



# OCAD University Course Calendar 2005-2006

## ADVR 2A04 *Advertising Strategy*

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

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Strategy is at the very foundation of the best advertising and communication. This essential course introduces students to the fundamental structure of a brand strategy and to the writing of an advertising brief. Students are introduced to the terminology and effective construction of a brand strategy which supports the development of thorough, well-written and actionable communication strategies and briefs. Included in the course would be a review of the critical thinking that identifies key business issues and customer insights and the development of communication objectives and main message proposition.

## ADVR 2A05 *Photography for Advertising*

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

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Technical and creative use of digital photography as it applies to advertising art direction is the focus of this course. Students will be introduced to photography basics such as camera function, lens and filter options, varying exposure and lighting. Students will learn to evaluate the effectiveness of the communication of an image itself and in its relationship with words. Lectures, demonstrations and a series of assignments will build students' skills in creating compelling images. Students will require access to a digital or 35 mm camera.



## 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*

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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 (2hrs per week)

**Conditions:** Requires a minimum grade of 60% to advance to Advertising Concept 2.

## 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:** ADVR 2K01 Advertising Concept 1

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

**Conditions:** Requires a minimum grade of 60% to advance to Advertising Concept 3.



## ADVR 3A01

### *TV/Time-Based Media*

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

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This course introduces students to the subject of storytelling and the construction of a narrative structure in their advertising work. Students gain an understanding of TV/time-based media, including the creation of scripts, their refinement and pre-production. As well, students are introduced to professional techniques in editing and production that will support the execution of their advertising concepts. Projects would include television commercials, time-based web media and other media vehicles.

## ADVR 3B04

### *Advertising Copywriting 1*

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

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The goal of this course is to better understand the critical role copy plays in effective advertising. This course also recognizes that professional art directors and designers will work with "writers" throughout their careers. This course focuses on the role words play in relation to and in interaction with visual ad concepts. Language skills and the power of the written word allow students to more fully and creatively communicate in print and broadcast advertising. By more fully understanding writing and developing their own writing skills, students become better advertising communicators.

## ADVR 3B05

### *Typography 2*

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

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This advanced course in advertising typography will require students to thoughtfully select fonts and typographic layouts that support their advertising concepts as well as readability and comprehension. Print projects for various media will be assigned including magazine, outdoor and electronic mediums. Students will be expected to craft and customize their headlines and text in an intelligent and professional way. A thorough knowledge of font families, traditions and applications is expected.



## ADVR 3K01

### *Advertising Concept 3*

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

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Applied strategy results in the more effective positioning of products and services. Through the further development of students' skill sets and by expanding the number of media for which they will create emphasis continues to be placed on concept development, strategic accuracy and execution. The use of the integrated marketing communications model also expands student appreciation for and understanding of new media choices such as guerrilla promotion, web advertising and in-office elevator media in addition to the traditional print and broadcast vehicles. Students are expected to work effectively on their own and in team assignments. Emphasis continues to be placed on concept development and strategic accuracy.

**Prerequisites:** ADVR 2K02 Advertising Concept 2

**Conditions:** Requires a minimum grade of 60% to advance to Advertising Concept 4.

## ADVR 3K02

### *Advertising Concept 4*

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

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This intermediate course challenges students to apply their skills to projects and assignments that are of a "real-world" nature. Students will create advertising for print, broadcast and other media. Projects will be assigned to challenge students and to acquaint them with the rigors of actual agency and professional situations. Knowledge of advanced terminology and professional practice will be expected. Students will work individually and in teams to satisfy multi-faceted, integrated marketing communication projects. As well, students will be expected to deliver their creative solutions in compelling, professional presentations.

**Prerequisites:** ADVR 3K01 Advertising Concept 3

**Conditions:** Requires a minimum grade of 60% to advance to Advertising Concept 5.



## 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/Art Directors 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 in registration is given to CRCP Majors

## CRCP 2B02

### *Museums, Galleries and Alternate Spaces*

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*Department: Art*

*Subject: Criticism & Curatorial*

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

**Notes:** Priority in registration is given to CRCP majors. New Code. Formerly CRCP 3B01



## CRCP 3B03

*Special Focus: Talking Community*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Studio/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.

**Notes:** Priority in registration is given to CRCP majors.

## 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 a minimum grade of 65%.

**Notes:** Priority in registration is given to CRCP majors.



## CRCP 3B05

### *A Question of Beauty*

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Studio/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.

**Notes:** Priority in registration is given to CRCP majors. New Code. Formerly CRCP 4B01

## CRCP 4B02

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

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*Department: Art*

*Subject: Criticism & Curatorial*

*Course Type: Studio/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 the following - Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09.

**Notes:** Priority in registration is given to CRCP majors.



## 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 students 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 & 300 level courses & 3.0 credits Liberal Studies courses

**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 CRCP Thesis: Research

**Notes:** Required for CRCP Majors.

## DRPT 2B01

### *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, perceive and 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

### *Abstract Painting*

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

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This course introduces students to expressive and experiential nature of abstract painting. Students develop their own painting vocabulary and an understanding of abstract form through a series of projects that emphasize the meaning of colour, gesture, form and compositional design that belie the flatness of picture plane.

## 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. Building on the drawing techniques acquired in GART 1C00, and 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 also 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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In this course, students explore the application of non-conventional materials and techniques in drawing and painting. 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 - are introduced through a series of demonstrations and workshops. Additional emphasis is placed on health and safety issues in painting studio.

**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 and psychological effects. Students in this course build on GART 1B04 and learn about the theory and history of colour in painting.

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

## DRPT 2B07

### *Figurative Drawing*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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This course focuses on drawing from human figure. In a range of structured exercises varying from short gestures to sustained poses, the principles of composition, proportion and volume are explored through line and tone and the modelling of light and shadow. Anatomy and portraiture are introduced, as well as techniques such as measuring and reference point, 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:** Condition(s): Basic 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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Representation is a critical issue which each artist addresses in a different way, from the use of symbolism to realism, from autobiography to the appropriation of images from popular culture. This studio class encourages students to develop problem solving skills and to articulate approaches to representation which reflect their artistic concerns in drawing and painting. Lectures and slide presentations introduce students to artists who address a range of approaches to representation in their work.

## 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, conceptual and formal strategies that inform contemporary art practice. This specific offering concentrates on drawing and painting with reference to other media. Each weekly seminar explores current ideas and discourses through some of the following: presentations of artists' works, analysis of assigned readings, and students' presentations of their own projects.

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

## DRPT 2B19

### *Figurative Painting*

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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 mediums, grounds and techniques are developed as well as solvent-free oil processes. Students build on basic painting practices developed in GART courses, focusing on techniques that relate to the painting of the figure such as *ala prima*, glazing, scumbling and other brushwork.

## 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, metalpoint and encaustic wax. Processes for study 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 a 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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In this course, students study and analyze the anatomical structure of human body in two-dimensional form and develop an understanding of proportions, bone and muscle structure, as well as 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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The capacity to manipulate and synthesize images digitally from a vast number of sources allows artists increased latitude in generating ideas for paintings. In this studio/lab-based course, students use the computers, digital cameras and scanners to gather images and create compositions for their paintings. Through a combination of painting and digital experiments, students explore a range of possibilities for expanding the painter's vocabulary.



## DRPT 2C03

### *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 is given to DRPT Majors.

## DRPT 2C05

### *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 perceptual aspects and the expressive potential of observational painting, using 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. A variety of methods and techniques are explored involving discussions about 'representation'.

## 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 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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This course focuses on depiction and interpretation of the human figure through drawing. 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

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NOT OFFERED 2005/2006

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

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Building upon the examples of historical and contemporary painting, students investigate a range of pictorial strategies common to both representational and abstract art. Additional focus is placed on developing critical skills necessary to the construction of complex visual language. A series of directed exercises lead 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 the latter is not a prerequisite.

## DRPT 3B15

### *Intermediate Drawing: Portraiture*

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

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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*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Various approaches to portraiture are explored in relation to issues of identity, figuration, and self-representation. Using a range of painting materials and methods, students work from life and further their understanding of the anatomy of human body and gesture. Slide demonstrations, support students' contextual understanding of both historical and contemporary approaches to portraiture.

## DRPT 3B17

### *Professional Practice DRPT*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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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 assignments and oral presentations preparatory to the fourth year Thesis program.

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

**Notes:** Must be completed at the 300 level by Drawing & Painting Majors. Priority registration for all 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*

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Abstract painting is now being practiced by artists who explore 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, temperas, acrylic, plastic and latex products, spray paints, marker pens, copy-art and digitally generated/altered images, 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 or DRPT 2B05 Alternative Media/Techniques

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

## DRPT 3B22

### *Contemporary Collage Methodologies*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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This course examines the implications of collage methodologies in the context of contemporary painting. Drawing upon the historical practices of Cubism, Dada and Constructivism, students do research and produce conceptually-based projects that reference post-modern architecture, electronic music, literary criticism, and cinematography. Also, this course promotes students' understanding of the concepts of appropriation, deconstruction, hybridization, as well as interdisciplinary approaches to painting.

**Prerequisites:** DRPT 2C03 or any 200-level DRPT studio course



## DRPT 3B23

### *The Convincing Picture: Critical Views on Painting*

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

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This course will examine some of the critiques levelled against paintings' relevance and offers a means of responding in both written and visual forms to these debates. The role of painting in contemporary visual culture and the expanding virtual realm are amongst the topics to be considered. As a studio seminar, students will read critical texts, participate in seminar presentations, write essays and make artwork responding to post-modern speculations on the validity of painting.

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

## 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 historical and contemporary developments in figurative representation. Through demonstrations and critiques, students deepen their understanding of the painting processes and techniques used to express and interpret psychological aspects of the figure. Practice in anatomy, colour application, the development of surface and brushstrokes 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 Drawing & Painting 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 strengthens 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*

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*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.

**Prerequisites:** DRPT 2B39 Painting and Digital Imaging or basic skills in Photoshop



## DRPT 4B01

### *Advanced Painting: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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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*

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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 employ symbols, historical and iconographic content to create meaning to 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 4B05

### *Advanced Digital Imaging*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Digital technology is revolutionizing how we perceive and communicate information, ideas, words and images. This course explores the possibilities of these technologies for painters at an advanced level. Images are processed and synthesized to create digital works and to create sources for studio work. Building on digital imaging and painting skills, this course will also address on-line exhibition and website applications for painters. Students will explore a range of painting approaches and digital techniques used in contemporary painting practice.

**Prerequisites:** DRPT 2B39 Painting and Digital Imaging or DRPT 3C15 Digital Painting or a working knowledge of Photoshop

**Notes:** Condition(s): Recommended: DRPT 3C15 Digital Painting

## DRPT 4B06

### *Painting - Alchemy and Art*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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This course will provide students advanced study in paint materials and process-based painting. Students will propose their own subject matter and field of research through investigations utilizing selected media such as, encaustic, oil, acrylic, and plastic. Art works in latex, resins and spray paints, marker pens, copy-art, digital and computer-generated/altered images and mixed media are produced. The course methodology is one of independent student research directed by the faculty. This course may be of particular interest as a support for Thesis project work.

**Prerequisites:** DRPT 3B21 Process as Art: Meaning of Materials



## DRPT 4C01

### *DRPT Studio Thesis: Research*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

---

Drawing & 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 reviews and discussions. The foundation of a professional practice is established through participation in lectures by visiting artists, gallery visits and panel discussions. This is a six-hour course that 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 in Liberal Studies (including 1.0 credit 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*

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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*

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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, 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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NOT OFFERED 2005/06

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 a minimum of 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, DRPT 3B16 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 and conceptual strategies that enhance the intent and content of drawing are discussed and explored. 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, raises issues that are of concern to both representational and abstract painters today. Students concentrate on developing a body of work while exploring these issues in tandem with their own individual interests. 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 credit in 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 experiences 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 by 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:** Anti-requisite: 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.



## ENGL 1B02

### *Critical Writing for Creative Thinkers - ESL*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course has the same aim and essentially the same curriculum as ENGL 1B01 but is tailored to address the writing needs of students whose first language is not English. The course is taught by instructors experienced with teaching ESL students. (See course description for ENGL 1B01)

**Anti-requisites:** Anti-requisite: 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.

## ENGL 1B03

### *The Essay and the Argument*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Designed for students who have mastered the basics of good writing, this course focuses on the essay—personal, analytical, whimsical, and research-based—and how to develop a clear, compelling, persuasive argument. Students will read some of the best models of the essay, which may include works by, among others, Montaigne, Swift, Lincoln, Twain, Woolf, Orwell, Sartre, Nabokov, Woodcock, Bettelheim, Arendt, M. L. King, and Kincaid. At the same time they will practice the art of writing in a variety of rhetorical modes.

**Prerequisites:** English Placement Test results and permission of the Faculty of Liberal Studies.

**Anti-requisites:** Anti-requisite: 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.



## 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:** New code. Students who have taken ACAD3B11 or ENGL 3B11 may not take this course for further credit.

## ENGL 2B02

### *Studies in Canadian Literature (NOT OFFERED IN 2005-2006)*

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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 2B03

### *Introduction to Literary Criticism*

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

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The focus of this course will be twofold. Firstly, it will seek to articulate the ways in which critical thinking has developed in literary criticism from the classical to the contemporary period. From this perspective, we will trace the influences of classical thought on contemporary schools by introducing students to a range of methodologies, which will include the following: formalism, semiotics, new criticism, Marxism, feminism, postmodernism, queer theory and critical race studies. Secondly, by using this historical and theoretical paradigm as a frame of reference, the course will shift into a critical analysis of theorizing by questioning the presuppositions that underlie various developments in the tradition of critical thinking. Students will be encouraged to consider the relevance of both ancient and current methodologies in relation to issues of representation and power relations in the contemporary world.

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

**Notes:** This is a prerequisite for 400-level ENGL courses and strongly recommended in advance of 300-level ENGL courses.

## ENGL 2B04

### *Introduction to Dramatic Literature*

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

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The goal of this course is to teach students how to read and write about drama by analyzing selections of drama from various parts of the world. The course will explore the notion of dramatic literature as a form of literary expression that only finds completion through its realization on the stage, and will seek to define the qualities that separate it from literature intended for the solitary reader. Each play will be contextualized within a historical and theoretical frame of reference that explores both the playwright's inspiration, and the articulation of that inspiration in concrete terms. Selections will be studied with reference to style, theme, genre and language with specific attention to the structural composition of plot and setting and the development of character in space and time. In our analysis, we will examine the representation of nation, gender, sexuality, class and culture. Recurrent themes will also be considered, such as the relationship between illusion and reality, and between society and the hero.

**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 or ACAD 2B30 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*

---

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.

**Notes:** ENGL 2B03 is strongly recommended in advance of 300-level ENGL courses.



## ENGL 3B03

### *Children's Literature*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course aims to answer the question: What is children's literature? The course will survey children's fiction, poetry, and picture-books to introduce students to a wide range of children's literature. We will examine different cultural and critical approaches to this field in relation to cultural interpretations of childhood and gender. As we discuss the social and political visions put forth in these texts, we will consider the effects of publishing and the media (for example, the Harry Potter films) on the field of contemporary children's literature. Our analysis of genre will include the study of the relationship between text and illustration. Course readings may include works by Carroll, The Brothers Grimm, Lewis, Rowling, Seuss, and others.

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

**Notes:** Note: ENGL 2B03 is strongly recommended in advance of 300-level ENGL courses.

## ENGL 4B02

### *Topics in World Literatures*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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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 2B03: Introduction to Literary Criticism or permission of instructor.



## ENGL 4B03

### *European Literary Classics and Criticism*

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

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The course aims to cover questions such as: How do literary and cultural theorists approach literary texts? How are contemporary views of literature influenced by diverse theoretical approaches to the study of literature, in fields such as formalism, structuralism, poststructuralism, psychoanalysis, Marxism, feminism, postmodernism, and critical race studies. We will investigate the relation of literature to criticism, and the construction of a literary canon, as we study a wide range of literary genres and theoretical approaches to literature. By examining contemporary readings of literary texts alongside prior interpretations, we will investigate how these texts are open to multiple interpretations. Our focus will be (1) critically analyzing literary theory; (2) writing essays in which you use specific theoretical approaches to analyze literary classics. Literary texts may include works by Blake, Dickinson, Milton, Shakespeare, Sophocles, Woolf and others.

**Prerequisites:** 1.0 Liberal Studies credits at the 200 level, including 0.5 VISC and ENGL 2B03: Introduction to Literary Criticism or permission of instructor.

## ENVR 2A03

### *Concept Drawing*

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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 1*

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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*

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*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. When registering for ENVR 2K01, students must choose an accompanying lab in either Metal or Wood. In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating and producing with the chosen medium. Notes on the course schedule will indicate which lab is Metal and which lab is Wood.

**Prerequisites:** GDES 1B28 Objects & Environments

**Co-requisites:** Students are required to select one Exploration Studio/Personal Space Lab working in either metal or wood. (3hrs per week)  
Mandatory laptop workshop (2hrs per week)

**Conditions:** Requires a minimum grade of 60% to advance to ENVR 2K02 Exploration Studio/Social Space.





## ENVR 2K02

### *Exploration Studio/Social Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.75*

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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.

When registering for ENVR 2K02, students must choose the accompanying lab, either Metal or Wood, which was not taken in the fall semester. In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating and producing with the chosen medium. Notes on the course schedule will indicate which lab is Metal and which lab is Wood.

**Prerequisites:** ENVR 2K01 Exploration Studio/Personal Space



**Co-requisites:** Students are required to register for the Exploration Studio/Social Space Lab, working in either metal or wood, which was not taken in the fall. (3hrs per week)  
Mandatory laptop workshop (2hrs per week)

**Conditions:** Requires a minimum grade of 60% to advance to ENVR 3K01 Core Project Studio/Retail & Hospitality Design

## ENVR 3A01

### *Presentation Drawing and Rendering*

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

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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 used to produce presentation drawings. The role of the computer with respect to hand rendering is also explored and discussed. The course material is delivered through lectures, discussion, individual critique, and a series of studio assignments. There is also a lateral to digital workshops and connection to studio deliverables.

## ENVR 3A02

### *Thesis I: Preparation & Research*

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*Department: Design*  
*Subject: Environmental Design*  
*Course Type: Studio/Seminar*  
*Credits: 0.25*

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Students select a topic that identifies an inherent social 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 fourth - year thesis project. Various approaches to presentation, and research material organization are studied to produce the most effective and professional thesis document.



## ENVR 3A03

### *Building Technology & Structure 2*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.25*

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This course builds on the knowledge of the previous building technology course developing more in-depth understanding of the utilization of building materials and construction techniques. An investigation of engineered constructional systems, fabrication and assembly techniques, as applicable to interior and architectural structures will enable the student to realize the more pragmatic constructional nature of their conceptual designs. Studio assignments will develop the student's skills in hard-line drafting and CAD drawing in support of developing the student's understanding of building technology, materials and structures. Students will also develop their knowledge through research assignments.

**Prerequisites:** ENVR 2A04 Building Technology & Structure 1

## ENVR 3B17

### *Myths, Beliefs and Imagery*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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This studio focuses on creating an initial understanding of the scope and richness of our world's mythologies and belief systems while developing methods of recognizing these systems within a design project. Students will research systems particularly relevant to their own studies and interests, and utilize this understanding within the development of a studio project. Participants will share their research and design within the classroom, creating a collective understanding of the fertility and depth of the topic. This studio is intended to enhance breadth in the student's evolving iconographic vocabulary and develop their ability to generate and participate in a relevant dialogue within the context of the multiple heritages of our modern society.



## ENVR 3K01

### *Core Project Studio/Retail & Hospitality Design*

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

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This core studio course focuses on the more commercial project work involved in design for retail merchandising, and hospitality environments which explore issues related to retail, restaurant and hotel environments. While the course focus is on the development of convincing and imaginative design ideas, students must give consideration to defined programmatic requirements. Developed designs are communicated through models, sketches and orthographic drawings. A studio course utilizing lectures, discussion and individual critique to develop designs portrayed by models, drawings and verbal & visual presentation.

**Prerequisites:** ENVR 2K02 Exploration Studio/Social Space

**Conditions:** Requires a minimum grade of 60% to advance to ENVR 3K02 Core Project Studio/Residential.

## ENVR 3K02

### *Core Project Studio/Residential*

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

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This core studio course focuses on project work involved in design for residential design typical of the profession. Students investigate 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, incorporating the pragmatic and functional aspects of residential design. Developed designs are communicated through sketches, orthographic drawings, and models. This is a studio course utilizing lectures, discussion and individual critique to develop designs portrayed by models, drawings and verbal & visual presentation.

**Prerequisites:** ENVR 3K01 Core Project Studio/Retail & Hospitality Design

**Conditions:** Requires a minimum grade of 60% to advance to ENVR 4C01 Thesis II: Project Development.



## ENVR 4B03

### *Professional Practice*

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

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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*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to ENVR 4C02 Thesis III: Project Development.

**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*

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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.

**Prerequisites:** ENVR 4C01 Thesis II: Project Development

**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*

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*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 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*

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*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 in 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*

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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:** 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*

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*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*

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*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 in registration is given to Sculpture/Installation Majors.

## FABR 3B04

### *Fabrication Studio: Plastics*

---

*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

Fabrication studios 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 an art and design practice.

**Prerequisites:** FABR 2B04 Introduction to Fabrication: Plastics

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



## FABR 3B05

*Fabrication Studio: Wood*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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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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NOT OFFERED 2006/07

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)*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 2.00*

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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*

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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)*

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*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 & Composition*

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*Department: Art*

*Subject: First-Year Art*

*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)*

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*Department: Art*

*Subject: First-Year Art*

*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 Art*  
*Course Type: Studio*  
*Credits: 0.50*

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Students will engage the principles, vocabulary, and concepts of time-based and digital media. While 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*

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*Department: Art*  
*Subject: First-Year Art*  
*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 will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. Please refer to website for details. New code. Formerly FOUN 1B07. Condition(s): This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.



## GART 1B08

### *Experimental Production*

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*Department: Art*

*Subject: First-Year Art*

*Course Type: Studio*

*Credits: 0.50*

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Contemporary artists produce work using a wide range of processes. 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 will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. Please refer to website for details. Note: New code. Formerly FOUN 1B08. Condition(s): This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.

## GART 1B09

### *Narrative, Series and Sequences*

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*Department: Art*

*Subject: First-Year Art*

*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 will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details. Note: New code. Formerly FOUN 1B09. Condition(s): This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.



## GART 1B14

### *Nature and Culture*

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*Department: Art*

*Subject: First-Year Art*

*Course Type: Studio*

*Credits: 0.50*

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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:** Note: This course will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details. Note: New code. Formerly FOUN 1B14. Condition(s): This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.

## GART 1B15

### *Site and Intervention*

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*Department: Art*

*Subject: First-Year Art*

*Course Type: Studio*

*Credits: 0.50*

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Historically frames, pedestals, galleries and museums have dictated a structure for viewing art. Site & Intervention challenges these structures by exploring how space can have an impact on an artwork and the individuals that experience it. This studio course will address issues of site, audience and experience across a variety of disciplines such as drawing, sculpture, criticism and curatorial practice and integrated media.

**Notes:** Note: This course will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details. Note: New code. Formerly FOUN 1B15. Condition(s): This course requires a minimum prerequisite of 1.0 credits of First-year studio curriculum.



## GART 1C00

### *Drawing*

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*Department: Art*  
*Subject: First-Year Art*  
*Course Type: Studio*  
*Credits: 1.00*

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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 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 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 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.

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



## GDES 1B00

### *Intro Drawing: Concept and Practice*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Required for designated students with minimal drawing experience. Relevant to all disciplines. Focusing on objects and human figures, this course is designed as a introduction to 'drawing as seeing', 'drawing as visual language' and 'drawing as manipulation of surface and spatial illusion'. Important elements of the course include: material exploration, drawing accuracy and heightened sensitivity to observation.

## GDES 1B01

### *Drawing the Line*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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This is a course which focuses on the personality of line via contour drawing, gesture drawing and exploration of a variety of media. Key concepts: the practice of seeing and recording, the use of analytical thought and observational perspective, the exploration of negative and positive space and the abstract nature of the drawn line.

**Notes:** Recommended for all Design disciplines.

## GDES 1B02

### *Dreams and Memories: Drawing from the Imagination*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Cultivating the visual memory is important for developing imaginative capacity. The practice of capturing the fleeting world of mental images from various personal sources will build confidence in creative exploration. Putting something on paper, however momentary and vague, and reaching for a more detailed and developed image is a powerful strategy for mining the recesses of your creative imagination.

**Notes:** Recommended for Advertising, Illustration, Environmental Design, Industrial Design and Material Art & Design.

## GDES 1B03

### *Expressionist Explorations*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Expressionism refers to the engagement of the emotions in visual image making. Use of contrast, colour, marking and a variety of other formal elements and dynamics build the emotive content of an image. Students will explore the terrain of the human psyche through drawing practice that focuses on the expressive capacity of materials and methods - as well as content and concept-driven explorations of mood, power, sensitivity and delight.

**Notes:** Recommended for Graphic Design, Illustration and Material Art & Design.



## GDES 1B04

*From Graffiti to...*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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3D visualization...letterforms...pictorial image, 2D design and colour interaction....small design scaled up for large scale implementation...working towards a deeper knowledge and a more informed design capacity. The course will explore: the history and evolution of textforms and symbolic markings; the dynamics of pictorial surface/space; and the intersection of personal image with social/public space...Make use of your background to build new awareness and capabilities.

**Notes:** Recommended for Advertising, Graphic Design, Illustration, Industrial Design.

## GDES 1B05

*Life and Still Life*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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For the student with some life drawing experience who wants more. Observational drawing skills will be developed using a variety of media and projects designed to sharpen visual sensitivity and drawing quality, while building confidence in use of techniques and materials.

**Notes:** Recommended for all Design disciplines.

## GDES 1B06

*Mythologies and Utopias: Invented Landscapes/Cityscapes*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Using the fascinating subject matter of mythical worlds (past and future), students will explore the creation of imaginary landscapes and/or cityscapes: drawing as creative conjuring.. Within this framework, exploration of the use of perspectival and paraline drawing will develop the student's capabilities in drawing three-dimensional space and form.

**Notes:** Recommended for Illustration, Environmental Design and Industrial Design.



## GDES 1B07

### *Reality to Fantasy: Drawing as Transformation*

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*Department: Design*  
*Subject: First-Year Design*  
*Course Type: Studio*  
*Credits: 0.50*

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Working from existing objects, creatures and spaces, students will explore the imaginative terrain of transmuting, transposing, translating...putting the subject through a process of change, decomposition, recomposition. The aim of this course is to build drawing skill and imaginative capacity through playful investigation of possibilities. Perspective and paraline drawing will be the basic skills which will be utilized/strengthened; use of varied materials and methodologies will enhance the student's ability to engage in creative thinking and doing.

**Notes:** Recommended for all Design disciplines.

## GDES 1B08

### *Surface Interventions*

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*Department: Design*  
*Subject: First-Year Design*  
*Course Type: Studio*  
*Credits: 0.50*

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The exploration of an array of wet and dry media on a variety of surface materials develops material knowledge and ability as well as intellectual understanding of drawing as a conceptual discipline. Flatness vs. illusionistic space are brought into focus via explorations of line and value, mark-making, gesture, rubbing, scribbling, texturizing, etc. Emphasis on loosening up, getting comfortable with materials and with the act of mark-making.

**Notes:** Recommended for Graphic Design, Illustration, Material Art & Design.



## GDES 1B10

*Drawing for Art Directors: A Picture is Worth...*

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*Department: Design*  
*Subject: First-Year Design*  
*Course Type: Studio*  
*Credits: 0.50*

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Advertising designers need to develop skills in quick-sketching essential shape/form/environment - giving an impression rather than a fully developed image, capturing the essence of a moment for concept generation, lay-out and storyboarding. Practice and understanding of basic perspective, figure work (gestural, weight and balance, basic proportion and movement), light and shadow, cropping and composition and narrative sequence are essential to confident creative thinking and communication, and form the core work of this course.

**Notes:** Required for Advertising.

## GDES 1B11

*Drawing as Graphic Visualization*

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*Department: Design*  
*Subject: First-Year Design*  
*Course Type: Studio*  
*Credits: 0.50*

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Working from life and still life - with emphasis on drawing as seeing and drawing as conceptual and analytical interpretation - from 3D realism to shape abstraction. The power of composition and cropping/framing/viewpoint are explored as key image-making tools. Via a variety of drawing projects, the student develops an understanding of simplification/abstraction/flatness/illusion as important aspects of visualization and conceptualization. Experimentation with a variety of materials and techniques explores the expressive capacities of drawn line, texture and value to engage the emotions as well as the intellect. Process work with roughs, thumbnails and multiple images develops the working skills important to graphic designers.

**Notes:** Required for Graphic Design.



## GDES 1B12

### *The Illustrator's Toolkit*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Drawing, the very first tool of human visual communication, is the illustrator's first language. This course demonstrates the importance of 'capturing' and 'conjuring' as the key acts of drawing. Focus on: Life drawing (contour, gesture, rendering and interpretation); Object drawing (light and shade, composition, one, two, three point perspective); Observational drawing (outside the classroom activities and use of the sketchbook as a capturing and creative tool); Visualization and conceptualization; Understanding of basic picture-making fundamentals.

**Notes:** Required for Illustration.

## GDES 1B13

### *Solid and Void: Drawing Form and Space*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Working as a designer of the built environment requires a good understanding of drawing as a 2D visual language that describes 3D spaces and forms. This course focuses on building that understanding by exploring various kinds of architectural drawings - from plans, sections and elevations to axonometric and isometric views to perspective sketches. Key aims include an awareness of scale and confident freehand sketching as a tool for imagining, developing and communicating 3D projects. Light and shadow, form and space, surface and depth, stasis and movement... drawing can inform, reveal and communicate these crucial aspects of built form.

**Notes:** Required for Environmental Design.



## GDES 1B14

### *Draw Like Leonardo*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Well, at least learn how to draw in a way that supports 3D idea exploration and communication... Beginning with basic three-dimensional prismatic forms of cube, pyramid and cone, students explore the abstract world of geometric solids as a foundation for three-dimensional creative work. Topics include: how to use perspective, axonometric and orthographic drawing (freehand/sketch mode) to generate and explain ideas; perceiving and rendering shade, tone and shadow to add to the effectiveness of a drawing; choosing views, exploded views, doing sectional drawings and arranging multiple views for effective presentation.

**Notes:** Required for Industrial Design.

## GDES 1B15

### *Surface and Substance*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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A drawing course for 'hands on' makers. Explorations of the role of light/darkness in creating form, contour drawing as sensitized 'seeing', 'hidden' structures and geometries, and drawing as a tactile and cerebral act. Focus on composition and visual mechanics lays an important groundwork for designing in a variety of material arts disciplines. Basic 'eyeball' perspective and paraline sketching is explored as a tool for creative thinking. Drawing is understood as observation (seeing), documentation (research) and communication (with oneself, with clients). Exploration of a variety of materials and techniques builds skills in free-hand rendering, encourages risk-taking and enhances conceptual understanding.

**Notes:** Required for Material Art & Design.



## GDES 1B23

### *Design Process*

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*Department: Design*

*Subject: First-Year Design*

*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.

## GDES 1B24

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

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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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.



## GDES 1B25

### *Form & Structure (Design)*

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*Department: Design*

*Subject: First-Year Design*

*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. 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.

## GDES 1B26

### *Principles of Interaction Design*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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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 (Design) or GDES 1B25 Form & Structure (Design)



## GDES 1B27

### *Graphic Communication*

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*Department: Design*

*Subject: First-Year Design*

*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 (Design)

**Conditions:** This course is required for 2D Design students. (Advertising, Graphic Design, Illustration)

Requires minimum grade of 60% to advance to Year 2 core studio.

## GDES 1B28

### *Objects & Environments*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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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:** GDES 1B25 Form & Structure (Design)

**Conditions:** This course is required for 3D Design students. (Industrial Design, Environmental Design, Material Art & Design)

Requires minimum grade of 60% to advance to Year 2 core studio.



## GDES 2B03

### *Think Tank/Creative Intersections*

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

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This interdisciplinary course will address the Faculty of Design's primary mandate 'Design and Humanity'. It is critical that students comprehend the significant impact intelligent design can have on people's lives. Implicit in this is the considerable responsibility that the designer has 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 study the issues surrounding a topic and then further investigate the current concerns applied to that topic which most resonate with them. A key component of the 2nd year Think Tank/Creative Intersections course is the Faculty of Design Speaker Series. This year's theme is 'Design and Humanity', reflecting the essential philosophical base of Design's new curriculum. Experts in areas such as sustainability, universality, and biomimicry will be invited to speak about the key role that design can play in addressing current societal issues. The lectures are offered bi-weekly throughout the fall semester.

## GDES 3A01

### *Think Tank/Convergence*

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*Department: Design*  
*Subject: General Design*  
*Course Type: Studio/Seminar*  
*Credits: 0.25*

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A continuation of the 2nd year 'Think Tank/Creative Intersections', this studio/seminar course extends the discussion regarding designers' societal responsibilities. From current cultural, political, social or economic issues, specific topics will be determined early in the course, providing the student with the opportunity to fully research, debate, strategize, innovate, and then develop achievable solutions to their selected topic. This interdisciplinary course will address the Faculty of Design's primary mandate, 'Design and Humanity'.

**Prerequisites:** GDES 2B03 Think Tank/Creative Intersections

## GDES 3B02

### *Editorial & Publication Design 1*

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

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This studio course provides an in-depth study of systems and structures fundamental to publication design. Students learn to analyze, evaluate, design and/or redesign actual publications incorporating typography, photography, illustration, charts and graphs. Through a series of exercises and small publication design projects students are introduced to the rich history, current practices, and the future of magazine, book and corporate publication design.



## GDES 3B03

### *Typeface Design 1*

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

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The design of typefaces and the anatomy of letterforms are explored in this course. After a thorough investigation of their historical origins, students will be introduced to the structures inherent in designing new typefaces. Emphasis will be placed on the drawing fundamentals specific to the rendering of typographic form and the software skills needed for its adaptation and development. Students will be challenged by exercises and assignments using sketching pencils, broad-nib pens, steel point pens and Bezier curves in the preliminary design of new type characters.

## GDES 3B04

### *Packaging Design 1*

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

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The complex and diverse area of packaging is explored in this course. Key issues impacting the effectiveness of current packaging solutions will be investigated and discussed including brand positioning, market appeal, product protection, ease of use and environmental impact. Innovative approaches will be encouraged in a series of projects which will address each of these critical requirements of successful packaging.

## GDES 3B05

### *Sequential Narrative 1*

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

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Illustration's role in contemporary book design is explored. With both the child and adult reader in mind, the focus of this course is the sustained relationship of text and image. Principles of traditional storytelling and visual narrative structure form a major component of this course. Students will produce a short self-authored book proposal.

## GDES 3B06

### *Guerrilla Entrepreneurism 1*

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

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In response to the growing practice of artist-produced objects (ie. Books, zines, apparel, accessories, housewares, linens, toys, games, etc), this course acts as an introduction to creative entrepreneurial activity. Students learn of the various media and techniques available in self-publishing and production, and of proven DIY marketing tactics and venues. Students will produce individually, and in groups, a number of small, reproducible, marketable items.



## GDES 3B07

### *Interactive Communication 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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In this course students are introduced to the theories and methods required to design interactive communications such as: websites, interactive CD-ROMs, electronic Kiosks and/or gaming. Exercises and assignments will explore the effective use of colour, graphics/images and typography on on-line and on-screen communication. Through a series of exercises, storyboards and short projects students will gain knowledge and skills in conceptualization, diagramming, information architecture, navigation, user interaction and motion.

## GDES 3B08

### *Wayfinding/Information Systems 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Navigating the complexities of the built environment easily and intuitively, whether crossing the country, the city, an airport or moving through a digital environment requires intelligent and innovative methods of wayfinding. Information systems and signs are instruments designed to create a dialogue with their audience. The understanding of the complexities of public space, the nature of the environment, the expectations of performance and issues of functionality are addressed in this course. Exercises and projects that challenge students on issues of hierarchy, readability/legibility, colour, fabrication and sustainability are an integral part of this studio course.



## GDES 3B09

### *Brand Development 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This introductory course provides students with a basic understanding of the process by which brands are developed and managed. Audience needs are assessed to determine how an organization, product or service can be differentiated to create memorable and consistent brand experiences. The brand as promise and the power of brand equity are investigated. Case studies are explored and brand-building projects based on market analysis and positioning are assigned. Students gain valuable insights into the many components that come together to develop and sustain a successful brand.

## GDES 3B10

### *Art of Presentation*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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As an art director and designer, success will be measured by the quality of ideas and ability to promote them. This course helps develop the essential skills to create compelling and effective presentations. Successful creative work grows out of a clear strategy or concept and is presented as an extension of it. Effective presentations directly influence the success of the presenter and the acceptance of a concept or campaign. In this course professional skills are developed using traditional and digital media techniques and culminate in videotaped presentations and critiques. Students will emerge as much more confident and convincing presenters.

## GDES 3B11

### *Motion Graphics 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This studio course investigates the design and production of graphic communication specific to motion applications. Students will be introduced to the effective use of time, space, sound, transition, kinetic typography, media integration and narratives devices for applications such as: film titles, movie and television graphics, etc.



## GDES 3B12

### *Socially Responsible Design*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course explores the responsibility of design in the social context by surveying the human, societal, technological and economical dimension of design. Responsibility is explored both at the physical level of the creation and use of products and services in contrast with the natural resource limitations of the planet as well as at the psychological level taking into account spiritual and cultural needs. Through projects and best practice case studies, students are exposed to the role design can play in affecting fundamental changes in society. The format encourages the exchange of ideas and reinforces the leadership role designers can play in providing a new vision for the future.

## GDES 3B13

### *Compelling User Experience 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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The role, quality and new layers of communication made possible by technology are changing the characteristics of the physical and material engagement between users and the outcomes of design. The course examines the new relationship between people and interactive technologies that is redefining the meaning of objects, built environments, and systems. This is accomplished by re-assessing the meanings of "function" from the proposition that what makes an object "useful" and "practical" is its Emotional Relationship Value.



## GDES 3B14

### *Interior Design Studio 1: Office*

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

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As the first supplementary Interior design studio, students concentrate on developing the interior design aspects of a studio project, with a variety of developed material based presentations, and detail work. The course focuses on developing an expanded vocabulary of material, finish and colour within the interiors project, both as a palette of tools depicting a conceptual idea and as a significant aspect of the interior presentation. Students will develop a methodology for researching, collecting and assessing materials appropriate to their proposed designs. Course work consists of a variety of detail design and material based presentations.

## GDES 3B15

### *Furniture Design 1*

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

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This course will provide an introduction to the history of furniture and to the fundamentals of furniture design with an emphasis on the exploration of furniture as a vital support for human activity. Students will undertake briefed design and research projects ranging in length from one day to one month. Each project explores the relationship between theory and practice and encourages design experimentation as a means of expression. The studio format includes lectures, projects, field trips and critiques. <br /><br />When registering for GDES 3B15, students must also register for the accompanying Wood lab. This intermediate-level wood lab instructs students on construction techniques specific to furniture making and supports the fabrication of a prototypical piece of furniture developed in the design studio.

**Co-requisites:** Furniture Design 1 Lab/Wood.  
(3hrs per week)



## GDES 3B16

### *Wearable Technology*

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

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Wearable technology is a collision between the traditional craft practices, industrial design and the new technological advances. How can the two ways meet and harmonize? This collision provides an opportunity to study the body and the rapidly moving technological advances such as implants in the body or in our clothing, versus the pleasures of the beautiful, hand created works which could hold the chips and fragments of technology necessary to tell us the time, temperature, security system, our next phone call, etc. This course would investigate the forms required to hold the technology, production techniques and materials appropriate to the works and sites on the body.

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

## GDES 3B18

### *Biomimetics 1: Points of Departure*

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*Department: Design*  
*Subject: General 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 to other domains such as structural design, new materials technology, sustainability and engineering. Biomimetics uses biology as the basis of the design concept. The course allows students to develop a better understanding of how naturally occurring processes may be used as design inspiration for the development of forms, structures, systems and interactions. In their projects, students will follow the logic of nature by the minimizing of material and energy consumption or in their self sustaining and self renewing qualities.

## GDES 3B19

### *3D Structures in Fibre*

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

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Fibre and textiles can be sculpted or fabricated as 3-dimensional art works. This course is designed to facilitate the students who wish to work with the human body as armature or in the creation of three-dimensional sculptural works. Pattern drafting, machine construction and production methods will be emphasized. Studies will be appropriate for garment construction or other 3D concepts. Some computer applications will be taught.



## GDES 3B22

### *Editorial & Publication Design 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

---

Students will continue to explore the theories, practices and methods introduced in Editorial and Publication Design 1 through projects of expanded complexity in content and process. More extensive research into client needs, market appropriateness and brand positioning are undertaken in this course.

**Prerequisites:** GDES 3B02 Editorial & Publication Design 1

## GDES 3B23

### *Compelling User Experience 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course explores the application of cognitive behaviour and social norms to objects, spaces and mediums of communication with the intent of enhancing and expanding the experiences users have with them. Students will develop interactive products, services or spaces that engage the user at every level and redefine the nature of the engagement between people and the built environment.

**Prerequisites:** GDES 3B13 Compelling User Experience 1

## GDES 3B24

### *Interior Design Studio 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Furthering the knowledge base of Interior Design Studio 1: Office, students concentrate on developing detail interior design aspects in a studio project. The course focuses on developing the student's vocabulary of furniture, lighting and fittings in conjunction with the materials and colours of the first term. Students will develop a further understanding of the relationship of concept, and interior design themes to actual detail design, furniture planning, furnishing styles, and furnishing and fitting selection. Course work consists of a variety of detail design, and material based presentations to develop Interior design knowledge outlining the relationship between concept, design development, and material project realization.

**Prerequisites:** GDES 3B14 Interior Design Studio 1: Office



## GDES 3B25

### *Furniture Design 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course aims to develop the students' appreciation of the social, cultural and philosophical issues that inform the discipline of furniture design and investigates current approaches and market concerns. Concurrently, technology and process, structural possibilities, material characteristics and production issues will be examined in detail. The studio format includes lectures, projects, field trips and critiques.

**Prerequisites:** GDES 3B15 Furniture Design 1 and GDES 3B15 Furniture Design 1 Lab/Wood

## GDES 3B26

### *Guerrilla Entrepreneurism 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course builds on a knowledge base established in Guerilla Entrepreneurism 1. Emerging markets and technologies are explored as entrepreneurial opportunities for the artist and designer. A comprehensive business plan for an original saleable product or product line is developed which may include patenting, writing press releases and online retailing. Students are required to present their final product as a "pitch" suitable for investors or a commercial production company.

**Prerequisites:** GDES 3B06 Guerrilla Entrepreneurism 1

## GDES 3B27

### *Interactive Communication 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

---

Applying the conceptual and technical knowledge acquired in Interactive Communication 1, students develop traditional and digital storyboards, innovative navigation systems, screen mockups and interactive design documents. Based on a thorough and comprehensive study of behavioral patterns, research and targeted users, students will develop effective and appropriate design solutions using video, audio and animation.

**Prerequisites:** GDES 3B07 Interactive Communication 1

## GDES 3B28

### *Biomimetics 2: Application*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

---

This course provides students with the opportunity to apply biomimetic principles to the design of innovative products, structures or systems. Students research and analyze natural materials, structures or processes and use principles inspired from nature as a basis for design development. Emphasis will be placed on self-sustaining, self-renewing, intelligent project solutions.

**Prerequisites:** GDES 3B18 Biomimetics 1: Points of Departure



## GRPH 2A02

### *Graphic Translation/Drawing*

---

*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 2A04

### *Typography 1: Letters and Words*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

---

In this introductory studio course letterforms and words are examined with respect to their anatomy and structure. Through developmental and sequential rendering exercises this course will focus on the exploration of the formal and conceptual relationships between letters and words. Letterforms and words are an integral part of the world of communication and this course will demonstrate how these forms work as signs, both iconic and symbolic.

## GRPH 2A05

### *Photography for Graphic Design*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

---

Technical and creative use of digital photography as it applies to graphic design is the focus of this course. Students will be introduced to photography basics such as camera function, lens and filter options, varying exposure and lighting. Students will learn to evaluate the effectiveness of the communication of an image itself and in its relationship with words. Lectures, demonstrations and a series of assignments will build students' skills in creating compelling images. Students will require access to a digital or 35 mm camera.

## GRPH 2B06

### *Typography 2: Structures*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

In this course students will explore typographic structures, focusing on normative and conceptual principles. An in depth analysis is undertaken in this course that explores the letter relationship to the word, the word relationship to the line, lines in relationship to column and the way these elements activate a particular space. Students will be introduced to the basic principles of visual hierarchy and grid structures, as well as the syntactic, semantic and pragmatic qualities of typography.



## GRPH 2K01

### *Graphic Design 1*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

---

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)

**Conditions:** Requires a minimum grade of 60% to advance to Graphic Design 2.

## GRPH 2K02

### *Graphic Design 2*

---

*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.

**Prerequisites:** GRPH 2K01 Graphic Design 1

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

**Conditions:** Requires a minimum grade of 60% to advance to Graphic Design 3.



## GRPH 3A01

### *Business and Studio Practice*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

---

The interface between commerce and the business of visual communication is the primary focus of this course. Professional Graphic Designers need to understand the value of design within the context and language of business and to understand current practices within their own profession. Instructor and guest professionals review professional procedures, standards and ethics using real case studies as the basis for discussion.

## 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 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 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*

---

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 3B14

### *Typography 3: Advanced Structures*

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

---

Students will continue to explore the design of organizational typographic structures in this course. The presentation of complex information in a clear and engaging manner, servicing utility and where appropriate, beauty, is the primary focus. An increased emphasis on content, concept and type's association to imagery for specific target audiences will be addressed through a range of projects that will focus on corporate and publication applications.



## GRPH 3B15

### *Typography 2: Structures (year 3)*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

In this course students will explore typographic structures, focusing on normative and conceptual principles. An in depth analysis is undertaken in this course that explores the letter relationship to the word, the word relationship to the line, lines in relationship to column and the way these elements activate a particular space. Students will be introduced to the basic principles of visual hierarchy and grid structures, as well as the syntactic, semantic and pragmatic qualities of typography.

## GRPH 3B61

### *Graphic/Multimedia Interactive*

---

*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 3K01

### *Graphic Design 3*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

---

The impact of corporate visual communication on our culture and society is explored in this course. Students learn to decipher and create visual hierarchal systems and to understand the intelligent interaction of typography with illustration, photography and graphic symbol. With a focus on experimentation, and innovative and creative thinking students develop effective concepts and a range of visual solutions.

**Prerequisites:** GRPH 2K02 Graphic Design 2

**Conditions:** Requires a minimum grade of 60% to advance to Graphic Design 4.



## GRPH 3K02

### *Graphic Design 4*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

---

In this continuation of Graphic Design 3, skills, theory, practice, history and concepts come together in a way that is meaningful to the shaping of intelligent and provocative communication in contemporary culture. At this level, projects have been developed that encourage students to be more collaborative, and more aware of the world around them as they explore corporate communication and brand identity for product and service driven companies. In the context of traditional and emerging technologies students will research, conceptualize and produce work from the exploration stages to a presentation level.

**Prerequisites:** GRPH 3K01 Graphic Design 3

**Conditions:** Requires a minimum grade of 60% to advance to Graphic Design 5.

## 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*

---

*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.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4B52 Graphic/Editorial 4 in the winter semester.



## 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.

## GRPH 4B04

### *Graphic/Art Directors Workshop*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

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*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

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*

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*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

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4B02 Graphic/Editorial 3 in the fall semester.

## 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*

---

*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.50*

---

Continuation of Graphic Typography 3.

**Prerequisites:** GRPH 4B05 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*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

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.

**Notes:** New code. Students who have taken ACAD2B16 may not take this course for further credit.



## 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.

**Notes:** New code. Students who have taken ACAD2B29 may not take this course for further credit.

## HUMN 2B90

### *Special Topic In Humanities: Religion and Visual Media*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture and film-based course will examine the continued presence of religion in visual cultures around the world, thereby problematising Nietzsche's famous dictum of "God is dead". Having examined the relationship of religion, modernity and secularisation, each class will be structured around one specific case study, including Hollywood's representation of Buddhism, Christianity and Islam; TV evangelism; spirit photography; the media coverage of the funerals of Princess Diana and Pope John Paul II; cyberworship; Egyptian and Hindi soap operas; the global events of the Milk Miracle (1995) and the Toronto Blessing (1994); war and Holocaust memorials (civil religion); the use of religious iconography in pop videos, New Age promotional material and within the global market. The range of case studies includes both explicit and implicit uses of religious iconography, which will lead us to our final discussion of the politics of appropriation.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.



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

## HUMN 3B02

### *The Romantic Rebellion in Europe*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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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 3B03

### *The History and Theory of Art Criticism*

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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 will explore the history of criticism from the early 1700s to the present, focusing on the evolution of theory and practice in European art criticism. Students will examine arguments regarding, for example, good taste, the beautiful and the sublime, the distinction between and conscious blending of various literary and visual genres (e.g., painting, sculpture, literature, theatre), mimetic versus abstract representation, aesthetic versus social/political considerations.. Working with case studies, students will be engaged in reading and analyzing core documents within the history of art criticism and will undertake critical writing projects focused on contemporary art practice.

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

**Notes:** Priority Registration for CRCP majors.

## HUMN 3B04

### *Understanding Modernism*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This course offers an overview of the historical and cultural context of the modern period from the mid 1850s to 1945. It is designed to offer students a context in which to understand not only the key issues and innovations central to artistic modernism but also the ways in which modernism forms the basis for much of our understanding of contemporary culture. Students will consider how historical forces such as the rise of literacy and the working class, industrialization, colonialism, revolution, women's rights, and the World Wars created contexts in which innovation and critical approaches to art emerged.

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

**Notes:** New code. Students who have taken HUMN 3B90: Special Topic In Humanities: Understanding Modernism in the 2004/2005 academic year may not take this course for further credit.



## HUMN 3B07

### *Ethics and the Visual Arts*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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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.

**Notes:** New code. Students who have taken ACAD 3B07 may not take this course for further credit.

## HUMN 3B08

### *Ethics, Advertising 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 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 3B25

### *Imagining Nation: Canada's Cultural History*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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See VISC 3B25 for course description.

**Anti-requisites:** Students who have already taken VISC 3B25 may not take this course for further credit.

**Notes:** This course is also offered as VISC 3B25. You must decide which course category you wish this to be counted towards at the time of registration by registering for either HUMN 3B25 or VISC 3B25.



## HUMN 3B91

*Special Topic in Humanities: The Politics of Difference*

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

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This course will examine and critique the way ethnic, race and sexual minorities emphasize an attribute about themselves and use that attribute as a source of artistic and political inspiration. This inspiration challenges many people's belief in universal values and objective standards: for example, their belief in the moral superiority of one culture over another, the objective merit of one book over another, or the naturalness of one sexuality over another. It is in this challenge to the universal/objective/natural where culture transforms into politics.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

## HUMN 3B92

*Special Topic in Humanities: Issues in Environmental Ethics*

---

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

---

Is it possible to imagine an ethical approach to environmental issues that addresses the competing needs of the various human and non-human participants to an environmental dispute? With an emphasis on critical reflection, this course invites students to confront the ethical dimensions raised by historical and contemporary Canadian and global environmental debates. Theoretical ethical approaches will be explored as reflected in case studies of key historical environmental "moments" in which obligations to future generations, issues of distributive justice and/or appropriate dispute resolution methods have been challenged. Drawing upon cross-cultural traditions, underlying assumptions of the scientific, economic, aesthetic, religious, feminist, judicial and public policy discourse on the environment will be examined with reference to one basic question: How ought we to structure our lives and beliefs in order to address the environmental problems facing our world today?

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.



## HUMN 3B93

### *Special Topic in Humanities: Comparative Religions*

---

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

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This course will introduce the main tenets of seven world faiths: Hinduism, Sikhism, Buddhism, Taoism, Judaism, Christianity, and Islam. The lecture-seminar will focus on both philosophical beliefs and ritual practices from within each of the religious traditions. This will provide a context from which we can begin to examine not only different 'ways of world making' but also the complexity of the political present: for example, our study of the beliefs and practices of Islam will enable us to critically analyze the representation of Muslims post 9/11.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

## HUMN 3B94

### *Special Topic in Humanities: Chinese Literature and Thought*

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

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This course studies Chinese literature and Chinese thought in terms of their interconnections. The discussions will include three important philosophical ideologies and their influences on literature: the thought of Confucianism, Taoism and Buddhism and literary themes influenced by these ideologies. The literary works will cover different periods and difference genres. Readings are in English translation.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.



## HUMN 3B95

*Special Topic in Humanities: Narrativity*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course will consider the question of narrativity in literature and other print media, and how works generate meaning at multiple levels that can be understood as distinct from the story and/or plot. Beginning with Aristotle's theorizing of the fundamentals of good drama in the Poetics, students will examine the traditional narrative elements of story, plot, character, setting, as well as genre, symbol, and theme, all of which still function as the foundations for most forms of writing today. Key critical theories will be illuminated through a range of non-linear literary works, graphic novels, and creative journalism (and spoken word?). Central to this survey will be a focus on the poetics of the fragmented work and the strategies creators use to encourage the sense of a unified work, despite the disruptions of linear structure, temporal coherence or contradictions in multiple points of view.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

## HUMN 3B96

*Special Topic in Humanities: The Atlantic World: Culture, Identity and the Nation*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course focuses on issues of identity and representation as they intersect with the formation of the nation state and globalization. We examine questions of power and exclusion, notions of centre/periphery, hybridity and border-crossing in the context of empire and globalization. A consideration of key theoretical and philosophical ideas is accompanied by series of case-studies addressing historical and regional specificity, including the formative role of the French Revolution in the ideas of the modern nation-state, world-systems theory, Caribbean ideas of transculturation, the Black Atlantic, and cultural diversity in Canada.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.



## HUMN 4B03

### *Existentialism*

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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 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.

**Notes:** New code. Students who have taken ACAD 4B03 may not take this course for further credit.

## HUMN 4B12

### *Zen Buddhism and Its Culture*

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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 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.

**Notes:** New code. Students who have taken ACAD 4B12 may not take this course for further credit.



## HUMN 4B17

### *Feminist Theory*

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

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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*

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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 or permission of instructor.

**Notes:** Priority Registration for CRCP majors.

Students who have taken ACAD 4B12 may not take this course for further credit.



## HUMN 4B90

*Special Topic in Humanities: The Construction of Animality in Western Culture*

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

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This course will investigate a dominant strand of Western thinking that has tended to view non-human animals as creatures of minor or indirect ethical significance. We will also take up the significant challenge posed to this traditional view in the last thirty years. Course material will include literature, philosophy, and visual representations from the Biblical era to present. Although the course moves chronologically, our focus will be on the way in which human-animal relationships are characterized in each moment.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.

## HUMN 4B91

*Special Topic in Humanities: Mental Health, Culture & Society*

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

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This class will read from a wide array of historical and critical literature on the subject of mental health/ illness, thus providing students with a grounding in the history of mental illness and an array of critical thoughts with which to analyze this broad subject. The topics to be addressed will include changing notions of the self, the notion of the risk society, normative logic in modernist science (such as dualism, observation and cause/effect thinking), and relationships between health and citizenship, consumer society, and governance. Additionally, readings will identify and critique historic social practices that have created the normal consumer/citizen as white, male, heterosexual, wealthy, religious, thrifty and hard-working. As such, students will have the opportunity to read post-colonial, queer theory and feminist literatures that employ the notion of difference to understand historical practices of pathologization of particular populations in North America.

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

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.



## ILLU 2A02

### *Media Studio 1*

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

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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*

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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.

**Notes:** There is a drawing workshop attached to this course.



## ILLU 2A04

### *Graphic Design for Illustrators*

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

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This course introduces graphic design and typography as key considerations in conjunction with illustration. Fundamental principles of graphic design are applied, as size, weight, direction and colour orientation of typography are explored for the practical use of illustrators. Appropriate and effectively communicative fusions of form and function and of typographic and illustrative styles are emphasized.

**Notes:** There is a digital workshop attached to this course.

## ILLU 2A05

### *Photography for Illustrators*

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

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Technical and creative use of photography as it applies to illustration is the focus of this course. Students will be introduced to photography basics such as camera function, lens options, varying exposure and lighting. Providing both reference and final art material for the development of an illustration, students will explore photography with personal subject matter and effective composition in mind. Further enhancement of photographs will be investigated through experimental digital manipulation. Students will require access to a digital or 35 mm camera.

## ILLU 2B08

### *Drawing for Illustrators 1*

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

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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 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

**Conditions:** Requires a minimum grade of 60% to advance to Illustration 2.

**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.

**Prerequisites:** ILLU 2K01 Illustration 1

**Conditions:** Requires a minimum grade of 60% to advance to Illustration 3.



## ILLU 3A01

### *Media Studio 2*

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

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Using the computer as a primary illustrative tool, students will explore ideas and concepts using new media techniques. Vector and bitmap programs will be examined and their appropriateness in a variety of applications will be discussed. Utilizing many of the skills learned in the year 2 Computer Workshops, students will develop greater control and efficiency in their digital work.

**Prerequisites:** ILLU 2A02 Media Studio 1

**Notes:** There is a digital workshop attached to this course.

## ILLU 3A02

### *Media Studio 3*

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

---

As an extension of Media Studio 2, this course emphasizes the combined use of computer techniques with traditional media to explore new approaches to illustration. With the development of advanced computer skills and increased hybrid experimentation, students are encouraged to develop distinct, personal methods and techniques.

**Prerequisites:** ILLU 3A01 Media Studio 2

## ILLU 3A03

### *Drawing and Painting for Illustrators 2*

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

---

As a continuation of Drawing & Painting for Illustrators 1, students will further develop their rendering and painting techniques while advancing their knowledge of anatomy. Through the application of an expanded palette, and by experimenting with both temperature and saturation, students will improve their ability in capturing observed light and colour on the human form. The course's content is delivered by using lectures, demonstrations, professional and student samples, and individual critiques. Students work entirely from life, and on occasion, continue with sustained poses from one class to the next. In addition, students attend a drawing workshop as a supplement to this course.

**Prerequisites:** ILLU 3B08 Drawing and Painting for Illustrators 1

**Notes:** There is a drawing workshop attached to this course.

**ILLU 3B08***Drawing and Painting for Illustrators 1*

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

---

Building on previous experience in observational drawing, this studio course explores the use of both drawing and painting media to express form, colour and mood, as it relates to illustration. Working in such media as acrylic, watercolour and water-soluble oil, students gain an understanding of the unique physical and aesthetic properties of each, while investigating their appropriateness for specific imagery. The course's content is delivered by using lectures, demonstrations, professional and student samples, and individual critiques. Students work entirely from life, and on occasion, continue with sustained poses from one class to the next.

**Prerequisites:** ILLU 2A03 Drawing for Illustrators 2

**ILLU 3K01***Illustration 3*

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

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Applying the conceptual and technical knowledge acquired in Illustration 1 and 2, students begin to develop an illustrator's visual vocabulary. Varying text-to-image relationships are introduced and explored, emphasizing the differing criteria for editorial, advertising, book, corporate, or institutional assignments. The effective communication of a client's objectives reconciled with the creative expression of the illustrator is thoroughly addressed. The content of this course will be delivered using lectures, professional and student samples, individual and group critiques. Students undertake realistic studio-based assignments in stages supervised by the instructor, developing both a personal methodology and professional business practice. Assignments will require research and presentations may include verbal, written and visual components.

**Prerequisites:** ILLU 2K02 Illustration 2

**Conditions:** Requires a minimum grade of 60% to advance to Illustration 4.

**ILLU 3K02***Illustration 4*

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

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The individual vocabulary of the illustrator, as it reflects both technical facility and the make-up of one's personality (eg. A sense of humour, irony, style or outrage) is the focus of this course. Students are offered a variety of assignments from which to choose, thus encouraging the development of a unique artistic voice. Furthermore, the demand for illustrators, by ever-changing market forces, to innovate and act as "content providers" is discussed and explored. To that end, students begin preparation of their thesis proposals for Illustration 5.

Delivery of the course content includes the use of lectures, professional and student samples, individual and group critiques. All studio-based assignments require research and presentations will include verbal, written and visual components.

**Prerequisites:** ILLU 3K01 Illustration 3

**Conditions:** Requires a minimum grade of 60% to advance to Illustration 5.

**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*

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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/Art Directors Workshop*

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

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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*

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*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*

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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*

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

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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*

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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*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.25*

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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.



When registering for INDS 2K01, students must choose an accompanying lab in either Metal, Plastics or Wood. In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating and producing with the chosen medium. Notes on the course schedule will indicate which lab is Metal, which lab is Plastics and which lab is Wood.

**Prerequisites:** GDES 1B28 Objects & Environments

**Co-requisites:** Students are required to select one ID Studio 1 Lab working in either metal, plastics or wood. (3hrs per week)

Mandatory laptop workshop (2 hrs per week)

**Conditions:** Requires a minimum grade of 60% to advance to ID Studio 2.



## 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.

When registering for INDS 2K02, students must choose one of the accompanying labs, either Metal, Plastics or Wood, which was not taken in the fall semester. In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating and producing with the chosen medium. Notes on the course schedule will indicate which lab is Metal, which lab is Plastics and which lab is Wood.

**Prerequisites:** INDS 2K01 ID Studio 1: The Design of Everyday Things



**Co-requisites:** Students are required to register for one of the ID Studio 2 Labs, working in either metal, plastics or wood, which was not taken in the fall. (3hrs per week)

Mandatory laptop workshop (2hrs per week)

**Conditions:** Requires a minimum grade of 60% to advance to ID Studio 3.

## INDS 3A01

### *Conceptual Tools and Techniques*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.25*

---

This studio course reviews state-of-the-art approaches to generating, developing and communicating conceptual directions for products, services or experiences. Mind mapping and storyboarding techniques are explored. Development of communication style, research modules, and critical and conceptual modules are also taught.

## INDS 3A02

### *Mechanical and Structural Design Principles*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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This studio/seminar course provides an overview of the basic principles of mechanical and structural design used in the development of mass produced products. Through investigations of existing products employing simple to complex mechanical systems, students learn to define structural and mechanic characteristics and the rules that govern them.

## INDS 3A03

### *Design and the Environment*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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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, and 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 3B24

### *Design Research, Insights and Innovation*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course explores basic and applied research methodologies and using research to achieve breakthroughs in the development of products and services. Precedent analysis, research of related issues, scenario building and a progressive definition of the design problem combined with insights gained from user understanding help the student identify innovative development opportunities. The course also examines the customization of research methodologies for brand development and for the design of the experience.



## INDS 3K01

### *ID Studio 3: Emerging Technologies*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.75*

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This studio course familiarizes students with the challenges and opportunities presented by emerging technologies. Through research, analysis and scenario building, students develop new cohesive systems of products or services in response to articulated societal needs.

Emphasis is placed on the expressive qualities inherent in these new materials and processes. Technology identification, evaluation and sourcing are also studied in the context of studio projects.

**Prerequisites:** INDS 2K02 ID Studio 2: Design for Private Space

**Conditions:** Requires a minimum grade of 60% to advance to ID Studio 4.

## INDS 3K02

### *ID Studio 4: Design for Flow Space*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.75*

---

This studio course explores the domain of "flow spaces" in the emerging design practice of experience and service design. Students study the characteristics of flow space and its functional and aesthetic qualities and requirements. Projects combine the use of time, place and space in the creation of events or services with a defined outcome.

**Prerequisites:** INDS 3K01 ID Studio 3: Emerging Technologies

**Conditions:** Requires a minimum grade of 60% to advance to ID Studio 5.

## INDS 4B04

### *Advanced Visual Language Studio*

---

*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*

---

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*

---

*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.

**Conditions:** Requires a minimum grade of 60% to advance to INDS 4C02 Thesis III: Project Development.

**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*

---

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.

**Notes:** This course is the prerequisite for INTM 3B28 Performance Studio in the winter term.

## INTM 2B06

### *Sonic Arts*

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

---

This course introduces sound and audio as artistic media. Students learn to record sounds and transform them using visual editing computer software. Each student works at shaping and building this material into short sound studies. Contemporary and historical examples of artists audio projects and methods of electronic composition are presented and discussed. Students are encouraged to develop their sound studies for film or video soundtracks, in performance or as audio installations.

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

## INTM 2B07

### *Writing for Time-based Arts*

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*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, performance or new media.

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

## INTM 2B21

### *On-line Art & Website Design*

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

---

This course examines the web as an artistic medium through a review of artists' on-line 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:** Priority registration for INTM Majors. Condition(s): 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 Integrated Media offering of this course concentrates on artists' production of film, video, audio and performance, as well as electronic, digital and new media. 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. May not be repeated in another discipline area.

## INTM 2B24

### *Electronics for Artists*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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 for INTM and SCIN Majors.



## INTM 2B25

### *Electronics Studio*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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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 microcontroller. 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*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Working within the context 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 postproduction techniques.  
**Recommended Corequisites:** INTM 2B06 Sonic Arts or INTM 2B35 Audio & Listening Communities

**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*

---

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

---

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*

---

This course provides an overview of interactive multimedia, web, animation, electronics and robotics as applied in 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.

**Notes:** Condition(s): Basic computer knowledge required.

## INTM 2B33

### *Computer Modelling & Animation*

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

---

This course introduces computer modeling and animation as tools for artistic expression. Areas of study include modeling, texture mapping, rendering, lighting design and camera placement. Students learn to integrate sequences with film, video, audio, performance and sculpture/installation. The history of 3-D graphics, computer animation and contemporary examples are presented and discussed. Projects will be completed using 3-D Studio Max software.

**Notes:** Priority registration for INTM Majors.  
Condition(s): Computer knowledge required.



## INTM 2B34

### *Hybrid Media Lab*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

In this course 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 Majors. Priority in registration is given to INTM Majors.

## INTM 2B35

### *Audio & Listening Communities*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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 3B02

### *Advanced Video for Artists I*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Working from a context of contemporary artists' film and video, this course acquaints students with advanced production and post-production techniques. Technical skills acquired in this course include use of digital video cameras and basic non-linear editing techniques (audio and video). Working in small groups, students develop and produce several short documentary, experimental and narrative projects over the duration of this course. Advanced production techniques covered in this course include lighting for video, location shooting and audio recording, concept and script development. A final project can take the form of a short single-channel work or a video installation.

Recommended Corequisite: INTM 3B22 Audio: Post Production

**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. After successfully registering for INTM 3B02 Advanced Video for Artists I, students must register for INTM 3B12 Advanced Video for Artists II in the same time slot by completing an override form.

## INTM 3B08

### *Mechanics for Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

The mechanical skills and knowledge required by artists to build kinetic installation and sculpture are developed in this course. Topics for discussion 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 the use of recycled components.

**Notes:** Register for INTM 3B16 Mechanics Studio in the winter term for a full year of study. Priority in registration is given to INTM & SCIN Majors. Condition(s): FABR 2B02 Introduction to Fabrication: Metal or previous experience in Metal



## INTM 3B09

*Publications: Print*

---

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

---

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:** Condition(s): Basic computer skills required

## INTM 3B11

*Media & Social Change*

---

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

---

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 3B12

*Advanced Video for Artists II*

---

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

---

A continuation of Advanced Video I, this course focuses on more advanced post-production techniques including image layering, audio layering, graphics and transition movements. Student projects may originate in film, video or digital media. Technical skills developed include advanced use of non-linear editing, AfterEffects digital effect software program and incorporation of advanced audio techniques. Specific film and video works by artists and independents are viewed to illustrate montage, editing and image sequencing. In-class work is augmented by gallery and studio visits with local artists and galleries. Several short assignments accompany in-class instruction. A final project will be preceded by a research report, project description and production plan.

**Prerequisites:** INTM 3B02 Advanced Video for Artists I.

**Notes:** Priority in registration is given to INTM Majors. 300 level video equipment access. Material fees apply. Register for this course by completing an override form after successfully registering for INTM 3B02 Advanced Video for Artists I. INTM 3B12 Advanced Video for Artists II must be taken in the same winter time slot as INTM 3B02.



## INTM 3B16

### *Mechanics Studio*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

In the creation of highly articulated kinetic works, students will gain new skills in addition to the principles gained in Mechanics for Artists (INTM 3B08). Topics of investigation include refined machining and fabrication techniques as they relate to time-based installation practices, real-world three-dimensional artworks and contemporary artists' projects. Students will produce their own projects under the guidance of the instructor.

**Prerequisites:** INTM 3B08 Mechanics for Artists.

**Notes:** Priority in registration is given to INTM and SCIN Majors.

## INTM 3B17

### *Publications: Digital*

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*Department: Art*

*Subject: Integrated Media*

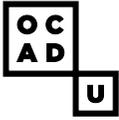
*Course Type: Studio*

*Credits: 0.50*

---

The world wide web is a forum for research, community building and art making. Students investigate and discuss a wide range of websites, web-specific art works 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:** Condition(s): Basic computer skills required.



## INTM 3B22

*Audio: Post Production*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Audio: Post Production introduces students to the digital audio studio and concentrates on the practical skills required to create technically and conceptually proficient 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. Mixing, digital multi-tracking and outboard effects are 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 in registration is given to INTM Majors. 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 singleframe 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 in registration is given to 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*

---

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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 the relationship to audience will be examined.

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



## 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. <br /><br />Recomended Corequisite: INTM 3B22 Audio: Post Production

**Notes:** Priority in registration is given to 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*

---

*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:** Priority in registration is given to 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 3B39

### *Media Research Projects*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

Contemporary Media Research 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 in registration registration is given to INTM Majors.

## INTM 3B40

### *Advanced Electronics*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

Advanced Electronics provides students with focused instruction in the operation and programming of the Basic Stamp microcontroller. The course will consist of a series of hands-on labs that cover topics such as analog to digital conversion, motor control and sensors. Students will have the opportunity to execute an individual, self-directed final project. Knowledge gained in the class can be applied to the areas of robotics, interactive installation and three dimensional kinetic artwork.

**Prerequisites:** INTM 2B25 Electronics Studio

## INTM 3B41

### *Compositing & Digital Animation*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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 that can be output to video projects and multimedia work. The compositing software, Adobe After Effects, is used in conjunction with varied sources: video, Photoshop, Illustrator and CD audio.

**Notes:** Note: Priority in registration is given to INTM Majors. Basic Photoshop skills are required. New code. Formerly INTM 4B15



## INTM 4B04

### *Directing Independent Film/Video*

---

*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.

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

## 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:** Condition(s): Basic computer skills required.

## 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*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/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.

**Notes:** 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.

**Notes:** Note: Non-linear (computer) skills required.



## INTM 4B18

### *Advanced Film for Artists*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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 in registration is given to INTM Majors. Material fees apply.

## INTM 4B20

### *Co-Lab*

---

*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

In this lab/studio course, students undertake creative research that is realized within a team environment and investigate a variety of collaborative projects in areas such as interactive media, telematic performance, web streaming, and installation as related to their practice. Interdisciplinary collaborations with other programs, institutions, or disciplines will be discussed and developed through project proposals and presentations.

**Notes:** Priority in registration is given to INTM majors.



## INTM 4C01

### *INTM Studio Thesis: Research*

---

*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 students will have acquired in their years of study at the College and the evidence of their own independent inquiry. Thesis: Research in the 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 in 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 enrolment.

## INTM 4C02

### *INTM Studio Thesis: Presentation*

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

---

Building on the research component of the first-term course, Thesis: Presentation shifts its emphasis to production and, ultimately, to the final presentation of a major work or body of work 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 a written thesis document, 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.



## INTR 3B01

### *Virtual Communities*

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*Department: Art*

*Subject: Interdisciplinary*

*Course Type: Studio*

*Credits: 0.50*

---

Are virtual cultures an escape from the social world? Can technology enable community? This course is a cross-disciplinary opportunity for art and design students to explore these questions and to collaborate together, carrying concepts of virtual community from research through to the creation of prototypes for interactive projects. Students will present small-group seminars on examples of virtual communities and on debates arising from lectures and case studies. Online networks - from newsgroups and multi-user domains, to art, gaming and activist exchanges will be examined within contexts of technological and social change.

**Prerequisites:** Prerequisite(s) Art students: <br />One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09 and GART 1B06 Time-Based Media <br /><br />Prerequisite(s) Design students: <br />GDES 1B26 Principles of Interaction Design and GDES 2B03 Think Tank/ Creative Intersections <br /><br />Recommended: VISC 4B15 Urban Life: Art, Design and the City and/or VISC 4B91 Special Topic: Socio-Cultural Issues and the Built Environment

**Notes:** NEW INTERDISCIPLINARY

OFFERING<br />This course is open to Art and Design students and is taught from a cross-disciplinary perspective.



## INTR 3B02

### *Bright Lights/Big City*

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*Department: Art*

*Subject: Interdisciplinary*

*Course Type: Studio*

*Credits: 0.50*

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Bright Lights/Big City is a cross-disciplinary course for artists and designers that looks at the nature of contemporary urban space from multiple perspectives. The modern city as "concrete" space and as image has been imagined, constructed and reflected upon by artists and designers working in a diverse range of fields including urban planning, architecture, landscaping and public art. The results of their work, which influence the social, spatial, historical and political dimensions of the city are the territory we explore in this course. Of special interest, is the exploration and encouragement of events and practices in which the art and design of the city achieves forms of synergy. A wide range of related media and disciplinary fields, including existing public art and urban design, will be investigated through lectures, case studies, field trips, quest lectures and group and individual assignments in an attempt to engage the layered nature of private and public urban experience.

**Prerequisites:** Prerequisite(s) Art Students:

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

Prerequisite(s) Design Students: GDES 2B03 Think Tank/Creative Intersections

**Notes:** Recommended: VISC 4B05 Cosmopolis: New Narrative in Contemporary Media and/or ENGL 3B04 Science and Technology in Literature  
NEW INTERDISCIPLINARY OFFERING  
This course is open to Art and Design students and is taught from a cross-disciplinary perspective.



## LBST 1D01

### *Liberal Studies One*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 1.50*

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LS One will prepare students for scholarly and academic life in the context of an art and design institution, as well as prepare them to succeed in a variety of social, cross-cultural and professional contexts. Using a thematic approach in a multi-disciplinary framework, the course will introduce students to interdisciplinarity as a way of thinking. A faculty team of five instructors will combine key significant and important ideas from visual culture, the humanities and literature to invigorate student' imaginations and root them in the global project of knowledge building. Students will engage the learning process through a variety of methods, with extensive attention to critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. The course will also stress personal and group development.

**Notes:** There are three components that a student must register for when adding this course. Students should note there is only one lecture for this course. When students register for this lecture they are then required to register for one of five seminars that occur after the lecture. Students then must also register for one of five tutorial groups that the seminar breaks into. (i.e. Lecture - Seminar - Tutorial in this order)

## MAAD 2A01

### *Drawing as a Tool*

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*Department: Design*

*Subject: Material Art & 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.

**Notes:** There is a digital workshop attached to this course.



## MAAD 2A02

### *Drawing, Rendering & Visualization Methods*

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*Department: Design*

*Subject: Material Art & 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*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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 & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 2B14

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

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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 & Design*

*Course Type: Studio*

*Credits: 0.50*

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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 2B24

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

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

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 2B26

*Explorations in Fibre*

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*Department: Design  
Subject: Material Art & 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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

**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 & 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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 2B28

*Jewellery/Metalsmithing: Composition*

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*Department: Design*  
*Subject: Material Art & 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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 2B29

*Materials, Tools &  
Technology/Jewellery/Metalsmithing:  
Fabrication*

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

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This required course is a continuation of the jewellery 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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 2B30

*Ceramics: Intro to Throwing*

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

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 2B33

### *Ceramics: Exploring Structure*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 2B34

### *Structures of Fibre*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 2C04

### *MA&D Studio*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 1.00*

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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 & Environments

or one of the electives in First-year Art, winter semester (with permission from Faculty of Art)

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 3A01

### *MA&D Visiting Lecture Series*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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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 3B01

### *Dyeing*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B04

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

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

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This course offers an advanced exploration of the throwing process, continuing from Throwing Techniques & Form Development 1. Students will investigate more complex forms developing their throwing techniques and arriving at solutions through altering, stacking and redefining the thrown form. A more personal style that utilizes experimentation and problem solving for both functional pottery and sculptural forms is encouraged through personal and class critiques, glazing and firing.

**Prerequisites:** MAAD 2B30 Ceramics: Throwing Techniques & Form Development 1

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

**Notes:** This course will be taught concurrently with MAAD 3B40 Ceramics: Throwing Workshop.

There is a consumables fee attached to this course.

## MAAD 3B05

### *Research & Preparation*

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

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Approaches to basic and applied research methodologies which lead to breakthroughs in concepts and processes are explored in this course. Students develop research methodologies appropriate to their investigations of selected areas of interest, and thoroughly document their findings. In preparation for their fourth year Thesis project, students finish the course with a document articulating conceptual directions, techniques and processes.



## MAAD 3B07

### *Ceramics: Concept Development*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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This course allows students to explore clay as a vehicle to express wider issues of cultural, historical and experiential concerns. Conceptual research is encouraged through process exploration and idea generation while further developing hand-building techniques which may include press moulding and throwing. Concepts are developed through an increased awareness of skill, research, class discussion and a broadening of personal expression.

**Prerequisites:** MAAD 2B15 Intro to Ceramics or MAAD 2C04 MA&D Studio

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 3B13

### *Jewellery: Practical Theory: Setting*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B14

### *Jewellery: Form Development for Production*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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Does high volume production have more potential than simply producing hundreds of the same thing? How are multiples/modules developed? These are some of the issues discussed and developed during this course. The student produces one 'line' and explores all stages of development including concept, modelmaking, pricing and marketing. A field trip to a studio jeweller or exhibition is part of the curriculum.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

There is a digital workshop attached to this course.

## MAAD 3B15

### *Jewellery: Concept Development*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B17

### *Jewellery: Intermediate: Structure*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 3B20

### *Exploration: Context in Textiles*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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This course explores conceptual possibilities for working with a textile sensibility while investigating concerns such as ritual, materiality, the body, language and transformation. Studio experiments, demonstrations and discussions will lead to students applying conventional and alternative fibre materials and structures in the development of both two- and three-dimensional work.

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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B30

### *Ceramics: Approaches to Applied Imagery*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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This course examines the conceptual and technical application of decorative and narrative imagery on ceramic forms. Exploration of the universal impulse to "decorate" clay from the earliest beginnings of ceramics history to contemporary experiments will be studied. Within the context of cultural, artistic and functional concerns, clay and glaze-based techniques, which can be used to generate imagery and develop a personal language for communicating ideas and storytelling will be investigated.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 3B33

### *Constructed Textiles: Advanced Pattern Design*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B34

### *Intermediate Studies in Fibre*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 3B38

### *Jewellery: Implementing the History of the 19th and 20th Century*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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The history of jewellery parallels significant 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.

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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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



## MAAD 3B39

*Fibre: Implementing the History of the 19th and 20th Century*

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

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The history of textiles parallels significant events and social changes in the 19th to 21st centuries. This course will survey and define the histories, art textiles, fashion and functional textiles through slide lectures and research studio assignments. Process, materials and terminology will be introduced within the context of each category of work. Class discussion will address the traditional role of textiles in Western culture and how that has been questioned and changed in the 20th and 21st centuries.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

**Notes:** There is a consumables fee attached to this course.  
This course alternates with Ceramics: Implementing the History of the 19th and 20th Century.

## MAAD 3B40

*Ceramics: Throwing Workshop*

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

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This course teaches the process of making objects with clay using the potter's wheel. This method can quickly create basic forms which can be transformed into useful objects with specific needs in mind. In this context, throwing is used as an important vehicle of expression. During this course students are encouraged to further investigate the creative and/or production potential of this process in the hope of gaining a totality of clay making. Wheel throwing can both inform and produce the work and will be integrated with other aspects of the process such as context, concept, function and texture.

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

**Notes:** No prerequisite. This course will be taught concurrently with MAAD 3B04 Ceramics: Throwing Techniques & Form Development 2.

There is a consumables fee attached to this course.



## MAAD 3B41

### *Silversmithing*

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*Department: Design*  
*Subject: Material Art & 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, sinking and raising metal forms are the major techniques covered in this course. One project asks the student to explore their own personal design process through writing, drawing and modelmaking and subsequently create a piece of flatware related to their own experience.

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

**Conditions:** Requires a minimum grade of 60% to advance to further Material Art & Design studio courses.

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

## MAAD 4B03

### *Internship*

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

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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 & Design*  
*Course Type: Studio*  
*Credits: 0.50*

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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*

---

*Department: Design*

*Subject: Material Art & 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.

**Conditions:** Requires a minimum grade of 60% to advance to MAAD 4C02 Thesis III: Project Development.

**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 & Design*

*Course Type: Studio*

*Credits: 1.00*

---

A continuation of Thesis II: Project Development.

**Prerequisites:** MAAD 4C01 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 also covered. Students explore issues relating to lighting through a range of studio and location exercises.

**Notes:** Priority in registration is given to 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 in registration is given to 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. Digital output fees may apply. A digital camera is not required.

## 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. This specific offering concentrates on photography with reference to other media. Weekly seminars explore issues and ideas through the following forums: presentation of artists' works, text analysis, lectures, discussions, and student presentations of projects and assignments.

**Notes:** Required for 200-level PHOT Majors. Priority in registration is given to PHOT Majors. PHOT Majors should register for VISC 2B13 History of Photography in the fall and PHOT 2B12 Contemporary Issues: Art Today (PHOT) in the winter. May not be repeated in another discipline area.



## 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.

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

**Notes:** Required for 200-level PHOT Majors. Priority in registration is given to 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 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 presentations that introduce students to a broad range of work by other photographers.

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

**Notes:** Priority in registration is given to 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 to support artistic practice. Recommended for Photography Majors.

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

**Notes:** Priority in registration is given to 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.

**Prerequisites:** PHOT 2B07 Digital Imaging I or basic experience in Photoshop

**Notes:** Digital output fees may apply. A digital camera is not 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. Through ongoing presentations and discussions students are provided with a contemporary and historical overview of site, installation, performance and guerrilla based photo practises. Students are required to complete several projects including a major final project.

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

**Notes:** Appropriate for Integrated Media film students and Sculpture/Installation students at the 300-level.



## PHOT 3B13

### *Intermediate Photography I: Development*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

This studio course addresses conceptual and aesthetic issues leading to a defined body of work. Lectures and discussions will include approaches to creative practices 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 & Process, AND 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 in registrations is given to PHOT Majors.

## PHOT 3B14

### *Intermediate Photography II: Production*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

Building on ideas presented in Intermediate Photography I, this course focuses on production and presentation issues. Course material helps 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 in registration is given to PHOT Majors.

## PHOT 3B15

### *The Return of the Real*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio/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. Connections between current realist and photographic practises and other media will be explored as well as realism's historical roots.

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



## PHOT 3B16

### *Light & Shadow*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

In this course students will learn advanced lighting skills. Students will expand their abilities to recognize the use of light in order to describe space and affect meaning in the studio and on location. Studio set ups and tableaux will be explored using both tungsten and strobe lighting. A series of assignments and workshops will address single source, multiple source and lighting ratios and the use of gels.

**Prerequisites:** PHOT 2B01 Photography: Light & Studio or equivalent.

## PHOT 3B17

### *Current Practice*

---

*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 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 critical and theoretical contexts relevant to contemporary photography.

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic AND PHOT 2B12 Contemporary Issues: Art Today

**Notes:** Required for 300-level PHOT Majors. Priority in registration is given to PHOT Majors. Note: New Code. Formerly PHOT 2B17 (students who have successfully completed PHOT 2B17, Introductory Photography: Current Practice prior to September 2005 are not required to complete PHOT 3B17 but should take a 0.5 elective instead).



## PHOT 3C02

*Photography: Sequences, Multiples & Text*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 1.00*

---

This studio course is for intermediate and advanced students interested in combining photographs. Through class presentations and demonstrations, students will be exposed to the history, concepts and practice of image sequencing. A wide variety of approaches to image making will be covered including, the visual narrative, image formatting, text/image relationships, book and film works. Students are required to complete a number of projects including a self directed major project.

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

**Notes:** Only offered on Saturdays.

## PHOT 4B01

*Photography: Bookworks*

---

*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*

---

This studio course explores large-format image making. Students are encouraged to develop projects which integrate technical and critical issues as they relate to contemporary photo-based practices. Multiple exposures, montage, site and installation aspects of large-format work are examined through visual presentations and class room discussions. Students acquire the darkroom technical skills needed to produce large-scale black-and-white and colour murals.

**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. Students working in color will require previous experience.



## PHOT 4B03

### *Search/Research/Resolution*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio/Seminar*

*Credits: 0.50*

---

NOT OFFERED 2005-2006

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 also becomes the catalyst for its formal resolution.

**Notes:** Priority in registration is given to 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. Weekly presentations, screenings and discussions will provide students with an overview of the history, theory and practice relating to contemporary body/lens relationships. Emphasis is placed on the refinement of working strategies with a view to developing a personal vision.

**Prerequisites:** PHOT 2B13 Introductory Photography: Concept & Process.

**Notes:** Priority in registration is given to PHOT Majors.

## PHOT 4B09

### *Photography: Digital Studio*

---

*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 develop problem-solving skills using advanced methods that can benefit their career objectives. Discussions and presentations will supplement studio work.

**Notes:** Digital output fees may apply. A digital camera is not required for this course.

Condition(s): Previous digital experience required



## PHOT 4B10

*Special Focus: Staged and Imagined*

---

*Department: Art*

*Subject: Photography*

*Course Type: Studio*

*Credits: 0.50*

---

This senior studio course deals with what has 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*

---

*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. Digital output fees may apply. A digital camera is not required for this course.

## PHOT 4C01

### *PHOT Studio Thesis: Research*

---

*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 1.5 credit from First Year) or equivalent Studio-Seminars for diploma only.

**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*

---

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

---

Building on 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*

---

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

---

Screenprinting 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, screen-printing lends itself to simple or complex imagery involving rich colour relationships. Examples of artists' works are presented and discussed. Students are encouraged to complete their projects in open studio time.

## PRNT 2B05

### *Papermaking*

---

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

---

This course explores the creative possibilities of handmade paper. Emphasis is on sheet forming, the diverse characteristics inherent in different paper pulps, 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 period immediately following the class.

## PRNT 2B07

### *Hand Papermaking*

---

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

---

NOT OFFERED 2005/2005

Students are introduced to the traditions of hand papermaking in the context of historical and contemporary practices. Orientation in processes such as sheet forming and its extensions, book works, colour and pulp painting and dimensional casting alert students to pulp and paper's versatility as an art and design medium. Experienced students can develop their own projects. This is an open-ended, inclusive and experimental course that is open to all levels.



## PRNT 2B08

### *Papercasting*

---

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

---

NOT OFFERED 2005/06 <br />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:** This class is offered on Saturdays only.

## PRNT 2B15

### *Photo-Based Printmaking*

---

*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 their project in open studio time.

**Notes:** Basic computer skills are an asset.

## PRNT 2B18

### *Printmaking for Painters*

---

*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 "painterly" prints that incorporate printing techniques and printed materials. No previous printmaking experience is required. Students are encouraged to complete their projects in open studio time.

## PRNT 2B20

### *Book Arts: Bookbinding*

---

*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. It introduces students to alternative book structures and bookbinding methods, including sewing, case binding and the construction of boxes, slip cases and book containers. Students produce several working book models and an independent project.



## PRNT 2B21

### *Digital Printmaking Studio*

---

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

---

This course allows students to explore Photoshop techniques in printmaking. Digital input (scanners, cameras, Internet) and digital image generation as they relate 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 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*

---

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

---

This course introduces students to a range of print media which are water-based, non-toxic and, in some cases, portable enough to be set up in a private studio. Students work with water-based relief printing, and learn how to make their own brush-on inks in the Japanese print tradition, as well as learn about roll-on inks. Students work with water-based mono-printing, which allows painterly images to be layered and multiplied as prints. This course allows students to also explore screenprinting on textiles and work on larger wall murals, as well as the editions of works on paper. Students are encouraged to complete their projects work in open studio time.

## PRNT 2B23

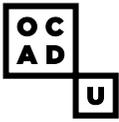
### *Introduction to Lithography and Screenprinting*

---

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

---

Students work with both the graphic hand-stencilling and photographic screen techniques in screenprinting and the drawing and painting applications applicable to the lithographic processes. Both disciplines allow for spontaneous and/or sustained working procedures. Works of historical and contemporary artists are presented and discussed. Students are encouraged to complete their projects in open studio time.



## PRNT 2B24

### *Introduction to Etching and Relief*

---

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

---

This introductory course provides students with the technical and artistic skills in both etching and relief processes. Students explore incised line in dry-point, engraving and etching as well as surface printing with linoleum, wood and found materials. Artists' works are presented and discussed. Students are encouraged to complete their projects in open studio time.

## PRNT 2B25

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

---

*Department: Art*  
*Subject: Printmaking*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

---

This studio-seminar course exposes students to some of the theories, discourses and formal strategies that inform contemporary art practice. This offering focuses on the issues pertinent to printmakers with reference to other media as well. Weekly seminars explore issues through some of the following; presentation of artists' works, critical analysis of the assigned readings, lectures and in-class discussions, as well as seminar presentations and studio projects.

**Notes:** Priority in registration is given to PRNT Majors. Must be taken at the 200 level. May not be repeated in another discipline area.

## PRNT 2B91

### *The Book as Art: Making Artists' Books*

---

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

---

This course introduces students to various methods and techniques used to produce 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 book works produced by contemporary artists.

## PRNT 2B95

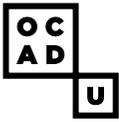
### *General Printmaking Studio*

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

---

This hands-on course is suitable for students at all levels, artists and experienced printmakers who wish to explore relief printing, etching, silkscreening and lithography. Students are encouraged to develop a body of work that reflects their individual interests while developing printmaking skills. Demonstrations, exercises and critiques support hands-on work.

**PRNT 3B03***Lithography/Screenprinting*

---

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

---

Students continue the studio practices developed in either lithography or screen-printing at the introductory level of study. While the students are instructed in the development of greater proficiency in these disciplines, they are also encouraged to explore more experimental approaches to printmaking and to critically interpret their projects. Digital processes may be integrated into the development of imagery. Students are expected to produce a substantial portfolio of prints and are encouraged to complete projects 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*

---

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

---

Students continue their studio practices in either screen-printing or papermaking and produce a substantial portfolio of work that demonstrates integration of concept development and technical skills which reflect contemporary printmaking and papermaking practices. Students may choose to incorporate digital imagery in a variety of ways. Students are encouraged to complete projects 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 3B16

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

---

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

---

This course allows students to explore non-traditional printmaking materials and supports, as well as to challenge conventional modes of presentation. Students produce work by using a variety of media and approaches, including monoprinting, photo-transfer, collograph, carborundum and found objects. Methods of retrieving, appropriating, and serializing images are also discussed. Students work toward a final project which might include book work, installation, performance or cyberspace interactions.

**Prerequisites:** Any 0.5 credit in a 200-level Print course.

## PRNT 3B19

### *Etching/Relief*

---

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

---

Students continue to develop skills and concepts in either etching or relief. In etching, multi-viscosity colour-printing, photo-etching and multi-plate registration are investigated. In relief, students explore colour block printing, photo relief plates, collograph and deep embossing. Digital methodologies may also be explored. Projects allow for a wide range of responses and personal interpretation. Students are encouraged to complete projects 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*

---

This course examines the use 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 ramifications of utilizing a variety of images and concepts in printmaking processes. Students are encouraged to develop research skills through written assignments and the analysis of assigned texts. Studio projects draw on students' previous printmaking practices and a variety of printmaking processes.

**Prerequisites:** PRNT 2B25 Contemporary Issues: Art Today (PRNT)

**Notes:** Required for PRNT Majors. Priority in registration is given to 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.

**Prerequisites:** One of the following: PRNT 2B91 The Book as Art: Making Artists' Books , PRNT 2B20 Book Arts: Bookbinding or PRNT 2B05 Papermaking.



## PRNT 3B23

### *Special Topics: Collaborative Print Explorations*

---

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

---

This course is designed to explore and challenge students' ideas about art making and creative processes. By participating in a variety of collaborative projects, students will consider their work and productive methods in relation to the work of their peers. With an emphasis on print media techniques, students will participate in assignments which range from the incongruous to the synergistic. Students will work on a range of assignments from the selecting of a collaborator and establishing parameters to projects with guidelines designed by the instructor. Through slide and lecture presentations, students will gain an understanding of how and why various historical and contemporary artists chose to collaborate.

**Prerequisites:** Minimum 0.5 credit in 200-level PRNT course.

## PRNT 3C05

### *Intermediate Printmaking Studio*

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

---

This course provides the student with the opportunity for sustained print work in one or more of the print media. Building on skills developed in the fall semester of study, print students are encouraged to continue the development of their print practice and begin preparation for thesis and fourth year independent studio work. Hands-on studio work is supplemented by group critiques, lectures and readings.

**Prerequisites:** Prerequisite(s): Minimum 0.5 credit in 300-level PRNT course.



## 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 develop an awareness of contemporary critical issues and are encouraged to speak and write coherently about their work. A series of written drafts of the thesis are developed throughout the semester.

**Prerequisites:** All required 200- and 300-level courses (2.0 credits of 300-level PRNT courses) for this major area of study.

**Notes:** Required for 400-level PRNT Majors. PRNT Majors are encouraged to register in both PRNT 4C10 and 4C11. Students must have completed all required 200- and 300-level courses for this major area of study, and 3.0 credits in Liberal Studies (including 1.0 credit from First-year) or equivalent Studio- Seminars. PRNT 4B01 Studio Thesis: Research and PRNT 4B02 Studio Thesis: Presentation must be completed during the same academic year.

## 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 realize, as well as articulate their accomplishments. Students meet with faculty and their peers to continue 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 is 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 the 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 the 300-level

## SCIN 2B01

### *Intermedia Studio: Body and Object*

---

*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

This introductory studio course looks at the practice of installation art as it relates to the body and the object. Students apply personal problem-solving strategies to three major projects. These projects encourage the student to explore a personal language choosing from a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Individual presentations of completed projects as well as written and group critiques form an important aspect of this course.

**Notes:** Required for SCIN Majors. Priority in registration is given to SCIN Majors.

## SCIN 2B07

### *Sculpture: Language of Materials*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

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*

---

*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 in registration is given to SCIN 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 course looks at the practice of installation art as it relates to site and time. Students apply personal problem-solving strategies to three major projects. These projects encourage an exploration of concepts surrounding the idea of both site and time, inside or outside of the gallery. Students may choose from a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Individual presentations of completed projects as well as written and group critiques form an important aspect of this course.

**Notes:** Required for SCIN Majors. Priority in registration is given to SCIN Majors.



## SCIN 2B19

### *Life Study for Sculpture I*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

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 in registration is given to SCIN 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 students 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*

---

*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Seminar*  
*Credits: 0.50*

---

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 following Contemporary Issues: Art Today - CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.

**Notes:** Required for SCIN Majors. Priority in registration is given to SCIN Majors.

## SCIN 3B04

### *Sculpture Studio: How Objects Work*

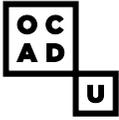
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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

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 in registration is given to 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*

---

This intermediate-level studio course focuses on the working theories and practices required to produce/ fabricate artworks that 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 following Contemporary Issues: Art Today - SCIN 2B09 CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, or PRNT 2B25.

**Notes:** Required for SCIN Majors. Priority in registration is given to SCIN Majors. Register for SCIN 3C02 Intermedia Studio: Problems in Visual Language II in the Winter semester. New Code. Formerly SCIN 3C01.

## SCIN 3B12

*Special Focus Studio: Nature, Transformation & Change*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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Nature as a topic is commonly explored by artists working in all mediums. With a special focus on nature as it relates to notions of transformation & change, this studio course provides students with the opportunity to acquire a working knowledge of a range of materials and processes. Students are encouraged to develop an innovative artistic approach as they explore formal and conceptual concerns relating to contemporary interpretations of nature in a rapidly changing world.

**Notes:** Priority in registration is given to SCIN Majors



## 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 in registration is given to 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

---

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*

---

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 affect 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.

**Notes:** Priority in registration is given to SCIN Majors

## SCIN 4B06

*Special Focus: Doubt & Paradox*

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*Department: Art*  
*Subject: Sculpture/Installation*  
*Course Type: Studio*  
*Credits: 0.50*

---

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 fuelled 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 in registration is given to SCIN Majors.



## SCIN 4C01

### *SCIN Studio Thesis: Research*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 1.00*

---

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 in Liberal Studies.

**Notes:** Required for SCIN Majors. Studio Thesis Research and Studio Thesis 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 Faculty Panel 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 2B01

### *Introduction to Biology*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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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.

**Anti-requisites:** Students who have a credit in SCTM 2B04 are not eligible to take this course for credit.

**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. Condition(s): Requires previous 1.0 Liberal Studies

## 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*

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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 for Illustration majors in the Winter semester.

Note: 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 2B04

### *Biological Principles of Sustainability*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course would be designed to introduce the fundamental principles of ecology and sustainability to students at OCAD. The course would be broken down into six sections. Each section of the course would provide the essential information for the unit from the textbook and classroom lecture/question & answer sessions, and apply this information discussing specific current examples of issues in the media etc. For example: the unit on biodiversity would then be used to discuss issues such as agribusiness and genetically modified foods.

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

**Anti-requisites:** Students who have a credit in SCTM 2B01 are not eligible to take this course for credit.

**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 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 2B20

### *Introduction to Earth Sciences*

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

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Beyond the study of minerals and rock types, the science of Geology is fundamental to understanding current issues in ecology and resource management. This lecture-based course presents the dynamic processes that shape our planet, with a focus on how they influence how we live today. Within a Canadian context, students will explore plate tectonics, rock formation and classification, earthquakes and volcanoes, geological structures, water and mineral resources, surficial processes, and the geology of Canada. The role of plate tectonics as the key process driving geological change will be stressed, beginning with structure of the planet and running through to geological influences on ecological concerns. The approach of observing the present as a key to understanding the past will help students appreciate the dynamic nature of our planet.

**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 SCTM 2B90: Special Topic in Science/Technology/Math: Introduction to Earth Sciences in 2004/2005 Summer, Fall or Winter semesters may not take this course for further credit. Note: 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: Topics in the Science of Colour*

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

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A cross-disciplinary approach in examining colour, with the aim of understanding colour from the multiple viewpoints of art, physics, chemistry, physiology and history. Topics include: perception, wave nature of light, spectroscopy, colour harmony and contrast, natural phenomena, dyes and pigments.

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

**Notes:** This "Special Topic" course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes. 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: The Mathematics of Art 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 explores the ways in which aspects of mathematics intersect with the practical concerns of artists and designers. We will see that much like artists, mathematicians are interested in the study of patterns and abstractions that can arise from these patterns. The notion of truth however can be quite different for a mathematician than for an artist. We will take a good look at how mathematicians reason and will encounter occasions where this reasoning has shaken the foundations of mathematics. We will also acquaint ourselves with the impact mathematics has had on designers and artists.

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

**Notes:** This "Special Topic" course provides an introduction to Science/Technology/Math through analysis of topics of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.  
  
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*

---

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*

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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 2B03

*Social Psychology and Consumer Behaviour*

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

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The course explains how and why we buy goods and services. In other words, the course studies how individuals come to make decisions around the spending of their available resources (time, money, effort) on consumption-related items. Relatedly, it addresses why we often buy excessively (the consumer society critique). This necessarily requires us to look at what goods and services mean to us such that we purchase them. That is, how do goods and services give expression to the tastes, values and affiliations of individuals and groups (i.e., self-representations)?

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

**Notes:** Priority Registration for Advertising Majors.  
New code. Students who have previously taken SOSC 2B90: Special Topic in Social Science: Social Psychology and Consumer Behaviour in the 2004/2005 academic year cannot take SOSC 2B03 for further credit.  
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 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.

**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. Note: New code. Students who have taken ACAD3B22, 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 3B27

### *Design Research and Human Factors*

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

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See VISC 3B27 for course description.

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

**Anti-requisites:** Students who have already taken VISC 3B27 may not take this course for further credit.

**Notes:** New code. Students who have previously taken VISC 2B91: Special Topic in Visual Culture: Human Factors and User-Centred Design in the 2004/2005 academic year cannot take SOSC/VISC 3B27 for further credit.

This course is also offered as VISC 3B27. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 3B27 or VISC 3B27.



## SOSC 3B90

*Special Topic in Social Science: Risk and Society*

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

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This course traces ways that the concept of “risk” has been used in a variety of competing social philosophies to illustrate the interconnectedness of individuals, social life, economic advancement, and the environment. We begin by considering how different understandings of risk inform contemporary social scientific approaches to understanding the future development of human and natural resources. We continue with an examination of a range of social responses to risk in order to understand the role of “risk perception” in visions about our common future.

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

**Notes:** 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.

## VISC 1B03

*Culture, History & Ideas*

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

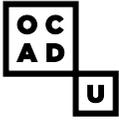
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This lecture course introduces students to ideas and issues that are important to an historical overview of art and design from the 1500s to 1945. Through a thematic examination of the development of art and design in a global context, the course provides 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.

**Conditions:** Required for all First-Year students

**Notes:** Note: 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 previously too ACAD 1B03 may not take this course for further credit.



## VISC 1B06

### *Introduction to Visual Culture*

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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 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.

**Conditions:** Required for all First-Year students

**Notes:** Note: 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. Note: New code. Students who have taken VISC 1B04 and VISC 1B05 may not take this course for further credit. Condition(s): Required for all foundation students

## 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*

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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:** New code. Students who previously too VISC 2B90 may not take this course for further credit.

This class is only available to Alumni and Advanced Standing students for registration and only by permission of the Faculty of Liberal Studies office. 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 at the 100 level.



## 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.  
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 previously too ACAD 2B01 may not take this course for further credit.

## 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. (NOW OPEN FOR all students July 11, 2005)



## 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.

**Notes:** New code. Students who previously too ACAD 2B08 may not take this course for further credit.



## VISC 2B09

### *History of New Media Art*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This survey course is designed to offer a history of video art from its beginnings in the 1960s with the development of the PortaPak and the work of Nam June Paik through to contemporary digital video art practices. The course presents the works of key video artists from around the world, with a special focus on Canadian video artists, in a historical context. The course examines the theoretical, aesthetic, institutional and social implications of video art, as well as the multiple forms of video art, including single and multi-channel video, projection, installation and performance. Issues addressed in this historical survey include: approaches to constructing video art history; the relationship of video art to other media; medium specific narrative approaches; the construction of audiences; video art and social activism; and, feminist and queer video art. Students will develop an understanding of the theories, practices and history of video art which can be applied to their own media practices and to further specialized studies of video art. The course is presented in a lecture/tutorial format. Weekly lectures present key works and historical/theoretical analysis; weekly tutorials involve group discussion and additional screenings. Three key textbooks provide the majority of assigned readings: *Illuminating Video: An Essential Guide to Video Art*; *New Media in the Late 20th Century*; and *Video re/View*. These texts are supplemented with additional readings of articles specific to lecture topics.

**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.

**Notes:** Notes: New code. Students who previously too ACAD 2B12 may not take this course for further credit.

## 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.

Notes: New code. Students who previously too ACAD 2B13 may not take this course for further credit.



## 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:** Notes: New code. Students who have taken ACAD 2B21 or 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.

Note: New code. Students who have taken ACAD 2B22 or 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.

Note: New code. Students who have taken ACAD 2B23 or 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 ACAD 3B02 or 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*

---

*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 the work 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 Advertising, Graphic Design and Illustration majors.

New code. Students who have taken COMM 2B07 may not take this course for further credit.  
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 2B38

### *Design Methodologies: Theories and Concepts*

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

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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 credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Anti-requisites:** Students who have taken VISC 3B11 or ENVR 3B11 may not take this course for further credit.

**Notes:** New code. Students who have taken VISC 3B11: Design Methodologies: Theories and Concepts or ENVR 3B11 may not take this course for further credit. This course is also listed as VISC 3B11. If you are a 2nd year student and you require Design Methodologies: Theories and Concepts, you must register for VISC 2B38.  
Priority registration for Environmental Design, Industrial Design, and Material Art & Design majors

## VISC 2B39

### *Graphic Design History in the Twentieth 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 credits at the 100 level including ENGL 1B01 or equivalent, or permission of instructor.

**Anti-requisites:** Students who have taken VISC 3B20 or VISC 4B14 for credit may not take this course for further credit.

**Notes:** Priority Registration for Graphic Design majors.  
This course is also listed as VISC 3B20 and VISC 4B14. If you are a 2nd year student who requires Graphic Design History in the Twentieth Century you must register for VISC 2B39.



## VISC 3B03

### *Contemporary Canadian 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 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.

New code. Students who have taken ACAD 3B03 or VISC 3B02 may not take this course for further credit.

## 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.

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

**Notes:** New code. Students who have taken ACAD 3B05 may not take this course for further 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 ACAD 2B18 or 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*

---

See VISC 2B38 for course description. If you are in 3rd or 4th year and require Design Methodologies: Theories and Concepts you must register for VISC 3B11.

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

**Anti-requisites:** Students who have taken VISC 2B38 may not take this course for further 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 3B12 may not take this course for further credit.



## VISC 3B18

### *Television Criticism*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This class is designed to familiarize students with different approaches to television criticism, and to introduce students to practices of formulating and writing television criticism. The focus is on a critical tradition to understanding meaning making in television, and as such the class provides multiple perspectives, including textual approaches (such as semiotics), producer-oriented approaches (such as auteur analysis), audience research (such as audience-oriented research and critical audience research), and finally ideological analysis (such as feminist and critical cultural studies). Readings include both theoretical and materialized pieces of critical television criticism scholarship. Students will gain knowledge of important television research methods and their usefulness. In addition, students will, through the readings, learn about the economy/business and politics of television production, the aesthetics or codes of various TV genre, will address identity and TV representation in terms of gender, ethnic, sexual and other characteristics, and will learn about the processes by which audiences negotiate television. Upon concluding the class, students should be able to articulate the tenets of multiple television genres, determine the type of television criticism most appropriate to a particular type of question regarding television, articulate the steps of four different types of television criticism, and conduct an actual (undergraduate level) television research project.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in SOSC 2B02: Media, Messages and the Cultural Landscape: Introduction to Communication Studies or permission of instructor.



## 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.

**Notes:** New code. Students who have taken ACAD 3B19 may not take this course for further credit.

## VISC 3B20

### *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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See VISC 2B39 for course description. If you are a 3rd year student who requires History of Graphic Design II: 20th Century you must register for VISC 3B20.

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

**Anti-requisites:** Students who have taken VISC 2B39 or VISC 4B14 for credit may not take this course for further credit.

**Notes:** Priority Registration for Graphic Design majors.

New code. Students who have taken VISC 4B14 for credit may not take this course for further 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.

New code. Students who have taken ACAD 3B21 may not take this course for further credit.

## 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, recombance, 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.

**Notes:** New code. Students who have taken ACAD 3B23 may not take this course for further credit.



## VISC 3B25

### *Imagining Nation: Canada's Cultural History*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Art, film and literature produced by artists in this country over the course of the 20th C, and into the 21st, could be considered tangible representations of Canadian identity. This cultural history has been implicitly tied to the project of defining nation. This course will examine this history by looking at the ways that various institutions such as the CBC, the National Film Board and the Canada Council have been shaped by the need to differentiate Canada from its colonial past and its neighbours. These institutions will be looked at in conjunction with policy instruments - the Indian Act, the Massey Commission, and the Multiculturalism Act - through which federal interests were implemented. Artists were deeply involved with these processes of institutionalization. Beginning with early collectives such as the Royal Society in the early 1900's up to the formation of the Artist Run Centres in the 1970's, artists have organized in order to maintain a voice within the discourse of governmentality. Also, postcolonial studies and practice will be examined in conjunction with its influence on artistic production and exhibition. Other areas that will be interwoven will include Canada's intellectual history and canonicity (both inclusion and exclusion). This course will give students the opportunity to see that Canadians have historically been conscious of some of the complex questions we are wrestling with today. By contextualizing artistic practices within the larger narrative of imagining nation, students will see that the history of culture in Canada is more than the sum of the artworks themselves. A repro-text will be produced in order to accommodate the numerous points of view within this discussion. The following bibliography covers some of those readings. This course also can be counted as HUMN 3BXX

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



**Anti-requisites:** Students who have already taken HUMN 3B25 may not take this course for further credit.

**Notes:** This course is also offered as HUMN 3B25. You must decide which course category you wish this to be counted towards at the time of registration by registering for either HUMN 3B25 or VISC 3B25.

## VISC 3B26

*Studies in 19th Century Art: Impressionism & Post-Impressionism*

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

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Beginning with Manet's role as mentor to the Impressionist generation, the course considers the eight Impressionist exhibitions in the 1870's and 1880's. The Academy, the Paris Salons and their rigid jury system present a stark contrast to new ways of making art and surviving as artists. The art of Degas, Cassatt, Pissarro, Morisot, Monet and Renoir is studied in depth. The four Post-Impressionist giants, Van Gogh, Gauguin, Seurat and Cezanne, and their immense influence on twentieth century developments, provide the focus for the second part of the course.

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

**Notes:** New code. Students who have previously taken VISC 2B05 or VISC 3B12 may not take this course for further credit.

## VISC 3B27

*Design Research and Human Factors*

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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 ideas and issues that are important to a contemporary understanding of ergonomics, human factors, and user-centred design. Through a thematic examination of the growth and development of the field, including a wide-ranging review of case studies, the course provides students with a framework for studying industrial and environmental design processes as they relate to the satisfaction of human needs.

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

**Notes:** This course is also offered as SOSC 3B27. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 3B27 or VISC 3B27.

New code. Students who have taken VISC 2B91: Special Topic in Visual Culture: Human Factors and User-Centered Design in the 2004/2005 academic year may not take this course for further 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.

**Notes:** New code. Students who have taken ACAD 3B28 may not take this course for further 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.

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

**Notes:** New code. Students who have taken ACAD 3B32 may not take this course for further credit.



## VISC 3B36

### *Interior Architecture and the Decorative Arts*

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

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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.

**Notes:** New code. Students who have taken ACAD 3B36 may not take this course for further 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.

New code. Students who have taken ACAD 3B38 may not take this course for further credit.



## VISC 3B90

### *Special Topic in Visual Culture: Chinese Visual Art and Connoisseurship*

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

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The essence of Chinese art and its theory of criticism during the period 600 C.E. to 1900 C.E.. This course introduces the categories of Chinese paintings, painters, connoisseurship, poetry and paintings, and calligraphy and painting. The readings are in English. Slide presentations of a wide range of art works will be shown in the relevant lectures.

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

**Notes:** This "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

## VISC 3B91

### *Special Topic in Visual Culture: Critical Issues in Contemporary First Nations Art*

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

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The purpose of this course is to provide students with an overview of the major political and social discourses currently informing contemporary First Nations art. The class will contextualize specific contemporary art practices within the historical and cultural critiques they articulate. Our discussions will emphasize but not be limited to the visual arts. Emerging expressions in new media, theatre and literature will also be examined. Lectures will be supplemented by slide presentations, video and visiting artists.

<br />Some topics and artists to be covered include:<br />Land, the Indian Act, treaties, reservations and urban spaces<br />Carl Beam, Nadia Myre, Rebecca Belmore.<br />Conflict, Beaver Wars, Oka, Ipperwash and Saskatoon<br />Alanis Obomsawin, Robert Houle, Rick River.<br />Language, assimilation and nationhood<br />Norval Morrisseau, Zacharias Kunuk, Tom Hill.

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

**Notes:** This "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.



## VISC 3B92

### *Special Topic in Visual Culture: Autobiographies of Artists*

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

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TBA

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

**Notes:** This "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements for a BFA or BDes.

## VISC 4B02

### *Performance and Performativity*

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

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In addition to exploring performance art as a mode of artmaking, this course examines artists' performances of making art and viewers'/critics'/historians' performances of looking at and responding to art. We also consider the performative spaces and possibilities that are created and enacted in all forms of cultural production, including static and time-based works, audio, video, and digital media. Likewise, engagements of identity as forms of performative expression will be entertained. While the focus of the course is on contemporary works, we will consider precedents across history in our discussions of performance and its significance within and without of the fine arts. Such meditations serve to broaden our definitions of performance and take into account the conditions that affect performance's production and reception. As much as possible, our in-class discussions will be supplemented by viewing live and recorded performances. Students are encouraged to explore the performative dimensions of their existing practices, and may contribute performances as part of the final evaluation process. n.b. previously VISC 4B91: Special Topic Course - Performance & Performativity

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

**Notes:** New code. Students who have taken VISC 4B91: Special Topic in Visual Culture: Performance & Performativity in the 2004/2005 academic year may not take this course for further credit.



## 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 4B04

### *Re-presenting Women; Feminist Film and Video*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course will review some of the seminal and contemporary writers and theorists in feminist film and video, including the formative work of Teresa DeLauretis, Laura Mulvey, Jane Gaines, Tania Modleski, Jackie Stacey, B Ruby Rich, and others. The course will review essays that employ a variety of methods and theoretical approaches, including critical theory, psychoanalysis, post-structuralism and cultural studies approaches that enable a decidedly feminist critique of film and video. The course will also consider how feminist theories of film, and the aforementioned theoretical directions and methods have been integral to the establishment of "women's film" or feminist forms of filmmaking. Given that the subject matter, the range of subjects, theoretical approaches and topics will be interdisciplinary and diverse, addressing queer, diasporic, "third world", African American and other types of feminist filmmaking and theorizing. Through the semester, the class will look at both dominant and women's cinema. We will consider the representation of woman and the female in dominant Hollywood film forms, such as the "Weepies," Hitchcock, and Film Noir, employing feminist film theory. We will explore attempts at representing or re-presenting women in the work of feminist filmmakers and video artists such as Chantal Akerman, Cheryl Chisholm, Marlene Gorris, Bonnie Klein, Helke Sanders, and Trinh Minh Ha, among others. In so doing, we will consider issues in representing female time/space, female narrative, female relationships and female sexuality. The course will work as a seminar, with students introducing, considering and dialoguing with regard to the essay at hand. Each session will include the screening of a film that speaks to the essay at hand.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in VISC 2B09: History of Video Art or permission of instructor.



## VISC 4B05

### *Cosmopolis: New Narrative in Contemporary Media*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Film, video and digital media have converged and continue to open new possibilities for cross-media and multi-media moving image production and for depicting changing global realities and imaginaries. Classical cinematic narrative is giving way to a new culture of drama and fiction-based forms merging traditional cinema, experimental literature, television, video, and the Internet. This 4th year seminar focuses on a range of contemporary media practitioners who move back and forth across media forms to construct experimental dramatic narratives to represent the developing discourse of post-human/post-global existence and embodied imaginaries produced by media convergence and its global spread. The course will present a range of contemporary theoretical approaches to frame the post-human/post-global context, including John Tomlinson's *Cosmopolitanism* and Katherine Hayles *How we Became Post-Human*. As well, key theoretical approaches to new multimedia narratives will be presented, including Lev Manovich's *Language of New Media*, Jeffrey Shaw and Peter Weibel's *Future Cinema: The Cinematic Imaginary After Film* and Martin Rieser's *New Screen Media: Cinema/Art/Narrative*. Broad theoretical approaches will be supported by readings related to the specific media works studied. Key new narrative works to be examined are selected from around the world and include: Peter Greenaway's *The Pillow Book* (1996), Tulsier Luper *Trilogy* (2001-2003) and his web project <http://www.tulselupernetnetwork.com/basis.html>; Alexandre Sokhurov's *Russian Ark*, a digital rewriting of the history of the Hermitage (2002); John Akomfrah's Afro-Futurist *The Last Angel of History* (1995) and *Digitopia* (2001); Tsai Ming Liang's cinematic and digital meditations on urban space *What Time is it there?* (2001) and *A Conversation with God* (2001); Agnes Varda's reimagining of her own cinema archive *CineVardaPhoto* (2004); Lars von Trier's dogme anti-musical *Dancer in the Dark* (2000); Samira



Makhmalbaf's *Blackboard* (2000); Gus van Sant's *Elephant* (2003) and Gerry (2002); Zacharias Kunuk's *Attanarjuat* (2001); and Harmony Korine's *Julien Donkey Boy* (1999). Students will develop an in depth understanding of contemporary theories and practices of experimental cosmopolitan new narrative which can be applied to their own media practices. The course will be conducted in a seminar format with ongoing discussion of readings and works presented. Evaluation will be based on three elements: seminar participation; two analytical essay assignments; and a major research project designed to support and develop each student's specific creative interests in narrative experimentation.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit ACAD 2B08 or VISC 2B08 Film Studies: An Introduction or permission of instructor.



## VISC 4B06

*Global Mesh: Internet, Networks,  
Globalization and Digital Resistance*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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As representation becomes increasingly digital, virtual and global, cultural convergences and divergences multiply in unexpected and innovative ways. And as centralized digital media forms assume greater global presence and power, decentralized networks of digital theorists and practitioners have emerged on the Internet to resist and oppose this new form of representational power. This interdisciplinary course is designed to explore and study these contemporary formations of digital power and resistances. At the core of this visual culture course is the study and application of a range of contemporary theoretical approaches to networks and globalization, from political-economic and anthropological theory to technology and new social movement theory, by leading theorists, including Manuel Castells, Nestor Garcia Canclini, Arturo Escobar, Bruno Latour, Antonio Negri, Naomi Klein, Ron Deibert, Kalle Lasn, and Mark Sherman, among others. These theoretical approaches to networks and globalization will be considered in relation to contemporary Internet representational practices, including anti-power anti-globalization networks, self-representational logic of the land networks, netwar networks, reflexive culture jammer networks and accommodationist civil society information networks. Through this course, students should develop the critical/theoretical tools and practical knowledge of contemporary digital practices with which to analyze and critique contemporary global digital network flows of power and agency, and to conceive and construct their own interventions as a new representational network. This course will be presented in a seminar format and as an ongoing on-line in-class process, with groups of students (3 or 4) making weekly presentations which will combine analysis and interpretation of weekly readings with their own research into digital networks and representational practices. Presentations will form a major part of the evaluation scheme for this class, as will two



essay assignments and active participation in discussion.

**Prerequisites:** 1.0 Liberal Studies credit at the 200 level, including 0.5 credit in SOSC 2B02: Media, Messages and the Cultural Landscape: Introduction to Communication Studies or permission of instructor.

## 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.

**Notes:** New code. Students who have taken ACAD 4B07 may not take this course for further 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.

**Notes:** New code. Students who have taken ACAD 4B08 may not take this course for further credit.



## 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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See VISC 2B39 for course description. If you are a 4th year student who requires History of Graphic Design II: 20th Century you must register for VISC 4B14.

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

**Anti-requisites:** Students who have taken VISC 2B39 or VISC 3B20 for credit may not take this course for further credit.

**Notes:** Priority Registration for Graphic Design majors.

## 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.

**Notes:** Priority registration for Environmental Design students.

New code. Students who have taken ACAD 4B15 may not take this course for further 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.

New code. Students who have taken ACAD 4B19 may not take this course for further credit.

## 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.

**Notes:** New code. Students who have taken ACAD 4B21 may not take this course for further credit.



## VISC 4B90

### *Special Topic in Visual Culture: Socio-Cultural Issues and the Built Environment*

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

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Using historical and contemporary examples, this course will examine the relationship between the built environment and the construction of social identities. Discussion will focus on topics ranging from the evolution of the nuptial bedroom and the kitchen in the 20th century (integrating studies from the field of family and gender history) to examples of governmental space whose design reflects practices of exclusion. The goal of this course is for students to examine through a series of case studies the implications of cultural and social issues in design.

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

**Notes:** 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.