual components. Teaching methods will stress ingraining theoretical knowledge through practical experience.

**Prerequisites:** GDES 1B28 Objects and Environments.



**Co-requisites:** INDS 2K01 ID Studio 1 Lab/Metal or INDS 2K01 ID Studio 1 Lab/Plastics or INDS 2K01 ID Studio 1 Lab/Wood. Students are introduced to the tools, machines, materials and processes related to metal/plastics/wood. Instruction is provided through lectures and demonstrations. Health and safety issues and shop practices are also covered

## INDS 2K02

### *ID Studio 2: Design for Private Space*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

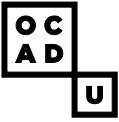
*Credits: 0.75*

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This course will familiarize students with the impact and meaning of objects and systems related to cultural, social and personal issues. Students are encouraged to explore new means of expression in order to create products and systems that encourage consumers to express their individual needs and to achieve a high level of personalization of their environment. Emphasis is placed on the variety of human needs which inform the quality of experience and on ways in which design can address them. Projects will combine rigorous research into the human condition with emerging trends in personalization and customization of mass produced products. The course will be delivered using lectures, in-class discussions, demonstration and individual critiques. All studio assignments require research and presentations that include verbal, written and visual components. Teaching methods will stress research, design refinement and presentation methods.

**Co-requisites:** INDS 2K02 ID Studio 2 Lab/Metal or INDS 2K02 ID Studio 2 Lab/Plastics or INDS 2K02 ID Studio 2 Lab/Wood. Students are introduced to the tools, machines, materials and processes related to metal/plastics/wood. Instruction is provided through lectures and demonstrations. Health and safety issues and shop practices are also covered.

**Notes:** Students are required to register for one of the labs attached to this course, which was not taken in the fall.



## INDS 3B01

### *Design for Technology & Communication*

---

*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

This design studio course builds on the knowledge gathered in INDS 2B02 Design Concepts for Consumer Goods. Applying an appropriate methodology, students work on complex projects in the area of technology and communication products, following each through the stages of problem definition, analysis, conceptual development and the visualization, evaluation and implementation of concept. The objective is to encourage the students' understanding of the relationship between design and society, economy and the contemporary culture, to strengthen their critical and creative thinking skills, to encourage their ability to conceptualize new possibilities and to address the technical resolution of their designs.

**Prerequisites:** INDS 2B02 Design Concepts for Consumer Goods.

## INDS 3B02

### *Furniture Explorations*

---

*Department: Design*

*Subject: Industrial Design*

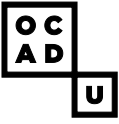
*Course Type: Studio*

*Credits: 0.50*

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This Design studio course introduces students to the fundamentals of furniture design with an emphasis on the exploration of furniture as a vital support for human activity. Research of precedents, the study of ergonomics as it relates to furniture, and materials and techniques for furniture production are included. Seating, tables, case goods and lighting are typical of the projects developed. Students are required to take the lab attached to this course.

**Co-requisites:** INDS 3B02 Furniture Explorations Lab/Wood. This intermediate-level course instructs students on construction techniques specific to furniture making and supports the fabrication of a prototypical piece of furniture developed in the design studio. This is a mandatory weekly three-hour lab attached to INDS 3B02 Furniture Explorations.



## INDS 3B04

### *Concept Presentation*

---

*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

Professional presentation skills are essential in the effective communication and promotion of design concepts and solutions. Students learn thematic approaches and storyboard techniques used in preparing presentations and then apply a variety of media to their design studio projects for both freehand and computer-aided presentations.

## INDS 3B08

### *The Language of Materials 2*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This course focuses on materials and fabrication techniques used in the mass production of goods and on their expressive and functional capabilities in utilitarian and cultural contexts. Specifications, tooling and assembly methods are examined as essential elements in preparing designs for manufacture. This course involves lectures, projects and field trips to manufacturing sites.

**Prerequisites:** INDS 2A08 The Language of Materials 1.

## INDS 3B09

### *Thesis I: Preparation & Research (ID)*

---

*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Students select a topic that identifies an inherent societal need. Precedent analysis, research of related issues and a progressive definition of the design problem help the student identify what the project will demonstrate and accomplish. Please note that, based on the project proposed, the student will proceed into a fourth year thesis project.

## INDS 3B11

### *Design and the Environment*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This course explores the designer's role in the development of environmentally sound products, systems and structures. Issues and strategies related to dealing with pollution, recycling and reduction of waste are studied. Regulatory issues, community and industry initiatives are examined along with corporate policies and economic implications. This studio-seminar class includes lectures, presentations and field trips. Students do research and analysis and then conceptualize and apply their ideas through several exploratory projects.



## INDS 3B15

### *Design in the Contemporary Context*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course explores the contemporary context of design by surveying the human, societal, technological and economic influences and trends in industrialized societies. The course provides an overview of the nature of human beings and their physical, psychological, spiritual and cultural needs. Students consider the role that design must play in meeting these needs, along with the opportunities for affecting fundamental changes in society's needs and expectations. Through lectures, discussions and written assignments, this course encourages the exchange of ideas and reinforces the leadership role designers can play in providing a new vision for the future.

## INDS 3B16

### *Furniture for Production*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course focuses on high-production furniture for both residential and commercial use. Special emphasis is placed on ergonomics, functional analysis and materials and methods for mass production. Seating, storage and office systems are typical of the projects to be developed. Communication of developed designs will include sketches, renderings, production drawings and full-size mock ups.

## INDS 3B17

### *The Digital Studio*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students learn to use the computer as a three-dimensional sketch modelling tool to develop and communicate their design ideas. Suitable for both industrial and environmental design applications, projects will be taken from a conceptual sketch phase to precise orthographic or presentation drawings. Students explore three-dimensional design and drawing in the context of object and/or interior space.

## INDS 3B19

### *Design for Capital Goods and Services*

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*Department: Design*

*Subject: Industrial Design*

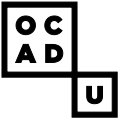
*Course Type: Studio*

*Credits: 0.50*

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This design studio course provides a series of project themes that prepare the student to undertake complex projects involving capital goods, services and the systems in which they operate. The course also examines wider issues of societal concern, aesthetic communication and economic feasibility. Projects emphasize visionary thinking and the personal involvement of the designer in society's values. Research, development, model making and production detailing will be brought to a stage suitable for portfolio presentation.

**Prerequisites:** INDS 3B01 Design for Technology & Communication.



## INDS 3B20

### *Interaction Design*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

This design studio course studies people's interaction with technology, including software, hardware, new media and information spaces. Students examine the relationship between people and interactive products, objects and built environments, the role and quality of interfaces, the characteristics of physical and virtual space and the design opportunities made feasible by digital technology. Individual and group projects provide practical experience in planning and designing interactivity in the context of intuitive interaction and the cognitive development for task mapping, information management, information design, task performance interfaces, product design and digital navigation.

## INDS 3B21

### *Experience-Based Design*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

Experience can be interpreted as both process and content. This studio-based course will approach design through the development of the 'experience' as both the conceptual and material generator as well as a method for interpretation and critique. Designers will immerse themselves in diverse and current expressions of culture, investigating and celebrating the interdependence of people with one another and with their environment and its contents. The design of the 'experience' may encompass many aspects of design, both material and non-tangible. The human's interaction may be with space, object and image, or may be with an idea, an interrelationship, a process, or a hybrid combination of all.



## INDS 3B22

### *Biomimetics*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

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This course provides a practical overview of the principles and current key issues related to biomimetics, the concept of using ideas from nature and transferring them in other domains such as structural design, new materials technology and engineering. Biomimetics uses biology as the basis of the design concept. The course allows Design students to develop a better understanding of how naturally occurring processes may be used as design criteria for the development of forms, structures and systems.

## INDS 3B23

### *Socially Responsible Design*

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*Department: Design*

*Subject: Industrial Design*

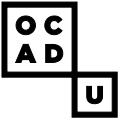
*Course Type: Studio*

*Credits: 0.50*

---

In the larger context of design, social responsibility is an overriding and integrating factor, transcending the barriers between design fields.

A socially responsible design practice creatively addresses emerging social issues while recognizing the limits of our natural environment and fulfilling both the social and economic mandates of the design professional. This course provides an overview of both the methods used in achieving socially responsible design outcomes and values such as altruism, compassion, cooperation, fairness, equity and conscience in the context of community. While the limitations of what can be accomplished by designers alone are readily apparent, this course stresses to students their obligation to provide leadership in the implementation and achievement of socially responsible principles and values.



## INDS 4B04

### *Advanced Visual Language Studio*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

---

This studio course refines student's comprehension and competence in the semantic and symbolic aspects of industrial design. Projects explore the functional and cultural meanings of products as well as the development of form and the use of detailing for aesthetic and functional communication. Students gain an awareness of the possibilities offered by form and an understanding of how to control shape in a manner suitable for production, marketability and use.

## INDS 4B05

### *Professional Practice*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Professional industrial design is interwoven with economics and marketing. This course examines issues related to industrial design practice, consulting, corporate roles and entrepreneurship. Emphasis is on: promoting a project, registering designs, working with corporate marketing professionals and with partners, dealing with investment sources and making royalty arrangements. Research papers and presentations are required.

## INDS 4C01

### *Thesis II: Project Development*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 1.00*

---

Based on a selected thesis topic, research and documentation, students complete the preliminary phases of their thesis project. Working from conceptual ideation sketches to the development of a single solution, students present models and drawings.

**Notes:** Due to course content, it is required that students register in the SAME SECTION for INDS 4C01 and INDS 4C02.

## INDS 4C02

### *Thesis III: Project Development*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

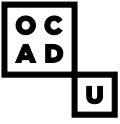
*Credits: 1.00*

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As a continuation of Thesis II: Project Development, this course allows students to fully develop their project. Formal issues and design detailing, as well as functional and technical aspects of the project are resolved. Packaging, market profile, costing and billing are also critical to the proper completion of the project. Prototypes, presentation drawings, technical documentation and a completed case history of the entire project are formally presented at the conclusion of the semester.

**Prerequisites:** INDS 4C01 Thesis II: Project Development.

**Notes:** Due to course content, it is required that students register in the SAME SECTION for INDS 4C01 and INDS 4C02.



## INTM 2B03

### *Performance by Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

This Studio course explores performance art, history, concept and practice by introducing students to an extensive range of performance activities. Through projects and assignments, students develop an understanding of the significance of the body as a material for and vehicle of expression and art-making. Issues around the use of the body and its virtual presence in time-based media are also explored. This course is the prerequisite for INTM 3B28 Performance Studio.

## INTM 2B06

### *Sonic Arts*

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*Department: Art*

*Subject: Integrated Media*

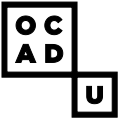
*Course Type: Studio*

*Credits: 0.50*

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This Sonic Arts course introduces sound or audio as an artistic medium. Students record sounds from CDs, cassettes and microphones, and transform these sounds using visual editing computer software. Each student works at shaping sounds and building this material into short sound studies. Students are encouraged to use their sound studies for film or video soundtracks, performance backing tapes or as audio installations. Contemporary and historical examples of electronic composition are presented and discussed.

**Notes:** Priority registration for INTM Majors. 200-level sound equipment access. Condition(s): Basic computer skills required.



## INTM 2B07

### *Writing for Time-based Arts*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Any successful media production relies on a good script. This course is designed to help students express themselves successfully within a script format. Students explore linear and non-linear documentary, dramatic and experimental forms of script writing. An emphasis is placed upon creativity, development and ideas, writing skills, and communication with an audience. Students develop first-draft story ideas for short film, video or convergent media.

**Notes:** Priority registration for INTM Majors.  
Condition(s): Basic computer skills required.

## INTM 2B08

### *Introduction to Holography*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Students are introduced to the historical, theoretical, and practical issues related to holography and its production. This course explores the basic holographic techniques of laser transmission, reflection and white-light transmission. Students are introduced to lasers and to the use of light in graphics and installation. Hybrid forms of holography and the ways in which holography relates to computer, film, video, and photo-based media are also covered.

## INTM 2B10

### *Intermedia: Site & Time*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

(not offered 2004/2005)

The wide range of practices encouraged in this course includes performance and photo-based installations, representational and object-based installations and interactive and site-specific forms of address. Students apply solutions to the production of small projects. They will examine case studies, explore a personal language, discuss theories and practices as they relate to site and time, and will engage in the critique process.

## INTM 2B21

### *Online Art & Website Design*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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This course examines the web as an artistic medium through a review of artists' online projects and the creation of websites by students. Techniques covered include image preparation, HTML authoring, navigation and Flash animation. The social implications of the web's underlying structures will be considered.

**Notes:** Note: Registration in non-credit workshops offered in the Fall can provide students with computer and software basics. Priority registration for INTM Majors. Conditions: Basic computer knowledge required.



## INTM 2B22

### *Contemporary Issues: Art Today (INTM)*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This studio-seminar course exposes students to some of the theories, issues and formal strategies that have informed contemporary art practices. The INTM offering of this course concentrates primarily on film, video, audio and performance, as well as electronic, digital and photographic art. Each weekly seminar explores issues and problems through some of the following forums: presentation of artists' works, text analysis, lectures and discussions, as well as student presentations of projects and assignments.

**Notes:** Priority registration for INTM Majors.

## INTM 2B24

### *Electronics for Artists*

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*Department: Art*

*Subject: Integrated Media*

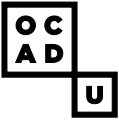
*Course Type: Studio*

*Credits: 0.50*

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Electronics for Artists is designed for art students with little or no previous experience with electronics. Starting with fundamental concepts of voltage, current, and resistance, students engage in a series of hands-on labs. Each lab builds upon the information covered in the previous lab. Exercises and assignments encourage students to design and build simple custom control circuits with useful applications for a wide range of art projects.

**Notes:** Register for INTM 2B25 Electronics Studio in the Winter Semester for a full year of study. Priority registration is given for INTM and SCIN Majors.



## INTM 2B25

### *Electronics Studio*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Students apply the principles of logic gained in Electronics for Artists (INTM 2B24) to "real-life" situations. Students build their own direct-current power supplies, design circuit boards, familiarize themselves with connectors and cables, and learn how to control a wide range of motors. A special component of the course will introduce students to programming with the Basic Stamp micro-controller. Students will develop and execute their own individual projects.

**Prerequisites:** INTM 2B24 Electronics for Artists.

**Notes:** Priority registration for INTM and SCIN Majors.

## INTM 2B29

### *Video for Artists I*

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*Department: Art*

*Subject: Integrated Media*

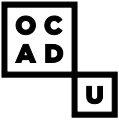
*Course Type: Studio*

*Credits: 0.50*

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Working within the rubric of time-based art, this course approaches video as a unique tool for artistic expression. While acquiring technical, conceptual and critical skills through a range of projects, students investigate the history of the medium, its practitioners and its various manifestations as a contemporary art form. Field trips, readings, screenings and in-class critiques augment hands-on instruction in production and post-production techniques.

**Notes:** This is the first half of a full-year course. After successfully registering for INTM 2B29 Video for Artists I, students must register for INTM 2B30 Video for Artists II in the same winter semester time slot by completing an override form. Priority registration for INTM Majors.



## INTM 2B30

### *Video for Artists II*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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Building on the technical, conceptual and critical skills introduced in the first semester, Video for Artists II is a continuation from the first semester course. The course continues with readings, screenings and discussions on the history and range of practices within video but also takes a more focused, in-depth approach through a variety of projects.

**Prerequisites:** INTM 2B29 Video for Artists I

**Notes:** Students must register for INTM 2B30 Video for Artists II, in the same time slot as INTM 2B29, by completing an override form.

## INTM 2B31

### *Introduction to Digital Media*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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This course provides an overview of interactive multimedia, web, animation, electronics, robotics and photonics as applied to installation and digital art works. Students produce a series of three short projects selected from the above categories of production. Through viewing various websites and art installations, and through screenings of digital time-based work, students are exposed to a variety of artists' works in emergent media.

## INTM 2B33

### *Computer Modelling & Animation*

---

*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course introduces computer modeling and animation as a tool for artistic expression. Areas of study include modeling, texture mapping, rendering, lighting design and camera placement. Students are encouraged to integrate their work with film, video, audio, performance, and sculpture/installation. Contemporary and historical examples of 3-D graphics and computer animation are presented and discussed. Projects will be completed using 3-D Studio Max software.

**Notes:** Priority registration for INTM Majors



## INTM 2B34

### *Hybrid Media Lab*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

In this course, organized around a presentation format, students and faculty will engage with contemporary artists' works, projects, research and collaborations that challenge technological and disciplinary practices. The course has a multi-disciplinary focus, looking at ways in which artists integrate various media and electronic installation works, film and video hybrids and digital interfaces. Converging sites of practice will be explored, discussed and analyzed. Students will develop their own projects and presentations.

**Notes:** This course is required for all 200 level INTM students. Priority registration for INTM Majors.

## INTM 2B35

### *Audio & Listening Communities*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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As well as seeing, listening with focus and attention is an essential component of all artistic practice. This course examines the realm of sound, whether natural or technological, intended or unintended, real, remembered or imaginary. The behaviour of sound in the interpersonal, social, environmental, media and creative fields will be investigated. Course activities will include soundwalks, soundscape recording, vocal improvisation, mixed-media performance, text/story sound composition, and documentation of aural history and social activities.



## INTM 2B36

### *Lighting for Film & Video*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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This course explores the technical and creative aspects of camera and lighting for both film and video. Applications of studio and location lighting for narrative, experimental, and documentary film and video are explored. This workshop course combines hands-on practice with Super-8 film and digital video, along with screenings and discussions.

**Co-requisites:** INTM 2B29 or INTM 2B30, Video for Artists I or II.

**Notes:** New Code. Formerly INTM 3B10

## INTM 3B07

### *Advanced Holography*

---

*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course encourages the integration of conventional holographic technique with other media, including sculpture and installation, digital imaging, film, video, and photo-media. Artists' works using a variety of approaches to the medium are discussed via slides, videos, and gallery visits.

## INTM 3B08

### *Mechanics for Artists*

---

*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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This course develops the mechanical skills and knowledge required by artists to build kinetic installation and sculpture. Topics discussed include three-dimensional prototyping techniques and the principles inherent in such basic mechanical components as bearings, levers, cams, gears, pulleys, springs and pendulums. Particular attention is given to recycled components.

**Notes:** Priority registration for INTM Majors and SCIN students. Conditions: FABR 2B02 Introduction to Fabrication: Metal or previous experience in metal required.

## INTM 3B09

### *Publications: Print*

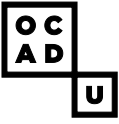
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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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Students explore, critique and produce zines, comics and artists' publications. Topics include writing and editorial development, design in relation to content and distribution, computer applications for layout and image manipulation and strategies for publishing survival. Students produce publications from the outline stage through to finished multiples using a range of technologies.

**Notes:** Conditions: Basic computer skills required.



## INTM 3B11

### *Media & Social Change*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Key issues in political history are explored through the work of independent filmmakers and video producers, web based activist and art projects, and installation works. A rich range of work will be discussed, including influences of the Third Cinema movement, documentary strategies, and experimental and hybrid projects. Issues addressed include global and local economies, environmental issues, and colonial legacies, and their intersections with discourses of racialized and gendered bodies. Class discussion is an important part of the course, supported by pertinent readings. Students begin research applicable to their own projects.

## INTM 3B17

### *Publications: Digital*

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*Department: Art*

*Subject: Integrated Media*

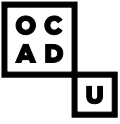
*Course Type: Studio*

*Credits: 0.50*

---

The world wide web is explored as a forum for research, community building and art making. Students investigate and discuss a wide range of websites, web-specific artworks and e-zines. Discussion and content development are important parts of the course. Topics include site design and editorial development, HTML basics, computer applications for site building and issues of content and distribution. Students produce websites from outline stage to completion point on the web.

**Notes:** Conditions: Basic computer skills required.



## INTM 3B20

### *Narrative and Documentation in Film and Video*

---

*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Seminar*  
*Credits: 0.50*

---

(not offered 2004/ 2005)

This course focuses on the production of media works which use narrative or documentary structures. Production of an independent project is complemented and directed through class seminars critiquing production aspects such as concept and script development, editing and technique. Students are assigned readings, participate in class discussions and view artists' works. Students meet as a group and individually with the instructor and begin research applicable to their own projects.

**Prerequisites:** or Co-requisite: 200- or 300-level film or video course.

## INTM 3B22

### *Audio: Post Production*

---

*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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Audio: Post Production introduces students to the digital audio studio and concentrates on the practical skills required to create broadcast quality work. All aspects of recording are covered, from microphone selection to final mix and mastering. Emphasis is placed on post-production skills, including synchronization to picture, music spotting and sound editing. Equipment including mixers, digital multi-tracks, and outboard effects are all introduced, alongside experimental audio, film and video work, to illustrate the conventional and unconventional ways that sound can be integrated into student projects.

**Prerequisites:** INTM 2B06 Sonic Arts.

**Notes:** Priority registration for INTM Majors. 300-level audio equipment access.



## INTM 3B24

### *Electroacoustic Studio*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Electroacoustic Studio builds on the concepts and techniques introduced in Sonic Arts. Students work individually and in small teams to produce electronic compositions as unique sound pieces and as audio components for film or video, performance and sculpture. Collaboration with other students is strongly encouraged, both in sound and multimedia works. The works of composers such as Xenakis, Stockhausen and Reich are studied and discussed in terms of aesthetic development and historical context.

**Prerequisites:** INTM 2B06 Sonic Arts.

**Notes:** 300-level audio equipment access.

## INTM 3B27

### *Film: Frame by Frame*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Students are introduced and encouraged to experiment with film, frame by frame. Manual manipulation, rotoscoping, animation and optical printing are explored. Film, video, sound and digital interface are discussed. An overview of the history of single-frame work, theory and production planning are provided through screenings, demonstrations, discussions and hands-on instruction.

**Prerequisites:** INTM 2B12 Film for Artists II or INTM 3B34 Film for Artists I.

**Notes:** Priority registration for INTM Majors. 300-level film equipment access. Material fees apply.

## INTM 3B28

### *Performance Studio*

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*Department: Art*

*Subject: Integrated Media*

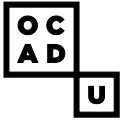
*Course Type: Studio*

*Credits: 0.50*

---

Performance Studio addresses the conceptual, aesthetic and sociopolitical concerns of artists who work in the fields of performance and live art. Throughout the term students produce and present performance work. Issues around areas such as writing and narrative, integrating media and issues of audience will be examined.

**Prerequisites:** INTM 2B03 Performance by Artists. This is a 200/300-level course.



## INTM 3B31

### *Aesthetics of Editing for Film and Video*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

(not offered 2004/2005)

Students integrate the theory and practice of editing. A range of aesthetic approaches are examined, with examples drawn primarily from independent film and video as well as classic cinema. Technical aspects such as montage, screen direction, parallel editing, dissolves, etc, are considered, as well as time and point of view. Students implement theory through practical exercises, produce a final project and undertake written assignments.

**Prerequisites:** Either INTM 2C03 Video for Artists or INTM 2B30 Video for Artists II or Co-requisite(s): INTM 3B34 Film for Artists I or INTM 3B35 Film for Artists II.

**Notes:** Material fees may apply. Students must be concurrently registered in a 300- or 400-level INTM Film or Video Studio course.

## INTM 3B33

### *Intermediate Converging Media*

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*Department: Art*

*Subject: Integrated Media*

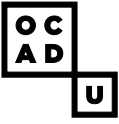
*Course Type: Seminar*

*Credits: 0.50*

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(not offered 2004/2005)

This course focuses on communications art which utilizes and depends on two distinct sites. Through demonstrations and practical exercises, students will develop an understanding of various technologies and the way they can establish protocols for communication. The course investigates techniques that artists have used with communicative technologies. This historical investigation extends from mail art, through radio and culminates with Flash programming for the Internet. As students develop proficiency with a medium of choice, they will develop site specific art works and a research essay. Group projects and the creation of art works outside of the College are encouraged.



## INTM 3B34

### *Film for Artists I*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

This course introduces students to the artistic and technical aspects of independent filmmaking processes including: basic camera, light meters, lighting setup and developing concepts for scripts. Screenings, readings, lectures and discussions provide an overview of film history, theory and practice.

**Notes:** Priority registration for INTM Majors. Material fees apply. After successfully registering for INTM 3B34 Film for Artists I, students must register for INTM 3B35 Film for Artists II in the same time slot by completing an override form.

## INTM 3B35

### *Film for Artists II*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Building on the experience in the production component of this course, students are introduced to sync sound camera and will continue to produce short projects. Students begin basic film editing and are introduced to post-production audio, titles and special effects. Aesthetic considerations and other tools necessary for filmmaking are covered along with regular screenings and class discussion.

**Prerequisites:** INTM 3B34 Film for Artists I.

**Notes:** Note: Priority registration for INTM Majors. 300-level film equipment access. Material fees apply. Register for this course by completing an override form after successfully registering for INTM 3B34 Film for Artists I. INTM 3B35 Film for Artists II must be taken in the same winter time slot as INTM 3B34.



## INTM 3B37

### *Interactive/Wearable Art*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

(not offered 2004/2005)

This course is an introduction to the way 'the electronic' and 'the body' have merged. The collisions between these two systems may be a site for art works, and this course will provide speculation on continued merges/emergences of the corporal and the technological. A historical trace of the closing proximity of the body and technology will provide some understanding of the impact of this dynamic. Through an examination of artists engaged with these issues around technology/body and hands on experience with electronics, students develop art works that investigate these forms.

## INTM 3B38

### *Advanced Video for Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Working from a context of contemporary artists' film and video, this course acquaints students with advanced digital production and post-production techniques. Students develop and produce several short documentary, experimental and narrative projects over the duration of the course. Advanced production techniques covered include lighting for video, location shooting, audio recording and concept and script development. A final project can take the form of a short single-channel work or a video installation.

**Prerequisites:** INTM 2C03 Video for Artists or INTM 2B30 Video for artists II

**Notes:** Priority registration for INTM Majors. 300-level video equipment access. Material fees apply. New Code. Formerly INTM 3B02 and 3B12.



## INTM 3B39

### *Media Research Projects*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Contemporary Media Projects focuses on the working theories and practices required to produce technology-based art works. Students produce studio projects by applying research methodologies and developing a theoretical and image-based articulation of their own work. Students examine, critique and discuss different approaches to problem solving.

**Notes:** This course is required for INTM majors and is a prerequisite to Thesis at the 400 level. Priority registration for INTM Majors.

## INTM 3B40

### *Advanced Electronics*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Advanced Electronics provides students with focused instruction in the operation and programming of the Basic Stamp micro-controller. The course will consist of a series of hands-on labs that cover topics such as motor control and sensors. Students will have the opportunity to apply the knowledge gained in the class toward the execution of an individual, self-directed final project. Students will be able to apply the knowledge gained in the class to the areas of robotics, interactive installation, and three-dimensional kinetic artwork.

**Prerequisites:** INTM 2B24 Electronics for Artists and/or INTM 2B25 Electronics Studio.

## INTM 3B41

### *Compositing & Digital Animation*

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*Department: Art*

*Subject: Integrated Media*

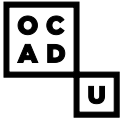
*Course Type: Studio*

*Credits: 0.50*

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The unique aesthetics of image depth through vertical compositing is explored. Theories of vertical editing will be examined through the viewing of artists' works in video and multimedia as well as its use in popular culture. Media projects are the venues through which students structure concepts and narratives into short, multilayered finished pieces which can be output to video projects and multimedia work. The compositing software, After Effects is used in conjunction with varied sources: video, Photoshop, Illustrator and CD audio.

**Notes:** Note: Priority registration for INTM students. Basic Mac computer skills are required. New code. Formerly INTM 4B15



## INTM 4B04

### *Directing Independent Film/Video*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Recommended for students working in film, video or theatrical performance, this course examines the role of the director/writer in independent productions. Students practice and develop their writing/directing skills in an open, creative environment. Aspects covered include scene development, writing for performance, acting terminology, scene work for actors, blocking action, casting, auditions, directing the performance and conducting rehearsals. This course is designed to give students an overview of production development and the management of independent projects in film, video or performance.

**Prerequisites:** Either INTM 3B35 Film for Artists II or INTM 3B02/3B12 Advanced Video for Artists.

**Notes:** Material fees may apply. Students must be concurrently registered in a 300- or 400-level INTM Film or Video studio course or Thesis course.

## INTM 4B07

### *Concept and Script Development*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

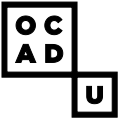
*Credits: 0.50*

---

Through class discussion and practical exercises, this course analyzes the process of scriptwriting from conceptual idea through to production-ready script. Students are required to develop at least one original story idea. Individual and group feedback focuses on the writer's intentions for the script and how story and style of writing can be improved. Students edit and rewrite their scripts to final draft, ready for production as a film, video or live performance.

**Prerequisites:** INTM 2B07 Writing for Time-based Arts

**Notes:** Previous writing experience. Basic computer skills required.



## INTM 4B10

### *Special Focus: Media Installation*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

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Focusing on the use of electronic media in the creation of installation works, this course provides the student with a wide range of conceptual and technological possibilities. Students are provided with a grounding in the rich history of video and technologically assisted installation, from early kinetic works, through real-time relay/delay installation to contemporary "interactive" computer-assisted installation works. Assignments include site-specific, outdoor and gallery-based works. Emphasis is on using technologies, machines and media which are readily available. The relationship between installation and the viewer's possible point(s)-of-view is an integral part of critiques and discussion.

**Notes:** Material fees apply. Conditions: Equipment access dependent on concurrent registration.

## INTM 4B14

### *Advanced Sonic Arts*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course will focus on developing the creative expression of each student within the field of sonic art. Students will explore the topics of soundscape composition, timbral design and signal processing, the spatialization of sound and the integration of sound within the visual and performance mediums of film, video, dance, installation and performance art.

**Prerequisites:** Either INTM 3B22 Audio: Post Production or INTM 3B24 Electroacoustic Studio

## INTM 4B16

### *Art, Science and Nature*

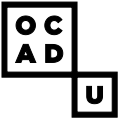
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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Seminar*  
*Credits: 0.50*

---

This course examines scientific methodologies through the work of contemporary artists and the theoretical writings of critics, scientists and philosophers. Biological systems, scientific method, technological systems and artificial life, as well as constructions of nature are covered. Students are encouraged to consider science as a creative source. Students present two works over the course of the term reflecting on the methodologies and ideas examined. Students also present research applicable to their own projects.

Note: New Code. Formerly INTM 3B21



## INTM 4B17

### *Post-Production Media*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

This course will promote an examination of post-production strategies and creative structures for media productions. Rough- and fine-cut editing techniques and a thorough understanding of hardware and software usage in post-production are essential components. Emphasis on developing digital non-linear editing skills for film, video and digital media will coincide with the authoring and production of student art projects on DVDs. Examples of current and culturally significant works will be provided.

## INTM 4B18

### *Advanced Film for Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Students plan their scripts and shoot stock for a 16mm film. Emphasis is on production stages covering camera types, lenses, film stocks, video assist packages, lighting packages and setups, location sound, and production management. Students are encouraged to work on their own projects, but to do so in crews and/or collaboratively. Instruction involves discussion of a range of artists' works and the strategies they employ.

**Prerequisites:** INTM 2B12 or INTM 3B35 Film for Artists II

**Notes:** Priority registration for INTM Majors. Material fees apply.

## INTM 4B19

### *Experimentation in Film*

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*Department: Art*

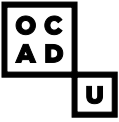
*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

This studio course introduces students to experimental motion picture film practices through specific material techniques and various artists' works. Students cover experimentation with optics, filters and camera movement, the digital / analogue interface, juxtaposition and manipulation, hand manipulation and hand processing, and projection and presentation alternatives. Students are encouraged to apply these techniques along with narrative and formal film strategies to create a range of works that encourage personal exploration and expression. The cultural and historical significance of experimental film is explored along side recent shifts in meaning and practice.



## INTM 4C01

### *INTM Studio Thesis: Research*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 1.00*

---

In the Fourth Year of study in Integrated Media, students are required to complete and exhibit a significant project or body of related works at an advanced level. The thesis is a culmination of the technical, conceptual and analytical skills that the student will have acquired in their years of study at the College and the evidence of their own independent inquiry.

Thesis: Research in first term requires students to propose and formulate the research and steps necessary to realizing their work. Class presentations concentrate on students' research of critical issues and on critique as a means of creating a context and articulating the process of developing the work.

**Prerequisites:** All Required 200- and 300-level INTM courses and 3.0 credits Liberal Studies.

**Notes:** Required for INTM Majors. Studio Thesis: Research and Studio Thesis: Presentations must be completed in the same academic year. Equipment access is based on previous levels of learning and/or concurrent enrollment.

## INTM 4C02

### *INTM Studio Thesis: Presentation*

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*Department: Art*  
*Subject: Integrated Media*  
*Course Type: Studio*  
*Credits: 1.00*

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Building on the research component of the first-term course, Thesis: Presentation shifts its emphasis to production and, ultimately, to the final presentation in the second term. This course provides a forum for students to receive extensive critique from faculty and peers, link studio work and research skills, and realize and articulate their accomplishments. Students formulate and refine their written Thesis and develop and present their work. As well, sessions and discussions focus on professional practice.

**Prerequisites:** INTM 4C01 Studio Thesis: Research

**Notes:** Required for all INTM Majors. Equipment access based on previous levels of learning and/or concurrent enrollment.



## MAAD 2A01

### *Drawing as a Tool*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.25*

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The ability to draw is essential for a person's success as a professional working in material art and design. In this course, students learn to develop their ability to express and develop their own drawing vocabulary in order to be able to communicate ideas with colleagues and clients. The course is designed to teach students many different ways of working with drawing and sketching through experimentation with different media and a variety of techniques in order to build up confidence in their ability to express their concepts before actual production.

The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one critiques. Projects are designed to enhance conceptual abilities as well as technical drawing skills. Assignments as well as in-class work will reinforce the importance of constant practice as the key to personal confidence and success. Co-ordination with other studio courses and assignments will help students focus on the importance of drawing and presentation skills.

**Co-requisites:** Mandatory software workshop.

## MAAD 2A02

### *Drawing, Rendering & Visualization Methods*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.25*

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This course builds on the skills learned and practiced in MAAD 2A01 Drawing as a Tool in the previous semester and helps students explore a wider variety of media and techniques for drawing, rendering and presentation. Visual communication of design ideas for Material Art & Design products are explored in-depth and further enhanced.

The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to enhance conceptual abilities as well as technical drawing skills. Assignments as well as in class work will reinforce the importance of constant practice as the key to personal confidence and success.

The course will be divided into two: part 1 for more experimental free drawing and part 2 for more formal perspective, rendering and presentation skills.



## MAAD 2B01

### *Intro to Fibre*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students are exposed to a multi-disciplinary exploration of fabric and fibre, from weaving and off-loom construction to printing techniques on paper and fabric. This course develops the students' knowledge of equipment, materials, dyes and techniques such as stitchery, tapestry, felting and stencils for repeat pattern printing.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B05

### *Printing on Fabric: An Introduction to Surface Design*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course introduces students to surface design as it applies to fabric and other materials. Emphasis is on understanding and developing design concepts, repeat pattern structure and silkscreen printing techniques on yardage scale. Students are encouraged to explore a wide range of printing applications in creating fabric for home furnishings, fashion and aesthetic experiment. Slide lectures and demonstrations are supplemented with hands-on work and presentations.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B08

### *Jewellery/Metalsmithing: Casting*

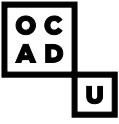
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*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course introduces the traditional casting processes of lost wax, delft clay and cuttlefish and investigates the technical, aesthetic and cultural aspects of body adornment. Students explore carving, model making, mould making (rubber and wax) and finishing in relation to the casting process. Although working in wax is vastly different from working in metal, the projects have been designed to interpret this change of material through readings and visual examples. This change of material and the creative use of these different processes are explored in-depth. The course will be delivered using lectures, readings demonstrations, in-class discussions and one-on-one (individual) critiques. Students will be exposed to professionals through in-class workshops.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B09

### *Silversmithing 1*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

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Through the use of hammers, steel and wooden forms, the plasticity and malleability of non-ferrous (copper, brass and silver) metals are explored. Forging and sinking metal forms are the major techniques covered in this course. In one project, the students are asked to explore their own personal design process through writing, drawing and modelmaking and then create a piece of flatware related to their own experience.

**Prerequisites:** MAAD 2B14 Intro to Jewellery/Metalsmithing: Fabrication or MAAD 2C04 MA&D Studio.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B14

### *Intro to Jewellery/Metalsmithing: Fabrication*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course explores the aesthetic, technical and cultural aspects of body adornment. Fabrication skills such as silver soldering, piercing, forming, elementary stone setting and surface treatments are covered within a series of projects designed and produced by the students. Students are also encouraged to reassess their concept of jewellery. Writing, drawing and modelmaking assignments dealing with conceptual and experimental approaches are part of this course.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B15

### *Intro to Ceramics*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This introduction ceramics course emphasizes hand-forming and wheel-throwing techniques for both pottery and sculpture. Slide presentations and ceramic study pieces introduce the student to historical and contemporary ceramic work.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B19

### *Stringed Musical Instrument Construction 1*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

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This course introduces students to basic building techniques related to the construction of lutes, guitars, violins, violas and dulcimers. The course is structured around students' personal interests and learning needs. Students seeking a concentrated study of the construction of stringed musical instruments may wish to enroll in Stringed Musical Instrument Construction 2 as well.

## MAAD 2B20

### *Stringed Musical Instrument Construction 2*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course explores building techniques related to the construction of lutes, guitars, violins, violas and dulcimers. The course is structured around students' personal learning needs and interests.

## MAAD 2B24

### *Materials, Tools & Technology/Ceramics: Mouldmaking Design*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course is an introduction to the ceramic design process using model-making and mould-making techniques as methods for generating and reproducing ceramic forms. From clay and plaster models, moulds will be made which will explore pressing and casting techniques. Emphasis in this course is on the conceptual and technical development of moulded ceramic forms and on understanding the historical and contemporary uses of moulds. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to stress research methods and to challenge the students' creativity and concept development. Core strategies include creative problem solving and effectual visual communication.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B26

### *Explorations in Fibre*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

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The students will be exposed to alternative structures of "fabric" textiles, namely tapestry, paper and felt making as well as manipulated machine-worked surfaces and assemblages. In each of these approaches, students will be constructing with fibre in "off loom" or non-woven methods. Imagery, plus two- and three-dimensional concept development will be integrated into their explorations. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques of original works while they acquaint themselves with new processes. Projects are designed to implement the students' new skills and to challenge their creativity and concept development.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B27

### *Materials, Tools & Technology/Fibre: Pattern Design*

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*Department: Design*

*Subject: Material Art and Design*

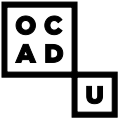
*Course Type: Studio*

*Credits: 0.50*

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The course will focus on production methods of textile design. Students will investigate design and production techniques for limited and mass production. Through the use of computer applications, students will develop design concepts suitable for woven, printed or constructed textiles. Directed at fibre students, the course would also be of interest to students who are interested in the graphic application of repeat imagery such as wallpaper or carpet design. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to stress research methods and challenge the student's creativity and concept development. Core strategies include creative problem solving and effectual visual communication.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B28

### *Jewellery/Metalsmithing: Composition*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

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The course will introduce the studio jeweller to a painterly palette through the introduction of colour, texture, lamination, alloying and surface enrichment. This very technical course is designed to explore conceptual, abstract and narrative expression in human adornment. Sampling of techniques and research notes will be incorporated into a presentation that each student will keep for future reference. Drawing, modeling and writing skills are essential to each project and will be evaluated, as will the working methods and attitudes employed in the production of the final project. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Students will be exposed to professionals through in-class workshops and through field trips.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B29

### *Materials, Tools &*

### *Technology/Jewellery/Metalsmithing: Fabrication*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This required course is a continuation of the jewelry portion of the MAD studio rotation in the fall semester. The course leads students into more complex technical and skill-building, concept-based projects. Students will submit drawings and models of all projects and produce an artist's statement-of-purpose for class critiques. Independent technical research is encouraged and is included as a building block and a significant element of the major project of the term. The course will be delivered using illustrated lectures, including video presentations of current work from Canada and abroad, demonstrations, in-class discussions and one-on-one (individual) and group critiques. Projects are designed to implement the students' new skills and challenge their creativity and concept development. Students will work in teams to develop metal alloys and will share the results of their collective labour.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B30

### *Ceramics: Throwing Techniques & Form Development 1*

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*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Throwing is the action of making forms on a rotating wheel using only the hands. This course trains students to use the wheel as a forming tool, explores a variety of techniques and familiarizes students with the vocabulary used in the development of functional and sculptural pieces. Students will experiment with colour and texture using decorating, glazing and firing techniques. They will discover a holistic view of clay making, where techniques both inform and produce the final product. Related topics such as context, concept, function, glazing and firing are also considered.

This explorative engagement with the wheel aims to open up new creative and technical possibilities within the student's process of clay making. The course will be delivered using illustrated lectures, demonstrations, in-class discussions and one-on-one and group critiques.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2B33

### *Ceramics: Form & Surface 1*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This is the first of a two-course series which focuses on structural development and surface treatment concerning design, artistic, historical and cultural matters. Hand-building will be the primary approach to forming clay and students are encouraged to draw from throwing and mould making techniques in order to develop their personal expression. Students who choose ceramics as their studio Major must learn a variety of construction techniques as they develop original concepts and experiment with processes. Central to the experience of ceramics is a fluidity in hand-building construction that engages material and ideas.

The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to implement students' new skills and challenge their creativity and concept development. Core strategies include creative problem solving and effectual visual communication. Relevant surface treatment will encourage wide experimentation with different clay bodies, glazes and other applications.

**Notes:** There is a consumables fee attached to this course.



## MAAD 2B34

### *Structures of Fibre*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students will investigate the formal structures of woven, printed and embellished fabrics. They will be encouraged to discover their personal voice in this expressive medium. The course focuses on the development and application of symmetry in woven, printed and/or embellished textiles.

Studio practice will include design and execution of completed functional textiles.

The course will be delivered using lectures, demonstrations, hands-on production, in-class discussions and one-on-one (individual) critiques of original works. Visual presentations of artists/designers working in the casting milieu are included.

**Notes:** There is a consumables fee attached to this course.

## MAAD 2C04

### *MA&D Studio*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 1.00*

---

An intensive introduction to ceramics, fibre and jewellery/metalsmithing introduces students to the many facets of each discipline by rotation through the three major studio areas of Material Art & Design. Students learn how the studios are managed, what life in the studio is like and what the career possibilities are in each field. Students are encouraged to put aside preconceived stereotypes of craft practices and are required to conceptualize, design, model, draw and experience each medium through basic technical investigations through to the completion of assigned projects. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to enhance conceptual abilities as well as technical skills. Students will be exposed to demonstrations of the many possibilities in each discipline and will learn and practice specific techniques before creating their major projects of the term.

**Prerequisites:** GDES 1B28 Objects and Environments.

**Notes:** There is a consumables fee attached to this course.



## MAAD 3B01

### *Dyeing*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course investigates colour theory and dye techniques as applied to fibre. Studies will include both traditional and experimental dyeing, interlacement and the use of transparency on woven and non-woven textiles. Students develop their colour sense as well as mastery of the technical aspects of colour with fibre. This course is designed for students working in both printed and woven and structured fibres.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B04

### *Ceramics: Throwing Techniques & Form Development 2*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course offers a further exploration of the throwing process. The emphasis is on form development and functional design based on special throwing skills plus joining and altering.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B05

### *Thesis I: Preparation & Research*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

---

This course is designed to help students prepare proposals for the 400 level thesis. Proposals are developed through discussions, student presentations, readings and research of professional work.

## MAAD 3B06

### *Ceramics: Form and Surface: Investigation of Structure*

---

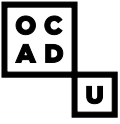
*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course is designed to help students develop sound hand-building skills through the use of a variety of construction techniques which can include press moulds. Form development and surface treatment will be considered with reference to design as well as artistic, historical and cultural concerns. Relevant decorating techniques will include the use of terra sigillata sgraffito, coloured clays, slips, stains, glazes and underglazes.

**Prerequisites:** MAAD 2B15 Intro to Ceramics.

**Notes:** There is a consumables fee attached to this course.



## MAAD 3B07

### *Ceramics: Form and Surface: Concept Development*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course allows students to use various hand-building techniques which may include press moulding and throwing. Students are encouraged to develop their visual language through observation and experimentation. Form development and relevant surface treatment evolve through exploration of various ceramic materials, techniques and firings. Students use their research and conceptual skills to analyze and investigate ceramic form.

Note: There is a consumables fee attached to this course.

## MAAD 3B13

### *Jewellery: Practical Theory: Setting*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students will be introduced to a variety of settings for gemstones through lectures and demonstrations. Information on tool making, gemstones and sources of materials will be presented in class. Students will be expected to produce seven sample settings which may be incorporated into finished jewellery. In a workshop setting, students will cut rough gem material into finished gemstones.

**Prerequisites:** MAAD 2B29 Materials, Tools & Technology/Jewellery/Metalsmithing: Fabrication.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B15

### *Jewellery: Concept Exploration*

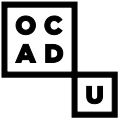
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*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Experimentation, development and observation are key components of the creative process. This course looks at how the use of the body, materials, communication and ritual, as well as political and ethical concerns, are related to the practice of the studio metalsmith. Discussions centre around some of these concerns. Students are encouraged to research outside the studio to broaden their vision.

**Notes:** There is a consumables fee attached to this course.



## MAAD 3B17

### *Jewellery: Intermediate: Structure*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

Jewellery often makes reference to sculpture and architecture. This course allows the intermediate student to explore this aspect of the medium's expressive potential, applying Constructivist approaches to advanced fabrication and model-making techniques. Students apply their three-dimensional design experience to the jewellery format. References to other art forms provide a departure point for exploration within the jewellery realm.

**Prerequisites:** MAAD 2B28

Jewellery/Metalsmithing: Composition or MAAD 2B29 Materials, Tools & Technology/Jewellery/Metalsmithing: Fabrication.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B20

### *Exploration in Fibre: Advanced*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

An in-depth study of textile imagery and form using advanced techniques supports students in the development of a finished body of work. Concepts are developed for both two- and three-dimensional work. This course prepares students for their thesis project.

**Prerequisites:** MAAD 3B34 Intermediate Studies in Fibre.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B23

### *Ceramic Materials*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

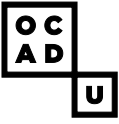
*Credits: 0.50*

---

This course includes a study of ceramic materials and demonstrates how they are used to form clays and glazes.

**Prerequisites:** MAAD 2B15 Intro to Ceramics or MAAD 2B24 Materials, Tools & Technology/Ceramics: Mouldmaking Design.

**Notes:** There is a consumables fee attached to this course.



## MAAD 3B28

### *Drawing, Rendering and Visualization Methods*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course introduces the student to a variety of media and techniques for drawing, rendering and presentation. The course emphasizes the visual communication of design ideas for the Material Art & Design disciplines.

## MAAD 3B33

### *Constructed Textiles: Advanced Pattern Design*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students practice advanced theories of pattern repeat and structures for woven, printed and embellished textiles. These techniques are incorporated into a finished body of work. Each student works on individually chosen projects and continues with advanced class work.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B34

### *Intermediate Studies in Fibre*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course continues to develop ideas contained in the second-year courses of Fibre Exploration and Structures. Students will be encouraged to develop their concepts through investigations of the basic structures of textile while continuing explorations of technical and conceptual concerns. Investigations will include structured fibre in the woven forms as well as surface-design investigations which include printed explorations along with technical explorations such as stitchery, beading and photo transfer. Projects will encourage students to develop their own unique voice.

**Prerequisites:** MAAD 2B26 Explorations in Fibre or MAAD 2B27 Materials, Tools & Technology/Fibre: Pattern Design.

**Notes:** There is a consumables fee attached to this course.

## MAAD 3B35

### *MA&D Visiting Lecture Series 1*

---

*Department: Design*  
*Subject: Material Art and Design*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

---

Through a series of coordinated lectures by practicing professionals, Material Art & Design students will be introduced to the artistic and working potential of the profession. This series is designed to inspire, inform and stir the students' imagination.



## MAAD 3B36

### *MA&D Visiting Lecture Series 2*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

Continuation of MA&D Visiting Lecture Series 1.

## MAAD 3B38

### *Implementing the History of Jewellery*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

The history of jewellery parallels significant political events and social changes in the 19th and 20th century. This course will survey and define the histories of fine (precious), precious (fashion) and studio (fine craft) jewellery through slide lectures and research studio assignments. Processes, materials and terminology will be introduced within the context of each category of work and class discussion will address the traditional role of jewellery in Western culture and how that has been questioned in the 20th century.

**Notes:** There is a consumables fee attached to this course.

## MAAD 4B03

### *Internship*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students are provided with the opportunity to work with practicing professionals in studios, galleries and retail stores. This experience will prepare students for employment upon graduation.

## MAAD 4B04

### *Professional Practice*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course prepares the student to work as a practicing artist/designer. It covers résumé writing, photographic documentation of work, portfolio preparation, the sale of work (through galleries, shops and fairs), studio set-up and equipment acquisition. Insight and advice is provided through discussions, field trips to established studios and visits by practicing artists/designers and gallery owners.



## MAAD 4C01

### *Thesis II: Project Development*

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*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 1.00*

---

This course allows students to propose and develop a body of work in their MA&D concentration with the guidance of faculty. Preparation of a statement of intent articulating a conceptual direction, techniques and processes is an important part of the proposal. Students research and prepare thorough documentation of their process throughout the project.

**Notes:** Students are provided with three hours, weekly, of Open Studio time in addition to scheduled class time in order to complete thesis work. There is a consumables fee attached to this course.

## MAAD 4C02

### *Thesis III: Project Development*

---

*Department: Design*

*Subject: Material Art and Design*

*Course Type: Studio*

*Credits: 1.00*

---

A continuation of Thesis II: Project Development.

**Notes:** There is a consumables fee attached to this course.

## PHOT 2B01

### *Photography: Light and Studio*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

This course introduces students to the basics of lighting for studio and location photography. The principles of lighting, including temperature, sources and lighting styles are covered. Students explore issues relating to lighting through a range of studio and location exercises.

**Notes:** Priority registration for PHOT Majors.

## PHOT 2B03

### *Introductory Photography: Basic*

---

*Department: Art*

*Subject: Photography*

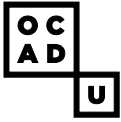
*Course Type: Studio*

*Credits: 0.50*

---

This course offers an introduction to the technical and visual tools of photography including camera functions, film exposure and black-and-white darkroom procedures. In-class demonstrations, lectures and critiques support hands-on practice.

**Notes:** Required for 200-Level PHOT Majors. Priority registration for PHOT Majors.



## PHOT 2B05

### *Colour I*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

This Studio-based course explores the creative use of colour in contemporary photography. Students are introduced to the materials and processes of colour photography with an emphasis on learning darkroom skills. Hands-on practice is supplemented by presentations, lectures and critiques of student work. Aesthetic issues and trends are discussed.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or equivalent

## PHOT 2B07

### *Digital Imaging I*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students explore digital imaging as it relates to photographic practice. This course provides a basic overview of digital technology including Photoshop, scanning and printing. Hands-on practice is supplemented by demonstrations, lectures and presentations. Basic computer literacy is required.

**Notes:** Students with no computer skills are encouraged to register for a non-credit computer workshop through the ACC prior to this course.

## PHOT 2B10

### *Beyond Basic Photography*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

In this course for non-Majors, students continue developing their camera and darkroom skills and knowledge. They are also encouraged to cultivate their own personal approach to black-and-white imagery. Emphasis is on control of the negative and intermediate darkroom techniques. Hands-on darkroom work is supplemented with critiques and demonstrations.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or equivalent.



## PHOT 2B12

### *Contemporary Issues: Art Today (PHOT)*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

This Studio-Seminar exposes students to the theories, issues and formal strategies that inform contemporary art practices. The PHOT offering of this course concentrates primarily on photographic art but draws on a number of other media as well. Weekly seminars explore issues through some of the following forums: presentation of artists' works, text analysis, lectures, discussions, and student presentations of projects and assignments. Students consider Post-Modern discourses through issues such as reproductions, appropriations, post-colonialism and identity, technological developments and feminism.

**Notes:** Required for 200 level PHOT Majors. Priority registration for PHOT Majors in the winter semester. PHOT Majors should register for VISC 2B13 History of Photography in the fall and PHOT 2B12 Contemporary Issues: Art Today (PHOT) in the winter.

## PHOT 2B13

### *Introductory Photography : Concept and Process*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

Students are further introduced to the technical and visual tools of photography. Emphasis is on acquiring a creative vocabulary and greater awareness of photographic and photo-based practice. Presentations, lectures and hands-on experience assist in the development of conceptual skills and working methods. Students are encouraged to articulate an artistic voice through individual projects and exercises.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or equivalent .

**Notes:** Required for 200 level PHOT Majors. Priority registration for PHOT Majors.

## PHOT 2B15

### *Photography: Experimental Contemporary Processes*

---

*Department: Art*

*Subject: Photography*

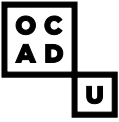
*Course Type: Studio*

*Credits: 0.50*

---

This Studio-based course introduces students to non-traditional photographic processes. Through a series of workshops and lectures, students are exposed to contemporary methods of creating images. Students in this class are encouraged to explore their creative voice through experimental methods and materials.

**Notes:** While a basic knowledge of black-and-white photography is preferred, extensive darkroom knowledge is not required.



## PHOT 2B17

### *Introductory Photography: Current Practices*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

In this class, the emphasis will be on the development of concepts that, in turn, are resolved artistically through the learning and application of appropriate techniques. Students will begin to develop their personal vision. Weekly discussions, artist-centered presentations and assignments will situate the learning of technical skills within the critical and theoretical context relevant to contemporary photography.

**Co-requisites:** Corequisite(s): PHOT 2B03 Introductory Photography: Basics

**Notes:** Required for 200-level PHOT Majors. Priority registration for PHOT Majors.

## PHOT 3B01

### *Photography: Medium and Large Format*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

The use of medium- and large-format cameras is explored through on-site and studio work. Students are encouraged to integrate their skills and knowledge through creative projects. Classes alternate between studio practice and lectures that introduce students to a broad range of work by other photographers.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic.

**Notes:** Priority registration for PHOT Majors. Students must have access to a medium-format camera or be prepared to rent externally on occasion (rental costs: approximately \$100 per shoot). Large-format cameras are available for sign-out within the Photography facility.



## PHOT 3B02

### *Photography: Experimental Historical Processes*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

This Studio-based course introduces students to historical photographic processes such as cyanotype and Van Dyke printing. A series of workshops introduce the students to historical methods of creating images. The use of digital tools for preparing materials for printing is also explored. Students are encouraged to explore their creative voice through historical methods and materials.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or equivalent

## PHOT 3B05

### *Colour II*

---

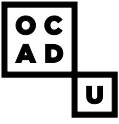
*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students who have completed an introductory colour photography course or equivalent and already have basic competence in the colour darkroom may take Colour II. This course emphasizes the refinement of colour photography skills through lectures, demonstrations, challenging assignments and critiques. It encourages experimentation and the further development of darkroom skills. Stressed throughout is the application of newly learned techniques to artistic practice. Recommended for Photography Majors.

**Prerequisites:** PHOT 2B05 Colour I.

**Notes:** Priority registration for PHOT Majors during day scheduled classes.



## PHOT 3B10

### *Digital Imaging II*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

Students further explore digital image manipulation as it relates to photographic practice. Technical skills covered include film scanning using transmitted light and outputting techniques for film and print. Applications related to the creation of panoramic photographs and digital murals are explored. Hands-on practice is supplemented by demonstrations, lectures and presentations. An overview of artists working with digital imaging is provided.

**Notes:** Digital output fees may apply.

**Conditions:** Previous digital experience required.

## PHOT 3B11

### *Photo/Installation*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

Students explore the potential for expanding the use and understanding of photography through installation. Focusing on photo-based works, this course provides the student with a wide range of conceptual and technical possibilities within contemporary installation practices. Students are provided with an overview of photography within an installation context and are required to complete several projects.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic.

**Notes:** Appropriate for 400-level film and video students.

## PHOT 3B13

### *Intermediate Photography I: Development*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

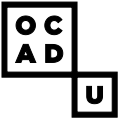
*Credits: 0.50*

---

This studio course addresses aspects of conceptual and aesthetic development leading to a defined body of work. Lectures and discussions will include approaches to engaging in a creative practice as well as addressing advanced black-and-white technical skills. Students are expected to complete a substantial portfolio by the end of the semester.

**Prerequisites:** PHOT 2B13 Introductory Photography: Concept and Process, ONE of the Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09.

**Notes:** Required for 300-level PHOT Majors. Priority registrations for PHOT Majors.



## PHOT 3B14

### *Intermediate Photography II: Production*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

Building on ideas presented in part I, this course focuses on production and presentation issues. Specific course material is included to help prepare students for work at the thesis level. Further technical concerns will be covered to support the students' studio production. Students will present a completed body of work at the end of the course

**Prerequisites:** PHOT 3B13 Intermediate Photography I: Development.

**Notes:** Required for 300-level PHOT Majors. Priority registration for PHOT Majors.

## PHOT 3B15

### *The Return of the Real*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Seminar*  
*Credits: 0.50*

---

This course will focus on questions of "realism" in relation to photography. It will examine conceptual and theoretical distinctions found within realist modes of representation in contemporary photo-based art.

**Prerequisites:** PHOT 2B12 Contemporary Issues: Art Today and VISC 2B13 History of Photography.

## PHOT 3C02

### *Photography: Sequences and Multiples*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 1.00*

---

This studio course deals with the presentation of photographic sequences in book format, specifically in terms of hand-bound original prints. Different approaches to sequencing are discussed along with the development of book ideas. Techniques of non-adhesive binding are taught through demonstrations, exercises and a major project of the student's own design.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic.

**Notes:** Only offered on Saturdays.

## PHOT 4B01

### *Photography: Bookworks*

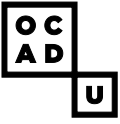
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*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

This studio course deals with the presentation of photographic sequences in book format, specifically in terms of hand-bound original prints. Different approaches to sequencing are discussed along with the development of book ideas. Techniques of non-adhesive binding are taught through demonstrations, exercises and a major project of the student's own design.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic.



## PHOT 4B02

### *Photography: Murals*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

Large scale image making is investigated through this hands-on studio course. Students acquire the basic skills required to produce large-scale black-and-white and colour murals. Students are encouraged to develop projects which integrate technical and creative issues related to mural production. Multiple exposures, montage and installation aspects of mural work are examined.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic.

**Notes:** Registered students are encouraged to leave a three-hour empty schedule slot on their timetable immediately following class for lab time. Students may order mural paper through technicians one week before the classes begin.

## PHOT 4B03

### *Search/Research/Resolution*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Seminar*  
*Credits: 0.50*

---

This course concentrates on the increasingly prevalent role of research in contemporary artistic practice. Research will be explored as a methodology and as an artistic strategy that creates not only content for an artwork but becomes the catalyst for its formal resolution.

**Notes:** Priority registration for PHOT majors

## PHOT 4B04

### *The Body and The Lens*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

This studio course provides a forum for production and dialogue in current trends and practices of photography with the body as subject. Emphasis is placed on the refinement of working strategies with the view to developing a personal vision. Weekly slide talks, screenings and discussions will provide students with an overview of the theory, practice and issues relating to body/lens relationships.

**Prerequisites:** PHOT 2B13 Introductory Photography: Concept and Process.

**Notes:** Priority registration for PHOT Majors.

## PHOT 4B09

### *Photography: Digital Studio*

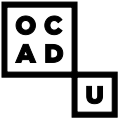
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*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course encourages senior students to integrate digital applications with their studio work and build a digital portfolio. The course covers the necessary techniques for image/text relationships and addresses the potential of digital imaging software. Students are encouraged to voice their questions and to develop problem-solving skills using advanced methods that can benefit their career objectives. Discussions and presentations will supplement studio work.

**Notes:** Condition: Previous digital experience required.



## PHOT 4B10

*Special Focus: Staged and Imagined*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

This course is a senior studio course dealing with what has variously been termed, variously, as the staged, constructed, tableau or directorial photograph. It will explore creative and practical strategies for creating constructed images and incorporating them into an art practice. Models will be employed in studio and location situations, allowing students to create individual and collaborative work. Artists' works using staged elements will be discussed.

**Prerequisites:** PHOT 3B01 Photography: Medium & Large Format and PHOT 3B05 Colour II

## PHOT 4B11

*Colour Intensive: Colour as Meaning in Photography*

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*Department: Art*

*Subject: Photography*

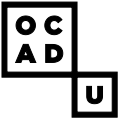
*Course Type: Studio*

*Credits: 0.50*

---

The Colour Intensive course allows senior students to work independently within a framework that will specifically explore the role of colour in photography within contemporary art from social, historical and theoretical perspectives. Hands-on darkroom time will be complemented by discussions of artists' practices, class work and relevant texts. Focus will be placed on development of one major body of work.

**Prerequisites:** PHOT 2B05 Colour I and PHOT 3B05 Colour II



## PHOT 4B12

### *Digital Intensive: Composite, Sequence & Bookworks*

---

*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 0.50*

---

Through the digital production of composites, layouts and bookworks, students will put into practice concepts of sequencing learned in previous courses. Presentation will focus on the artists utilizing digital media within contemporary photographic practice. Students will develop essential production skills primarily utilizing QuarkXpress, enabling them to design and produce two major projects.

**Prerequisites:** PHOT 2B07 Digital Imaging I and PHOT 3B10 Digital Imaging II

**Notes:** Previous knowledge of scanning and Adobe Photoshop is required while hand-bookbinding experience will be an asset.

## PHOT 4C01

### *PHOT Studio Thesis: Research*

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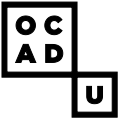
*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 1.00*

---

In this course, students begin to develop the necessary elements involved in producing a Thesis project. The research component of the Thesis program aids the student in defining the conceptual, aesthetic and technical basis for the production of a focused body of work. Class presentations address the students' approach to defining critical issues related to their work while aspects of developing a fine art practice are presented in conjunction with lectures by visiting artists, curators and directors of museums and galleries. By the end of the term, students will produce a coherent project description, a research report and a substantial body of exploratory works.

**Prerequisites:** All required 200- and 300-level courses for this major area of study and 3.0 credits of Liberal Studies (including 1.0 credit from Foundation) or equivalent Studio-Seminars.

**Notes:** Required for 400-level PHOT Majors. Studio Thesis: Research and Studio Thesis: Presentation must be completed in the same academic year.



## PHOT 4C02

### *PHOT Studio Thesis: Presentation*

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*Department: Art*  
*Subject: Photography*  
*Course Type: Studio*  
*Credits: 1.00*

---

Building upon the research component of the course, students prepare a written Thesis paper and carry their body of work through production to final presentation. The written thesis provides a forum for students to link studio practice and research skills and to realize, articulate and conceptualize their accomplishments. Emphasis is placed on supporting the students' production activity through group and individual critiques with faculty and external professionals.

**Prerequisites:** PHOT 4C01 PHOT Studio Thesis: Research.

**Notes:** Required for 400 level PHOT Majors.

## PRNT 2B01

### *Introduction to Screenprinting*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

is a modern and flexible stencil technique providing the student with many printmaking possibilities. This introductory Studio course covers basic hand stencil techniques and photographic screen processes. Applications for both art and design are considered. Direct and immediate, screenprint lends itself to simple or complex imagery involving rich colour relationships. Examples of artists' works are presented and discussed. Students are encouraged to complete project work in open studio time.

## PRNT 2B05

### *Papermaking*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course explores the creative possibilities of handmade paper. Emphasis is on sheet forming, pulp painting, colour and fibre explorations, European and Asian papermaking practices and contemporary applications for paper art. Students are encouraged to complete project work in open studio time.

## PRNT 2B08

### *Papercasting*

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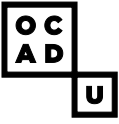
*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

(not offered 2004/2005)

In this course, students will work with casting methods using handmade paper. After orientation in basic papermaking practices, the course will move from low-relief to high-relief methods of paper casting. These include bas-relief and embossing methods, vacuum forming, internal and external structuring, mouldmaking and sheet and pulp casting. The book form as art object will also be explored.

**Notes:** Saturday class only.



## PRNT 2B15

### *Photo-Based Printmaking*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course is designed to introduce students, who are interested in photo-based imagery, to the use of printmaking techniques to create multiple images. Students participate in workshops, using appropriated, retrieved, multiple and serial images, to create photo-based or computer-generated images through print media. Students are encouraged to complete project work in open studio time.

**Notes:** Basic printmaking and computer skills are an asset.

## PRNT 2B18

### *Printmaking for Painters*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Pablo Picasso, Kathe Kollwitz, Andy Warhol and Terry Winters are just a few of the painters who have turned to printmaking to extend their range of expressive media. This course explores both traditional and contemporary methods for producing Apainterly@ prints that incorporate printing techniques and printed materials. This course is intended for all levels of students and artists.

No previous experience is required. Students are encouraged to complete project work in open studio time.

## PRNT 2B20

### *Book Arts: Bookbinding*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course explores the traditional and contemporary concepts of the book as an art object and information vehicle. The instructor will demonstrate alternative book structures and bookbinding methods including sewing, case binding, the construction of boxes, slip cases and book containers. Students will produce several working book models and an independently selected project to complete this course.

## PRNT 2B21

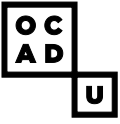
### *Digital Printmaking Studio*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students will learn Mac and Photoshop basics. Digital input (scanners, cameras, internet) and digital image generation will be explored as it relates to both traditional (the use of computers to prepare negatives for photo techniques) and digital art print processes. The potential for rapid colour proofing, facile compositional changes and the use of collage, montage, cropping and overlays will reinforce the emphasis on the use of computers to generate original art prints rather than its use as a reproduction tool.



## PRNT 2B22

### *Non-Toxic Printmaking*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course will introduce students to a range of print media which are water-based, non-toxic and in some cases portable enough to be setup in a private studio. Students start with water-based relief printing, learning how to make their own brush-on inks in the Japanese print tradition and then learn about roll-on inks. The students will work with water-based monoprinting, which allows painterly images to be layered and multiplied as prints. Students also explore screenprinting, including textiles, larger wall murals and editions of works on paper. The emphasis of the course will be on expanding the repertoire of non-toxic printmaking by connecting it with other media, allowing the students to bring their preferences and knowledge to the curriculum. Students are encouraged to complete project work in open studio time.

## PRNT 2B23

### *Introduction to Lithography and Screenprinting*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students will work with both the graphic hand-stenciling and photographic screen techniques in screenprinting and the drawing and painting applications that are available in the lithographic process. Both disciplines allow for spontaneous and/or sustained working. Artist=s works are presented and discussed. Students are encouraged to complete project work in open studio time.

## PRNT 2B24

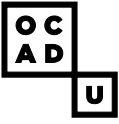
### *Introduction to Etching and Relief*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This introductory studio provides students with the technical and artistic skills needed to work creatively in both etching and relief processes. Students explore incised line in drypoint, engraving and etching and surface printing with linoleum, wood and found materials. Artists' work is presented and discussed. Students are encouraged to complete project work in open studio time.

**PRNT 2B25***Contemporary Issues: Art Today (PRNT)*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This studio-seminar course exposes students to the theories, issues and formal strategies that inform contemporary art practice. The PRNT offering of this course draws primarily from printmaking, but addresses other media as well. Weekly seminars explore issues through some of the following; presentation of artists' works, text analysis, lectures and discussions, as well as student presentations of projects and assignments. Students consider Post-Modern discourses through issues such as reproductions, appropriations, identity, technological developments and feminism.

**Notes:** Priority registration for PRNT Majors. Must be taken at the 200 level. May not be taken in another discipline area.

**PRNT 2B91***The Book as Art: Making Artists' Books*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

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This course introduces visual artists to the various methods and techniques used to produce unique limited-edition book works. Printmaking processes are incorporated to create dynamic and expressive artists' books. The emphasis is on book structures and the printing processes to create them. Fresh perspectives on old and newer technologies direct students in applying historically relevant techniques to their own work. Traditional and contemporary artists' books are investigated through examples and discussion. Projects include the creation of several unique artists' books, gaining rudimentary bookbinding skills as well as an awareness of contemporary artists' book works.

**PRNT 2B95***General Printmaking Studio*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

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This hands-on course is suitable for all levels of students, artists and experienced printmakers who wish to explore relief printing, etching, silkscreening and lithography. Students are encouraged to develop a personal body of work while developing printmaking skills.

Demonstrations, exercises and critiques supplement hands-on work.

**PRNT 3B03***Lithography/Screenprinting*

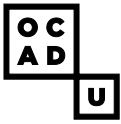
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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students continue the studio practices developed in either lithography or screenprinting at the introductory level of study. While the student is instructed in the development of greater proficiency in these disciplines, there is also encouragement to explore more experimental printmaking approaches and to articulate an artistic voice through individual interpretations of projects. Digital processes may be integrated into the development of imagery. Individual and group critiques assist in the progress of image making. Students are expected to complete a substantial portfolio and are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B23 Introduction to Lithography & Screenprinting, PRNT 2B16 Introduction to Lithography, PRNT 2B01 Introduction to Screenprinting or PRNT 2B11 Orientation to Printmaking: Lithography & Screenprinting



## PRNT 3B04

### *Lithography/Screenprinting Studio*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

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This course is a companion course to PRNT 3B03 and may be taken to provide a full year of study. However, it is also possible to take this course without the fall session. Students in either discipline continue to develop their print practice and an artistic voice through more challenging project work than possible at the introductory level. Digital processes may be integrated into the development of imagery. Individual and group critiques allow for assistance in image making. Students are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B23 Introduction to Lithography & Screenprinting, PRNT 2B16 Introduction to Lithography, PRNT 2B01 Introduction to Screenprinting or PRNT 2B11 Orientation to Printmaking: Lithography & Screenprinting

## PRNT 3B06

### *Screenprinting /Papermaking*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

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Students continue their studio practices in either screenprinting or papermaking disciplines. Students produce a substantial portfolio of work and are encouraged to integrate concept development and technical expertise which reflect contemporary print and papermaking practices. Students may choose to incorporate digital imagery in a variety of ways. Group discussions and student-instructor dialogue are integral to the course delivery, as are presentations of artists' works. Students are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B01 Introduction to Screenprinting, PRNT 2B11 Orientation to Printmaking: Lithography & Screenprinting, PRNT 2B05 Papermaking, PRNT 2B07 Hand Papermaking, PRNT 2B08 Papercasting or PRNT 2B23 Introduction to Lithography & Screenprinting or equivalent.



## PRNT 3B15

### *Screenprinting/Papermaking: Studio*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

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(not offered 2004/2005)

This is a companion course to PRNT 3B06 and can provide a full year of study but can also be taken independently. Students produce a substantial portfolio of work in either discipline and are encouraged to develop an artistic voice by interpretation of project work through a wide range of applications. Students may choose to incorporate digital imagery. Group discussion and instructor-student dialogue are integral to the course delivery. References to artists' work are provided. Students are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B01 Introduction to Screenprinting, PRNT 2B05 Papermaking, PRNT 2B07 Hand Papermaking, PRNT 2B11 Orientation to Printmaking: Lithography and Screenprinting, PRNT 2B08 Papercasting or PRNT 2B23 Introduction to Lithography & Screenprinting.

## PRNT 3B16

### *Alternative Media/ Techniques (PRNT)*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Non-traditional printmaking materials are used to create multiples and unique works on paper. A series of workshops introduce students to contemporary methods of creating images with a press. Work may be constructed using a variety of strategies and media, including monoprinting, photo-transfer, collagraph, carborundum, and found objects. Concepts of retrieving, appropriating and serializing images are discussed. Students are encouraged to complete project work in open studio time.

**Prerequisites:** Any 0.5 credit in a 200-level print course.



## PRNT 3B19

### *Etching/Relief*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Students continue the studio practices developed in either etching or relief at the introductory level of study. In etching, multi-viscosity colourprinting, photo-etching and multi-plate registration are investigated. In relief, students explore colour block print, photo relief plates, collograph and deep embossing. Digital applications within this context may also be explored. Individual and group critiques assist in the development of studio practice. Projects are designed to allow a wide range of response and interpretation. Students are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B24 Introduction to Etching & Relief, PRNT 2B02 Introduction to Relief, PRNT 2B10 Orientation to Printmaking: Etching & Relief or PRNT 2B17 Introduction to Etching

## PRNT 3B20

### *Etching/Relief Studio*

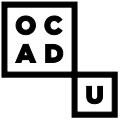
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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

This course is a companion course to PRNT 3B19 and may be taken to provide a full year of study. However, it is possible to take this course without the fall session. Students in either discipline continue to develop their print practice with more complex and challenging print work. Projects allow for a wide range of response and personal interpretation. Digital applications within this context may also be explored. Individual and group critiques facilitate image making. Students are encouraged to complete project work in open studio time.

**Prerequisites:** One of the following - PRNT 2B24 Introduction to Etching & Relief, PRNT 2B02 Introduction to Relief, PRNT 2B10 Orientation to Printmaking: Etching & Relief or PRNT 2B17 Introduction to Etching

**PRNT 3B21***Text and Image*

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*Department: Art**Subject: Printmaking**Course Type: Studio/Seminar**Credits: 0.50*

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This course examines the rich, complex uses of text within the visual vocabulary of the printmaking tradition with reference to forms as wide-ranging as the political poster and the American Pop Art movement. It considers the image ramifications of utilizing text within a visual image and approaches to doing so. Research skills are developed through written assignments and an examination of assigned texts. Studio project work will draw on students' previous print practices utilizing a variety of printmaking processes.

**Notes:** Required for PRNT Majors. Priority registration for PRNT Majors.

**PRNT 3B22***From Paper to Book*

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*Department: Art**Subject: Printmaking**Course Type: Studio**Credits: 0.50*

---

This course explores the possibilities of making books from scratch. Students will first make paper from rags and linters, then print, draw and otherwise make their mark on the newly formed sheets. Finally, these pages will be bound into a book format. Books can be more than just paper between boards. Contemporary and traditional books will be examined as the class explores the nature of the book. Students will be challenged to stretch the book's form and structure as they learn how the traditional forms of the book have evolved and how artists today are redefining this age old structure.

**Notes:** Although previous experience in papermaking or book arts is an asset, this is not a prerequisite.



## PRNT 4B01

### *PRNT Studio Thesis: Research*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

All Printmaking majors are brought together to review and discuss their work. Students formulate research areas for close examination through a variety of possible approaches and present their research for ongoing discussion. Students will develop an awareness of contemporary critical issues and will be encouraged to speak and write coherently about their work.

**Prerequisites:** All required 200- and 300-level courses (2.0 credits of 300-level PRNT) for this major area of study.

**Notes:** Required for 400-level PRNT Majors.

## PRNT 4B02

### *PRNT Studio Thesis: Presentation*

---

*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 0.50*

---

Building on the research component of the course, students prepare a written Thesis statement and present a final project. The Thesis provides a forum for students to link studio work and research skills and to both realize and articulate their accomplishments. Students meet with faculty and their peers to formulate their written thesis and to develop a body of work.

**Prerequisites:** PRNT 4B01 PRNT Studio Thesis: Research

**Notes:** Required for 400-level PRNT Majors.

## PRNT 4C10

### *Advanced Printmaking Studio*

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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 1.00*

---

Students pursue directed studies in their area of individual specialization. Skill development in the areas of relief, serigraphy, lithography, book arts and papermaking are encouraged. Most importantly, students focus their attention on producing a body of printmaking work. Hands-on studio work is supplemented by group critiques, lectures and readings.

**Prerequisites:** 0.5 PRNT credit at 300 level

**Notes:** For a full year of study register for PRNT 4C10 Advanced Printmaking Studio in the fall semester and PRNT 4C11 Advanced Printmaking Studio: Portfolio Development in the winter semester.

## PRNT 4C11

### *Advanced Printmaking Studio: Portfolio Development*

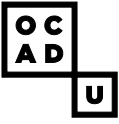
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*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio*  
*Credits: 1.00*

---

Students continue to pursue directed studies. Skill development in the areas of relief, serigraphy, lithography, book arts and papermaking are encouraged. Most importantly, students focus their attention on producing a body of printmaking work. Hands-on studio work is supplemented by group critiques, lectures and readings.

**Prerequisites:** 0.5 PRNT credit at 300 level



## SCIN 2B01

### *Intermedia Studio: Body and Object*

---

*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

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This introductory Studio course looks at theories and practices as they relate to the body and the object. Students examine case studies and explore a personal language. This course encourages a wide range of practices, from performance and photo-based installations to representational and object-based sculpture, including both gallery and site-specific forms of address. Students apply problem-solving abilities while undertaking small projects. Critiques and discussions form an important aspect of this course.

**Notes:** Required for SCIN Majors. Priority registration for SCIN Majors.

## SCIN 2B07

### *Sculpture: Language of Materials*

---

*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

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This course encourages students to explore the physical qualities inherent in materials and the associative meanings we bring to the material world around us. Students experiment with materials, form and space in order to understand how materials can be transformed to create new meaning or convey complex ideas. Students examine issues relevant to contemporary artists working in the areas of sculpture and installation.

## SCIN 2B09

### *Contemporary Issues: Art Today*

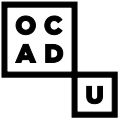
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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

---

This Studio-Seminar exposes students to some of the theories, issues and formal strategies that have informed contemporary art practices. The SCIN offering of this course concentrates primarily on installation-based works but draws on a number of other media as well. Each weekly seminar explores issues and problems through some of the following forums: presentation of artists' works, text analysis, lectures and discussions, and student presentations of projects and assignments. Student projects integrate or respond to the issues and discourses presented.

**Notes:** Priority registration for Sculpture/Installation Majors. Required for SCIN Majors. May not be repeated in another discipline area.



## SCIN 2B14

### *Intermedia Studio: Site and Time*

---

*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

This introductory studio looks at theories and practices as they relate to site and time. Students examine case studies and explore a personal language. The course encourages a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Students are encouraged to produce works which are sensitive to the specific site that the art is located in or engages with, in addition to works which are exhibited in the context of the gallery.

**Notes:** Required for SCIN Majors. Priority registration for SCIN Majors.

## SCIN 2B19

### *Life Study for Sculpture I*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

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Using the model as subject, this Studio course introduces the fundamental techniques of clay modeling and observation. Students will begin to develop the skills to sculpt the basic structures and proportions of the head and figure through a series of demonstrations, exercises and two-to-three week studies from the model. Issues related to the figure in sculpture and installation practice will be introduced.

**Notes:** For a full year of study, register for SCIN 2B19 Life Study for Sculpture I in the Fall semester, and SCIN 2B20 Life Study for Sculpture II in the Winter. Priority registration for Sculpture/ Installation Majors.

## SCIN 2B20

### *Life Study for Sculpture II*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

This Studio course reviews and hones the skills and techniques introduced in SCIN 2B19 Life Study for Sculpture I and proceeds to the study of basic anatomy through demonstrations and clay studies from the model. An introduction to contemporary figure-based sculpture and installation art encourages the student to consider how this course might pertain to their own practice.

**Prerequisites:** SCIN 2B19 Life Study for Sculpture I



## SCIN 3B01

### *Issues in the History of Sculpture*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Seminar*

*Credits: 0.50*

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This intermediate-level Studio-Seminar course examines the idea of sculpture in this century as a history of specific cultural moments. Rather than offering a chronological sweep, it focuses backwards and forwards on specific works that present clues to the conditions facing sculpture in certain places at certain times.

**Prerequisites:** One of the Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09

## SCIN 3B04

### *Sculpture Studio: How Objects Work*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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This intermediate course examines how the object works in a contemporary sculpture practice. Within a studio environment, students apply significant case studies and critical texts to the production of work. Particular attention is paid to concepts of the object that will include an introduction to and examination of such important investigations as phenomenology, semiotics and contemporary epistemology.

**Notes:** Priority registration for SCIN Majors.

## SCIN 3B08

### *Intermedia Studio: Problems in Visual Language I*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

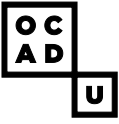
*Credits: 0.50*

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This intermediate-level Studio course focuses on the working theories and practices required to produce/fabricate artworks which successfully employ a number of mediums. Students examine case studies and develop a personal language. The course encourages a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Gallery and site-specific forms of address are also explored. Students examine, critique and discuss different approaches to problem solving using a visual language.

**Prerequisites:** One of the Contemporary Issues: Art Today, SCIN 2B09, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, or PRNT 2B25.

**Notes:** Required for SCIN Majors. Priority registration for Sculpture/Installation majors. Register for SCIN 3C02 Intermedia Studio: Problems in Visual Language II in the Winter semester. New Code. Formerly SCIN 3C01.



## SCIN 3B10

*Special Focus Studio: Media & Material*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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Special focus classes encourage an intensive exploration of a theme. This intermediate- and advanced-level studio course provides students with an opportunity for intensive study as directed by the supervising Faculty. The thematic is developed annually. Further information is available through the Faculty of Art office. The course is open to all types of media and materials. Students are encouraged to experiment with different categories of visual language.

**Notes:** Priority registration for SCIN Majors. Sculpture/Installation Majors currently in 400-level studies may take this course as a 400-level SCIN Studio equivalent.

## SCIN 3C02

*Intermedia Studio: Problems in Visual Language II*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 1.00*

---

This course continues the examination of working theories and practices in the fabrication of artworks employing intersecting media. Students examine case studies and develop a personal language. Students apply problem-solving skills to the production of projects. Works are critiqued and discussed.

**Prerequisites:** SCIN 3B08 Intermedia Studio: Problems in Visual Language I.

**Notes:** Priority registration for SCIN Majors

## SCIN 3C03

*Life Study for Sculpture III: Intensive*

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*Department: Art*

*Subject: Sculpture/Installation*

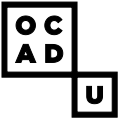
*Course Type: Studio*

*Credits: 1.00*

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This intensive course concentrates on all aspects of modeling the head and figure out of clay. Formal exercises increase the students' perception in the areas of observation, technique and expression. As technical proficiency increases while working from the life model, students are encouraged to explore their own individual directions.

**Prerequisites:** Either SCIN 2B19 Life Study for Sculpture I or SCIN 2B20 Life Study for Sculpture II.



## SCIN 4B03

### *Public Art*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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This course introduces students to public art as an area of artistic practice. Emphasis is on historical and contemporary ideas surrounding issues of public and private domains and the politics of public spaces. Students are involved in the planning and production stages involved in public art, including concept development, budget preparation, contracts and collaboration. Classes include lectures, studio exercises and visits to public art sites.

**Notes:** This course is open to art and design students.

## SCIN 4B04

### *Special Focus Studio: The Immaterial & the Material*

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*Department: Art*

*Subject: Sculpture/Installation*

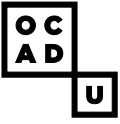
*Course Type: Studio*

*Credits: 0.50*

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(not offered in 2004/2005)

Graphic and pixilated representations dominate contemporary Western culture and experience, a phenomenon that has impacted our relationship with sculpture and the world of molecular objects. This course examines how technologically mediated events, images and objects effect our rapport with the real and privilege the "distant" over the "near". Providing an overview of major disturbances in self-perception from eugenics, and social Darwinism during the Second World War, through to cybernetics and biotechnologies, this Studio course is guided by key texts from writers such as Ursula Franklin, Paul Virilio and Jordan Crandall. A series of hands-on workshops detail how to subvert various electronic media towards artistic ends. While slanted towards the digital domain, this course is open to final projects incorporating various media and materials.



## SCIN 4B06

*Special Focus: Doubt & Paradox*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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Special Focus studio courses offer a student the opportunity to concentrate on a particular theme selected by a participating faculty member on an annual basis. The focus in this studio is on doubt and paradox. If belief has been responsible for transcendental wonder, doubt has fueled alternatives to the oppression of conventional habit. Doubt's most effective tool has been paradox, with its playful challenge to the assumptions in common sense, and its veiled relationship to the problem of truth. Students are invited to research and discuss these themes in order to experiment with their application in the production of work.

**Notes:** Priority registration for SCIN Majors.

## SCIN 4C01

*SCIN Studio Thesis: Research*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

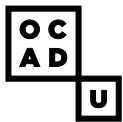
*Credits: 1.00*

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In this advanced Studio course, students use their individual experience, research and analytical skills to develop methodologies for making and contextualizing artworks. Students are also encouraged to develop their studio production and formulate independent research areas through a variety of approaches: class presentations; interviewing professional artists, critics, curators and dealers; and researching contemporary and historical artists and issues. Methods for producing, analyzing and critiquing artworks and theories are examined, and students regularly present their studio work and research for class discussion.

**Prerequisites:** All required 200- and 300-level courses for this major area of study and 3.0 credits Liberal Studies.

**Notes:** Required for SCIN Majors. Studio Thesis: Research & Studio Thesis: Presentation: Presentation must be completed in the same academic year.



## SCIN 4C02

### *SCIN Studio Thesis: Presentation*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 1.00*

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This culminating advanced course in Sculpture/Installation builds on experience gained by students in their previous studies and provides them with a context in which to prepare a written thesis statement and graduating exhibition. This Thesis course will link studio and research skills and will enable students to both realize and articulate their accomplishments. Students may spend twelve hours weekly on preparations, which typically involve library and field research, writing and studio fabrication time. The student meets with a panel of faculty for an average of three hours weekly. Evaluation is based on the submission of a written Thesis and on the installation of completed work.

**Prerequisites:** SCIN 4C01 SCIN Studio Thesis: Research.

**Notes:** Required for SCIN Majors.

## SCTM 2B00

### *SCTM Tutorial*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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## SCTM 2B01

### *Introduction to Biology*

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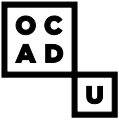
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This lecture course addresses the fundamentals of biology within the broad context of the ways in which our society is increasingly influenced by science and technology. Students acquire a basic natural science literacy through the study of ecology, evolution, genetics, cell biology and basic physiology, with a strong focus on applying the information learned to everyday life and an examination of the profound changes taking place in the areas of science and technology, such as climate change, genetic engineering and cloning, and the loss of biodiversity and habitat.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SCTM 2B02

### *Human Form and Function: Introduction to Anatomy*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides an introduction to musculoskeletal anatomy to provide a deeper understanding of the human form based on accurate observation. Students will learn to identify the shapes underlying the surface of the figure and understand the anatomic basis of movement through a study of the human skeleton, cadaver specimens and living anatomy from models and their own bodies. While the central purpose of this course is to enhance the student's understanding of what they see in the human form, this course will also place anatomical "facts" within a cultural and scientific context.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students. Duration 3 is priority registration for second year Illustration majors.

## SCTM 2B10

### *Introduction to Psychology*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture course introduces students to the scientific study of human and animal behaviour, with a particular emphasis on the individual as the unit of study rather than the group. Through discussion, the course text and clips from Universal Studio films, students survey key concepts, issues and research methods in the various sub-disciplines of psychology and relate these to contemporary life and culture. Topics include: physiological processes, motivation, learning, perception and sensation, memory and thinking, and social, developmental and abnormal psychology. Students learn to develop their critical thinking and analytical skills and learn to distinguish between the average layperson's notion of psychology and psychology as a science.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SCTM 2B90

### *Special Topic in Science, Technology and Mathematics*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.

## SCTM 2B91

### *Special Topic in Science, Technology and Mathematics*

---

*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SCTM 2B92

### *Special Topic in Science, Technology and Mathematics*

---

*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.

## SCTM 2B93

### *Special Topic in Science, Technology and Mathematics*

---

*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SCTM courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SOSC 2B01

*People, Culture and Social Worlds:  
Introduction to Cultural Anthropology*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course with tutorials introduces students to major ideas and methodologies in social and cultural anthropology in a global context. Through an examination of a range of topics, students develop critical ways of thinking about cultural differences and locations in our rapidly changing world. Topics to be discussed include: methods and fieldwork; history, economy and society; kinship, marriage and the family; myth and ritual; religion and worldview; gender and work; arts and identity; colonialism, capitalism and development; ethnicity and resource allocation; and tourism and indigenous culture.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students. This course is composed of a large weekly lecture and a tutorial. When you register for the lecture, a message will remind you to register for one of the corresponding tutorials as well.

## SOSC 2B02

*Media, Messages and the Cultural  
Landscape: Introduction to Communication  
Studies*

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*Department: Liberal Studies*

*Subject: liberal studies*

*Course Type: Academic Course*

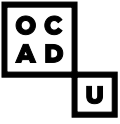
*Credits: 0.50*

---

This lecture course is designed to offer students critical and analytical skills to understand our complex media environment through the study of the basic principles, methodologies and topics relevant to Communications Studies. Students examine historical, economic, technological and policy perspectives that shape how we respond to and participate in a media landscape, with an emphasis placed on the Canadian context. Topics to be addressed include: theories of communications and media; public and private media; communications and nations; culture industries; media convergence; geopolitics of global communications; networks and communications; democracy and media; and consumers, identity and media.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SOSC 2B90

### *Special Topic in Social Science*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course provides an introduction to Social Science through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority registration for Second Year Advertising Majors.

## SOSC 2B92

### *Special Topic in Social Science*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

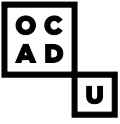
*Credits: 0.50*

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This course provides an introduction to Social Science through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## SOSC 3B01

### *Gender, Globalization and Social Change*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This seminar course examines anthropological/social science perspectives on the role that gender plays in organizing society and in understanding social change. We begin by analyzing initial research in the early 1970s that sought to understand gender hierarchies by identifying universals in sexual status cross-culturally and the subsequent critiques of this early approach. We conclude by studying feminist approaches and methodologies that have developed in the anthropology of gender. To contextualize the theories of gender, we examine geographically and culturally diverse empirical studies of households, labour markets, agriculture, industrialization, development projects and visual culture in both rural and urban contexts.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students

## SOSC 3B02

### *Material Culture and Consumer Society*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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In its broadest sense, material culture is the study of the objects people make, use, purchase and consume to interact with their physical worlds and to construct visible social relationships. This course explores how objects are a reflection of the individuals and societies that produce them, and examines the design of objects and their meanings through interdisciplinary methodologies. Using a case-study approach to find what objects "say" about us, we examine a range of Western and non-Western objects including furniture, household products, clothing, cars and architecture, and topics such as collecting, souvenirs, branding and gift-giving.

**Prerequisite:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Note:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.

**Note:** New code. Students who have taken HUMN 3B22 (2001) or VISC 3B22 (2002) may not take this course for further credit.



## SOSC 3B03

### *Sociology of the Body*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This course examines sociological approaches to understanding the body in contemporary society. The idea of "body techniques" will be emphasized, including the following: techniques of production which permit construction, transformation or manipulation of the body; techniques of representation which permit free individual or collective expression concerning the body in society; and institutional techniques which determine the behaviour of individuals towards their own bodies and the bodies of others. Each "technique" will be examined in relationship to how they broaden perceptions about the body, what they replace, and what they take from society.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.

## SOSC 4B92

### *Special Topic in Social Science*

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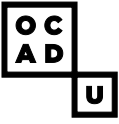
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as described in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority for registration into SOSC courses is given in the following order: 1) degree stream students, 2) BCOU students and 3) diploma stream students.



## VISC 1B03

### *Culture, History & Ideas*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course introduces students to ideas and issues that are important to an historical overview of art and design from the 1500s to 1945. Through a thematic examination of the development of art and design in a global context, the course provides students with a broad-based historical framework for an understanding of how our perceptions of art and design and their functions have been shaped by political, cultural and social factors.

**Notes:** 100 Level students are advised to take VISC 1B06 and VISC 1B03 in different semesters. This course is composed of a large weekly lecture and a tutorial. When you register for the lecture, a message will remind you to register for one of the corresponding tutorials as well.

## VISC 1B06

### *Introduction to Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This lecture course introduces students to ways of thinking creatively and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.

**Notes:** 100 Level students are advised to take VISC 1B06 and VISC 1B03 in different semesters. This course is composed of a large weekly lecture and a tutorial. When you register for the lecture, a message will remind you to register for one of the corresponding tutorials as well. New code. Students who have taken VISC 1B04 and VISC 1B05 may not take this course for further credit.



## VISC 1B90

### *New Approaches to Art History and Visual Culture*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This course will introduce the students to a wide range of theoretical approaches about art, design and contemporary media. The course also reviews representative examples of work - the so-called canons - from various countries and examines their characteristics in conjunction with their stylistic and socio-historical contexts. Through this series of inquiries, students will be introduced to the debates underway in the current literature devoted to visual culture.

**Notes:** This class is only available to Alumni and Advanced Standing students for registration. This course is the equivalent of taking both VISC 1B06 and VISC 1B03 for prerequisite purposes when registering for Liberal Studies courses at the 200, 300 and 400 level. VISC 1B90 only constitutes 0.5 VISC credit and is not a credit at the 200 level. New Code. Students who have taken VISC 2B90 may not take this course for further credit.

## VISC 2B01

### *Modernism and Modernity in Design*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

This lecture course provides a broad overview of the history and philosophy of design in the 20th century. Focusing primarily on Europe and North America, we examine the evolution of Modern design as both an artistic movement and a response to the historical conditions of modernity. The work of individual designers, architects, urban planners and critics is studied in relationship to the larger movements of the period, including such factors as social and technological change.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority registration for Environmental Design and Industrial Design majors



## VISC 2B02

### *Reading Images in Art*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course offers a semiotic approach to the "reading" of images in art, whereby images are understood to be symbolic systems or codes that are open to interpretation. Students examine a wide variety of representations from fine art and popular culture in order to understand how the meaning of images can be as stable, and as fluctuating, as the meaning of words and language. In the context of this semiotic approach, students are encouraged to understand how ambiguity functions in the interpretation of art.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## VISC 2B07

### *History of Modern Art*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course surveys major artistic movements and artists from the 1860s to the 1970s. We begin by examining the roots of Modernism and proceed to a consideration of movements such as Impressionism, Post-Impressionism, Fauvism, Cubism, Futurism and Constructivism. We then examine Duchamp and the Armory Show of 1913 to illustrate the influence of the early-20th-century European avant-garde on North American art and aesthetics, particularly Abstract Expressionism. We conclude with a discussion of mid-20th-century art movements, including British and American Pop, Conceptual Art, Minimalism, Performance, Land-based Art and Post-Minimalism.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority Registration for CRCP majors.



## VISC 2B08

### *Film Studies: An Introduction*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Cinema has been a key medium for artistic expression for over a hundred years. This course focuses on moments of radical innovation in the practices and theories of world cinema, as it developed from its birth in the 1890s to the present day. Through in-class film screenings, lectures, assigned readings and written assignments, students will develop an understanding of major directors (Muybridge, Eisenstein, Welles, Rossellini, Godard, Snow, Wong Kar-Wei) and forms (fiction, documentary, experimental), as well as a facility with key concepts of film theory.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## VISC 2B12

### *History of Design: Indigenous & Vernacular*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

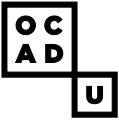
*Course Type: Academic Course*

*Credits: 0.50*

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This slide-lecture course introduces students to aspects of design that appear to have grown from a natural and traditional expression, without the benefit of a professional designer. Through an examination of indigenous and vernacular materials used in traditional design, connections between cultures rather than their separateness are emphasized. Both the historical influences of the vernacular in design and the economic and cultural factors that have led to its revival in a contemporary global context are discussed.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.



## VISC 2B13

### *History of Photography*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This slide-lecture course offers an overview of the history of photography from a social and aesthetic perspective. The role of photography as a documentary and artistic medium in the 19th and 20th centuries is explored, as well as the ways in which the mass reproduction of images has altered our perceptions of reality, subjectivity, memory and culture. Emphasis is placed on analyzing photography as a formal and conceptual language framed by cultural specificity and historical context.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority registration for Photography majors.

## VISC 2B17

### *History of Graphic Design I: 1455-1900*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

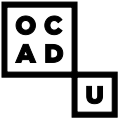
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Beginning with Gutenberg's invention of moveable type (1440-1455), this course examines the relationships between technological, social, economic, political and cultural changes, and developments in communication arts and media. The emphasis is on the study of designers' work within the historical context of their time. The range of subjects covered includes the influence of music and architecture on graphic design, the movement toward simplification in the 18th century, the influences of photography in the 19th century, the Arts and Crafts Movement and the evolution of book design, and the introduction of graphics to packaging design.

**Prerequisites:** 1.0 Liberal Studies credit at the 100 level, including 0.5 ENGL 1B01 credit.

**Anti-requisites:** Students who have taken VISC 2B17 for credit may not take VISC 3B17 for further credit.

**Notes:** Priority registration for Graphic Design majors. Third-year students should register for VISC 3B17 and second-year students should register for VISC 2B17.



## VISC 2B19

### *Art of Europe: The Northern Renaissance*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course deals with the signs and symbols, as well as with the sheer artistic brilliance that characterizes this period of artistic production in Northern Europe. Starting with a brief discussion of manuscript painting (the Limbourg Brothers), the lion's share of this course is devoted to the extraordinary genius of the great Flemish masters (Campin, van Eyck, van der Weyden, van der Goes, Memling, Bosch and Bruegel, among others). The final section of this course is given over to an examination of the unique qualities of contemporaneous painting in Germany, including such artists as Durer, Grunewald and Holbein.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## VISC 2B21

### *History of Design: Classical Studies*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

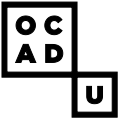
*Credits: 0.50*

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Beginning with 450 BC, students study the history of Classicism, both as a stylistic and a structural process. Starting with Greece, Rome and the Byzantine world, students explore classical revivals of the Renaissance and Neo-classicism, to the Eclectic and Romantic Classicism of the 19th century and on to the various forms the style has taken in the 20th century. A variety of design aspects are also investigated, including urban planning, architecture, interior design and the applied arts.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** New code. Students who have taken ACAD 3B29 may not take this course for further credit.



## VISC 2B22

*History of Material Arts: Ancient Egypt to Modern Europe*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture course draws upon the resources of the Royal Ontario Museum to introduce students to the chronological progression and the stylistic appearances of European ceramics, metalwork and textiles. Students learn to identify and date forms and materials with the knowledge of changing technology, methods of production and manufacturing, and makers' marks. Whenever appropriate, architecture, interior decoration, furniture and costume are included to develop a more complete context of each culture and period.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority Registration for Material Art & Design majors. New code. Students who have taken MAAD 2B22 may not take this course for further credit.

## VISC 2B23

*Cross Cultural Perspectives in Craft*

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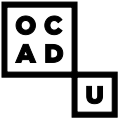
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture course introduces the student to the major stylistic periods and indigenous traditions of material arts in Europe, North America and Asia. We examine the historical impact of patterns of global trade, developments in technology, and shifts in the gender division of labour on the design, methods and means of production of material arts. Trends in media such as textiles, metalwork, ceramics, architecture and wood will be introduced to emphasize the concept of integrated art movements.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority Registration for Material Art & Design majors. New code. Students who have taken MAAD 2B23 may not take this course for further credit.



## VISC 2B31

### *History of Printing & Printmaking*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course traces the development of printing processes from the 15th century to the present in relation to the histories of art and design in Western culture. We examine how the growing sophistication of printing processes has had two dramatic results: freeing the visual artist from the confines of galleries and museums, and freeing the designer from the esotericism of the artists' prints. The range of topics covered includes: the inventions of movable type and the printing press, print publication and printmaking, book design and visual communication, and the impact of digital culture.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## VISC 2B32

### *Canadian Art: The Modern Era*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

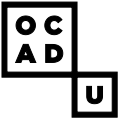
*Credits: 0.50*

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This course addresses the central themes of Modernism in the Canadian visual arts from the 1920s to the 1960s. Beginning with an examination of the strong landscape traditions of the Group of Seven, Emily Carr and their followers, we explore the social and cultural debates of the 1930s and how artists and designers in the post-World War II period adapted the international concepts of Modernism and High Realism within a Canadian setting. The course concludes with an examination of the optimism and creativity of artists and designers presented to the world at Expo 67.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority Registration for CRCP majors. New code. Students who have taken VISC 3B02 may not take this course for further credit.



## VISC 2B33

*Art of Europe: Greek to Gothic*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This slide-lecture course provides an historical overview of European art from the classical ideals of the Greek and Romans to the religious art of the Gothic cathedrals that have influenced the development of Modern European art and architecture. Beginning with the Acropolis, we examine the ideas and forms of Western Classicism that were revived during the Italian Renaissance, and the reactions to Classicism in subsequent historical periods, including the early Christian, Byzantine, Romanesque and Gothic artistic movements.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

## VISC 2B35

*Art of Europe: Renaissance to Impressionism*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

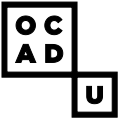
*Course Type: Academic Course*

*Credits: 0.50*

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of key artists in European art from the 15th to the 19th centuries. We examine how artists, from Michelangelo to Monet and from van Eyck to Cézanne, responded to a wide variety of religious, political, financial and social factors to create the most lasting visual reminders of their respective eras. Through an examination of both the artworks and the context within which artists worked and lived, students will develop a framework for considering the aesthetic, formal, social and cultural influences in European art.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.



## VISC 2B36

### *History and Evolution of Typography*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course addresses the historic development of the typographic form from the calligraphic forms that pre-date Guttenberg's invention of movable type and letterpress to current digital typography. We consider the cultural, technological and historical contexts critical to the understanding of typography and its uses. Typographic nomenclature as it has evolved is studied with respect to anatomy of the letter, its measurement and its technological history. Through lectures, class discussion, readings and research, students will learn to analyze typography and its effectiveness in the shaping of "word pictures."

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority Registration for Communication and Design majors. New code. Students who have taken COMM 2B07 may not take this course for further credit.

## VISC 2B37

### *Design Methodologies: An Introduction*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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The generation of ideas is one of the most challenging aspects of design. This course examines the role of the designer and of culture more broadly in the generation of ideas for creative and responsive design. The role of the concept within design will be investigated and clearly defined utilizing a variety of examples. Forms of popular media will be presented to demonstrate the influence of popular culture on the conceptual evolution of both past and present design. Lectures focus on developing the student's ability to discern the conceptual content of design works and the cultural and social motivations behind conceptual ideas.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Notes:** Priority registration for Environmental Design and Industrial Design majors. New code. Students who have taken ENVR 2A01 may not take this course for further credit.



## VISC 2B91

### *Special Topic in Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course provides an introduction to Visual Culture through analysis of topics of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor

**Notes:** Priority registration for Second Year Environmental Design and Industrial Design Majors.

## VISC 3B03

### *Contemporary Canadian Art*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This lecture course provides an overview of the issues, ideas and artworks that have shaped contemporary Canadian art in the contemporary period since the 1970s. Drawing upon examples from a variety of mediums, we examine key issues in contemporary Canadian art such as nationalism and Quebec sovereignty, regionalism, multiculturalism, gender identity and cultural diversity. Influences in contemporary Canadian art such as the artist-run centre movement, feminism, First Nations work, new-media arts, installation and the landscape tradition are discussed. The texts used in the course expose students to writings by Canadian artists, critics and cultural theorists.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B32 Canadian Art: The Modern Era or permission of instructor.

**Notes:** Priority Registration for CRCP majors.



## VISC 3B05

### *Dada and Surrealism*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course presents a concentrated study of the Dada and Surrealist movements, which represent the antithesis of Cubism and other formalist developments in early-20th-century art and aesthetics. The course examines the spirit of Dada on both sides of the Atlantic through the work of artists such as Duchamp, Hoch, Schwitters, Dalí, Miro and Magritte; precursors of the Surrealists such as Rousseau and de Chirico; and the legacy of Surrealism and Breton and his circle.

**Notes:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B06

### *Art of the African Diaspora*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

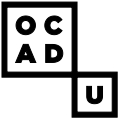
*Course Type: Academic Course*

*Credits: 0.50*

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This lecture-seminar course provides students with perspectives on the impact of early European contact with Africa on the art and culture of the African diaspora. Students study the historical, political, cultural and social contexts of the colonial period and post-colonial history of the African diaspora since the 1500s and consider how the historical and contemporary work of Caribbean, British, American and Canadian artists of African ancestry have responded to both colonial legacies and current contemporary issues.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.



## VISC 3B07

### *Art of the Italian Renaissance*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This slide lecture course is an intensive study of Renaissance art in Italy and begins with an examination of the early Renaissance in Siena and Florence and artists such as Duccio and Giotto. We then move to a discussion of the development of art and ideas in 15th-century Florence and examine artists such as Brunelleschi, Donatello, Massaccio, Fra Angelico, Piero della Francesca and Botticelli. We conclude with an examination of the High Renaissance (Leonardo, Raphael and Michelangelo) and the work of the Venetians (Bellini, Giorgione and Titian).

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** New code. Students who have taken VISC 2B18 may not take this course for further credit.

## VISC 3B08

### *Art of Europe: Baroque & Rococo*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

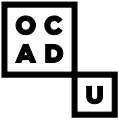
*Credits: 0.50*

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This course is a study of the European artistic movements that followed the Renaissance period. We begin by examining the second Renaissance that took place in Rome in the early 1600s and the impact that the art of Carracci, Caravaggio and Bernini had throughout Europe, especially in Catholic countries such as France and Spain. We then examine the art of Hals, Rembrandt and Vermeer, which was fostered in Holland, a Protestant republic. Rococo painting will be studied mostly as it appeared in France (Watteau, Boucher, Chardin and Fragonard) and England (Hogarth, Reynolds and Gainsborough).

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** New code. Students who have taken VISC 2B34 may not take this course for further credit.



## VISC 3B09

### *Art After Modern Art: Conceptual Practices*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course provides students with an overview of conceptual approaches to the art object and the creative process. By examining both contemporary art practices and their historical antecedents, the course both contextualizes and explores how 20th-century art practices have approached and incorporated issues of the body, language, gesture, space and time, and the dematerialization of the art object. Conceptual art, performance art, art and language, and installation art will be discussed.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B07 History of Mod-ern Art or permission of instructor.

**Notes:** Priority registration for CRCP Majors.

## VISC 3B11

### *Design Methodologies: Theories and Concepts*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

Understanding the nature of design ideas and the subsequent approaches, activities and methodologies applied in the realization of these conceptual ideas is critical for the emerging designer. This course examines the work of a number of key architects and interior and industrial designers in order to study their approaches in the context of their individual philosophies, design vocabularies and the parameters within which they worked. Through this study, we will consider and evaluate their diverse methodologies and results.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority registration for Environmental Design, Industrial Design, and Material Art & Design majors. New code. Students who have taken ENVR 3B11 may not take this course for further credit.



## VISC 3B13

### *Italian Art History I: Florence Program*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Taught in Florence, Italy, this course traces the development of Italian early Renaissance architecture, painting and sculpture from its origins in the late Middle Ages until the end of the 15th century. Emphasis is placed on field studies of major monuments, museums and galleries in the city and the surrounding area, including a three-day visit to Venice. Lectures provide an historical, social and aesthetic context for the artworks studied, including an examination of the Classical and Medieval sources of early Renaissance art, the role of symbols, allegories and mysticism, and concepts of space in architecture.

**Prerequisites:** Must be accepted into the Florence Off-campus Studies Program and have completed 1.0 credit of 200 level Liberal Studies, of which 0.5 must be VISC.

**Notes:** Only available to students enrolled in the Florence program. New code. Students who have taken FLOR 3B01 may not take this course for further credit.

## VISC 3B14

### *Italian Art History II: Florence Program*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Taught in Florence and Rome, this course focuses on the development of the High Renaissance from the late quattrocento in Florence to its peak in 16th-century Rome. The subjective and anti-Classical style of early-Mannerist artists is studied, as well as selected monuments that illustrate the continuation of Renaissance tendencies and concepts into the Baroque era. Artworks and monuments are studied in their original settings and a three-day field trip to Rome is dedicated to viewing the most important monuments in the Vatican collections and in the city.

**Prerequisites:** Must be accepted into the Florence Off-campus Studies Program and have completed 1.0 credit of 200 level Liberal Studies, of which 0.5 must be VISC.

**Notes:** Only available to students enrolled in the Florence program. New code. Students who have taken FLOR 3B02 may not take this course for further credit.



## VISC 3B15

### *Studies in Nineteenth Century Art: Goya to Courbet*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This course on 19th-century European painting begins with the "Black Paintings" of Goya. We continue with J.M.W. Turner, the great English Romantic, and the German Romantics, C. D. Friedrich and P.O. Runge. However, the main focus of this course is early-19th-century French painting. We study in depth J. L. David, Ingres, Gericault, Delacroix, Corot and the Barbizon School. The course concludes with Realism and includes Daumier, Millet and Courbet.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** New code. Students who have taken VISC 2B04 may not take this course for further credit.

## VISC 3B17

### *History of Graphic Design I: 1455-1900*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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Beginning with Gutenberg's invention of moveable type (1440-1455), this course examines the relationships between technological, social, economic, political and cultural changes, and developments in communication arts and media. The emphasis is on the study of designers' work within the historical context of their time. The range of subjects covered includes the influence of music and architecture on graphic design, the movement toward simplification in the 18th century, the influences of photography in the 19th century, the Arts and Crafts Movement and the evolution of book design, and the introduction of graphics to packaging design.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Anti-requisites:** Students who have taken VISC 2B17 for credit may not take VISC 3B17 for further credit.

**Notes:** Priority registration for Graphic Design majors. Third-year students should register for VISC 3B17 and second-year students should register for VISC 2B17.



## VISC 3B19

### *Aboriginal Peoples of the Americas*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This multidisciplinary course examines the historical and contemporary culture of North and South American aboriginal peoples. Various linguistic and cultural areas of the New World are considered, including the Inuit, the Northwest Coast and Woodland cultures of Canada, the Southwest, Great Plains and Eastern regions of the United States and the Aztec, Mayan and Incan empires. Through a consideration of the social, economic and political issues affecting aboriginal peoples, we contextualize the issues pertaining to the aboriginal arts and cultures of the New World.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B21

### *Illustration and the Rise of Popular Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

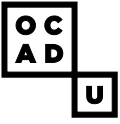
*Credits: 0.50*

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This lecture-seminar course traces the development of illustration in the 19th and 20th centuries in relation to popular culture and literacy in the Western world. The range of subjects covered includes: posters, book illustration, advertising, magazine covers and editorial illustration. Students analyze the relationship of illustration to the written text/narrative, the effects on illustration of the evolution of printing technology, its links to publishing and the spread of the popular arts. The course emphasizes the contemporary scene, examining the work of illustrators who have developed distinctive styles challenging traditional assumptions about the nature and scope of illustration.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority Registration for Illustration majors.



## VISC 3B23

### *Technology and Digital Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This seminar course explores the emergence of the "digital revolution" in the past decade and how it has altered traditional forms of representation, from illustration and advertising to film and video production. Through an examination of a range of aesthetic and technological responses to digital media by artists and designers, students are introduced to new theories about technology, representation and human experience. Topics covered include: cybernetics, artificial life, dynamic systems, recombination, networks, virtuality and individual autonomy in digital environments. Assignments, including research, essays and presentations, assist students in extending their own art, design and critical practices.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B28

### *Latin American Art and Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

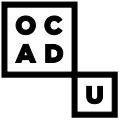
*Course Type: Academic Course*

*Credits: 0.50*

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This course offers an overview of Latin American art and culture of the 20th century from a broad historical and social perspective. Themes to be explored include: the impact of conquest and colonialism, the relationship of European artistic influences to modernity and indigenous culture, new Latin American cinema, hybridity and post-modernity.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.



## VISC 3B32

### *History of Furniture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course introduces students to a survey of the history, form and function of Western furniture design. The course traces the diverse cultural influences on the development of furniture and considers how furniture reflects the changing social structure of society and the internal environment. The importance of the religious, social and cultural connotations of furniture will also be discussed. Particular emphasis is placed on the relationship of furniture design to its role in representing social status in Western culture and, by the late 19th century, domestic comfort.

**Prerequisite:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B32

### *History of Furniture*

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*Department:*

*Subject: Academic Studies*

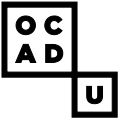
*Course Type: Academic Course*

*Credits: 0.50*

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**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**VISC 3B33***Canadian Cinema*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture-seminar course examines the history and current realities of Canadian cinema from the emergence of Canada as a world leader in documentary cinema in the 1950s to recent successes of independent feature films. The course will map the structural context of Canadian cinema, from state funding through to international markets, and will also examine a number of critical approaches to Canadian cinema, including two nations, indigenous perspectives, diaspora, regionalisms, experimentalism, gendered nations and cosmopolitanism. Through screenings, readings, discussion and written assignments, students will develop critical/analytical skills to address the key concepts underpinning Canadian cinema.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B08 Film Studies: An Introduction or permission of instructor.

**VISC 3B34***Japanese Cinema*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

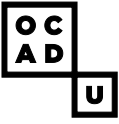
*Course Type: Academic Course*

*Credits: 0.50*

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This course introduces students to developments in Japanese film from the mid-1920s to the present day. Through a series of screenings, lectures, discussions, readings and written assignments, students develop an understanding and appreciation of some of the more important films, directors, movements and issues in Japanese film.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B08 Film Studies: An Introduction or permission of instructor.



## VISC 3B36

### *Interior Architecture and the Decorative Arts*

---

*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course examines interior architectural environments and their contents from the late Middle Ages to the development of Art Deco. We begin by covering the development of the Renaissance interior and its furnishings, considered here to be the beginning of the secular decorative arts. We continue with an examination of the Baroque period, 18th-century France, England and the U.S.A., and the 18th-century vernacular. We explore the picturesque, the Gothic Revival and 19th-century Romanticism, ending with Art Nouveau and the early stages of Modernism.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B38

### *Advertising and the Art of Persuasion*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

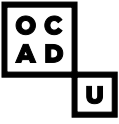
*Credits: 0.50*

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This course traces the evolution of the advertising profession as a form of communication from the origins of book and magazine sales and broadside posters of the 1800s to the emergence of the "full service" agency in the 1900s. Through an examination of advertising as an economic, moral and cultural force, we look at the role of the mass media, stereotyping and the culture of consumption in the Canadian and international contexts. Students study the early origins of the ad agency, as well as such advertising legends as Benton and Bowles, Leo Burnett, Saatchi and Saatchi, and Judy Wells.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority Registration for Advertising majors.



## VISC 3B39

### *Latin American Cinema*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Latin American cinema has consistently proven to be one of the most formally and thematically innovative regional cinemas in the world, even though it is a cinema produced with limited financial resources. This course will focus on Latin American cinema from 1960 to the present and will include films from Cuba, Argentina, Brazil, Bolivia, Chile and Mexico. The course will examine how the original oppositional and revolutionary intentions of this cinema in the 1960s have been reformulated and re-invented over time in keeping with general political, economic and cultural shifts, from Modernism through Post-Modernism to post-industrial globalism. The range of aesthetic and intellectual strategies in the films presented is broad and will include documentaries, narrative fictions and hybrid works primarily in a feature format. The films to be screened address an equally broad range of issues and themes, including underdevelopment and development, colonial and post-colonial histories, popular revolution, race, gender, sexual orientation, aboriginal rights, exile, border crossing and multiple identities. This is a lecture/seminar course based on in-class screenings of films, readings of related critical and/or theoretical texts and the discussion of ideas that emerge from the screenings and readings.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B08 Film Studies: An Introduction or permission of instructor.

## VISC 3B90

### *Special Topic in Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 3B91

### *Special Topic in Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course provides more advanced analysis of a topic of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.



## VISC 4B01

*Kanata: First Nations of Canada*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture-seminar course examines the histories and cultures of the Native peoples of Canada from a multidisciplinary perspective. Students study the cultures of the Inuit, the Northwest Coast (Haida and Kwakiutl), the Plains (Saulteaux, Cree, Blood and Metis), the Woodlands (Ojibway and Iroquois) and the Atlantic (Micmac) in order to understand the social and political backgrounds and beliefs of Native artists whose identity is linked to their ancestral lands and territories. Students consider post-colonial issues and their impact on the work and reception of First Nations artists. Lectures and readings are supplemented by slides and videos as well as guest Native artists.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Approval of this course is pending. Priority registration by permission of instructor.

## VISC 4B03

*Contemporary Documentary Media*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course examines contemporary approaches to documentary film, video and digital media from 1980 to the present. The primary focus of the course is on post-1980 reflexive or auteur documentaries and their use of narrative and subjective points of view, and the conventions of fiction. We consider the changing relationship between established documentary approaches and newer media forms including mass media television (reality TV, real-time news) and interactive and networked digital forms (CD-ROM, Internet, web-cams, home digital movies). This is a lecture-seminar course based on screenings of films, video and digital works and readings of related critical and theoretical texts.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B08 Film Studies: An Introduction or VISC 3B23 Technology and Digital Culture or permission of instructor.

**Notes:** New code. Students who have taken VISC 3B40 may not take this course for further credit.



## VISC 4B07

### *Images and Practices of Technology*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Every culture has its unique attitudes to the practices of technology, which are conditioned by political and economic factors, and beliefs about the role of science and technology. This course looks at the practices of technology in a number of different cultures and examines some of the resulting technological images and their impact on contemporary society and our lives.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 4B08

### *Studies in Contemporary Art: Europe 1960s - 1990s*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This advanced survey course looks at European art in the context of the 1960s and 1990s. Sessions include both lecture and seminar components, and there is considerable emphasis on student presentations. The course examines the context and aesthetic innovations of European art in this period and includes studies of Arte Povera, the Italian Trans-avant-garde, Beuys and social sculpture, German Neo-Expressionism, new contemporary museums in Europe, Ana Prada and the new Spanish sculpture.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including VISC 2B07 History of Modern Art or permission of instructor.



## VISC 4B13

### *Art of Mexico*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture-seminar course offers an overview of modern art in Mexico to provide students with an opportunity to extend their understanding of Mexico's visual culture, both past and present. Beginning with Frida Kahlo, who is now an international icon of Mexican culture, we then survey the public art projects of the great muralists, including Rivera, Orozco and Siqueiros. We also study the work of Abraham Angel, Dr. Atl, Posada, María Izquierdo and Velasco, as well as a number of contemporary artists - Elizondo, Soriano, and Toledo among them.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B07 History of Modern Art. Exception: Students enrolled in the Faculty of Art or Design in 2002/2003 or earlier and alumni admitted for the degree conversion program.

## VISC 4B14

### *History of Graphic Design II: 20th Century*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture-seminar course engages in a study of communication arts and media within the context of the 20th century. The course focuses on the relationships between technological, social, economic, political and cultural changes that have shaped and influenced the development of communication arts. The range of subjects covered includes the impact of the two world wars and the Vietnam War; the influence of the Bauhaus, the developments in editorial design, the first attempts at computer composition, corporate design, electronic imaging and advances in print and pre-press technologies.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Anti-requisites:** Students who have taken VISC 3B20 for credit may not take VISC 4B14 for further credit.

**Notes:** Priority Registration for Graphic Design majors. Fourth-year students should register for VISC 4B14.



## VISC 4B15

### *Urban Life: Art, Design and the City*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This seminar course examines ideas and issues for artists and designers in relation to the city as a cultural community and as an architectural built-form. The range of topics covered includes: the history of cities and urban life, issues of public art and urban design, Modernist utopias of the city of the future, urban landscape and contemporary theories, and practices of urban planning. Students develop a working understanding of Toronto, both as an urban built-form and as a social community. In order to develop documentary and analytical research skills, students undertake research in archives, libraries and public institutions for class presentation and essays.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 4B19

### *Contemporary Studies in Architecture and Design*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

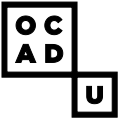
*Credits: 0.50*

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This course examines design issues in interior architecture and decoration in the 20th century. Emphasis is placed on design currents and aspects of social issues through the examination of specific examples such as the city housing schemes of Vienna, Amsterdam and London. We also discuss contemporary reinterpretations of vernacularism and consider the use of local, traditional and historical themes in architecture and design throughout the 20th century.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Notes:** Priority registration for Environmental Design students.



## VISC 4B21

### *Arts and Cultures of Asia and Oceania*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course explores the cultural production of Asia and Oceania to consider the impact of colonialism and globalization on local art forms, and how they are invested with meanings through cross-cultural exchange and consumption. Students develop an understanding of how meanings in traditional art have been reinterpreted and transformed through the dynamics of colonial encounters and global consumption. Field trips and a case-study approach provides students with the analytical tools necessary to understand how social, economic and political forces construct and transform cultural categories and issues such as gender, museums and representation, authenticity, tourism, cultural appropriation and the "primitive".

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 4B90

### *Special Topic in Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course provides more advanced analysis of a topic of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

## VISC 4B91

### *Special Topic in Visual Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course provides more advanced analysis of a topic of general interest or relevance, as shown in the current course description available from the Faculty of Liberal Studies. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.