

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ADVR-1001	Advertising Intro 1	0.5	In this course, students will be introduced to the issues of communication in the context of contemporary advertising and influence. Students learn the importance of consumer behaviour, influence and social trends, analyzing and responding to consumer needs in the development of creative and effective advertising. Students begin to explore the relationship between brands and consumers, using different tools and techniques in analogue and digital platforms, as well as combining writing, drawing, design, typography and photography. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing.
ADVR-1002	Advertising Intro 2	0.5	In this course, students continue to explore the importance of culture, trend and social conscience as it impacts messaging and communication design, and how to apply advertising solutions within this context. Students are exposed to the role advertising can play in affecting fundamental influences in society. Areas of learning will include analogue and digital platforms, combined with writing, drawing, design, typography and photography. Strong emphasis will be placed on concept development.
ADVR-2001	Advertising Concept 1	0.5	In this studio course, students will continue to explore the many 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 will be placed on concept development coupled with strategic insight. Typical assignments will include digital and mass media platforms and other media projects that utilize technologies, layout, typographic and photographic skills. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ADVR-2B01, ADVR-2K01 may not take this course for credit.
ADVR-2002	Digital & Mass AD Design	0.5	This course incorporates and applies the elements and principles of design layout in both digital and mass platforms in a studio-based environment. Students will learn how to design layouts with consideration for different platforms, channels and screens that communicate their ideas effectively. Students will utilize elements of design including colour, shape, direction, texture, size and line along with the basic principles of design of balance, repetition, gradation, contrast, harmony, unity and dominance. The relationship of advertising brand character to layout and design, as it exists in print and online, will be explored and analyzed. Students with credit in ADVR-2002, ADVR-2B06 may not take this course for credit.
ADVR-2003	AD Typography/Commentary	0.5	In this first of two studio courses in Advertising Typography, students examine typography's role in advertising communications. While building on foundational theory in form and function continues to be reinforced, it is the use of typography to begin a conversation with the reader that is the focus. Course content is delivered using computer-assisted lectures, discussion and critiques. Theoretical knowledge is reinforced using assignments requiring the student to express firm opinions and offer explanations as to their selection of typography in advertising executions. This will be supported by evidence of their understanding of the reader, brand essence, and the brand narrative. Students with credit in ADVR-2B07 may not take this course for credit.
ADVR-2004	Advertising Concept 2	0.5	This studio course introduces students to the subject of branding and an understanding of how consumers will respond. Case-studies and strategic frameworks will deepen their understanding and ability to reach a defined audience. Students will study and research brand positioning, sustainable brand strategies and the development of innovative brand advertising. Project assignments incorporate traditional mass media and the digital space and will require a high level of craft in execution. Issues of Agency/Client responsibility, ethics and legal will be discussed. Classes include, lectures, personal consultations and critiques. All assignments require verbal and written presentations and vary in length and complexity. Students with credit in ADVR-2B08, ADVR-2K02 may not take this course for credit.
ADVR-2005	Photography for Advertising	0.5	This advanced course further develops students skills in the use of digital photography as it applies to creating images for advertising. Students will study more advanced photographic concepts in camera function, lensing, lighting, composition and image manipulation and apply that learning to further develop abilities in design thinking and business practices. Lectures, demonstrations, and practitioner level assignments will increase student skills and understanding in both the art and business of the advertising photographer. Students will require access to a digital camera. Students with credit in ADVR-2A05, ADVR-2B09 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ADVR-2006	Advertising Strategy	0.5	Advertising Strategy covers the fundamentals of building a communication strategy. The combined lecture and seminar format allows for a full exploration of strategy-from business objectives to brand communication. Beginning with understanding target audiences, students will learn to uncover needs and motivations and discover insights that will shape the strategy and the advertising execution. Successful completion of this second year course provides the groundwork for the 3rd year Advertising Research course which in turn prepares the student for the development of their fourth year Advertising Thesis or Concept project. Students with credit in ADVR-2A04, ADVR-2B10 may not take this course for credit.
ADVR-3001	AD Research/Practicum	0.5	This course continues to explore research protocols and supports student success by giving them the "tools" to refine and perfect a provocative and compelling Thesis Statement, or redefine and recreate brand narratives, through research, exercises and projects of varied lengths and times, practically apply those skills. Students with credit in ADVR-3B01 may not take this course for credit.
ADVR-3002	AD Concept 3/Consumption	0.5	This course further develops student skills by expanding their experience and practice with mass or "consumed" media. Students apply strategic strengths and expand their experience working with the promotion of products and services. An understanding of modern global advertising and the role and usage of Integrated Marketing Communication expands the student's appreciation for and understanding of mass media choices and where they fit in the trans-media brand narrative. Students are expected to work effectively on their own and in team assignments to create advertising campaigns. Emphasis continues to be placed on concept development and strategic accuracy. Students with credit in ADVR-3B02, ADVR-3K01 may not take this course for credit.
ADVR-3003	Ad Concept 3/Storytelling	0.5	This course continues the study of the narrative and introduces the subject of storytelling as students gain an understanding of time-based media across a number of traditional and emerging platforms. Instruction includes the creation of scripts, their refinement and pre-production requirements. Students are introduced to professional techniques that will support the execution of their advertising concepts and apply their learning to further develop abilities in design thinking and business practices. Projects will include television commercials, time-based web media and other media currently used in modern global advertising. Students with credit in ADVR-3A01, ADVR-3B03, ADVR-3003 may not take this course for credit.
ADVR-3004	Advertising Copywriting 1	0.5	The goal of this course is to instruct would-be copywriters in the essentials of effective writing for advertising. The course also recognizes that professional art directors and designers are better equipped to express their visual ideas coherently with a firm sense of the role copy plays. The power of the written word in all advertising media is of course a key pillar in this course, providing students a firm understanding of the relevant rules of writing within every form - broadcast, print, on-line, outdoor, etc. Students with credit in ADVR-3B04 may not take this course for credit.
ADVR-3006	Advertising Research	0.5	This course prepares students for the rigors of qualitative and quantitative research as it pertains to Advertising. It supports student success by giving them the "tools" to write a provocative and compelling Thesis Statement or Research protocol. Students gain the knowledge to form the structure, plan the best use of time and some research skills that will help them conduct the research for their chosen subject. Students with credit in ADVR-3A02, ADVR-3B13 may not take this course for credit.
ADVR-3007	AD Concept 4/Convergence	0.5	This course continues to develop the students understanding of the trans-media narrative and challenges students to measurably improve and refine the skills they have learned when applying them to projects and assignments that are of a "real-world" nature – the complete Brand narrative. Students will evolve their knowledge of design and advertising theory, challenged through projects in the different advertising media, from mass, digital and unconventional. The need to grasp and embrace each project as a conceptual problem grounded to a strategic solution, solving that problem, and executing it with innovative and ethical values will be a focus of this course. Students with credit in ADVR-3B14, ADVR-3K02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ADVR-3008	Retail AD & User Experience	0.5	This course provides an intersection between the environment and the experience within the retail space. By exploring current trends and issues in both advertising and user experience, students complete a term project that will incorporate the physical environment, space and materials/colour choices, fixtures, signage and interior way-finding, in addition to an integrated marketing campaign that engages user experience. Cross platforms and design collaboration will be expected and encouraged, resulting in outcomes with supporting rationale and research. Students with credit in ADVR-4007, ADVR-4B08 may not take this course for credit.
ADVR-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: http://www.ocadu.ca/academics/field-placement.htm . Students require a minimum GPA of 70 to participate.
ADVR-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study. Students require a minimum GPA of 70 to participate.
ADVR-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study.
ADVR-4005	Advertising Copywriting 2	0.5	As an essential skill for both art direction and copy-focused students, this final-year, advanced course in writing advertising copy helps students polish their skills. Classes include lecture material and assignments based on writing compelling and memorable headlines and varied lengths of advertising copy, created according to strategies and objectives and in a variety of media. How the specific merging of words and pictures informs and motivates consumers, is a central theme of the course. As an extension of Advertising Copywriting 1, the course further deepens student exposure to and agility with English language copywriting and crafting a polished portfolio. Students with credit in ADVR-4B04 may not take this course for credit.
ADVR-4013	Advertising Workshop 1	1	Students advance their conceptual research and autonomy of the Advertising discipline in a self-directed major capstone design project, supported by skill-building projects. Based on their research findings, students develop their own framework, pose and formulate questions, experiment, identify and select from new methods or approaches to create innovative Advertising solutions. The results of this Integrated marketing project will incorporate digital and mass media platforms, current technologies, typographic and software skills at both a scholarly and industry level. Note: Students must register in the same section for both ADVR 4013 and ADVR 4014 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ADVR-4013, ADVR-4C01 may not take this course for credit.
ADVR-4014	Advertising Workshop 2	1	Building on Workshop 1, students continue to advance and extend their application of knowledge and competency of the Advertising discipline in actual, client - facing major capstone design project work. Greater emphasis is placed on working collaboratively in professional contexts at industry levels. Students will synthesize knowledge and methodologies from previous courses to evaluate and create innovative, insightful Advertising solutions. Students will problem solve to real-world business issues as well as incorporate digital and mass platforms utilizing current technologies, typographic and software skills. Application of knowledge at both a scholarly and industry level will be done in an audience - facing presentation. Note: Students must register in the same SECTION for both ADVR 4013 and ADVR 4014 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ADVR-4014, ADVR-4C02 may not take this course for credit.
ADVR-4015	Practice Preparation for AD	0.5	This course advances the scope and standard that is expected within the professional marketing environment and the growing reach of Advertising practice. Students will refine their levels of craft in mass, digital and social media communications. Ready for individual or industry engagement, undergrads will improve their expertise required for self-promotion and entrepreneurship, along with advancing production skills and file preparation. Emphasis is on personal brand development and current business practices within the Advertising profession and its value.

2017-2018 Academic Year Course Descriptions



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ADVR-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement . Students require a minimum GPA of 70 to participate.
ADVR-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study Study . Students require a minimum GPA of 70 to participate.
ADVR-4899	Independent Study	0.5	Independent Study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to http://www.ocadu.ca/academics/independent-undergrada-study.htm .
ARTS-3899	Independent Study	0.5	Independent study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to http://www.ocadu.ca/academics/independent-undergrada-study.htm
ARTS-4899	Independent Study	0.5	Independent study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to http://www.ocadu.ca/academics/independent-undergrada-study.htm
ASOC-2001	Art and Social Change I	0.5	In this course students produce artworks in various disciplines arising from an engagement with social and environmental issues. Collaborative and individual studio assignments, guest speakers, field trips, and readings facilitate an understanding of activism, ethics and community engagement towards a critical and reflective art practice. The course uses a one-room schoolhouse model where, in addition to teachers and community educators, students learn from peers in Art and Social Change II. Year one's emphasis is on orientation and positioning of the self in relation to key issues and art practices. The course also involves an intensive weekend workshop in which students explore issues and frameworks. Students with credit in ASOC-2B01 may not take this course for credit.
ASOC-2002	Making Gender: LGBTQ Studio	0.5	This course will foster a greater awareness and understanding of lesbian, gay, bisexual, transgendered and queer cultures and subcultures. Exploring the groundbreaking work and strategies of some of our most dynamic artists, Making Gender: LGBTQ Studio offers a studio-based environment in which to examine and debate a range of critical issues, theories and ideas. This course will challenge students to create brave new representations in their media such as photography, film, painting, sculpture, illustration or graphic design by providing an open and inclusive environment for discussion, research generation, information sharing, studio production and critique. Students with credit in ASOC-2B02, INTR-2B01 may not take this course for credit.
ASOC-3002	Local Global Mashup	0.5	As more people move around the globe, local spaces become sites for new cultural encounters. This studio course offers students a chance to explore questions of migration, diaspora, indigeneity and cultural identities, and to work through the representation of sites and contexts beyond Canada. What artistic strategies and analytical vocabularies can be used to express increasingly transcultural and hybrid realities? What artists, thinkers and activists engage questions of cultural exchange and cultural domination, displacement and home? The class provides an inclusive and supportive environment for viewing, reading, research, conversation, critique and studio production in students' chosen art and design mediums. Students with credit in ASOC-3B02 may not take this course for credit.
ASOC-3003	Art & Social Change 2	0.5	The course uses a one-room schoolhouse model where students support the learning of students enrolled in Art and Social Change I. Year two's emphasis is on the application of knowledge and skills acquired in year one to art based projects in the field. Students produce artworks in various disciplines arising from an engagement with social and environmental issues. Guest speakers, field trips, readings, collaborative and individual studio assignments facilitate an understanding of activism, ethics and community engagement towards a critical and reflective art practice. The course also involves an intensive weekend workshop in which students explore issues and frameworks. Students with credit in ASOC-3B03 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ASOC-3005	Talking Community	0.5	This studio/seminar introduces the related practices of community arts, relational aesthetics and social practice, and the histories, theoretical frameworks and strategies employed in the struggle for collective voice and cultural democracy. Through readings, discussions, field trips and invited guests students examine the relationship between the artist as an active, socially engaged citizen and community organizing, cultural development and social justice. Students study a range of art projects to build an in-depth understanding of critical issues related to community arts and other participatory art practices, including cultural diversity and collaborative process. Students with credit in ASOC-3B05, CRCP-3B03 may not take this course for credit.
ASOC-4001	Art Making Social Change	0.5	Art Making Social Change engages students directly with projects within the broad spectrum of social and environmental justice issues. Seminar discussions, facilitated readings and fieldwork map out theories and approaches towards art-making including activist art, community art, and participatory forms of art-making and social practice. Issues related to ethics, accountability and representation within the art-making process are foregrounded. Particular emphasis is applied to the social, political and economic impact of cultural production. Criticality and self-reflexivity are deepened through the praxis model of learning, which integrates theory and action.
ASOC-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study.
BUSI-2TRN	Transfer Credit	0.5	
BUSI-3003	Busi Ethics, Sustainability	0.5	This course is designed to increase student awareness of the importance of ethics and social responsibility and sustainable economic development for firms of all sizes as well as local and global economies. Following an overview of the complex landscape of business ethics and corporate social responsibility, and the added dimension of sustainable economic practices, the course focuses on three major themes: ethical leadership, ethical decision making, and the application of ethical/sustainability frameworks to all aspects of business, with particular attention to the creative industries.
BUSI-3TRN	Transfer Credit	0.5	
BUSI-4001	Entrepreneurship	0.5	The course introduces art and design students to concepts of small business and entrepreneurship, and explores the roles that entrepreneurs and smaller firms play in society. The course is also concerned with issues that relate to conceptualizing, developing and managing successful new ventures. Students will participate in a negotiated simulation exercise, visit small firms and interview entrepreneurs, and undertake an opportunity assessment (precursor to a business plan). Students with credit in BUSI-4B01 may not take this course for credit.
BUSI-4TRN	Transfer Credit	0.5	
CADN-6001	Art History Methods & Theory	0.5	This course examines the range of methodological strategies used by art historians to analyze, interpret and critique works of art. While formal, stylistic and iconographic methods are traditionally central to art historical practice, diverse theoretical perspectives and specialized terminologies have been developed in recent decades that complexify the art historical enterprise. Approaches to be discussed include Marxism, psychoanalysis, post-structuralism, cultural studies, feminism and post-colonialism. One objective of this course is to assist students in identifying theories and methods that are pertinent to their own research interests. Students with credit in ARTH-6B01, CADN-6001, CADN-6B01 may not take this course for credit.
CADN-6002	Contemporary Art Theory	0.5	This course focuses on the major theories and issues that have shaped the analysis of contemporary art. Examining recent key writings by theorists, critics and historians, discussions cover the debates and shifts in perception that have contributed to current developments in art theory and praxis. Students with credit in CADN-6002, CADN-6B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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CADN-6003	Canadian Art, Design & New Med	0.5	This course addresses contemporary artistic, new media art and architectural/design practices in Canada. Based on the instructor's specialization, the course may analyze case studies of particular Canadian artists, designers or architects; specific art and design scenes in the country's regions and metropolitan centres; Canadian arts institutions, policies and representation in international projects; Canadian-based criticism and theory; and issues such as nationalism, sovereignty and multiculturalism. Students with credit in CADN-6003, CADN-6B03 may not take this course for credit.
CADN-6004	Indigenous Art, Dsgn & New Med	0.5	Based on the instructor's specialization, this course surveys pioneering and contemporary work by Indigenous artists, new media practitioners, and architects/designers. The rich heritage of Indigenous culture continues as artists and designers translate traditional values and approaches into modern and postmodern contexts. Such work serves multiple functions: asserting Indigenous voices and methodologies, critiquing Western aesthetics and politics, and forging alternative theories and cultural analyses. Students with credit in CADN-6004, CADN-6B05 may not take this course for credit.
CADN-6005	MRP/Thesis Research, Design	0.5	Under the guidance of the Principal Supervisor, students will work on and complete their proposals for a major research of thesis. Students with credit in ARTH-6B10, CADN-6B08, CADN-6B09 may not take this course for credit.
CADN-6006	Academic Writing and Scholarly	0.5	Scholarly writing represents a particular type of communication and successful scholarly writing turns as much on the command of the relevant literatures of a field or fields as on knowing the rules of prose, being able to conceptualize a viable research program, being able to formulate research questions, to organize research materials, to develop an argument and to present ideas in a clear, authoritative way. This course, mandatory for all entering students in the CADN and CCP program, will operate as intensive seminar in the practices of scholarship: disciplinary and interdisciplinary research and writing. Students with credit in ARTH-6B20, CADN-6B06, CADN-6C01 may not take this course for credit.
CADN-6007	Mrp/Thesis Research	1	This is a directed study course, under the supervision of the Principal Advisor (PA), to undertake and complete the research for the individual student's Major Research Paper or Thesis. The course outcomes are determined by the PA in consultation with the student at the beginning of the semester. Students with credit in ARTH-6C01, CADN-6007, CADN-6C02 may not take this course for credit.
CADN-6008	Major Research Paper Writing	1.25	Under the guidance of the Principal Advisor, students will work on and complete their major research paper. Students with credit in ARTH-6D01, CADN-6D01, CADN-6015, CADN-6015 may not take this course for credit.
CADN-6011	Special Topic Seminar	0.5	Based on the instructor's specialization, this course engages with current debates and controversies affecting art, design and new media. Students with credit in ARTH-6B09, CADN-6011, CADN-6B07 may not take this course for credit.
CADN-6012	MRP/Thesis Research 1	0.25	The success of scholarly work is determined by a program of self-directed research. This course, to be taken after the completion of a proposal for an MRP or a thesis, will operate as a research course. Students will dedicate themselves to the investigation of their subjects and the gathering of materials for analysis. Students with credit in CADN-6016, CADN-6016 may not take this course for credit.
CADN-6013	Professional Practices 1	0.5	This is the first of two related courses that assist students in the writing of their MRP/Thesis, help them start organizing the CADN conference, and receive instruction in the practices of disseminating scholarly research. Through peer response exercises and other workshops, students prepare their MRP/Thesis proposals for the CADN colloquium, learn effective writing techniques, and explore topics essential to their post-graduate careers, such as grant writing, conference applications, public speaking and peer-reviewed publications.
CADN-6014	Professional Practices 2	0.5	This is the second of two related courses that assist students in the writing of their MRP/Thesis, staging the CADN conference, and understanding the methods of practicing scholars. Peer response exercises and other workshops address editing and revising, ensuring proper grammar and punctuation, and developing an academic voice and style. Discussions of professional practices for art, design and new media art history students involve publishing, jobs, teaching, ethics, and pursuing doctoral study.

2017-2018 Academic Year Course Descriptions



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CADN-6015	Major Research Paper Writing	1.5	Under the guidance of the Principal Advisor (PA), students write and complete their major research paper. The schedule for submitting drafts and revisions is determined by the PA at the beginning of the course. The final text must adhere to the CADN guidelines for MRPs. Students with credit in ARTH-6D01, CADN-6008, CADN-6D01, CADN-6015 may not take this course for credit.
CADN-6016	MRP/Thesis Proposal	0.5	This is a directed study course with the student's Principal Advisor. It enables the pursuit of intensive research into the student's potential MRP/Thesis topic. The course culminates with the writing of the MRP/Thesis Proposal. The final text must adhere to the CADN guidelines for proposals. Students with credit in CADN-6016, CADN-6012 may not take this course for credit.
CADN-6017	Contemporary Aesthetics	0.5	This course examines the radical rethinking of aesthetics by contemporary artists, designers and new media practitioners. No longer constrained by notions of disinterestedness, beauty or formalism, aesthetics now encompasses practices of participation, activism and technological experimentation. Through interdisciplinary readings in philosophy, cultural studies, and contemporary theory, this course fosters a critical and exploratory inquiry into how the category of the aesthetic expansively applies to twenty-first century art and culture. Students with credit in VISM-6005, VISM-6B02 may not take this course for credit.
CADN-6018	Culture in the Public Sphere	0.5	As the mythic narratives of collective unity, nationalism and progress have faltered in the postmodern era, what then is the public role of art, design and new media? This course examines and critiques the notions of monument, memory, audience and community. While art, design and technology may serve the ideological interests of institutions and governments, public culture also bears the potential for intervention and activism, as well as the ability to critique political events and the mass media. Students with credit in VISA-6006, VISA-6B07, ARTH-6B07 may not take this course for credit.
CADN-6019	Modernist Legacies	0.5	While contemporary art, design and new media practices since the 1980s have been discussed in relation to the postmodern condition, modernist influences are as important for their interpretation and context. This course examines key issues of modernism and texts that address the relevance of the avant-garde, the scope of multiple modernities, and the Duchampian turn in the production and reception of culture. The course considers how modernity reframed the relationship of art and design to society, politics, technology, and representation. Students with credit in VISA-6001, VISA-6B01 may not take this course for credit.
CADN-6020	Postcolonial Issues	0.5	The historical legacy of colonialism still deeply inflects society, requiring both the critique and deconstruction of persistent stereotypical notions such as race, centre/periphery, and ethnocentrism. By examining the concepts of hybridity, resistance, appropriation, mimicry, transculturation and decolonization, this course explores how issues raised by postcolonial theory inform the production and reception of art, design, and new media in the twenty-first century. Students with credit in VISA-6003, VISA-6B05, ARTH-6B05 may not take this course for credit.
CADN-6897	Placement	0.25	Placements provide students with the opportunity to gain experience in the professional worlds of art, design, and media that will complement their studies. On-site work is performed under the guidance of the placement sponsor and the placement credit is supervised and evaluated by a CADN faculty member. Approval by the CADN Graduate Program Director required.
CADN-6898	Independent Study	0.25	This course provides students with the opportunity to undertake study relevant to their research objectives that is otherwise not available through the established curriculum. Approval by the CADN Graduate Program Director required.
CADN-6899	Residency	0.5	Residencies provide students with the opportunity to study in new environments and communities. On-site work is performed under the guidance of the residency host and the residency credit is supervised and evaluated by a CADN faculty member. Students may apply for endorsed residencies, or submit a new residency opportunity. Approval by the CADN Graduate Program Director required.
CADN-6901	Thesis Writing	1.75	Under the guidance of the Principal Advisor, students will work on and complete their thesis. Students with credit in ARTH-6E01, CADN-6E01, CADN-6902, CADN-6902 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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CADN-6902	Thesis Writing	2	Under the guidance of the Principal Advisor (PA), students write and complete their Thesis. The schedule for submitting drafts and revisions is determined by the PA at the beginning of the course. The final text must adhere to the CADN guidelines for Theses. Students with credit in ARTH-6E01, CADN-6E01, CADN-6901, CADN-6902 may not take this course for credit.
CRCP-2001	Contemporary Issues: CRCP	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in CROS-2002, INTM-2010, PHOT-2005, PRNT-2015, SCIN-2006, CRCP-2B01, DRPT-2009, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.
CRCP-2002	Museums, Galleries, Alternates	0.5	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.
CRCP-2003	Publications 1	0.5	Working within the current state of art and design publications this course presents publishing as a unique form of artistic expression and cultural production. Focusing on the theoretical and pragmatic concerns associated with this broad field, students will research a diverse range of publications, including exhibition catalogues, monographs, periodicals, newspaper articles and reviews, and artists' books. By the end of the course students will have developed a strong understanding of contemporary publishing activity. Students will engage in creating, compiling and editing both self-produced and solicited visual and written material for publication. Students with credit in CRCP-2B03, CRCP-3B07, CRCP-3B08, CRCP-4B03 may not take this course for credit.
CRCP-3001	A Question of Beauty: Reframed	0.5	This advanced-level studio/seminar investigates the discourse of beauty as it has come to be threaded through artistic practice. Exploring a variety of historical, theoretical and practical aesthetic perspectives, this course is designed to encourage active critical discussion and participation in a seminar setting that incorporates an element of artistic/curatorial practice. Approaches to this cross-disciplinary course include text analysis, group discussions, the creation of an artwork/curatorial proposal, independent research, essay-writing and a series of student-led presentations which serve to explore the themes of the course. Students with credit in CRCP-3B05, CRCP-4B01 may not take this course for credit.
CRCP-3002	The Work of the Curator	0.5	This course will introduce students to how exhibitions are brought into public view in art and design museums and galleries. The course will examine the over-arching processes involved in the creation, administration and production of exhibitions and their public reception in public museums/galleries and contemporary art galleries. Focusing on a number of case studies of art and design exhibitions from the conceptual, administrative and financial level, students will investigate the theory and critical practices of museums and galleries and how they have changed and shifted as these institutions have evolved over time. The course emphasizes a project based approach with students working independently and in groups to design and present curated projects in a variety of contexts. Students with credit in CRCP-3B04, CRCP-3B06 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CRCP-3004	Art Writing: Practice & Ideas	0.5	This 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. Students with credit in CRCP-3B02, CRCP-3B09, CRCP-4B02 may not take this course for credit.
CRCP-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
CRCP-3899	Independent Study	0.5	Independent Study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
CRCP-4002	Proseminar: Curators & Critics	0.5	This course tackles issues in professional practice for independent curators, critics/art writers, editors, gallerists, exhibiting artists and museum professionals, addressing a variety of contexts within which they work and the activities involved, including planning and management of projects, budgets and contracts, publishing and publicity. This course is offered jointly by the undergraduate and graduate programs in Criticism and Curatorial Practice. Students with credit in CRCP-4B04 may not take this course for credit.
CRCP-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
CRCP-4899	Independent Study	0.5	Independent Study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
CRCP-4901	Thesis: Research	1	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. Note: Students must register in the same SECTION for both CRCP 4901 and CRCP 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in CRCP-4C01 may not take this course for credit.
CRCP-4902	Thesis: Presentation	1	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. Note: Students must register in the same SECTION for both CRCP 4901 and CRCP 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in CRCP-4C02 may not take this course for credit.
CRCP-6001	Criticism and Critical Writin	0.5	The subject of this course is critical writing in a broad sense. Critical writing can be seen as a large and flexible form that accompanies art and design's production and public reception. This broad view will enable the seminar to examine many types of texts that deal with art and design theory, criticism, ficto-criticism, curatorial statements and texts as artworks, as well as interviews (which though spoken, routinely appear in print). A central question for the seminar will be the study of whether (or how) different positions in the field of art, design, curator, critic, artist, designer, etc. create different kinds of writing. Students with credit in CRCP-6B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CRCP-6002	Thesis Proposal	0.5	This course will support the research and formulation of thesis proposals and finalize the direction of students into either the Criticism or the Curatorial stream. Thesis proposals are formulated in consultation with the student's Principal Advisor. Once they have determined their stream, students will clarify their thesis topic, research questions, objectives, theoretical frameworks and methodologies. If students are developing a Thesis Exhibition they will also begin to work on developing the context, budget and location of their Thesis exhibition plans. Students with credit in CRCP-6B04 may not take this course for credit.
CRCP-6003	Issues in Crit. & Curator St.	0.5	This seminar examines the ongoing debates circulating within, and pertinent to, contemporary criticism and curating. The course addresses the implications for criticism and curatorial practice through analysis of the theoretical formations and shifting context of prominent issues (e.g., representation, gender, sexuality, difference, institutional power, censorship, globalization and media culture). Students with credit in CRCP-6B05 may not take this course for credit.
CRCP-6004	Intro to Criticism & Curatori	0.5	This introductory seminar, through readings and discussions, will introduce students to the major critical texts, theories and debates in the burgeoning international field of contemporary curatorial studies and criticism. Simultaneously throughout the seminar, students will attend public exhibitions, screenings, lectures, performances and events in Toronto's visual art and design worlds. This ongoing examination of contemporary art and design practices within public culture will provide students with an eclectic and critical mapping of the layers and intersections of the visual arts, media and design in relation to their varied publics, audiences, markets, the mass media and the scholarly community. Students with credit in CRCP-5B01, CRCP-6B06 may not take this course for credit.
CRCP-6005	Thesis Workshop	0.5	This course is offered as a series of thesis workshops. Students will convene as a group to present, review, and discuss their thesis work as a form of peer review. The workshops will be scheduled in January/February. The course is pass/fail. Students with credit in CRCP-6B07 may not take this course for credit.
CRCP-6006	Issues in Exhibitions, Theory	0.5	This seminar will explore various aspects of exhibition practices and theory, while focusing on a particular aspect of contemporary exhibitionary practices. Potential topics range from curatorial interventions within the gallery and institutions of art; exhibition practices related to new media, digital and electronic arts; photography and its contemporary manifestations; and the experiences of working in the public realm outside of traditional galleries and museums, such as public art, social-relational aesthetics, and community art practices. The seminar will include lectures, readings, case studies and student presentations that are intended to raise issues and engage debate about contemporary exhibition practices and account for theoretical perspectives and historical context. Students with credit in CRCP-6B08 may not take this course for credit.
CRCP-6007	Individual Research & Reading	1	This is a directed study course to pursue research and reading in connection with each student's thesis project or critical essay, working with their Principal Advisor. Students with credit in CRCP-6C01 may not take this course for credit.
CRCP-6008	Inside Curatorial Practice Par	0.5	This course interrogates contemporary Canadian curatorial practices and introduces students to issues and challenges present in contemporary art institutions with public mandates. As much concerned with critical methodologies as with practical realities, the course will introduce students to institutional environments. Students will meet with staff and conduct independent research within large and mid-sized public collecting and non-collecting art museums/galleries. The emphasis will be on critical original research in its various forms. Students with credit in CRCP-6009, CRCP-6B03, CRCP-6C02 may not take this course for credit.
CRCP-6009	Inside Curatorial Practice Par	0.5	This course interrogates contemporary Canadian curatorial practices and introduces students to issues and challenges present in contemporary art institutions with public mandates. Through this course, students will gain hands-on knowledge and experience in the many different functions, roles, and processes that make up a large to mid-size public museum/gallery. Students will conceive of, plan, and implement a public project for a public art museum/gallery as the culminating project for the course. The emphasis will be on the application of knowledge gained in Inside Curatorial Practice Part 1. Students with credit in CRCP-6B03, CRCP-6C02, CRCP-6008 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CRCP-6010	Inside Museological Practice	0.5	This course interrogates contemporary Canadian museological practices in contemporary institutions with public mandates and introduces students to issues and challenges within these institutions. Concerned with the practical realities of the presentation of material culture as with critical methodologies, the course will introduce students to institutional environments. Students will meet with staff and conduct independent research within large and mid-sized public collecting museum.
CRCP-6011	Inside Curatorial Practice	0.5	This course interrogates contemporary Canadian curatorial practices in contemporary art institutions with public mandates and introduces students to issues and challenges within these institutions. Concerned with the practical realities as with critical methodologies, the course will introduce students to institutional environments. Students will meet with staff and conduct independent research within large and mid-sized public collecting and non-collecting art galleries. The emphasis will be on critical original research in its various forms.
CRCP-6897	Field Placement	0.5	Internships (placements) provide graduate students with opportunities to gain experience in the professional worlds of art, design, criticism and curating that will complement their studies. On-site work is performed under the guidance of the internship sponsor and the internship (placement) credit is supervised and evaluated by an OCAD U faculty member.
CRCP-6898	Independent Study	0.5	Independent Study provide graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, email Research & Graduate Studies at gradstudies@ocadu.ca.
CRCP-6899	Residency	0.5	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member. Students may apply for approved residencies, or may submit a residency opportunity for approved by their Graduate Program Committee.
CRCP-6901	Thesis: Exhibition and Critic	2	Students in the curatorial stream will be required to conceptualize and curate a public project and write a curatorial essay, which should be of publishable quality, and complete an internal exhibition report. The curatorial project may be in the form of an exhibition, a public installation, a public event, a performance, a website, etc. In addition, students may wish to produce a catalogue that includes the curatorial essay, list of works, illustrations, etc. to accompany the curatorial project. Students with credit in CRCP-6E01 may not take this course for credit.
CRCP-6902	Thesis: Criticism Thesis	2	Students in the criticism stream will produce a criticism thesis in the form of one long sustained essay with chapters on a particular subject, or three shorter essays on a theme of a similar combined length. The essay(s) should include a critical literature overview, a chapter on methodology and a bibliography. The criticism essay(s) should demonstrate sustained research and critical argument, as well as an awareness of the larger field of critical inquiry. The essay(s) should indicate some level of primary research and investigation either through interviews, exhibition visits, site visits, studio visits, etc. The critical essay(s) can focus on art, design or media criticism as a subject in its own right or as a critical analysis of an art object, design object, event, performance, website, etc. Students with credit in CRCP-6E02 may not take this course for credit.
CRCP-S5001	The Work of Isaac Julien	0.5	Students will engage with artist Isaac Julien and his exhibition project, WESTERN UNION: Small Boats to consider the processes involved in presenting a large-scale contemporary exhibition at the Royal Ontario Museum. The exhibition has been presented in numerous galleries since 2007 and attends to the increasingly poignant themes of migration and movement dating back to the colonial era. Working with curators, exhibition designers, and interpretive planners, students will conduct research to contextualize the exhibition, its themes of movement and migration, and collaboratively produce a public event at OCAD University in partnership with Images Festival.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CRCP-S6001	Special Topics in Criticism &	0.5	The course delves into ideas of representation, immersion and simulation in order to destabilize the perception of our own space or, more generally, of our relationship with our environment. By integrating art, science, culture and design to create memorable and immersive experiences, one encounters other like-minded creative individuals. The desire to expand this realm of spatial experiences requires a collaborative approach with multiple ideations being driven by diverse viewpoints. To solve the problems of today and to challenge artists, curators and designers within social and cultural realms, one needs diversity. There will be explorations into materiality and immateriality, from the tangible to the intangible. Design an installation. Design an exhibition. Design a structure. Ultimately, design an experience.
CROS-2001	Intro: Cross Disciplinary Art	0.5	Since Modernism and continuing into the 21st century many contemporary artists find that they require more than one medium to adequately express their concepts and thus their work has increasingly crossed disciplinary boundaries. In this studio course, students will research and experiment with the combination of media – in individual works and across their practices – in order to find the best expression of their ideas. Supported by lectures, slide talks, in-class discussion and critique, students will produce and collaborate on works using 2D, 3D and time-based methods while searching for the expression that best suits their own ideas and practices. Students with credit in CROS-2B02 may not take this course for credit.
CROS-2002	Contemporary Issues: CROS	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Students with credit in CRCP-2001, INTM-2010, PHOT-2005, PRNT-2015, SCIN-2006, CRCP-2B01, DRPT-2009, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.
CROS-3001	Professional Practice	0.5	This course will provide students with a comprehensive survey of professional practices in a variety of disciplines. This course will center around developing community, identifying research goals, and formulating strategies for dissemination. Through faculty/artist presentations, gallery visits, festivals and other forms of presentation, professional practices are investigated and discussed. Students will develop research, analytical and critical skills through written proposals and oral presentations and other resources suitable for exhibitions, grants, commissions and publications. A group project focusing on student collaboration in the form of a public presentation will serve as the capstone project for this class. Students with credit in CROS-3B01 may not take this course for credit.
CROS-3002	Reading as Art	0.5	Students in this course and faculty together will read and reread a single important text and learn by making a collaborative artwork from it. Gallery visits, contemporary and historical artworks, graffiti, comics and supplementary readings will inform evolving views of the text. In-class discussions will determine the direction of these tangents. The final collaborative artwork will be painted, drawn, printed or otherwise integrated directly with the text itself. The goal will be to create a collaborative work that engages with an understanding of text and integrates the text itself. Students with credit in CROS-3B03 may not take this course for credit.
CROS-3003	Gibraltar Point: A Living Lab	0.5	Using Toronto Island as a living laboratory, students work in collaboration to produce site-specific artworks or design solutions. During the first part of the course, students conduct research in support of their projects through readings and day trips to the island. The second part of the course focuses on production. During this eight day incubation period, students and faculty live and work on the island residing at Artscape's Gibraltar Point. Evening programming supplements the day's activities through the coordination of meals, screenings, lectures, readings and discussions. As the residency concludes, students participate in group critiques where material documentation of their work is presented. This interdisciplinary initiative embraces collaborative and community building methodologies within studio production. Students with credit in CROS-3B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CROS-3008	Art & Design Education Lab: A	1	Developed in partnership between the AGO and OCAD U, this course introduces students to the fundamentals of art and design education, both theoretical and practical. The course builds on a studio-seminar model, with learning outcomes/objectives enhanced by studio projects as well as by students' fieldwork as assistants in the AGO School of Art. Students will explore the issues of studio pedagogy and contextual learning within the context of the innovative educational programs for children and youth.
CROS-3009	Publications: Dissemination	0.5	Publishers move strategically between print, digital and hybrid media, adapting content for distribution in different forms. Publications: Dissemination provides students with an in-depth opportunity to learn about contemporary publishing, and to develop and produce a collaborative publication project in print and digital form. The course will explore editorial decision-making structures, production/distribution issues and contributor-reader interaction. Hands-on experience will include developing individual contributions and collaborating on dissemination and design. Through seminars, visiting publisher presentations and case studies, students will explore and assess an array of contemporary independent publications. Publications: Dissemination is closely linked to the course Publications: Editorial and it is strongly recommended that students enroll in both courses. Students with credit in INTM-3B17, INTM-3008 may not take this course for credit.
CROS-3010	Publications: Editorial	0.5	Artists often work in all aspects of publication: as writers, editors, designers, collaborators and key conceptual participants. In this course, students will collaboratively develop and edit a publication to the point where it is ready for publication. Through individual and collaborative assignments, students will learn hands-on the key editorial development processes, which will include writing and editing text, conducting research and interviews, developing content for different forms of dissemination and working with contributors, including artists and designers, following a timeline of deadlines for deliverables. Publications: Editorial is closely linked to the course Publications: Dissemination and it is strongly recommended that students enroll in both courses. Students with credit in INTM-3002, INTM-3B09 may not take this course for credit.
CROS-3011	Learning in the Field I	0.25	This service-learning course is designed to give students enrolled in a studio-based art degree a chance to gain experience in the broader art community. It will provide an opportunity for reflection on participatory and community-based strategies for artists within a working environment. The core of this course is the placement of the individual student in an art-related professional environment and students will choose from among placements that have been suggested by the Experiential Learning Program office in tandem with the Faculty of Art. The Fall component will prepare students to enter their placement and have them begin their learning in a field placement, while the Winter component will see them complete their placement and carryout a reflection back in the classroom, reporting on the experience. Note: Students must register in the same SECTION for both CROS 3011 and CROS 3012 to allow for continuity within the class and both courses must be taken in the same academic year.
CROS-3012	Learning in the Field II	0.25	This service-learning course is designed to give students enrolled in a studio-based art degree a chance to gain experience in the broader art community. It will provide an opportunity for reflection on participatory and community-based strategies for artists within a working environment. The core of this course is the placement of the individual student in an art-related professional environment and students will choose from among placements that have been suggested by the Experiential Learning Program office in tandem with the Faculty of Art. The Fall component will prepare students to enter their placement and have them begin their learning in a field placement, while the Winter component will see them complete their placement and carryout a reflection back in the classroom, reporting on the experience. Note: Students must register in the same SECTION for both CROS 3011 and CROS 3012 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ASOC-3B01, ASOC-3001 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CROS-3016	Global Experience Project	0.5	The Global Experience Project will facilitate experiential learning by connecting students with a yearly international visiting artist/scholar at OCAD University and through travel abroad. As a means of engaging with social issues on a global scale, this studio/seminar course provides senior level undergraduate and graduate students the opportunity to directly examine the artists'/scholars work while in residence. Through workshops and collaboration, research in this course will be planned, produced and organized by the students and may take the form of written responses, conceptual proposals, work in any medium including film, video, performance, site-specific projects, lectures, symposiums and/or relational projects.
CROS-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
CROS-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
CROS-4001	Art & Design Ed: Community	0.5	Art & Design Education: Community draws links between the study of teaching through art and design, and its practice in a community setting. This course extends students' understanding of art and design education, both theoretical and practical, with attention to reciprocal and diverse models of pedagogy. Building on a multimodal model that links in-class learning with online and on-site activities, students engage in experiential learning in a community-based placement. Students' learning objectives are enhanced by critical and practical projects using reflections on learning concurrently with project development and implementation. Students with credit in CROS-4001, CROS-4B02, INTR-4B02 may not take this course for credit.
CROS-4002	Language and Art	0.5	In this cross-disciplinary course, students will be introduced to philosophies of language, the integration of text with visual media, index and metaphor as well as notions of relationships between language and art. Addressing semiotics and the relationships between language and art since the Conceptualism of the 1960's, students will engage with such questions as, can there be a perfect language and is language private, conventional or natural? These questions will be investigated through studio assignments and critiques, lectures and presentations, readings, seminars, and written responses. Students with credit in CROS-4B03 may not take this course for credit.
CROS-4004	Publication Capstone I	1	Publications students come together with faculty advisors and external collaborators to develop a major project, which both functions as a culmination of their undergraduate work in Publications and finds expression in the professional field. Students present a project proposal and prototypes, identify community partners, formulate research ideas through a variety of approaches, and participate in studio-based colloquia. Studio investigations are contextualized through research frameworks, written assignments and field visits. Note: Students must register in the same SECTION for both CROS 4004 and CROS 4005 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in CROS-4C01 may not take this course for credit.
CROS-4005	Publication Capstone II	1	Students complete a major project in the field of Publications, working individually or with external and/or peer collaborators. Continuing from proposals and prototypes presented in the first semester, students produce a professionally rigorous publication. Studio investigations are contextualized and evaluated with input from faculty, peers, and publications experts. Completed publications are launched with public presentations, employing dynamic strategies for distribution and promotion. Note: Students must register in the same SECTION for both CROS 4004 and CROS 4005 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in CROS-4C02 may not take this course for credit.
CROS-S3001	Special Topic	0.5	

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
CROS-S4001	Special Topics: Landmarks: Art	1	ArtTracks150 brings together educational institutions, curators, artists and students from across the country to engage in a multifaceted dialogue about Canada resulting in the installation of public artworks in Parks Canada sites and in an on-line platform. Responding to the themes of five national curators, students will engage with diverse issues such as: concepts of nature, post-colonial issues of nationhood, narratives of identity, community and citizenship, ontologies of landscape and public parks as socio-cultural spaces of collective memory and expressions of power. Drawing upon Indigenous epistemologies that consider, respect, and map land acknowledgments, various methodologies will be employed.
DHEA-5001	Digital Health Design	0.5	Preparing students for effective digital design in the particular environment of consumer medical and clinical digital design. Encouraging creative problem solving in an often un-creative context, with emphasis on problem framing, design development, prototyping, and the necessity of evaluation. Using contemporary interpretations of cognitive ergonomics we explore digital health design possibilities through a different lens. The students will learn new theoretical concepts as well as translate those concepts for specific contemporary digital health design projects.
DHEA-6001	Health Context and Design 1	0.5	This course provides an introduction to the historical development, and conceptualizations, of primarily Western health systems and healthcare delivery. It will provide context for understanding current health practices, and the role of design in the support of health and healthcare. The course will also explore the theoretical frameworks and ethical positions that have characterized the practice and culture of healthcare from historical to contemporary times.
DHEA-6002	Health Context and Design 2	0.5	This course examines contemporary challenges in health and healthcare, including areas of rapid change, policy and the context of innovation. This includes an examination of innovation agendas in the health domain (from the perspective of economics, economic geography, public policy and sociology). Different types of innovation systems in health will be discussed so that students develop an understanding of the complexity of developing innovation, its delivery and adoption (e.g. funding mechanisms, incubators, venture and entrepreneurship, public initiatives, policy, approvals and priorities), along with the breadth of possible stakeholders involved directly and indirectly.
DHEA-6003	Qualitative Res. & Co-Design	0.5	Epistemological foundations of knowledge and design research approaches relevant to the health domain are introduced to locate qualitative approaches within a broad range of ideas about knowledge in/of/about health. Focusing on qualitative and participatory co-design approaches, participatory, codesign, ethnographic, phenomenological, narrative and mixed methods frameworks will be explored in depth. Case studies and key examples of the use of these approaches for health related research and design will be used as the material to enhance learning through dialogue and reflection. Through the development of materials for research activities integrated into Studio 1, students will apply their learning.
DHEA-6004	Evidence & Design	0.5	Quantitative research and translational approaches to both qualitative and quantitative research will be explored and applied in relation to the design process. Evidence based approaches will primarily cover discovery phases and evaluation phases of design. Issues of sampling, rigor, validity, and techniques for research quality assessment will be explored, as well as techniques for evidence identification and meta-analyses. Following from evidence based design criteria, evaluation techniques will be explored. Through the development of materials for research activities integrated into Studio 2, students will apply their learning.
DHEA-6005	Studio 1: Corporeal	0.5	The studio course provides a problem-based and design-process driven approach to discovery, contextual analysis, opportunity framing, concept development and solution design and evaluation with a focus on the corporeal/cognitive/sensorial context of the health of the individual. The studio deals with the body/individual and immediate circle of care, the cognitive and physiological environmental and cognitive interaction. Students will be organized into multi-disciplinary design teams utilizing a structured design process that is user-focused and participatory, integrating current knowledge and principles of qualitative research, and interaction design processes.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DHEA-6006	Studio 2: Spatial	0.5	The focus of this studio is the context supporting healthcare. It examines human-environment behaviour and addresses the analysis, design and organization of space for the optimization of task, function, process and interaction. It is a problem based and design process driven approach to contextual analysis, problem/opportunity identification and framing, concept development and solution design. The students will be introduced to the principles of evidence based design and post occupancy evaluation and employ a range of experience mapping and modeling tools.
DHEA-6007	Studio 3: Systems	1	This collaborative studio focused on complex socio-technical systems in health contexts, consisting of spaces, artifacts, information, technologies and services. The studio is a problem-based and design driven approach to investigation, problem/opportunity definition and design of interventions and solutions. As a human-centric approach to users and populations within system, service and structural contexts. An integrated service and systems design approach is informed by theory and research necessary to understand healthcare or population health. Students are organized into multidisciplinary design teams utilizing a structured design process. The designer's role shifts to facilitation and leadership of co-creative design teams with system stakeholders.
DHEA-6008	Studio 4: Innovation	1.5	The focus of this final collaborative studio is a student-identified and developed subject area of design engagement, innovation and development of self-directed design challenge. Projects will be of increased complexity or depth compared to previous studios. Students will be engaging within a multidisciplinary design team structure to apply research and design process with the role of the designer/design team as process manager and facilitator for multiple stakeholders.
DHEA-6009	Systems 1: Human Factors	0.5	Students will be introduced to principles and methods drawn from the fields of Human Factors Engineering (HFE), User-Centered Design (UCD), and Service Design to aid in the creation of products and services for small and medium scale healthcare systems. The HFE and Design Principles, which are relevant at the individual, service, and system level, address the safety critical nature of health and healthcare, highlighting issues of complexity. This is the foundation for developing a human centric approach to understanding design challenges in health.
DHEA-6010	Systems 2: Systems & Services	0.5	Developing from the base of prior learning of human factors, the Health Systems and Services course integrates systems and human-centric approaches to develop a critical awareness of systemic processes in healthcare. Students will learn a range of systems theories and relevant design approaches for facilitating and designing for complex work practices and structural change in healthcare and public health systems. Powerful conceptual tools and systems frameworks will be learned and applied later in Studio 3. Theoretical and case based learning supports flexibility in the communication and leadership skills of the students by challenging them to reconsider how they communicate about complexity in health practices and to articulate the roles of the design process with various healthcare stakeholders.
DHEA-6011	Systems 3: Communication	0.5	Drawing on theories of sensemaking, narrative, and a range of communication methods, this course enhances students' ability to synthesize and execute communication strategies with key participants in the process of effecting change. Leadership and communication competency is further developed by examining the communication of the co-creation process and the communication of translational outputs and design outputs.
DHEA-6897	Field Placement	0.5	Internships (placements) provide graduate students with opportunities to gain experience in the professional worlds of art, design, criticism and curating that will complement their studies. On-site work is performed under the guidance of the internship sponsor and the internship (placement) credit is supervised and evaluated by an OCAD U faculty member.
DHEA-6898	Independent Study	0.5	Independent Study courses provide graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. Independent studies are supervised and evaluated by OCAD U faculty members.
DHEA-6TRN	Transfer Credit	0.25	

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DHEA-S5001	Special Topic: Opiate Crisis	0.5	Overdose deaths from opioids like heroin, oxycodone and fentanyl have reached record levels in North America and account for over 100,000 deaths per year worldwide. Deaths often affects young people, resulting in more years of life lost than HIV, pneumonia or influenza in Ontario. What role can art and design play in addressing this epidemic? This question is explored through studio learning and engagement with community partners.
DIGF-1001	Digital Models + Fabrication	0.5	This studio seminar course provides a practical and theoretical introduction to the concepts and methods of digital design and production. It examines how digital sketching, fabrication, and generative design can be used for the exploration and communication of complex ideas. The applications range from constructing digital models of physical space, creating and generating 3D forms, and transforming digital models into physical objects. The projects undertaken will lead to informed choice-making of the appropriate tool for a particular concept or idea. The student will learn to build their own techniques for their design process, visualizations and presentations. Students with credit in DIGF-1B01 may not take this course for credit.
DIGF-1002	Cross-Disciplinary Collab.	0.5	From concept to implementation, most projects require a diversity of people and skills in order to make the project successful or feasible. This course examines different models of collaboration, team formation, and communication to ensure success. It discusses the value and implications of different skill sets and problem-solving orientations over project life-cycles and group decision making. The course comprises reading discussions, small-exercises and student reflections with the aim to understanding the conditions and stages for high-functioning teams and successful projects. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in DIGF-1B03 may not take this course for credit.
DIGF-1003	Accio	0.5	Everyone needs those formative conversations and debates that happen late into the night. The purpose of this course is to provide a focal point for dialogue and reflection on the digital futures program. The course encourages entering students to develop a personal interpretation and direction within the program, as well as an understanding of the broader context of the field digital futures. It offers a place to think about the big picture and provides cohesion across areas of focus in the program. The course also engages with industry and the digital community through seminars, inspirational visits and shows. Students with credit in DIGF-1B04 may not take this course for credit.
DIGF-1006	Physical Computing	0.5	Physical computing is a human-centric approach to the ways in which we bridge the analog and digital worlds. Starting with a single computer chip, students learn to use a selection of sensors, actuators, and programmed logic to create embedded, expressive, reactive, and interactive systems that are suitable for both the intended application and the human form. This course is specifically geared toward the creative mind, leveraging hardware and software platforms that promote quick prototyping and iterative design. Through the use of hardware and software, students will create a variety of working prototypes, artworks, installations, and physical environments. Students with credit in DIGF-2002, DIGF-2B03 may not take this course for credit.
DIGF-2002	Physical Computing	0.5	Physical computing is a human-centric approach to the ways in which we bridge the analog and digital worlds. Starting with a single computer chip, students learn to use a selection of sensors, actuators, and programmed logic to create embedded, expressive, reactive, and interactive systems that are suitable for both the intended application and the human form. This course is specifically geared toward the creative mind, leveraging hardware and software platforms that promote quick prototyping and iterative design. Through the use of hardware and software, students will create a variety of working prototypes, artworks, installations, and physical environments. Students with credit in DIGF-2B03, DIGF-1006 may not take this course for credit.
DIGF-2003	Augmented Production	0.5	This course introduces the skills and concepts for creating specialized fabrication machines. We will use 3d digital animation as a means to control physical devices that leverage both craftsmanship and digital accuracy. In parallel to hands-on physical computing work we will research production methods at a small scale (craft) and large scale (factory) to understand how these methods can be described as "physical animations". During this course students will develop a fabrication machine that is used to create a highly specialized production system.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DIGF-2004	Atelier I: Discovery	1.5	This studio-seminar course investigates current themes, technologies and debates that inform interdisciplinary digital science, art, design and enterprise. The classes explore issues and problems through project research, conception and initiation – including readings and discussion, lectures, site visits, engagement with industry partners, and student presentations. Students apply personal and group problem-solving strategies to their collective work. Seminar topics are developed on an annual basis through a faculty and student curriculum retreat process. Students with credit in DIGF-2D02 may not take this course for credit.
DIGF-2005	Atelier II: Collaboration	1.5	In Atelier II: Collaboration, students develop their ideas and execute their projects as prototypes collectively with feedback from faculty and industry partners. Atelier II: Collaboration is linked to Atelier I: Discovery and builds on the practical and technical skills gained in the fall semester. The course encourages a wide range of approaches to collaborative research and practice-based problem-solving methods. Interaction with industry partners begun in the first semester in Atelier I: Discovery is deepened in the second semester with Atelier II: Collaboration as students work towards a physical articulation of their creative projects. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in DIGF-2D03 may not take this course for credit.
DIGF-2006	Plugged In	0.25	Internships offer real world experience for those looking to explore or gain applied knowledge and skills. Internships are usually 1-2 months. The purpose is on the job training and taking what's learned in the classroom and applying it to the real world. Students are supervised by the instructor to ensure that the necessary learning is taking place – meeting twice times during the course – and also have an industry mentor on site. The mentor and student propose an assignment to the instructor. On completion, the student submits an activity diary, work examples and an assessment from the industry mentor. The assignment is graded by instructor. If industry is paying the student, all terms must be agreed in advance. Note: This course is only open to Digital Futures students at this time. For more information, please contact the Experiential Learning Program at jleehoy@ocadu.ca. Students with credit in DIGF-2010, DIGF-2A01 may not take this course for credit.
DIGF-2008	Mobile & Web Cross-Platform D	0.5	Students study digital architecture and implementation strategies that effectively create cutting-edge mobile and cross-platform solutions, addressing both front end (HTML, CSS, Javascript W3C APIs, jQuery), and server-side (PHP, MySQL, Ajax, security) design. The course provides an overview of the web and mobile landscape and a technical immersion into programing and scripting options, tools, systems, processes, hardware, web apps and apps. Students integrate digital components into open-source solutions through project assignments. Students are guided on the utilisation of API's for services (Google Maps and Twitter), sensors and the exotica of augmented reality, image and speech recognition. Introductory prior programing or scripting experience is required.
DIGF-2009	Plugged in 2	0.25	Internships offer real world experience for those looking to explore or gain applied knowledge and skills. Internships are usually 1-2 months. The purpose is on the job training and taking what's learned in the classroom and applying it to the real world. Students are supervised by the instructor to ensure that the necessary learning is taking place - meeting twice times during the course - and also have an industry mentor on site. The mentor and student propose an assignment to the instructor. On completion, the student submits an activity diary, work examples and an assessment from the industry mentor. The assignment is graded by instructor. If industry is paying the student, all terms must be agreed in advance. Note: This course is only open to Digital Futures students at this time. For more information, please contact the Experiential Learning Program at jleehoy@ocadu.ca. Students with credit in DIGF-2011 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DIGF-2010	Plugged in	0.5	Internships offer real world experience for those looking to explore or gain applied knowledge and skills. Internships are usually 1-2 months. The purpose is on the job training and taking what's learned in the classroom and applying it to the real world. Students are supervised by the instructor to ensure that the necessary learning is taking place – meeting twice times during the course – and also have an industry mentor on site. The mentor and student propose an assignment to the instructor. On completion, the student submits an activity diary, work examples and an assessment from the industry mentor. The assignment is graded by instructor. If industry is paying the student, all terms must be agreed in advance. Note: This course is only open to Digital Futures students at this time. For more information, please contact the Program Coordinator, Experiential Learning Placements at slee@ocadu.ca or at 416-977-6000 Ext. 3844. Students with credit in DIGF-2006, DIGF-2A01 may not take this course for credit.
DIGF-2011	Plugged in 2	0.5	Internships offer real world experience for those looking to explore or gain applied knowledge and skills. Internships are usually 1-2 months. The purpose is on the job training and taking what's learned in the classroom and applying it to the real world. Students are supervised by the instructor to ensure that the necessary learning is taking place - meeting twice times during the course - and also have an industry mentor on site. The mentor and student propose an assignment to the instructor. On completion, the student submits an activity diary, work examples and an assessment from the industry mentor. The assignment is graded by instructor. If industry is paying the student, all terms must be agreed in advance. Note: This course is only open to Digital Futures students at this time. For more information, please contact the Program Coordinator, Experiential Learning Placements at slee@ocadu.ca or at 416-977-6000 Ext. 3844. Students with credit in DIGF-2009 may not take this course for credit.
DIGF-2012	Low Poly Game Art	0.5	Low polygon 3D art occur in real-time applications like digital games that have historically been constrained by the technologies used. However this approach to 3D modelling has become a contemporary art form evidenced across a wide range of contexts from art galleries to game consoles. This studio course surveys a broad range of approaches to building low poly game art exploring 3D production processes and contexts of delivery. Students will produce low poly playable experiences ready for exhibition.
DIGF-3001	Networked Communities & Envir.	0.5	This studio seminar course is a cross-disciplinary opportunity for art and design students interested in the social aspects of digital media. It offers a rigorous exploration of theories, practices, and tools related to networked communities and environments. The course will be comprised of in-class workshops orienting students to current and emerging technologies, and student-led group seminars on topics of technological and social change. Students will undertake individual and collaborative projects, carrying concepts of communities, environments, and social media networks from research through to the creation of robust interactive artworks and design prototypes. Students with credit in DIGF-3B01 may not take this course for credit.
DIGF-3002	Synthesis: Thesis Proposal	0.5	This course will synthesize the conceptual, practical, technical and innovative knowledge learned to date. Drawing from quantitative and qualitative research methods acquired in Thinking Data, a methodological approach will be chosen by individual students in order to propose a plan of study for the production of a significant culminating project or artwork in their fourth year. Developing a proposal in third year provides an opportunity for students to hone their skills and build a framework of research and creation for their thesis project. Classes will follow a seminar structure and will concentrate on students' research and steps to realization of the chosen project/artwork. Students with credit in DIGF-3B02 may not take this course for credit.
DIGF-3003	Atelier III: Investigation	1.5	This studio-seminar course provides students with the opportunity to further develop their analytical and problem-solving skills in a collaborative praxis (practice through research) environment with the engagement of faculty and industry partners. Atelier III: Investigation is a theme-based course. The core seminar topic is developed on an annual basis through a faculty and student curriculum retreat process. Engagement with industry partners is a key component of the course and underpins student-driven projects. Atelier III: Investigation is a prerequisite for Atelier IV: Synthesis. Students with credit in DIGF-3D02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DIGF-3004	Atelier IV: Synthesis	1.5	Atelier IV: Synthesis challenges students to refine and test their research and practice-based methods as they work towards the development of a collaborative project that was proposed and prototyped in the fall semester. Industry engagement continues to have an important role in project support and context. The skills gained in Atelier IV prepares students for the proposal of a major body of work in their thesis year, for which thesis development is provided. Students with credit in DIGF-3D03 may not take this course for credit.
DIGF-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
DIGF-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
DIGF-3899	Independent Study	0.5	Independent Study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
DIGF-4001	Leadership in Digital Economy	0.5	This course draws on the principles and foundations from the 1st year course: Cross-disciplinary Collaboration, as well as learner experiences of executing projects during the intervening time at OCAD U. The course supplements discussions on collaboration and team functioning and focuses on issues of leadership, conflict management, decision-making models, organizational change, and inclusivity. This is a seminar that draws on experiences of learners, as well as readings from diverse professional domains of business, sociology, cultural, and science and technology studies. The course progression will also be guided by key guest lecturers and case studies. Students with credit in DIGF-4B01 may not take this course for credit.
DIGF-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
DIGF-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
DIGF-4901	Thesis Project I	1	In the Fourth Year of study in Digital Futures, students choose to complete and exhibit a significant project or body of related works at an advanced level. Upon approval of the Digital Futures Thesis Committee, students may develop their projects individually or collaboratively. Students contextualize their research within the OCAD U environment and through connections with approved industry partners. Thesis Project I provides students with an opportunity to refine their research goals and methods within a context of collaborative presentation, critique and advanced studio practice. Students with credit in DIGF-4C02 may not take this course for credit.
DIGF-4902	Thesis Project II	1	Thesis Project II builds on the research and critical findings developed in the fall semester with Thesis Project I. Thesis Project II provides students with the opportunity to synthesize their research questions and studio investigations as they work towards a final presentation and articulation of a major body of work. Critiques with faculty and feedback from industry partners are augmented with weekly seminars and readings. The final presentation includes a written thesis document and formal exhibition of their practice-based work. Students with credit in DIGF-4C03 may not take this course for credit.



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DIGF-5001	IP:Value From Your Creativity	0.5	The digital revolution encompasses innovation in business models and in the law. This course focuses on industry case studies and will also involve guest speakers. Students create a comprehensive business plan for one of their concepts. In the legal component, students will study intellectual property (IP) issues arising out of digital creations. Managing IP is an important element of any digital enterprise. To quote the artist Andy Warhol, "Being good in business is the most fascinating kind of art". Students with credit in BUSI-2B02, DIGF-5B01 may not take this course for credit.
DIGF-5002	From Data to Perception	0.5	At the intersection of information visualization, data analytics, information graphics, digital art and design, and beyond, lies a challenge: how can practitioners such as artists, designers, engineers, social scientists, scientists and humanities scholars produce perceptual experiences and interfaces which enable meaningful and insightful communication of patterns derived from otherwise abstract data? This course will explore both state-of-the-art and exploratory approaches for displaying data in ways that are accessible through vision, hearing, and touch. Theory and practice will converge through an interdisciplinary team project that delivers a demonstration system of raw data through to visualization.
DIGF-6001	Business and Leadership	0.25	This course examines business creation, project management, and leadership, alongside intellectual property (IP) issues and best practices within the context of digital media and IT. Unifying discourses, including design thinking, use case modeling, and user scenarios have evolved to provide common, user-centred perspectives for multifaceted team-based work. The course introduces strategies and practical tools, methods and perspectives for cultivating awareness of working styles, catalyzing team interactions, and effective project outcomes. Students with credit in DIGF-6A02, DIGF-6B04 may not take this course for credit.
DIGF-6003	Ubiquitous Computing	0.25	As the cost of microcontrollers steadily decreases, intelligent devices have become more pervasive and diverse. Computing is no longer relegated to the familiar forms of input and display, and this course seeks to push the limits of this by developing composite systems of material and electronic intelligence. Using current methods of digital fabrication such as 3d printing and laser cutting, students will transform generic electronic components into highly specific computing devices. These devices will be designed for a specific site on campus to ultimately alter the way it is perceived, occupied, or used. Students with credit in DIGF-6A04, DIGF-6B11 may not take this course for credit.
DIGF-6004	Creative Techniques	0.25	This course surveys the wide range of design and creation methods for digital media. It explores techniques for creative elicitation, lateral thinking and group cohesion. It also explores the effect of various techniques to move a broad concept into specific project ideas. This course is designed to enhance the level of cross-disciplinary understanding of the field and prepare students for work on their projects and prototypes. Students with credit in DIGF-6A06, DIGF-6B01 may not take this course for credit.
DIGF-6005	Affect & Emotion in Practice	0.25	The course presents an exciting evolution of past work done on studies of emotion and affect in digital media and artistic practice. It considers emotional concepts within interdisciplinary practice. The course examines emotion as digital process and output, how a creative concept is developed and influenced by an individual: how does excitement, arousal, feelings of competition, defeat, insight, etc. play into both process and production for creatives? How can emotion be measured in a speculative, artistic, and experimental format? Can an artist construct a transference of affect in the engagement of the work by the viewer? Students with credit in DIGF-6A07 may not take this course for credit.
DIGF-6007	Digital Games 2	0.25	Moving forward to an advanced game development practice this course builds on game design and development knowledge acquired in earlier electives to design and build a digital game. Students will develop skills from paper prototyping, game modelling and game level design, through to storyboarding, asset creation, character design and animation and game authoring. This course blends game design innovation with a theoretical grounding to produce game demos that engage with contemporary debate. Students with credit in DIGF-6A09 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DIGF-6009	Information Visualization	0.25	Visualization can tell stories, reduce complexity, help decision-making as well as deceive, misguide and confuse. As we increasingly rely on visual communication of knowledge in engineering, science, education, medicine, humanities and social sciences it is becoming essential for designers to know the capacities, applications and techniques of this powerful cognitive tool. Through case studies, a hands-on project and critical reflection, students will develop an understanding of data and information visualization, the role of computation, the use of data sources and develop of skills in design for visual cognition. Students with credit in DIGF-6A11, DIGF-6B07 may not take this course for credit.
DIGF-6010	Major Project and Interactive	0.25	This course undertakes the collaborative creation of an interactive exhibition of final thesis and diploma projects. Students gain valuable experience coordinating a complex digital event with a significant public presence. The exhibition will include digital components, platforms, exhibits and artifacts, interactive demonstrations and marketing elements within the framework of an overall narrative developed by the group. Students will refine and complete an ongoing project that demonstrates a full development cycle, from ideation through to prototyping, testing, and professional execution. Investigation of existing and novel approaches to framing, situating and mounting an interactive exhibition gives formal grounding for the course. Students with credit in DIGF-6A12, DIGF-6B22 may not take this course for credit.
DIGF-6011	Bio Articulation: Machines Th	0.25	Biometric machines transform data input to output, in narrative languages that commonly reduce complexity to constrained data and as such, unstable information and uncertain knowledges. Bioarticulation asks students to query this process, employing hardware, digital and computational tools to craft "biobatteries" that critically process varied types of biodetritus, in real time. Students will rethink data through aesthetics, metaphor and criticality, and consider the value and import of varied sensing technologies in this design. The machines produced will critically interrogate, reveal and thrive upon the response and behaviour of biodata. Students with credit in DIGF-6A13 may not take this course for credit.
DIGF-6012	Body-Centric Technologies	0.25	An increasing number of technologies orbit the human form new devices and computing capabilities that live in, on, and around the body. Designers, artists, and technologists increasingly need to consider what should live in the near bodyspace and why. When technology inhabits our most intimate spaces do we become superhuman or slaves to the machine? This is a hands-on research through prototyping course in which the class will act as a pop-up research and development team. The course also reviews the most recent trends in emerging body-centric technologies. Students with credit in DIGF-6A14 may not take this course for credit.
DIGF-6013	Making It Real	0.25	This course is a basic introduction to digital fabrication. It gives students the opportunity to create and output digital object(s) while contemplating issues surrounding their creation and dissemination. What new forms and ways of making are possible? Material possibilities? How do we interact differently with these types of objects? What happens when objects can move freely and instantly around the globe? Students will gain access to these digital technologies through OCAD's Digital Media Research & Innovation Institute, the OCADU RP Centre and other outside facilities. Students with credit in DIGF-6A16 may not take this course for credit.
DIGF-6014	Program!	0.25	A technical skills-based programming introduction that is taught alongside the history and theory of computer science: the invention of mathematical logic by Boole, the first mechanical computer Babbage and modern computing by Von Neumann and Turing. Students learn logic, basic computer architecture and hands-on practical training in an object-oriented imperative computer language, typically C-type derivative. Programming is a creative task and like writing it takes many years to establish true mastery. However, the course establishes solid foundations and is based on the idea that a deep understanding of context will lead to better acquisition of skills. Students with credit in DIGF-6A17 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DIGF-6015	Research Methods	0.25	Meaningful design research is built on the synthesis of practice and theory. The scaffolding that helps to facilitate innovation in this context is comprised of a hierarchy of an overarching research philosophy, numerous research approaches and the nuts and bolts of research methods. Many researchers in design will hybridize their own research approaches with established ones. This course introduces a range of research approaches to allow participants to expand and formalise their working practices. Designers will gain competency with a research toolkit that offers academic credibility, new pathways for innovation as well as competitive advantage – research is very powerful. Students with credit in DIGF-6A18 may not take this course for credit.
DIGF-6016	Creation and Computation	0.5	This course provides an introduction and grounding in current and emerging technologies in the realm of digital media. It employs a hands-on, skills-based approach. Students gain a strong foundation in the basics of programming, physical computing, screen-based computation, networking, and connectivity. Specific topics are tailored to the interests of the class. Students will acquire the general computational literacy required to embark on sophisticated projects, prototypes and works in digital media. This course includes the following units of study: 1) foundation in programming basics; 2) screen-based computation: media manipulation, animation, image compositing; 3) data visualization; 4) computing for mobile and social media. Students with credit in DIGF-6B02 may not take this course for credit.
DIGF-6017	Transmedia Storytelling	0.5	This course explores how to create provocative designs by visioning futures that do not yet exist. Themes within the course include the challenges of personal atomization, integration and hybridization as the evolving digital age relentlessly outpaces human evolution. Working in groups, students will take a discovery-based approach to their studies, learning from fiction and film media, leading to service design and product mockups or experimental design investigations that reflect on the future. The course segues into prototyping through the subsequent course DIGF-6C01. Students with credit in DIGF-6B03 may not take this course for credit.
DIGF-6018	Digital Games	0.5	Digital games are an increasingly significant cultural force. This course connects contemporary game design theory and the practice of game-making with the ambition of building functional innovative game design concepts. Students iteratively design, visualize, develop, document and test unique game concepts to a final proof of concept stage. This course provides a solid foundation in game design methodologies both within and beyond gaming arts and culture, and the digital game industry. Students with credit in DIGF-6B08 may not take this course for credit.
DIGF-6019	Digital Theory	0.5	This course commences with an examination and mapping of the historical precedents of digital media, taking into consideration the social, cultural and political contexts of its emergence. Students will identify major significant movements which rapidly coincided with the shift from analog to digital culture. In digital media, conceptual and theoretical trends tend to respond to technical developments. Accordingly this course covers topics of digital reality, simulation and virtuality; interactivity and agency; media archaeology and migration; subjectivity, race, gender, and online identity; the politics of cyberculture; indigenous interventions; globalization and the political economy of digital media. Students with credit in DIGF-6B12 may not take this course for credit.
DIGF-6021	CFC Media Lab Prototyping	0.5	Working in small teams, students will develop an interactive digital project in their chosen specialty area, with analytical and practical feedback from faculty and industry at OCAD U and the CFC Media Lab. The outcome of this intensive residential course is the development of a digital media prototype that culminates in a public exhibition. Students with credit in DIGF-6B14, DIGF-6C01 may not take this course for credit.
DIGF-6037	Creation & Computation	1	This course provides an introduction to current and emerging prototyping and development tools in the realm of digital technology. It employs a hands-on, skills-based approach in a project context. Students gain a strong foundation in the basics of programming, physical computing, visual or screen-based computation, networking and connectivity. Specific topics are tailored to current issues. Students will leave with the technical literacy required to embark on more sophisticated projects and subsequent works in creative digital media. Students with credit in DIGF-6C02 may not take this course for credit.



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DIGF-6039	Web + Mobile System Design	0.5	Students study digital architecture and implementation strategies that effectively create cutting-edge mobile and cross-platform solutions, addressing both front end (HTML, CSS, Javascript W3C APIs, jQuery), and server-side (PHP, MySQL, Ajax, security) design. The course provides an overview of the web and mobile landscape and a technical immersion into programing and scripting options, tools, systems, processes, hardware, web apps and apps. Students integrate digital components into open-source solutions through project assignments. Students are guided on the utilisation of API's for services (Google Maps and Twitter), sensors and environments that enable augmented reality, image and speech recognition.
DIGF-6040	User Experience Design	0.25	Beyond developing new ideas, User Experience Design (UX) requires practitioners to present, explain, and sell their ideas. This course will look at the various User Experience artifacts- flowcharts, Annotated Wireframes, Wireflows and similar hybrid documents, and Use Case and Universal Modeling Language documents (only an overview on UML); various types of reports, such as Heuristic evaluations will be considered. Case studies will be examined and discussed, and the students will prepare examples. The course could be built around a course-specific project, or students could develop the documents around personal projects or assignments from other classes.
DIGF-6041	Experiences & Interfaces	0.5	How do we imagine and design enjoyable, memorable, shareable and usable experiences? How can we create interactive spaces that balance challenge and ambiguity with control and predictability? Designing logical flows of action can direct the context, frame the content, and give control to participants. Interactive encounters that consider pace and time for reflection and action can direct participant's journeys and decisions, creating a feeling of flow, from initial contact to final outcome. This studio seminar course builds creative and design thinking skills, methods, techniques and strategies that assist students to imagine and plan for desirable and delightful experiences, interfaces and outcomes. Through individual and collaborative assignments students develop confidence and best practices to address the creative opportunities of design for diverse participants and situations.
DIGF-6042	Possible Futures	0.5	What are the range of possible futures? How can we speak about, imagine, and shape them? This course will collectively navigate and map trajectories towards speculative futures. Students will be introduced to various methods of exploring the future as creative grounds for critical imagination and production. Futures will be critically interrogated across scales, from nano-organic and synthetic systems to macro-planetary and post-planetary worlds, while examining their social, cultural and geopolitical implications. Thoughtful consideration of possible futures will allow us to break from the now and imagine technological, ecological, biological and artificial conditions situated in realities beyond today-unraveling the unknown and working towards knowledge creation.
DIGF-6897	Placement	0.5	Internships (placements) provide graduate students with opportunities to gain experience in the professional worlds of art, design, criticism and curating that will complement their studies. On-site work is performed under the guidance of the internship sponsor and the internship (placement) credit is supervised and evaluated by an OCAD U faculty member.
DIGF-6898	Independent Study	0.5	Independent Study courses provide graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. Independent studies are supervised and evaluated by OCAD U faculty members.
DIGF-6899	Residency	0.5	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member. Students may apply for approved residencies, or may submit a residency opportunity for approved by their Graduate Program Committee.
DIGF-6901	Thesis Stage 2: MDes/MFA	1	The purpose of this stage is to frame and undertake experimental work to test, amend and reinforce the thesis project work. This course is supported by studio classes, supervisors, visiting academics and industry partners. In addition to providing feedback on students' project work, help is provided to orientate and prepare students to achieve a significant thesis result. Written components of the thesis are also initiated during this stage. Students with credit in DIGF-6C04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DIGF-6902	Thesis Stage 3: MDes/MFA	1	The final thesis stage is supported by studio classes, supervisors, visiting academics and industry partners. The emphasis of this stage is on preparing any work for exhibition and completing the written part of the thesis. Students create their final work and exhibit it physically and optionally online. The student gives a defense presentation at the end of the Winter semester, followed by the final submission of a written thesis by the dates established by the Office of Graduate Studies. Students with credit in DIGF-6C05 may not take this course for credit.
DIGF-6903	Thesis Stage 2: MA Develop.	1	The purpose of this stage is to frame and undertake experimental work to test, amend and reinforce the thesis project work. This course is supported by studio classes, supervisors, visiting academics and industry partners. In addition to providing feedback on students' project work, help is provided to orientate and prepare students to achieve a significant thesis result. Written components of the thesis are also initiated during this stage.
DIGF-6904	Thesis Stage 3: MA	1	The final thesis stage is supported by studio classes, supervisors, visiting academics and industry partners. The emphasis of this stage is on preparing any work for exhibition and completing the written part of the thesis. Students create their final work and exhibit it physically and optionally online. The student gives a defense presentation at the end of the Winter semester, followed by the final submission of a written thesis by the dates established by the Office of Graduate Studies. Students with credit in DIGF-6C08 may not take this course for credit.
DIGF-6905	Thesis MDes/MFA Stage 1: Foun	1	Students review their original thesis outline made as part of the application process to the program. This is followed by industry partner meetings in which students are introduced to potential partners for involvement in the thesis. Industry support can for example include expertise, specific project contexts, access to data or users, equipment or funding. Students then begin working with a graduate faculty member as a Principal Advisor, as well as an additional faculty member as a secondary supervisor. Guidance is given at this stage to help students initiate their foundation research. Students with credit in DIGF-6C03, DIGF-6910 may not take this course for credit.
DIGF-6906	Thesis MA Stage 1: Foundation	1	Students review their original thesis outline made as part of the application process to the program. This is followed by industry partner meetings in which students are introduced to potential partners for involvement in the thesis. Industry support can for example include expertise, specific project contexts, access to data or users, equipment or funding. Students then begin working with a graduate faculty member as a Principal Advisor, as well as an additional faculty member as a secondary supervisor. Guidance is given at this stage to help students initiate their foundation research. Students with credit in DIGF-6C06, DIGF-6911 may not take this course for credit.
DIGF-6909	Explorations	0.25	An introductory two week immersion in which students work collectively on a transmedia project based in Toronto. A project is rapidly conceived, prototyped and showcased. The course initiates a "learning through practice" experience for new students and builds the sense of graduate community. During the course students are also introduced to the philosophy and practice of the Digital Futures program, the work of the faculty, and the previous year's student cohort. Students with credit in DIGF-6A01 may not take this course for credit.
DIGF-6910	Thesis Stage 1: Foundation and	0.5	Students review their original thesis outline made as part of the application process to the program. This is followed by industry partner meetings in which students are introduced to potential partners for involvement in the thesis. Industry support can for example include expertise, specific project contexts, access to data or users, equipment or funding. Students then begin working with a graduate faculty member as a Principal Advisor, as well as an additional faculty member as a secondary supervisor. Guidance is given at this stage to help students initiate their foundation research. Students with credit in DIGF-6905, DIGF-6C03 may not take this course for credit.
DIGF-6911	Thesis Stage 1: Foundation and	0.5	Students review their original thesis outline made as part of the application process to the program. This is followed by industry partner meetings in which students are introduced to potential partners for involvement in the thesis. Industry support can for example include expertise, specific project contexts, access to data or users, equipment or funding. Students then begin working with a graduate faculty member as a Principal Advisor, as well as an additional faculty member as a secondary supervisor. Guidance is given at this stage to help students initiate their foundation research. Students with credit in DIGF-6906, DIGF-6C06 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DIGF-S5002	Special Topics in Digital Futu	0.5	"Dialogues in Feminism and Technology" offers the opportunity to engage with key feminist theoretical and methodological research in science, technology and media that, despite its formative role in scholarship, is rarely considered as a coherent collection. Uniquely, the course offers recently created dialogues of key feminist scholars in conversation on key topics in the areas of science, media and technology study, including difference, identity, race, sexuality, archives, labour, and more. As one of 15 course sections being taught internationally, this course invites students to participate in an international learning community of others studying the same content during the term.
DIGF-S5003	Sp. Tp: Family Camera At Rom 1	0.25	Family Camera explores the relationship between the ubiquity of vernacular photography and the idea of family. Notions of family have expanded in response to cultural shifts, including same-sex marriage, transnational adoptions, and dislocations due to political instability and war. Personal photos document the changing dynamics of family and the ways we interact and communicate these dislocations. This course is for students with some prototyping experience who wish to explore family narratives as highly diverse, queer and transcultural practices, and learn more about vernacular photography, curatorial practice, and interactive installation. Working with Royal Ontario Museum curators, students will collaborate to undertake related research, and design, build, and display their creative work as part of the ROM's Canada Sesquicentennial exhibitions in 2017.
DIGF-S5004	Sp. Tp: Family Camera At Rom 2	0.25	Family Camera explores the relationship between the ubiquity of vernacular photography and the idea of family. Notions of family have expanded in response to cultural shifts, including same-sex marriage, transnational adoptions, and dislocations due to political instability and war. Personal photos document the changing dynamics of family and the ways we interact and communicate these dislocations. This course is for students with some prototyping experience who wish to explore family narratives as highly diverse, queer and transcultural practices, and learn more about vernacular photography, curatorial practice, and interactive installation. Working with Royal Ontario Museum curators, students will collaborate to undertake related research, and design, build, and display their creative work as part of the ROM's Canada Sesquicentennial exhibitions in 2017.
DRPT-1003	Painting I	0.5	Painting I introduces students to the fundamentals of colour theory, colour mixing and colour relationships. Students progress through a series of projects that build skill acquisition along with an exposure to a diversity of contemporary painting practices. Working from observation, students will investigate materiality, colour, design, historical context and concept. Course activities carry across the Fall and Winter semesters and students must register in both Painting I and Painting II during the same academic year. Note: Students must register in the same SECTION for both DRPT 1003 and DRPT 1004 to allow for continuity within the class and both courses must be taken in the same academic year.
DRPT-1004	Painting II	0.5	Building on the skills acquired in Painting I, students explore varied approaches to painting and shape their observational and creative skills through figuration, abstraction and digital processes. Along with improving their painterly skills, students consider cultural meanings and conventions of painting. Note: Students must register in the same SECTION for both DRPT 1003 and DRPT 1004 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in DRPT-1001, DRPT-1C01 may not take this course for credit.
DRPT-1005	Drawing I	0.5	This course involves students in a variety of drawing processes, media and subject matter. In this semester, observational exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. Students will be introduced to contemporary Canadian figurative practices while working with the human figure. Note: Students must register in the same SECTION for both DRPT 1005 and DRPT 1006 to allow for continuity within the class and both courses must be taken in the same academic year. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing.

2017-2018 Academic Year Course Descriptions



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DRPT-1006	Drawing II	0.5	This course involves students in a variety of drawing processes, media and subject matter. Building on the skills acquired in Drawing I, students continue work grounded in observation, while expanding their understanding of 2D-visualization and pictorial conventions using diverse media including print, digital, and animation processes. Conceptually based assignments emphasize idea development, drawing's application to creative practice, and will initiate exploration into some of the current issues in contemporary drawing. Note: Students must register in the same SECTION for both DRPT 1005 and DRPT 1006 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in GART-1040, DRPT-1007, DRPT-1C02, FOUN-1C00, GART-1001, GART-1B01, GART-1C00 may not take this course for credit.
DRPT-2001	Painting: Observation	0.5	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. Students with credit in DRPT-2B01 may not take this course for credit.
DRPT-2002	Abstract Painting	0.5	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. Students with credit in DRPT-2B02 may not take this course for credit.
DRPT-2003	Drawing Workshop	0.5	Drawing is essential to visual communication as both a preparatory tool and as a distinct medium of expression. Building on the drawing techniques and the principles of perspective and composition acquired in GART 1C00, and through formal exercises utilizing a range of media, techniques and subject matter, various approaches to drawing are explored, including investigative, observational and experimental practices. This course is appropriate for both Art and Design students and requires minimal drawing experience. Students with credit in DRPT-2B03 may not take this course for credit.
DRPT-2004	Techniques & Materials Now	0.5	Non-traditional materials combine with drawing and painting to allow for non-conventional applications. The understanding of certain tools and media, materials and processes -- including imagery transfer techniques, traditional and non-traditional glazing, gold and metal leaf, found objects, built surfaces, wood burning and projection - are introduced through demonstrations, workshops, gallery visit(s). Students are introduced to visual strategies that explore alternative themes in contemporary art practice. Health and safety issues are highlighted. Students with credit in DRPT-2B05 may not take this course for credit.
DRPT-2005	Colour & Structure	0.5	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. Students with credit in DRPT-2B06 may not take this course for credit.
DRPT-2006	Figurative Drawing	0.5	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. Students with credit in DRPT-2B07 may not take this course for credit.
DRPT-2007	Camera Art: Combining Media	0.5	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. Students with credit in DRPT-2B08 may not take this course for credit.
DRPT-2008	Issues of Representation	0.5	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. Students with credit in DRPT-2B09 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DRPT-2009	Contemporary Issues: DRPT	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary art practice. Each weekly seminar explores issues and problems through the following forums: readings and discussions, analyses of texts and artworks, lectures, gallery visits, and student presentations of projects. Seminar topics include: modernity and post-modernism; the mediation of the world through technology; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in CRCP-2001, CROS-2002, INTM-2010, PHOT-2005, PRNT-2015, SCIN-2006, CRCP-2B01, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.
DRPT-2010	Figurative Painting	0.5	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 alla prima, glazing, scumbling and other brushwork. Students with credit in DRPT-2B19 may not take this course for credit.
DRPT-2011	Materials and Processes	0.5	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. Students with credit in DRPT-2B24 may not take this course for credit.
DRPT-2012	Metaphor, Image and Process	0.5	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. Students with credit in DRPT-2B31 may not take this course for credit.
DRPT-2013	Watercolour	0.5	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. Students with credit in DRPT-2B35 may not take this course for credit.
DRPT-2014	Anatomy for Artists	0.5	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. Students with credit in DRPT-2B38 may not take this course for credit.
DRPT-2015	Painting and Digital Imaging	0.5	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 computers, digital cameras, tablets and scanners to gather images and create compositions for their paintings. Through a combination of painting, digital experiments and animation, students explore a range of possibilities for expanding the painter's vocabulary. Students with credit in DRPT-2B39 may not take this course for credit.
DRPT-2016	Painting Studio	1	Students develop contemporary practices in a series of paintings that sequentially identify and build technical and critical vocabulary. Basic and advanced skills are defined and developed through projects that relate materials and techniques to concept development and presentation. Multiple painting systems are explored through a variety of self-selected subjects. Students learn to build and prepare a range of painting supports. Health and safety procedures are emphasized. Students with credit in DRPT-2C03 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DRPT-2018	Anatomy: Structure & Movement	0.5	An understanding of anatomy is essential for artists to understand what they see in the human form. In this course students examine living anatomy of the nude model to understand the mechanics of movement and structures that underlie expressive poses. We also examine dissections of human anatomy for a greater appreciation of the skeletal and muscular forms under the surface. Some classes are held in the Anatomy Laboratory at the University of Toronto. Drawing the figure will serve as an entry point for considering some of the elements of effective drawing, in order to control and enhance visual impact.
DRPT-2019	Landscape: Culture/Site/Envir	1	Descriptive approaches and interpretive connections to the landscape are introduced and explored. The significance of the spatial realm we live in and its impact on landscape perception is critically discussed. Students work primarily on location from direct observation and later in the studio from sketches, photography, video, 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. Students with credit in DRPT-3C14 may not take this course for credit.
DRPT-2022	Body & Land Intersections	0.5	Our complex relationships with each other and the lands we inhabit are informed by our places of origin, the intrinsic history of those sites, our cultures and personal experiences. Building upon these ideas, this drawing course will address significant intersections between land and body, historical and contemporary. Within these paradigms, indigenous and western concepts of territory, place, environment and bio-ecological perspectives arise. Working on location, examining the figure through live model sessions and using awareness gained from readings, films, guests and class discussion, students will make work which reconsiders their concepts of land, body and that vital interrelationship.
DRPT-3001	Intermediate Figure Painting	0.5	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. Students with credit in DRPT-3B01 may not take this course for credit.
DRPT-3002	Intermediate Figure Drawing	0.5	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. Students with credit in DRPT-3B04 may not take this course for credit.
DRPT-3003	Representation, Memory, Desire	0.5	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. Students with credit in DRPT-3B06 may not take this course for credit.
DRPT-3004	Landscape to the Environment	0.5	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. Students with credit in DRPT-3B11 may not take this course for credit.
DRPT-3005	Intermediate Painting Workshop	0.5	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. Students with credit in DRPT-3B14 may not take this course for credit.
DRPT-3006	Drawing: Portraiture	0.5	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. Students with credit in DRPT-3B15 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DRPT-3007	Painting: Portraiture	0.5	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. Students with credit in DRPT-3B16 may not take this course for credit.
DRPT-3008	The Language of Abstraction	0.5	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. Students with credit in DRPT-3B20 may not take this course for credit.
DRPT-3009	The Meaning of Materials	0.5	If "the medium is the message", what are the implications of using prepackaged, manufactured paint and surfaces? In this course students are encouraged to transform existing paints as well as make their own from "found" materials and consider deeply the implications of their choices. Students propose studies from a broad range of media including encaustic, oils, temperas, acrylic, plastic and latex products, spray paints, 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. Students with credit in DRPT-3B21 may not take this course for credit.
DRPT-3010	Collage Methodologies	0.5	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. Students with credit in DRPT-3B22 may not take this course for credit.
DRPT-3011	The Convincing Picture	0.5	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. Students with credit in DRPT-3B23 may not take this course for credit.
DRPT-3012	Abstraction: Indigenous Views	0.5	Drawing from rich local, national, and global Indigenous image-making traditions, this studio course offers explorations of the metaphysical and narrative uses of the painted image and the act of painting as a social chronicle and personal tool in Indigenous art history. Through writing, creative practice, class discussions and lecture presentations, the class will explore Indigenous notions of abstraction and how these perspectives influenced yet diverged from modernist abstraction in the 20th century. Students will examine relevant issues through both traditional and innovative responses, expressing their own subjective stories. Students with credit in DRPT-3012, DRPT-3B24 may not take this course for credit.
DRPT-3013	Beyond Pictorial Conventions	0.5	This studio-seminar exposes students to the work of both historical and contemporary artists that challenges the disciplinary boundaries of drawing and painting and the notion of medium specificity. Through assigned readings, lectures, slide/video presentations, gallery visits, and the production of studio projects, students develop critical views and methodologies that allow them to further their contextual awareness of art and conceptualize interdisciplinary approaches to pictorial investigations. Students with credit in DRPT-3013, DRPT-3B25, DRPT-4B07 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DRPT-3014	Meta-Figure: the Body in Paint	0.5	Figuration's impact on artistic practices shapes much of contemporary art. This studio seminar will examine painting's rich, coded history connected to the figure and the body in the 21st century. The course will unravel current debates and discussions related to issues of identity, race, gender, beauty, abjection, narration, politics, technology and the ephemeral. Students will grow an understanding of how and why we identify with the figure culturally, socially and physiologically. Students will make studio work, read and respond to critical texts, participate in seminar presentations, and write academic essays that respond to our current modern speculation on these issues. Students with credit in DRPT-3B26 may not take this course for credit.
DRPT-3015	Paint & Digital: Collaboration	0.5	This course will explore hybrid and collaborative processes in digital art making. Students from various program areas will work together to broaden their visual language and develop experimental approaches to digital painting and expanded animation. Digital and traditional techniques, used in combination, will include stop-motion animation, projection, digital image editing, 3D rendering and animation, drawing tablets, installation, drawing and painting. In groups, students will apply these techniques and processes to the creation of compositional studies, installation experiments or visual research as well finished digital paintings, time-based and spatial interventions. Students with credit in DRPT-3B27 may not take this course for credit.
DRPT-3017	Pixel Pusher	0.5	Digital practices and tools have had a profound effect on contemporary art. This studio/seminar explores both painting and pixels as fluid and malleable methods of creation that can be used to re-distribute materials, build up surfaces, cover up mistakes and develop concepts. Disciplinary boundaries are challenged through discussions about medium specificity and a studio exploration of hybrid practices. Through lectures, slide/video demonstrations, gallery visits, assigned readings, and two studio projects, students develop critical views and methodologies that allow them to further their contextual awareness of art and conceptualize interdisciplinary approaches to their own work. Students with credit in DRPT-3B29 may not take this course for credit.
DRPT-3018	Figurative Painting Studio	1	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. Students with credit in DRPT-3C02 may not take this course for credit.
DRPT-3019	Intermediate Drawing Studio	1	Through exploratory, process-oriented and conceptually based assignments this studio course will help students create larger, more extensive bodies of work in drawing. Presentations, discussions and demonstrations will engage students in a variety of ways to increase critical, conceptual and technical skills. Gallery visits and readings will introduce students to both historic and contemporary ideas that expand and challenge traditional drawing techniques. Developing their own interdisciplinary and personally informed research, students will make work that cultivates a wider understanding of their drawing process in relation to contemporary art practice. Students with credit in DRPT-3019, DRPT-3C03 may not take this course for credit.
DRPT-3020	Figurative Drawing Studio	1	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. Students with credit in DRPT-3C06 may not take this course for credit.
DRPT-3021	Landscape Studio	1	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. Students with credit in DRPT-3C08 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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DRPT-3022	Intermediate Painting Studio	1	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. Students with credit in DRPT-3C11 may not take this course for credit.
DRPT-3023	Painting Studio: Portraiture	1	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. Students with credit in DRPT-3C12 may not take this course for credit.
DRPT-3025	Experimental Watercolour	0.5	Building upon knowledge gained at the second year level of drawing and painting, students are asked to incorporate watercolour techniques in their practice and explore the range of possibilities this medium holds. Working on unconventional substrates with both transparent and opaque processes, students are encouraged to explore the medium by experimenting, creating work, expanding upon their own ideas and their understanding of the medium. Sculptural, digital, and time-based approaches are examined, in addition to durational and performative approaches to making work both within the classroom and off-site.
DRPT-3026	Paint & Digital: Production	0.5	This intermediate course will focus on 2D and 3D imaging software as experimental tools for drawing & painting practice. Students will learn diverse techniques such as modelling, texturing, lighting, rendering and animation, and apply these techniques to create preparatory sketches for traditional painting or to produce finished digital and hybrid works. Through in-class discussion, readings and written assignments, students will explore the relation of painting to digital media and reflect on the conceptual ramifications of working digitally. Students with credit in DRPT-3B28 may not take this course for credit.
DRPT-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
DRPT-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
DRPT-4001	Advanced Painting: Figurative	0.5	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. Students with credit in DRPT-4B01 may not take this course for credit.
DRPT-4003	Advanced Painting Workshop	0.5	Both representational and abstract painters employ symbols, historical and iconographic content to create meaning in their work. Issues central to the production of meaning in painting today are explored in this course. Students are directed in the generation of series of works that explore their own ideas while advancing their technical expertise. Students with credit in DRPT-4B03 may not take this course for credit.
DRPT-4004	Painting & Digital Imaging 3	0.5	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. Building on previous digital imaging experience students will utilize 3D modeling and animation software to create new digital works and reference material for painting. Students with credit in DRPT-4B05 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DRPT-4005	Painting: Contemporary Alchemy	0.5	This course will provide students with advanced study in process-based painting. Special emphasis is placed on the alteration and adaptation of manufactured and found materials, and the transformative value of writing as a tool to drive work forward. A cohesive body of work will be realized. Students propose their subject matter and field of research through investigations utilizing media including encaustic, oil, acrylic, plastic, latex, spray paints, digital and computer-generated/altered images. 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. Students with credit in DRPT-4B06 may not take this course for credit.
DRPT-4006	Photogenic Painting	0.5	Drawing on the concept of photogenic painting as proposed by Michel Foucault and Gilles Deleuze, this advanced studio course engages students in questioning the implications of photography in research, conceptualization and aesthetics of contemporary painting practice. Working on a set of self-directed projects, students develop interdisciplinary methodologies that stress the relationship between analogue and digital imaginations, beauty and the sublime. Studio work is accompanied by critiques, readings, slide and film demonstrations, and guest artist-critics presentations. Students with credit in DRPT-4B08 may not take this course for credit.
DRPT-4008	Critical Response to Contemp	1	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. Students with credit in DRPT-4C02 may not take this course for credit.
DRPT-4010	Advanced Drawing: Figurative I	1	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. Students with credit in DRPT-4C06 may not take this course for credit.
DRPT-4011	Painting in the Expanded Field	1	Since the 1980's artists have embraced painting in ways where "purity" is no longer the focus. Wallworks, floorworks, free standing structured canvas, time-based and installation work have become common practice in the expanded field of painting. Building on the history and theory of site-specific and installation art and its commonality with other disciplines, this course involves the students in pictorial and spatial investigations in the pursuit of contemporary painting practice. Through research that involves readings, gallery visits, slide lectures, drawings, and maquette constructions students will build on the skills learned in their previous courses and personal field of interests. Students will mount installation work that addresses both conventional and non-conventional materials and explore the immaterial qualities of painting. Students with credit in DRPT-4C08 may not take this course for credit.
DRPT-4013	Advanced Studio	1	Students concentrate on developing a body of work while exploring current issues in drawing and painting. In tandem with their own individual interests students will conduct research that supports an indepth exploration of process and ideas. Studio practise will be supported by a research paper and oral presentations. Team taught and scheduled concurrently with DRPT Thesis, students will have access to a shared studio space for the duration of their course work. Artist presentations, panel discussions, readings and visits to art exhibitions will create context and heighten awareness of the issues impacting contemporary painting practice today. Students with credit in DRPT-4C11 may not take this course for credit.
DRPT-4014	Advanced Drawing Studio	1	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. Students with credit in DRPT-4014, DRPT-4C13 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
DRPT-4015	Graphic Visual Culture	1	Cultural consciousness is explored through the study of graphic visual culture. Students will be engaged with looking for visual sources for work from the internet, video and film genres, television and journalism. The possibilities to expand their drawing practice into time-based media will be explored through the use of various digital applications. Readings, gallery visits, videos, and slide lectures will further investigate how cultural consciousness is expressed in traditional media and through new technologies. Students will create a range of self-directed work supported by meetings with the faculty, group critiques and seminars. Students with credit in DRPT-4C15 may not take this course for credit.
DRPT-4016	DPXA Capstone 1	1	DPXA Capstone 1 asks students to synthesize the practice-based and critical skills they have developed over the previous three years and begin developing a major studio project that will be completed in the second term. With a faculty advisor, students develop a project proposal that outlines research, production and presentation stages. Through a series of lectures, screenings, field-trips, critiques, self-directed and supervised studios, students develop concepts, deepen their research and initiate the production of their project. Collaborative work with other students or outside partners will be encouraged. Note: Students must register in the same SECTION for both DRPT 4016 and DRPT 4019 to allow for continuity within the class and both courses must be taken in the same academic year.
DRPT-4017	Extreme Abstraction	1	Since Russian Suprematist, El Lissitzky produced his innovative combinations of painting, architecture and sculptural painting hybrids, abstraction has sought out new concepts and methodologies. Taking its name from the 2005 Albright – Knox Museum exhibition, this course fosters an environment where students push the potential of abstract painting and directs them towards new possibilities and inventions in their practice. Students explore concepts of hybridity, merge traditional painting techniques with technologies, and investigate the potential of abstract forms of narrative. Students further their research skills through readings, class presentations and by completing an evolving body of abstract painting.
DRPT-4019	DPXA Capstone 2	1	DPXA Capstone 2 asks students to synthesize the practice-based and critical skills they have developed over the previous three years into a major studio project. With a faculty advisor, students resume production of the work initiated in DPXA Capstone 1, complete and present it in a public context. Through lectures, screenings, field-trips, critiques, self-directed and supervised studios, students learn to manage a major project, articulate the concepts behind their work and familiarize themselves with the professional networks they will disseminate their work in. Collaborative work with other students or outside partners will be encouraged. Note: Students must register in the same SECTION for both DRPT 4016 and DRPT 4019 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in DRPT-4E01 may not take this course for credit.
DRPT-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
DRPT-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
DRPT-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



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DRPT-4901	Thesis: Studio Research	1	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. Note: Students must register in the same SECTION for both DRPT 4901 and DRPT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in DRPT-4C01 may not take this course for credit.
DRPT-4902	Thesis: Presentation	1	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, 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. Note: Students must register in the same SECTION for both DRPT 4901 and DRPT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in DRPT-4C03 may not take this course for credit.
ENGL-1003	The Essay & the Argument	0.5	This course is designed specifically for students who wish to sharpen their writing skills through intensive practice and review of composition mechanics and English grammar. Students will focus on grammar fundamentals, paragraph construction and reading strategies. This workshop allows students to explore aspects of essay composition while developing confidence in their own writing skills through practical exercises. Students who select this course will develop their basic writing skills such as sentence, paragraph and essay structure, punctuation, as well as critical thinking. Students with credit in ENGL-1004, ENGL-1B03, ENGL-1B04, LBST-1A41, LBST-1B11, ENGL-1B05, LBST-1A42, LBST-1B12, LBST-1004, LBST-1A43, LBST-1B13, LBST-1001, LBST-1A40 may not take this course for credit.
ENGL-1004	The Essay & the Argument-ESL	0.5	This course is designed specifically for ESL (English as a Second Language) students who wish to improve academic writing and critical reading skills. Students will focus on grammar, composition, vocabulary building, in-class (timed) writing, as well as research writing and documentation of sources. A secondary focus of this course is the practice of listening and speaking skills in English: students will learn lecture note-taking strategies and will have opportunities to practice contributing to discussion and making short presentations in English. Students who select this course will be students whose first language is not English. Students with credit in ENGL-1003, ENGL-1B03, ENGL-1B04, LBST-1A41, LBST-1B11, ENGL-1B05, LBST-1A42, LBST-1B12, LBST-1004, LBST-1A43, LBST-1B13, LBST-1001, LBST-1A40 may not take this course for credit.
ENGL-1TRN	Transfer Credit	0.25	
ENGL-2001	Intro to Creative Writing	0.5	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. Students with credit in ACAD-3B11, ENGL-2B01, ENGL-3B11 may not take this course for credit.
ENGL-2003	Postcolonial Literature	0.5	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. Students with credit in ENGL-2B06, ENGL-4B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ENGL-2004	Studies in British Literature	0.5	Not offered 2014/15A survey of major works in British literature, through an examination of various time periods. Taking a close look at individual texts and traditions, this course considers notions of the British canon through literary representations of various time periods. Texts studied may range from Chaucer to present, to narratives of the empire, to the changing face of British literature. Students with credit in ENGL-3015, ENGL-2B10 may not take this course for credit.
ENGL-2005	Writing the World - Intro Lit	0.5	Literature provides ways of seeing the world and engaging ideas through the art and artistry of language in the created works of its authors. This introductory course will engage students in close readings of traditional and contemporary literary genres, including fiction, nonfiction, poetry, and drama. The course covers a broad range of literature by authors from a variety of cultures, nationalities and aesthetic backgrounds. Students will learn to analyze the texts critically and identify key elements of each literary genre, and creative strategies deployed by the authors. Writing textual analysis following in the tradition of literary studies and rigorous class discussions are integral to the course. Students with credit in ENGL-2B11 may not take this course for credit.
ENGL-2010	Children's Literature	0.5	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. Students with credit in ENGL-3002, ENGL-3B03 may not take this course for credit.
ENGL-2011	Literature and Social Change	0.5	Historically, writers, artists, and intellectuals have been important agents for social change, across diverse cultural and geographic contexts. This course thus takes a closer look at the relationship between literary production and concerns for equity, sustainability and/or social justice. The course discusses literature about a range of topics such as disability and illness, gender, sexual, and racial equality, demands for indigenous sovereignty, critiques of settler colonialism, postcolonial struggles against empire, and calls for environmental preservation, to name a few examples. The course approaches this topic from a transnational perspective, and thus may focus on Anglophone literature produced and circulated outside of North American contexts. Students with credit in ENGL-3012 may not take this course for credit.
ENGL-2012	Queer Literature	0.5	This course explores the ways in which sexualities, gender identities, and sexual politics are addressed through a body of literature known as "queer" (including but not limited to lesbian, gay, bisexual, transgender and two-spirited). We will examine ways race, gender, language, and culture intersect with representations of queerness across a variety of literary forms, such as fiction, non-fiction and memoir, poetry, drama and graphic narrative. Students with credit in ENGL-4006, ENGL-4B08 may not take this course for credit.
ENGL-3002	Children's Literature	0.5	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. Students with credit in ENGL-2010, ENGL-3B03 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ENGL-3003	Science and Tech in Literature	0.5	We live in a culture in which science and technology influence how we imagine and inhabit the world. The relationship between humans and technology has long been a concern of both literary and science writers who have produced such engaging figures as the raging machine that turns on its creator and the cyborg. What are the limits of our responsibility for the technology we create and use? In this course, we will study literary and scientific representations of science and technology and the people who use it. We will consider how writers' wrestle with such concepts as destiny, free will, and utopia. Genres studied will include speculative fiction, fantasy, science writing, and creative non-fiction. Course readings may include texts by Gibson, Hopkinson, LeGuin, Orwell, Shelley, and others. Students with credit in ENGL-3B04 may not take this course for credit.
ENGL-3004	Studies in Canadian Literature	0.5	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. Students with credit in ENGL-2B02, ENGL-3B06 may not take this course for credit.
ENGL-3006	Creative Writing-Poetry	0.5	In this intensive seminar-workshop, students will learn to identify, utilize, and manipulate the building blocks of poetry: lines and stanzas, meter and rhythm, images, symbols, and figurative language. Through in-class exercises, close reading of texts produced by a diverse range of poets, and focused critique of each other's work, students will learn to effectively convey their insights and experiences, and explore ideas through powerful images and poetic structures. Students with credit in ENGL-3B09 may not take this course for credit.
ENGL-3007	Creative Writing-Nonfiction	0.5	Biography, memoir and graphic memoir, personal essay, and literary journalism: this course examines historical and contemporary incarnations of experience-based text, and asks students to draw upon their own lives to produce literary nonfiction. Students will explore such topics as the use of memorabilia and marginalia in memoir, the reliable narrator, recrafting memory, the ethics of factual accuracy, writing trauma, and veiling and unveiling truth. The class will read from a wide range of authors working in the genre (and sub-genres), including: Joan Didion, Lynn Hejinian, Diane Ackermann, Mary Karr, May Sarton, Virginia Woolf, Patrick Lane, Oscar Wilde, Truman Capote, Hunter S. Thompson, and David Sedaris. Students with credit in ENGL-2B05, ENGL-3B10 may not take this course for credit.
ENGL-3008	Creative Writing-Short Fiction	0.5	In this writing-intensive seminar, students will engage in weekly workshops and in critical analysis of short stories from a diverse range of contemporary authors working in a variety of styles and forms. Through in-class exercises and guided writing activities, students will learn to craft short fiction with attention to plot, structure, character, dialogue, scene, point of view, tone and style. The in-class workshops will provide students with the language of critical analysis and with strategies for revision. Readings may include short fiction by Atwood, Capote, Carver, Cheever, Davis, Gowdy, Hemingway, Hempel, Kinciad, Marquez and Munro. Students with credit in ENGL-3B12 may not take this course for credit.
ENGL-3009	Studies in American Literature	0.5	Not Offered 2014/15A survey of major works in American literature, through an examination of various time periods. Taking a close look at individual texts and traditions, this course considers notions of America through literary representations of its people, languages, and landscapes. Texts studied may range from slave narratives to novels to short stories to poetry. Traditions may include folklore, hip hop, and the contemporary, urban avant-garde. Students with credit in ENGL-3B13 may not take this course for credit.
ENGL-3012	Literature & Social Change	0.5	Historically, writers, artists, and intellectuals have been important agents for social change, across diverse cultural and geographic contexts. This course thus takes a closer look at the relationship between literary production and concerns for equity, sustainability and/or social justice. The course discusses literature about a range of topics such as disability and illness, gender, sexual, and racial equality, demands for indigenous sovereignty, critiques of settler colonialism, postcolonial struggles against empire, and calls for environmental preservation, to name a few examples. The course approaches this topic from a transnational perspective, and thus may focus on Anglophone literature produced and circulated outside of North American contexts. Students with credit in ENGL-2011 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ENGL-3013	Ways of Telling-Indigenous Lit	0.5	Through a survey of Indigenous authors, this course will introduce students to the rich literary tradition of the Americas. The course begins with the Popol Vuh codices of the ancient Maya extending to the great oral cycle stories of the Iroquoian and Anishinaabe peoples. The course will trace Indigenous literary development from early narratives in picture writing to contemporary expression in fiction, theatre, poetry and the essay. Students with credit in ABVC-3B08, ENGL-3013, ENGL-3B08, INVC-2B03 may not take this course for credit.
ENGL-3014	Caribbean Literature	0.5	Caribbean literature has become, and perhaps always was, an international literature, as much of it was produced by Caribbean writers living outside of their nations of origin. The cultural and literary production of Caribbean literature will be the focus of this course, specifically looking at the period from the 1960s onward, a time when many of these countries were asserting their independence and were no longer viewing themselves as part of the "Commonwealth." Much of this creative production was thus a marker of various nationalisms, while at the same time being produced in several international metropolises. The push and pull of nation-state and diaspora will be examined in this course, which will also examine the texts within the context of postcolonial theory, considering how history, politics, race, ethnicity, and regionalism affect the creative process.
ENGL-3015	Studies in British Literature	0.5	Survey of major works in British literature, through an examination of various time periods. Taking a close look at individual texts and traditions, this course considers notions of the British canon through literary representations of various time periods. Texts studied may range from Chaucer to present, to narratives of the empire, to the changing face of British literature. Students with credit in ENGL-2004, ENGL-2B10 may not take this course for credit.
ENGL-4002	Diasporic Literatures	0.5	The historical legacies and lived experiences of immigration, migration and forced displacement (whether by slavery, economics, political repression or war) have produced some of the most interesting and controversial writers in contemporary literature. This course focuses on a range of diaspora communities to consider how different authors forge new forms of expressions and challenge nationalist literary histories. The class will discuss how diasporic writing raises issues of place and belonging, identity and memory, cultural multiplicities and coming to voice, citizenship and transnationalism. Readings will include literary works and contextual articles on historical, cultural and social issues to equip students with the necessary skills to conduct research in writing criticism of these literatures. Please Note: Themes and authors may change from year to year. Students with credit in ENGL-4B04 may not take this course for credit.
ENGL-4004	Spoken Word, Dub & Performance	0.5	This is a writing-intensive course where students from a range of backgrounds and poetic sensibilities engage and experiment with the transformative potential of creating socially relevant poetry as they learn how to embody their words and empower their artistic vision in performance contexts. This seminar workshop will chart and contextualize the evolution of Dub Poetry and Spoken Word and hip hop poetics through the examination of critical writings on the subject and a range of written works that live dynamically off the page. Students with credit in ENGL-4B06 may not take this course for credit.
ENGL-4005	Graphic Novels	0.5	A detailed look at book-length sequential art, this course will examine the history of comic book publishing and readership, including superhero, science-fiction, historical, and autobiographical forms, as well as various international types, such as manga or historietas. Also under consideration will be an exploration of how the terms "graphic novel," "comic book," and "popular culture" affect perceptions of the genre. How meaning is approached and understood when text and images are incorporated will be a central theme of the course. Students with credit in ENGL-4B07 may not take this course for credit.
ENGL-4006	Queer Literature	0.5	Not Offered 2014/15 This course explores the ways in which sexualities, gender identities, and sexual politics are addressed through a body of literature known as "queer" (including but not limited to lesbian, gay, bisexual, transgendered, twin-spirited, and gender transient). Together we will examine ways in which race, gender, language, and culture have intersected with representations of queerness in classical and contemporary literature. Students with credit in ENGL-2012, ENGL-4B08 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ENGL-4007	Hybrid & Experimental Writing	0.5	Post-modernism has ushered in unprecedented possibilities for new writing forms, including but by no means limited to: image narrative, cross-genre, electronic, experimental, inter-disciplinary works, performance and post-genre writing. Through seminars, workshops, and peer group critiquing, this course will provide students an opportunity to explore the possibilities of contemporary creative writing as they bring their vision and voice to new and emerging literary forms. Students with credit in ENGL-3B05, ENGL-4B09 may not take this course for credit.
ENGL-4898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
ENGL-S3001	Special Topic	0.5	
ENGL-S3016	SpecTop: Analyz Live Theatre	0.5	Through weeknight visits to live theatre performances in different genres (theatre, dance, or opera), we investigate how directors and designers shape texts (plays or a libretti) for performance on stage. Elements, such as casting as well as stage, costume, and lighting design will be analyzed and critiqued. Students will describe and analyze these transitions from text to stage in short, written assignments and in the form of reviews. When possible, members of the design team or other artistic staff members of the company will be invited to speak to the class. NOTE: Must be available to attend a minimum of three weeknight performing arts events with four outings planned (student cost of up to \$100.00).
ENVR-1001	Environmental Design 1	0.5	This course will introduce students to the visual language required to express creative ideas in two and three dimensions. Using a variety of tools, techniques and materials, students will become familiar with the conceptual frameworks, organizational principles and creative processes employed in environmental design. Emphasis will be placed on the creation of three-dimensional artifacts, on the two-dimensional drawing techniques required to represent these artifacts, and on the iteration between dimensions required to advance a comprehensive and compelling environmental design proposition. In support of meaningful creativity, students will be introduced to the use and implications of analogue fabrication, such as prototype-and model-making, as well as analogue representation, such as freehand, hard-line paraline and perspective drawing. Students will also be challenged to observe, explore and evaluate the designed world they inhabit, in order to locate their own creations in a contemporary and historic context. Students with credit in ENVR-1B01 may not take this course for credit.
ENVR-1002	Environmental Design 2	0.5	This course will introduce students to the common problems of architectural, landscape, interior and urban design. Students will be exposed to issues of structure and material, personal and universal spatial concepts, aesthetic and experience against the backdrop of contemporary economic, social and environmental sustainability. This course will explore the design and representations of space using both 2D and 3D methods. In addition to the ongoing development of analogue abilities, students will be introduced to the use and implications of digital technology, such as computer-aided drawing, modeling, rendering and fabrication. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ENVR-1B02 may not take this course for credit.
ENVR-1003	Materials and Methods	0.5	Materials and Methods introduces students to the materials of wood and metal and the working methods and properties associated with them. Students will explore the material properties, characteristics and appropriateness for specific design outcomes. Students will also develop familiarity with workshop protocols including an understanding of health and safety procedures and familiarity with basic hand and machine tools. Students with credit in ENVR-1B04 may not take this course for credit.
ENVR-1004	Concept Drawing	0.5	Concept Drawing introduces the student to the sketching tools required to explore and represent both direct observation and conceptual thinking. Employing both manual and digital drawing tools, this course exposes the student to analytical methods, scale, measurement and proportion, orthographic, axonometric and perspective projection. Teaching methods include lectures, studio labs, readings and exercises. Students with credit in ENVR-1B05, ENVR-2A03, ENVR-2B20 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ENVR-1005	Digital Design for ED	0.5	This studio course introduces students to computer-assisted 3D design concepts and a range of digital technologies including 2D, 3D modeling, and digital fabrication techniques such as laser cutting and printing. Practical exercises advance technical skills and are combined with thematic proposals that address creativity, workflow and the design process. Creative exploration, ideation and design development are examined through parametric considerations, where students explore generative processes through an integration of both digital and traditional strategies. Students will begin to develop a critical understanding of the role digital design occupies within current design discourse and examine the opportunities and challenges that accompany the emergence of digital technologies.
ENVR-1006	Solid and Void	0.5	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. Students with credit in GDES-1013, GDES-1B13 may not take this course for credit.
ENVR-2002	Colour, Light & Environment	0.5	This practice-based course introduces students to colour/light as conceptual, formal and psycho-physical elements of space/form. Through studio assignments, students will explore colour and light as interconnected forces with psychological and cultural implications for the built environment (whether interior/exterior building or urban cityscape). Diverse understandings of colour/light as elements of architectural language will emerge. Through construction of models and various presentation approaches students will develop design skills, and will be challenged to consider colour and light as fundamental and potent aspects of environmental design. Students with credit in ENVR-2B15 may not take this course for credit.
ENVR-2003	ED: Personal Space	0.5	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. Students with credit in ENVR-2B17, ENVR-2K01 may not take this course for credit.
ENVR-2004	Structure 1	0.5	Students will gain a thorough understanding of building materials and construction techniques. This knowledge impact 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. An investigation of engineered construction systems, fabrication and assembly techniques, as applicable to building structures will enable the student to realize the more pragmatic construction nature of their conceptual designs. Studio assignments will develop the student's skill in CAD drawing in support of developing an understanding of building technology, material and structures. Students with credit in ENVR-2B18 may not take this course for credit.
ENVR-2005	ED: Social Space & Diversity	0.5	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 and utilization of social spaces. Experimentation will involve the design and siting of multiple, inter-related buildings, landscape and urban design. This studio will simultaneously develop the student's approach to designing for the multiple heritages of our modern society and the respectful use of iconographic appropriation. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ENVR-2B19, ENVR-2K02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ENVR-2006	Research Studio: Social Space	0.5	Students will research, investigate and interpret a range of 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 explore the spatial language of plan, section, elevation and their implied volumes in learning to see, measure and critique the dimensions, spatial patterns and characteristics of social space. Students with credit in ENVR-1B03, ENVR-2B12, ENVR-2B21 may not take this course for credit.
ENVR-2007	Presentation Drawing	0.5	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. Students with credit in ENVR-2B22, ENVR-3A01, ENVR-3B06, ENVR-3B23 may not take this course for credit.
ENVR-3002	Research Methodologies for ED	0.5	Students will develop an understanding of the research process, a range of methods to gather, correlate and utilize reference material, case studies, and diverse resources related to their topical areas of interest. Research methods such as; ethnography, sense making and contextual methods, trend and market analysis, and field research will be discussed within the context of research ethics. Problem finding, framing and articulation around a diverse group of topic subjects such as housing, health care, interior architecture, community ecologies, and sustainability will be developed. Students with credit in ENVR-3A02, ENVR-3B07 may not take this course for credit.
ENVR-3004	Systems/Materials: Residential	0.5	This course examines the principles, regulations, systems, materials and details of residential interior design within the context of the Ontario Building Code. Construction systems, plumbing, acoustics, lighting, security systems, heating, electrical, as well as sustainable design are introduced. Course work is studio based with outside guest lecturers as appropriate. In the studio project, students will prepare contract documentation which will include floor plans, wall elevations and sections, reflected ceiling plans, as well as schedules. Students with credit in ENVR-3004, ENVR-3B18 may not take this course for credit.
ENVR-3005	Systems & Materials:Commercial	0.5	This course examines the principles, regulations, systems, materials and details of commercial interior design within the context of the Ontario Building Code. Construction systems, building services, electrical systems, lighting systems, heating, ventilation, air conditioning systems (HVAC), data/voice telecommunication systems, fire ratings, and plumbing including sprinkler systems, energy management, power distribution systems and acoustics. The principles and practice of sustainable design, as well as LEED certification are continued. Course work is studio based with visiting guest lecturers as appropriate. In the studio based project, students will prepare contract documentation which will include reflected ceiling plans, partition sections, floor plans, fixture schedules and finish schedules. Students with credit in ENVR-3005, ENVR-3B19 may not take this course for credit.
ENVR-3006	ED: Retail & Hospitality	0.5	This core studio 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. Students with credit in ENVR-3B20, ENVR-3K01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ENVR-3007	Residential Design & Inclusivi	0.5	This core studio course focuses on project work involved in the design of a residential project 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. The varying client profiles requires the design of an Inclusive residence, supportive of an identified ability challenge. Developed designs are communicated through sketches, orthographic drawings and models. This is a studio course utilizing lectures, discussion and individual critiques to develop design portrayed by models, drawings, verbal and visual presentations. Students with credit in ENVR-3B21, ENVR-3K02 may not take this course for credit.
ENVR-3008	Introduction to Lighting	0.5	The use of light and materials as complementary elements to create environments that have emotive, spiritual and experiential qualities is key in design. This course focuses on the design of lighting in the context of space and materials to create strong qualitative experiences. Students develop their understanding of the applicable principles in lighting design through lectures and studio work focused on developing experience to demonstrate key design approaches. Students with credit in ENVR-3B22, ENVR-4A02 may not take this course for credit.
ENVR-3009	Structure 2	0.5	This course focuses on the nature of the detail and fabrication phases of the design process. Students select a small studio design project to be developed through the detailing of structure, cladding and materials. Pertinent lectures and take-home exam materials on the Ontario building code support project work culminating in a complete working drawing package. Students with credit in ENVR-3B24, ENVR-4A01, ENVR-4B09 may not take this course for credit.
ENVR-3010	ED: Accessible Design	0.5	This course will provide students with an overview of the philosophy and evolution of the Universal Design movement, the ergonomic / functional issues associated with the diversity of human ability, as well as the legislative, economic and demographic factors that apply to the built environment. Strategies for creating inclusive outcomes, in residential, commercial, institutional, retail and landscape environments will be addressed, along with the limitations of design for accessibility and the differences between Accessible and Universal Design. Studio work will address how Universal Design principles can be applied to removing the numerous barriers in the built environment, which prevent individuals from gaining access to and fully participating in important activities such as jobs, education and the use of services and facilities. Students with credit in ENVR-2B16, ENVR-3B25 may not take this course for credit.
ENVR-3011	Interior Design: Office	0.5	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. Students with credit in GDES-3013, GDES-3B14 may not take this course for credit.
ENVR-3012	Interior Design: Residential	0.5	Within this Interior Design Studio, students concentrate on the specifics of developing the detailed interior design aspects of a studio project. The course focuses on developing the student's vocabulary of furniture, lighting and fittings in conjunction with materials and colours. 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. Students with credit in GDES-3022, GDES-3B24 may not take this course for credit.
ENVR-3013	Design for Dwelling	0.5	Working within the thematic context of humanity and design, students will be involved in studio design projects for real life scenarios to design affordable housing possibilities. Through research and discussion of the various stakeholders, students will have the opportunity to explore the conditions, design strategies, methods, building technologies, construction and implementation of realizable solutions to create affordable housing. As a multi-disciplinary studio, various approaches and techniques of dwelling design, representation and development are explored in the studio project work. Students with credit in GDES-3044, GDES-3B47 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ENVR-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
ENVR-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
ENVR-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
ENVR-4001	Professional Practice for ED	0.5	This course provides the student with a practical, business understanding of the professions of Architecture and Interior Design. Students will investigate the many elements of practicing as a design professional, including the varying and evolving forms of design practices, the elements of business within these practices, various market sectors and client types, and the legal and educational responsibilities required by the professional organizations representing these practices. The role of the design practitioner within the greater community will be examined as well as the impact and practice of professional ethics within this role. Students with credit in ENVR-4A03, ENVR-4B03, ENVR-4B04 may not take this course for credit.
ENVR-4006	Architectural Design Studio 1	0.5	This course exposes the student to the fundamentals of architectural design approaches such as landscape and site context, architectural form and layering, elevation and sectional design, and the design of architectural elements in the context of new building. Through a series of architectural studio projects students explore, and develop key elements of architectural form and space, a basic understanding of architectural volume, mass and structure, and the creation of elevation and sectional spatial concepts. Various techniques of architectural representation and spatial development are explored in this studio project work. As a studio course utilizing lectures, discussion, individual and class critique, developed designs are communicated through models, sketches, and drawings. Students with credit in GDES-4005, GDES-4B05 may not take this course for credit.
ENVR-4897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .
ENVR-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
ENVR-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
ENVR-4901	ED Thesis 1	1	In Thesis students critically explore an architectural topic of specific personal interest to themselves. The project includes the development and refinement of a concept, schematic design and ongoing design development realized through sketches, models, and the digital representation of plans, sections and elevations. Key is the iterative relationship between the individual imagination of the designer, the needs of both client and user, the relationship between the constructed form and its surrounding ecology and the appropriate use of materials, building technologies and workable structural solutions. In Thesis 1 students refine their ideas, define project scope, explore the context of site and begin the development of an articulated architectural formal language. Note: Students must register in the same SECTION for both ENVR 4901 and ENVR 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ENVR-4C01, ENVR-4D01, ENVR-4907, ENVR-4C03, ENVR-4002 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ENVR-4902	ED Thesis 2	1	This studio builds directly on Thesis 1. Students are expected to further develop their design from macro to medial to micro. Ideas about what is culturally engaging, programmatically optimal and formally innovative have to ultimately be given verifiable reality in the architectural language of scaled drawings, models and digital representations. The designer's creative vision and thesis proposition is to be balanced with the development of a viable architectural form. Note: Students must register in the same SECTION for both ENVR 4901 and ENVR 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ENVR-4C02, ENVR-4D02, ENVR-4908, ENVR-4C04, ENVR-4003 may not take this course for credit.
FABR-2001	Intro to Fabr: Dig. Bronze	0.5	This studio course presents a creative approach to fundamental skills and techniques involved in the making of cast bronze and aluminum sculpture. Students will produce small sculptural forms through the lost wax process and be introduced to 3D technology and Rapid Prototyping (RP) computer automated fabrication. Through both analogue and digital approaches, students will be introduced to bronze casting applications in contemporary art and design. Students are encouraged to link their bronze casting project with multi media sculpture/installation concepts. Students with credit in FABR-2B01 may not take this course for credit.
FABR-2002	Intro to Fabr: Metal	0.5	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. Students with credit in FABR-2B02 may not take this course for credit.
FABR-2003	Intro to Fabr: Mouldmaking	0.5	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. Students with credit in FABR-2B03 may not take this course for credit.
FABR-2004	Intro to Fabr: Plastics	0.5	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. Students with credit in FABR-2A04, FABR-2B04 may not take this course for credit.
FABR-2005	Intro to Fabr: Wood	0.5	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. Students with credit in FABR-2B05 may not take this course for credit.
FABR-2898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
FABR-3001	Fabr Studio: Dig. Bronze	0.5	This studio course presents a conceptual and practical approach to developing art or design projects utilizing new processes related to foundry and 3D digital technology. Students are introduced to a digital approach through 3D software, 3D scanning and Rapid Prototyping, combined with an analog approach to the lost wax process for bronze and aluminum casting. Students explore the relevance of both analog and digital technology in addition to considering issues of aesthetics and ideas as related to the development of contemporary art and design practices. Students with credit in FABR-3B01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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FABR-3002	Fabr Studio: Metal	0.5	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. Students with credit in FABR-3B02 may not take this course for credit.
FABR-3004	Fabr Studio: Plastics	0.5	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. Students with credit in FABR-3B04 may not take this course for credit.
FABR-3005	Fabr Studio: Wood	0.5	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. Students with credit in FABR-3B05 may not take this course for credit.
FABR-4001	Adv. Dig. Bronze Casting	0.5	This advanced studio course presents an in-depth approach to processes related to bronze casting and digital technology. Students are encouraged to link 3D technology (3D scanning and Rapid Prototyping; 3D printing and CNC) with their hands-on analogue expertise in the making of 3D works cast in bronze or aluminum. Students are exposed to creative approaches to fabricating through combining a new digital medium with a traditional lost wax process for metal casting. Students explore the relevance of both analogue and digital spatial environments, as they further develop their art and design practice. Students with credit in FABR-4B01 may not take this course for credit.
FABR-4898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
FABR-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
FLOR-3001	Directed Study	2	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-3002	Directed Study	2	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-4001	Directed Study	2	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-4002	Directed Study	2	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.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
FLOR-5001	Directed Study	2	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-5002	Directed Study	2	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-1001	Drawing 1	0.5	Drawing, while a discipline in its own right, has significant applications in other art forms. This intense studio environment involves students in a variety of drawing processes, media and subject matter. Observational drawing exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. 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. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in GART-1040, DRPT-1007, DRPT-1C02, FOUN-1C00, GART-1B01, GART-1C00, DRPT-1006 may not take this course for credit.
GART-1003	Digital Pract: Globalization	0.5	In the contemporary world, digital practices influence every aspect of our lives. As artists, we not only respond to the digital, we are involved in creating the very structures by which the digital is presented. This course develops digital skills and awareness of contemporary art, while considering the interconnectedness of the world and the impact of the digital on our roles in it. Students' own world views will come to bear on digital practices in two, three, and four dimensional projects addressing questions around global economy, conformity, resistance and justice. As this is an introduction to digital practices, students with less familiarity with digital tools are strongly encouraged to register. Students with credit in GART-1B03 may not take this course for credit.
GART-1004	Colour Exploration	0.5	Colour plays vital structural and expressive roles in the work of creative professionals, representing motivations and experiences in both material and immaterial terms, to be shared by artist and audience. But colour is not just something we squeeze from a tube, or capture with cameras; rather, it is a confluence of physical and psychological experiences: colour happens. This course will integrate practical and theoretical colour knowledge, with an expanded view of its strategic and expressive uses. Moving between traditional and digital studios, students will explore colour as a subtle instrument that can give context, determine emphasis, and change our minds. Students with credit in FOUN-1B04, GART-1B04, GDES-1B16, GDES-1B24, GDES-1014, GDES-1022, FOUN-1B24, GDES-1C02 may not take this course for credit.
GART-1005	Form and Structure (Art)	0.5	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 between 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. Students with credit in FOUN-1B05, GART-1B05, GDES-1B25, GDES-1023, FOUN-1B25 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GART-1006	Time-Based Media	0.5	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. Students with credit in FOUN-1B06, GART-1B06 may not take this course for credit.
GART-1010	Digital Pract: Body Technology	0.5	In the contemporary world, digital practices influence every aspect of our lives. As artists, we not only respond to the digital, we are involved in creating the very structures by which the digital is presented. This course develops digital skills and awareness of contemporary art while exploring questions of digital identity including avatars and artists' practices intermingling the body and mind with technology. Students' own world views will come to bear on digital practices in two, three, and four dimensional projects. As this is an introduction to digital practices, students with less familiarity with digital tools are strongly encouraged to register. Students with credit in GART-1B10 may not take this course for credit.
GART-1014	Creative Process: SCIN	0.5	The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This course explores the practices of sculpture and installation within a social, cultural, and personal context. These explorations will encounter basic structural processes, the body, language and book works through research and creation with consideration for the historical and contemporary contexts in which work is being produced.
GART-1015	Creative Process: Painting	0.5	The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. What is your creative process? This course explores the practice of painting within a social, cultural and personal context. Individual and group projects engage students in research, development and production of art that exhibits awareness of contemporary and historical concerns. Both the formal and technical concerns of painting are addressed through lectures and in-class assignments. Students with credit in GART-1B21 may not take this course for credit.
GART-1017	Creative Process: Printmaking	0.5	The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This hands-on course is available to students with or without experience in printmaking who wish to explore the processes of relief printing, drypoint and silk-screening. Students are encouraged to explore, research, experiment with the medium and find a creative voice that reflects their individual interests while developing printmaking skills. Demonstrations, exercises and critiques support the hands-on studio experience. Students with credit in GART-1B23 may not take this course for credit.
GART-1018	Creative Process: Wearable Art	0.5	The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This course provides the opportunity to explore the rich capabilities and inherent expressiveness of the human form. It focuses on creating works of art meant to live on and around the body. Students will research and create interactive and participation-based projects that explore both physical and psychological engagement. Topics will include fashion, wearable electronics, textiles and materials, body language, proxemics, and nonverbal communication. Students with credit in GART-1B24 may not take this course for credit.
GART-1019	Process of Digital Printmaking	0.5	Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines ideas, material and approaches specific to drypoint, relief and digital printmaking. Individual and group assignments focus on the exploration of traditional and non-traditional materials and methods. Working both outside and inside the conventions of traditional art practice helps develop the student's understanding of how process can expand their ideas. The assignments required for the successful completion of this course are structured to allow for individual research and response, incorporating processes that encourage a personal approach. Students with credit in GART-1B30 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GART-1021	Creative Process: Photography	0.5	Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines materiality and a variety of conceptual approaches to photography. Experimentation is encouraged both in the picture taking and in the printing of the photograph. Working both outside and inside the conventions of traditional art practice develops students' understanding of how process can expand their ideas. Students with credit in GART-1B32 may not take this course for credit.
GART-1022	Creative Process: 2D Animation	0.5	Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines ideas and approaches to animated motion. The focus is on artists' work and how animation is incorporated into a variety of artworks from drawing and painting to photography and installation. Individual and group assignments focus on projects that develop students' understanding of how process can expand their ideas. Students with credit in GART-1B33 may not take this course for credit.
GART-1025	Narrative Strategies: Photo	0.5	Narrative is key to contemporary visual practice as the unfolding of stories, the exploration of events, histories, ideas, and memories. The examination of narrative expectations is key to contemporary visual art practices, especially photography. This course focuses on narrative as the unfolding of events, thoughts, stories, ideas, histories and memories through studio projects and exercises. A range of approaches to working with the photographic image will be employed, from found images to the students' own digital photography. Readings and lectures will help students develop an understanding of narrative structures and their influence on contemporary art practices. Students with credit in GART-1B42 may not take this course for credit.
GART-1026	Indigenous Sculpt Strategies	0.5	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, as made evident in Contemporary Indigenous Practice. Students with credit in GART-1B43 may not take this course for credit.
GART-1028	Nature & Culture: Drawing	0.5	The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. Every culture has a relationship to and a mythology invested in elements of the natural world: plants, animals, the human figure, the land. These relationships and mythologies determine how that community perceives and relates to those things, thereby defining their inherent individual societal responsibilities. Through researching these ideas, developing their technical skill and utilizing traditional and/or experimental drawing tools and media, students will create work that investigates issues of representation, memory and identity, personal mythology, political and social ramifications of ecological issues and our relationship to our urban/wild, sacred/endangered land. Students with credit in GART-1B50 may not take this course for credit.
GART-1030	Nature & Culture: Curatorial	0.5	The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. The Western history of museums begins in the 17th century with "cabinets of curiosities." These collections held items from nature, as well as artworks (culture), to reveal a microcosm of the world to be studied in the pursuit of knowledge. In this course students investigate how contemporary artists explore the collision of the material/natural world and present-day culture. Students also look at the role exhibitions in galleries, museums and alternative spaces contribute to our understanding of the "natural" world. Students with credit in GART-1B52 may not take this course for credit.
GART-1031	Nature & Culture: Multidiscip	0.5	The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. In this course we will look at the interaction of human action and the natural world, and alternately, the effect of natural events on culture. With an interdisciplinary approach to material arts, students are encouraged to use a wide range of materials, techniques and tools to realize their ideas in 2 dimensions, 3 dimensional form or time-based media, or a combination of all three. The opportunity exists to utilize personal experience, ethnic background and cultural heritage in assignments such as natural form, constructed form, and nature or nurture. Students with credit in GART-1B53 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GART-1032	Site & Intervention: Critical	0.5	Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. How do people respond to artworks that are located outside of the museum or gallery? This studio course explores site as a material that contributes meaning to an artwork, and asks how art can have an impact on public spaces and the individuals who experience it. This course investigates the impact that site has on a work of art through the histories of land art, performance art and public art projects. Current discussions of place, community, networks, virtual space, interventionist projects, relational works, and street art are included. Students with credit in GART-1B60 may not take this course for credit.
GART-1034	Site & Intervention: New Media	0.5	Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. This course explores how place and context impact on the interpretation of a work of art. Although artists have long created artwork for galleries or museums, there is also a history of site-specific artwork that takes issues of site, audience and experience into consideration. This studio course will address how these can influence and even direct the development of artwork using a range of media including interactive objects, performance, web and video installation. Students with credit in GART-1B62 may not take this course for credit.
GART-1035	Site & Intervention: New Media	0.5	Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. Throughout history pedestals, frames, galleries and museums have imposed structures for viewing art. The notions of site and intervention have challenged these structures by exploring how the use of place and situation by artists can expand the reach of art, its venues, and the role of the viewer. This studio course will address questions of context in contemporary sculpture and installation-based practices through a combination of projects and in-class discussions on assigned readings and presentations. The course aims to explore the breadth of possibilities available to sculptural practitioners when consideration of site/location is made a formative component of the work. Students with credit in GART-1B63 may not take this course for credit.
GART-1036	Creative Process: Art and Code	0.5	This course will introduce students to the fascinating world of programming as a powerful tool for artistic expression. Students will work in a hands-on studio environment to create dynamic graphic and interactive artworks. Basic programming concepts will be introduced as a method for artistic expression with a variety of outcomes including 2-dimensional animation and basic interactions using simple sensors. This course will prepare students for further study in installation, electronics, animation and interactivity. No previous electronic or programming skills are required. Students with credit in GART-1B70 may not take this course for credit.
GART-1037	Creative Musical Instruments	0.5	Students explore the interaction of concept and process as a generator of innovation in the construction of a musical instrument. Using acoustic sound and timbre as a vehicle, students conceive, design and build a musical object. Imagination, research, process, technique and experimentation combine to create innovative results that can have wider application in other areas of creative endeavor. Students with credit in GART-1B71 may not take this course for credit.
GART-1038	Paper Cut-Outs & 3D Pop-Ups	0.5	Cut it, bend it, burn it, glue it, slash it, wear it: paper as media. Contemporary pop-up books, often made with technical wizardry, operate in the moment that something flat transforms into something in space and time. We view paper and 2-dimensional art quite differently from 3-dimensional art. Through a number of exercises targeting this interstitial space, one significant final work moves to advance students' visual language. Students with credit in GART-1B72 may not take this course for credit.
GART-1039	Introduction to Digital Pract	0.5	This introductory course to 3D focuses on the basics of polygon modeling and texturing, providing a fundamental skill set for various artistic applications, such as animation, painting, sculpture, environment and game design. Structured as a series of short exercises and experiments, the course will focus on the modeling of objects using polygon forms. Students will create models based on real world objects and images (sketches and photos), create UV texture maps and paint textures digitally. Diverse output options will be considered, including animation, printing, paper sculpture and rapid prototyping.

2017-2018 Academic Year Course Descriptions



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GART-1040	Drawing Across Disciplines	1	Drawing today extends far beyond the pencil. Accomplished with different tools and media for a variety of purposes, drawing is foundational to many artistic disciplines students will pursue in their future studies. This cross-disciplinary studio orients students to art practices at OCAD U in a supportive environment valuing local and global cultural diversity. Students develop an inventory of individual and collaborative methods, gain group work skills, and explore how risk-taking and openness further critical awareness and personal expression. The course meets twice weekly. Activities include hands-on workshops, gallery visits, dialogue with guests artists, and orientation to community organizations and student services. Students with credit in DRPT-1007, DRPT-1C02, FOUN-1C00, GART-1001, GART-1B01, GART-1C00, DRPT-1006 may not take this course for credit.
GART-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
GART-3898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
GART-4897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .
GDES-1009	Design Process 1	0.5	Design Process 1 introduces design decision-making through specific tools, techniques and processes. Design activities are experienced as a way of relating knowledge, judgment and meaning. Students engage in design through experimentation, exploration and iteration in two dimensions using typography, image and colour. The course introduces students to empirical and theoretical research methods to foster awareness of the pluralistic world around them. This course cultivates connections between making, observing and thinking as design-specific skills. Students with credit in GDES-1009, GDES-1B09 may not take this course for credit.
GDES-1010	Drawing: Visualization	0.5	Communication designers need to develop skills in quick-sketching essential shape/form/environment - capturing the essence of a concept for iteration, lay-out and storyboarding. The 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. Students with credit in GDES-1B10 may not take this course for credit.
GDES-1015	Typography 1	0.5	This introductory studio course provides students with an understanding of the basic vocabulary, skills and use of letterforms and how they combine to form words, text and meaning. The anatomy and structure of letterforms and the formal relationships between them are considered. Students are exposed to a foundational understanding of current typographic classification, technology and systems. This course will develop the students' ability to explore and employ typography and is a first step toward developing typographic mastery. Students with credit in GDES-1015, GDES-1B17, GRPH-2A04 may not take this course for credit.
GDES-1016	Design Process 2	0.5	Design Process 2 builds upon the activities, language and tools/techniques presented in Design Process 1. Projects encourage risk-taking and self-direction. Two- and three-dimensional as well as time-based contexts are explored through a series of investigations that use form, typography, colour and image to create meaningful work. Students will expand their design activity by integrating information gathering, analysis and critical thinking into concept development. Students will begin to recognize visual communication as an active dialogue and its potential to instigate social change. Process-driven investigations engage students through evaluation, reflection and observation, preparing them for the more independent learning requirements of the upper levels. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in GDES-1016, GDES-1B18 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-1017	Photography for Communication	0.5	The focus of this studio is digital photography as it is integrated into the practice of communication design. Students will be introduced to photographic basics: camera function, lens and filter selection, exposure, lighting, basic studio techniques and post-processing/image management in a digital environment. Students will learn to evaluate the effectiveness of images in relation to specific messages. Lectures, demonstrations and a series of assignments will build students' skills in camera and image control. Students will require access to a digital or 35 mm camera. Students with credit in GDES-1B19, GRPH-2A05 may not take this course for credit.
GDES-1018	Drawing: Translation	0.5	In this studio the emphasis is on drawing as a tool of image making, translation, visual articulation and idea development within design processes. Students develop drawing skills -from basic observation to perspective -as essential aspects of visualization and conceptualization. Particular emphasis is given to 2D and 3D principles, and how these can be manipulated to translate and investigate our three-dimensional reality. Experimentation with a variety of materials and techniques explores the communicative capacities of drawn line, texture and value to engage thought, form and action. Students with credit in GDES-1B20, GRPH-2A02 may not take this course for credit.
GDES-1022	Colour and 2D Design	0.5	This course introduces students to the basic elements and principles of design and colour as well as those interactions and harmonic relationships that can be considered for two-dimensional compositions. Exercises and assignments germane to contemporary design practices focus on form generation and composition, applied vocabulary, contextual colour applications, spatial sensitivity and the development of practical two/three dimensional compositions. Students with credit in FOUN-1B04, GART-1004, GART-1B04, GDES-1B16, GDES-1B24, GDES-1014, FOUN-1B24, GDES-1C02 may not take this course for credit.
GDES-1023	Form and Structure (Design)	0.5	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 design practice, students develop the confidence to produce meaningful forms in three dimensions. Students with credit in FOUN-1B05, GART-1005, GART-1B05, GDES-1B25, FOUN-1B25 may not take this course for credit.
GDES-1028	Game Design 1	0.5	From film, television, animation, web to mobile; digital game form increasingly consists a central part of the modern media experience. This studio seminar course provides a practical introduction to game design within the larger transmedia environment from a thematic and global perspective. This course provides practical and theoretical studies of games and gameplay to build foundational game design literacy for broad application. Class exercises will frame the fundamentals of games; rules, play and culture to support the design process. Through presentation of case studies the student will learn and apply a range of methods and approaches to design and build playful game experiences. Students with credit in DIGF-1B02, GDES-1B30 may not take this course for credit.
GDES-2001	Think Tank 1: Awareness	0.5	This interdisciplinary course examines the social condition of where and how we live in the context of the Faculty of Design's primary mandate 'Design and Humanity'. The significant impact that intelligent and sustainable design can have on people's lives and the considerable responsibility that the designer has to society are critical factors in shaping behaviour and turning research and perception into action. Strategies for change are channeled into potential project solutions in this course through the research, discussion and debate of current societal issues. Students with credit in GDES-2B03 may not take this course for credit.
GDES-2TRN	Transfer Credit	0.25	
GDES-3003	Typeface Design 1	0.5	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. Students with credit in GDES-3B03 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3004	Packaging Design 1	0.5	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. Students with credit in GDES-3B04 may not take this course for credit.
GDES-3005	Guerrilla Entrepreneurship	0.5	In response to the growing practice of artist-produced objects (e.g. 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. Students with credit in GDES-3B06 may not take this course for credit.
GDES-3007	Wayfinding Systems	0.5	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. Students with credit in GDES-3B08 may not take this course for credit.
GDES-3008	Strategic Branding:institution	0.5	A brand is the promise of a differentiated and valued experience. Effective brand development is dependent upon research and a comprehensive understanding of the client, the competitive market place, and consumer values and needs. Differentiation, positioning, voice, and design serve to make a brand unique and unforgettable. In Strategic Brand Development 1, from the brand core to the roll out of the brand design program, the student will experience the process through the development of a hypothetical socially and/or environmentally aware organizational brand. The design elements of logo, colour, type, as well as their application in two-dimensional media will be produced. The verbal voice of the brand core, envisioned future, brand essence, and brand personality will be developed and integrated into the final presentation materials. Students with credit in GDES-3B09 may not take this course for credit.
GDES-3009	Art of Presentation	0.5	A brilliant idea without acceptance will never solve a design problem. Therefore, creating acceptance for a design solution is as important as the solution itself. The primary tools for garnering this acceptance are through formal and information presentations. Delivering persuasive presentations is not always intuitive. As a design professional, important skills are required to plan, build and then deliver presentations. This course teaches the skills necessary to sell important concepts and ideas by carefully crafting and telling stories. Presentation strategy and the creation of a presentation narrative through traditional and digital media techniques are thoroughly explored in this course. Students with credit in GDES-3B10 may not take this course for credit.
GDES-3010	Animation & Motion Graphics	0.5	This studio course investigates graphic communication specific to digital motion applications. Students will be introduced to graphic narrative and motion graphics as applied to web applications, animation, video, film and television. Students will also be introduced to the effective use of time, space, sound, transition, on-screen titling, media integration and graphic story telling. Course content will focus on film titles, graphic animations, movie and television graphics. Students with credit in GDES-3B11 may not take this course for credit.
GDES-3011	Social Innovation Design	0.5	Delve into social innovation design and its potential to foster transformative social change. Explore the full definition of sustainability towards understanding the environmental, social, cultural, and financial implications and opportunities of design. Study and evaluate trends, technology and business models in relation to design practices focused on creating a positive impact both locally and internationally. Students with credit in GDES-3011, GDES-3B12 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3014	Furniture Design 1	0.5	This course will provide an introduction 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. Students with credit in GDES-3B15 may not take this course for credit.
GDES-3015	Wearable Computing	0.5	Wearable Computing sits at the intersection of design, art, craft, and emerging technologies. This studio course focuses on interactivity in the wearable context and the human body as interface and display. It provides a hands-on introduction to basic tools and techniques for incorporating microcontrollers, sensors, and actuators into garments and accessories. Through prototyping and experimentation, students will learn to create engaging wearable computing systems. Students with credit in GDES-3B16 may not take this course for credit.
GDES-3016	Biomimicry 1	0.5	This course provides a practical overview of the principles and current key issues related to biomimicry; the concept of using ideas from nature and transferring them to other domains such as structural design, new materials technology, sustainability and engineering. Biomimicry 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. Students with credit in GDES-3B18 may not take this course for credit.
GDES-3018	Design With Technology 1	0.5	This course will introduce students to the fundamental issues that arise in design and production when using three-dimensional computer modelling and associated manufacturing technologies. Students will become familiar with the Computer Aided Design operations required to generate simple three-dimensional computer models and output basic two-dimensional representations. These virtual artifacts will be then translated into prototypes and finished objects using Computer Aided Manufacturing processes (e.g. laser cutting, additive manufacturing and CNC machining) as well as conventional fabrication processes. Students will begin to understand some of the advantages and limitations of CAD/CAM technologies, and will begin to consider the implications these technologies have on the future of design practice. Students with credit in GDES-3B20 may not take this course for credit.
GDES-3019	Designing Across Difference	0.5	This course focuses on creating an initial understanding of the scope and richness of North American indigenous communities, while developing methods of negotiating as a designer with these communities in the context of a design project. Participants will share their insights, research and designs in the classroom, creating a collective understanding of the fertility and depth of difference. Students will explore methodologies for developing designs for and with client cultures other than their own. This studio /seminar is intended to enhance discourse through appropriate vocabulary and strengthen abilities to generate and participate in relevant dialogue with indigenous communities. This studio will utilize guest lecturers from the indigenous academic community. Students with credit in GDES-3B21, GDES-4B13 may not take this course for credit.
GDES-3023	Furniture Design 2	0.5	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. Students with credit in GDES-3B25 may not take this course for credit.
GDES-3026	Biomimicry 2	0.5	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. Students with credit in GDES-3B28 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3029	Packaging Design 2	0.5	This course is a more in-depth exploration of the concepts and methods introduced in Packaging/Package Design 1, focusing on the development of innovative systems of protection, environmental impact, product identification, and brand positioning based on research of product and targeted audiences. The course will also explore multiple package formats and point of purchase design. Students with credit in GDES-3B31 may not take this course for credit.
GDES-3030	Kinetic Typography	0.5	Students will explore kinetic typography and motion graphics as a means of animating narratives and vivifying communication. The digital manipulation of a word, words, image(s), graphic form(s), interaction, semantics, hierarchy, and the psychological impact of animation, colour, spatial arrangement, sound and form will be investigated in this course. Additionally, students will thoroughly investigate appropriate venues, concepts and content for specific target audiences. Students with credit in GDES-3B32 may not take this course for credit.
GDES-3034	Domestic Ceramics	0.5	This course introduces students to a variety of forming processes, including modelmaking, plaster mouldmaking, slip-casting and handbuilding, which will be used to develop forms for small batch production of functional ceramic wares. Students will be challenged to imagine, create and manufacture inventive, useful solutions to age-old functions such as eating, drinking and storage. The design and ergonomics of bowls, cups, plates and other tabletop items that have become an essential part of our domestic landscape will be the formal focus of the course. Attention will also be given to appropriate finishing and glazing methods. The course will be delivered using presentations, demonstrations, in-class work, assignments and critiques. Students with credit in GDES-3B36 may not take this course for credit.
GDES-3036	Ambient Experience Design	0.5	In the near future product functions will move 'beyond the box' to become integrated into the experience of our physical surroundings. Embedded into the fabric of architecture, these products will be near invisible and their functions will be highly intuitive, following the needs and desires of the user within interactive environments. This alternative approach to traditionally understood architecture is to think of architecture as 'software': the ephemeral sounds, smells, images, temperatures and even social relations that surround us and program the way we interact with space. Industrial design companies are already developing ambient design solutions within the healthcare, hospitality, public, and retail domain. Students within this course will develop an understanding of the ambient experience approach to design, develop a mixture of appropriate environmental and industrial design tools, competencies and cultural sensitivities, and apply these skills to the proposal and development of a specific ambient Students with credit in GDES-3B38 may not take this course for credit.
GDES-3037	Research, Insight, Innovation	0.5	Significant possibilities for design are at the intersection of human behaviour and new technology. These possibilities aid the designer in creating new experiences, spaces and products to benefit humankind. The focus of this course is the understanding of the motivation behind human behavior and the use of this understanding towards envisioning future product and service opportunities. This course explores methodologies used to discover the 'signals' emitted by new patterns of human behaviour. Students will also learn to inspire a creative culture of innovation through exploration, discovery and learning, both within a team structure and their solo practice." Students with credit in GDES-3B40, INDS-3B24 may not take this course for credit.
GDES-3039	Strategic Branding: Products	0.5	Strategic Branding: Products explores the brand process through the development of product brands. Differentiation, attributes, associations, voice, and design position brands. In a world where the mass market is dissolving into a plethora of niche markets, a comprehensive understanding of the targeted consumer based on demographics, psychographics, generational and cultural needs is essential. The strategic positioning through the visual and verbal aspects of the brand work together to create a memorable impact. Students will develop and produce materials including product design, packaging, and marketing materials for a product brand and its launch. Students with credit in GDES-3B42 may not take this course for credit.
GDES-3041	Wearable Electronics Studio	0.5	Wearable Electronics Studio provides an in-depth exploration of material practices relating to the intersection of the human body and technology. This course focuses on project-driven research and hands-on experimentation with established and emerging materials, methods, and techniques. Topics include the use of analog circuits, conductive textiles, light and heat sensitive materials, and rapid prototyping techniques within the wearable context. Through prototyping and iterative design, students will learn to create conceptually and technically sophisticated pieces. Students with credit in GDES-3B44 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3042	Architectural Ceramics	0.5	Historically, clay has played an important role in the context of architecture. This course investigates the relationship between architectural form and ceramics. Students will engage in research and develop projects intended for installation in architectural environments. Relief tiles, site-specific murals and stand alone installations will be the focus of the project development. Fabrication practices and techniques covered will include modelmaking, mould-making, slip-casting, press-moulding and extruding - as well as installation and anchoring methods. This course does not require previous experience in ceramics and is intended for students who are interested in expanding their image making possibilities from all areas of the university. Students with credit in GDES-3B45 may not take this course for credit.
GDES-3043	Architectural Glass	0.5	This course is an introduction to the cross-disciplinary field of architectural glass. Rooted in the sacred western architectural art of stained glass, re-imagined by modernists of the 20th century, and transformed in the 21st century by new digital and physical technologies, architectural glass has morphed into an extraordinary 'new' medium for the secular world's public built environment: hospitals, airports, hotels, shopping malls... This studio course will introduce students from a variety of disciplines to current practices in the medium. Lectures, studio visits and design projects will culminate in one piece of work in glass, executed with available appropriate technologies. Students with credit in GDES-3B46 may not take this course for credit.
GDES-3045	Illustrative Activism	0.5	The use of Illustration to express dissent and improve established conditions enjoys a long and kinetic history, ranging from Victorian era Punch cartoons to contemporary multi-million-dollar ad campaigns. The illustrator's heightened awareness of social and political issues, coupled with unique communication skills, provides otherwise unrepresented and disenfranchised citizens with a powerful and provocative voice. This course focuses on the illustrator as 'activist', achieving positive change through the effective and subversive use of images in the global arena of national and personal politics, social movements, and environmentalism. Posters, billboards, newspaper and magazine ads, editorial illustration, annual reports, flyers, t-shirts, buttons, ambient media, and the web represent media applications explored and discussed in this course. Students with credit in GDES-3B48 may not take this course for credit.
GDES-3046	Ceramics Surface Design	0.5	The impulse and need to apply imagery to the ceramic surface is evident in the first clay artifacts which humans made, and this impulse continues manifesting itself to this day. This course will trace the development of image making techniques in ceramics and examine how they can be creatively deployed. Illustration, painting, printing, etching, photo and digital imaging will be investigated and applied to clay surfaces such as tiles and simple commercially available forms. The course is intended for students who are interested in expanding their image making possibilities from all areas of the university. Students with credit in GDES-3B49 may not take this course for credit.
GDES-3047	Jewellery: Explorations	0.5	Plastics, wood, metal, fibre and found objects will be explored using multiple fabrication processes to investigate the broader context of material use such as up-cycling, cradle-to-cradle practices and environmental impacts for the design and fabrication of body adornment and small objects. Digital and traditional fabrication skills including cold jointing and textile techniques will be employed. Projects will challenge the creative potential of materials and look critically at the ways material value is constructed within social, political, economic and environmental frameworks and what this means to contemporary studio practice. Students with credit in GDES-3047, GDES-3B50 may not take this course for credit.
GDES-3048	Wearables: Pattern Drafting	0.5	This course will introduce students to a range of pattern making and construction techniques for fashion, wearable and sculptural forms. Projects and exercises will include design and material research, storyboards, sampling and finished garments. An emphasis will be placed on original design and fabrication to create innovative forms. Students with credit in GDES-3B51 may not take this course for credit.
GDES-3051	Participatory Design	0.5	This course offers students the opportunity to engage in a semester long community-based participatory design project. Through this collaborative and immersive experience students work with organizations to organize, facilitate and co-design with members of a specific community. It offers community members the opportunity to directly engage in projects that will benefit themselves and others. Through a mix of structured interaction with the community as well as studio-based work and critique, students are challenged to hone their ideation and prototyping skills while engaging in systems thinking in order to develop design solutions that reflect the goals of the community. Students with credit in GDES-3051, GDES-3B54 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3054	Living Environments: Theory	0.5	This course is based on the "Design for Living" program in Sustainable studies, an approach to encouraging sustainable design through an introduction and understanding of the natural laws of design. Through a series of intensive workshops, in the areas of Passive solar design, Renewable energy systems, Straw Bale homes, Rammed earth buildings, Adobe floors, Green Roofs and Sustainable materials the student will gather a core knowledge of sustainable design principles and practice. Students with credit in GDES-3B57 may not take this course for credit.
GDES-3061	Sustainable Practices	0.5	This course introduces knowledge, vocabulary, usage, and critical analysis of sustainable materials related to design. Research will involve utilizing basic life-cycle investigations and systems thinking to discover the sourcing, processing, usage and disposal methods of materials and products. Methods for recycling, reusing and re-designing products will be explored. Students with credit in GDES-3061, GDES-3B66 may not take this course for credit.
GDES-3062	Design (as) Research	0.5	This third-year course will explore practice-based research techniques in design as ethnographic methods to prepare students for their graduate year thesis or core projects. Small research projects will be used in this course to pursue three objectives: research to inform the design deliverables (the outcomes of design practice), research to educate the designer/researcher for future practice (tacit knowledge) and research to inform the professional design, academic and wider communities (explicit knowledge). This course will inform both internal and external audiences that design is, in itself, research. NOTE: This course is intended to augment the student's program as an expansion studio OR be an optional replacement (ie. for students returning from mobility programs) from: GRPH-3012 Research Methods for GD, INDS-3002 Research Methods for ID, MAAD-3003 Thesis 1. Students who wish to use this course as a replacement for GRPH-3012, INDS-3002 or MAAD-3003, will require advance permission from their Chair, through their Program Assistant, so that this equivalency (requiring a minimum grade of 60) can be placed on their record. Otherwise, this course will be considered an expansion studio. Students with credit in GDES-3B68 may not take this course for credit.
GDES-3063	Conceptual Game Design	0.5	Games are a major entertainment form of the 21st century. As a design discipline, digital game form combines game worlds, rule sets and play to actively engage a player in an ongoing acquisition of skill. Students will iteratively design, visualize, develop, document and test unique game concepts to a final proof of concept stage. Developing skills from paper prototyping, game modelling and level design through to storyboarding, asset creation, character design and animation, this course provides a solid foundation in game design methodology for use both within and beyond the game industry. Students with credit in GDES-3B70 may not take this course for credit.
GDES-3064	Game Design: Development	0.5	Modern game design grows in a continuum of digital evolution, yet games are not just technological artifacts. Games engender a particular type of relationship between a designer and a player. This course introduces the student to digital game prototyping practice; from digital sketches to functional alpha builds to playable demos, students will work with a range of game engines to develop and demonstrate applied game design skills. Digital development is a dialogue with computational tools and students will develop strategies to effectively realize innovative digital game projects across genre and across platform. Students with credit in GDES-3B71 may not take this course for credit.
GDES-3066	Open Studio: Critical Design	0.5	Freed from convention, commerce, pragmatism, and strict disciplines and outcomes this course will use design to speculate, experiment, redefine, innovate and liberate. Critical issues in technology, market forces, culture and the environment will be directly engaged through various methods that do not prescribe designed solutions but rather design better questions. You are asked to open design to the broadest possible terms and consider the potential for truly trans-disciplinary thinking. This course will challenge your notions of design, encourage experimentation, provide opportunities for turning theory into practice and an appropriate environment in which to consider "What if...?" as well as develop skills for a successful thesis project. Students with credit in GDES-3B73 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
GDES-3068	Concept Art: Characters	0.5	Illustration developed to envisage characters for film, television, or gaming projects is a component of 'concept art' and is the focus of this course. Students will visually interpret characters from given briefs and scripts, developing multiple visual solutions in a variety of fitting concepts, styles, mannerisms and settings. Building on drawing competencies and an understanding of anatomy, students employ a rigorous process of ideation sketching, and then apply media, colour theory, compositional principles to further establish mood and character. Final solutions are presented for critique with a written rationale, citing the requirements of the character and plot, along with research and reference material. Students with credit in GDES-3B75 may not take this course for credit.
GDES-3069	Graphic Novel Illustration	0.5	Storytelling, through the medium of comics and graphic novels, is explored in this course. Employing principles of narrative structure as a framework, original stories integrating text and image are created in sequential panel formats. Graphic components including preliminary sketches, page layout, penciling, inking, and title design are developed in conjunction with plotline and dialogue, requiring students to function as both illustrator and author. As a means to inform and contextualize their own work, students research historical and contemporary examples. Students with credit in GDES-3B76 may not take this course for credit.
GDES-3070	Sustainable Fashion/Textiles	0.5	This course will introduce students to alternative materials, sustainable and ethical processes for fashion, wearable forms and accessories. Projects and exercises will include the development of material research and experimentation, sampling, wearable forms and accessories. An emphasis will be placed on the experimental use of recycled, re-purposed and re-imagined materials and forms. Locally sourced materials and production methods will be investigated. Both production and conceptual fashion concepts will be explored. Students with credit in GDES-3B77 may not take this course for credit.
GDES-3071	Design With Technology 2	0.5	This course will build on the knowledge and skills acquired in Design With Technology I, by introducing advanced Computer Aided Design/Computer Aided Manufacturing topics in the context of further design and production. Students will become familiar with the CAD operations required to create complex three-dimensional parametric computer models, and output sophisticated two-dimensional representations including realistic renderings. Students will also become familiar with advanced CAM issues, such as process integration, optimization for manufacture, mass customization, material experimentation and aesthetic considerations. Students will achieve a substantial understanding of the advantages, limitations and implications of CAD/CAM technologies, and will consider how their own emerging practices might best incorporate these technologies. Students with credit in GDES-3B78 may not take this course for credit.
GDES-3072	Children's Toy Design	0.5	Toys are remarkable design experiences. Inventing new ways of interacting, playing and learning that are marketable and desirable are the core of successful toy design. This studio based course challenges students to become toy inventors. Students will be exposed to play as an educational experience, and the key stages of learning for children, while being introduced to the marketing and business context of the industry. The challenge will be to design meaningful and playful products that tell stories with dynamic object and interaction design, while being commercially viable. Students with credit in GDES-3B79 may not take this course for credit.
GDES-3073	Wearable Form: Draping	0.5	This course will introduce students to a range of draping and construction techniques for fashion, wearable and sculptural forms. Projects and exercises will include design and material research, storyboards, sampling and finished garments. An emphasis will be placed on the experimental use of materials to create innovative forms. Students with credit in GDES-3B80 may not take this course for credit.
GDES-3074	Sequential ILLU Project	0.5	Students in this course illustrate a self-authored, faculty-guided, short picture book or graphic novel, building on the knowledge and competencies acquired in either GDES 3B82 Book Illustration or GDES 3B76 Graphic Novel Illustration. Confronting the challenges of creating visual narratives with the commercial marketplace in mind, individual projects are developed to a level of completion appropriate for submission to a publisher for print or electronic dissemination. Students with credit in GDES-3B81 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
GDES-3075	Book Illustration	0.5	This course provides an in-depth study of Illustration as it applies to contemporary picture book design. With both the child and adult reader in mind, students create short self-authored book projects, applying principles of traditional storytelling and narrative structure. Individual visual languages are developed through the creation of consistently stylized illustrations and the interplay of images with text. Students with credit in GDES-3B05, GDES-3B82 may not take this course for credit.
GDES-3077	Introduction to Photography	0.5	This course focuses on the technical and creative use of digital photography as it applies to different fields of design. Students will be introduced to photography basics such as camera function, lens and filter options, varying exposure and lighting. Students will develop an understanding of effective communication through image alone and with its relationship with words. Students are required to provide their own digital 35 mm camera. Students with credit in GDES-3B84 may not take this course for credit.
GDES-3079	Design Study Abroad	1	India offers an exciting opportunity for students in both the Faculty of Design and the Faculty of Art to travel, explore and to co-design with a local community in rural India. Students will be working with organizations to identify design projects that can help these organizations and the people they work with in the community. Examples include: women's empowerment organizations, microfinance groups and an orphanage for boys, among others. Possible project opportunities include designing or re-designing products, services and environments, creating educational materials, developing marketing campaigns, etc. The scope of the projects will be determined as students delve into co-designing with the organizations and the local community. This course offers students a unique opportunity to work within a local community in an international setting to engage in solutions that can have a meaningful impact. This experience will allow students to gain an in-depth understanding of a local culture through exploration, observation, and other design tools. Working independently and/or in groups, students will interact with organizations and members of a community to identify challenges and possible solutions. Students will then integrate what they have learned through this participatory design process to develop design solutions that are innovative, appropriate, and implementable. The course is open to students across art and design disciplines at OCAD U who are adaptable, flexible, independent, curious, respectful, resourceful and passionate about design. Students with credit in GDES-3C01 may not take this course for credit.
GDES-3081	Intro to Design Management	0.5	This course provides students with an introduction to the theory and practice of design management, and its growing importance in business, society and culture. Students will explore different facets of design management at corporate and project levels, and its leadership role in promoting and utilizing the value of design within an organization. Students will learn how to shape an organization's strategy through implementing design thinking and planning for long-term growth. Students will acquire the skills of managing design strategy and design process along with leading and advocating design agendas and possibilities that will enhance the competitiveness of a company. Students with credit in GDEX-3B03 may not take this course for credit.
GDES-3082	Furniture Construction	0.5	This course will instruct students on the construction of furniture. Materials, fasteners, finishes, joints tools and techniques will all be covered. The information and experience gained in this course will enable students to construct the furniture that they design in the Furniture Design classes. Students with credit in GDEX-3B04 may not take this course for credit.
GDES-3085	Advanced Concept Art	0.5	This advanced studio focuses on the cohesive concept development of both character and environment for gaming, animation and film. Through digital painting and compositing, students create unique, expressive aesthetics for individual projects, following script specifications that outline story and character arcs, mood and setting. Further parameters including client expectations, positioning in the marketplace and audience demographics are also examined. Students with credit in GDEX-3B07, GDES-3006 may not take this course for credit.
GDES-3086	Editorial Design: Authorship	0.5	The development and creation of editorial content and imagery and the design and production of editorial publications project are the foci of this class. Students will write, generate or solicit imagery to illustrate as well as design a project of which they will produce a complete periodical (in the case of print-focused work), or a fully-working website or app (in the case of an online-focused project). Students will critically engage with issues of authorship, collaboration, aesthetics, craft and production methods. Students with credit in GDEX-3B08 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-3087	Editorial Design: Contemp Issu	0.5	The enterprise of editorial and publication design is experiencing enormous structural, cultural, technological, and economic change. Students will begin by researching demographics, the current periodical marketplace, the dynamics of audience relations, and distribution/dissemination models. Working with print and screen design, students will engage in an investigation of economically sustainable cross-media publication design addressed to researched and defined audiences. Students with credit in GDEX-3B09 may not take this course for credit.
GDES-3088	Editorial Design: The Book	0.5	In the current technological environment, the book, both in the codex form and in screen-based formats, remains a major vehicle of editorial content. This course undertakes a study of systems and structures fundamental to the creation and design of editorial material in the context of the book. Students will undertake an examination of the requirements of book design in terms of audience, of content, and of visual and logical structures. Students are introduced to the analysis, creation, environment and current practices in the practice of book design. Students with credit in GDEX-3B10 may not take this course for credit.
GDES-3089	Generative Media: Form & Code	0.5	In this course, students will learn how programming code is an extension of manipulating forms in physical space. Students will learn how to create abstract machines that, for instance, create typography based on music, create animations that move to your heart rate, or create sculptures from genetic data. Code will become part of a toolkit to create generative form. Students will also be able to build digital tools for designing, animating, structuring. With the knowledge gained in this course students will begin to understand how to apply principles of generative design to a variety of projects in dealing with print, interaction, objects, architecture, or moving image. Students with credit in GDEX-3B11 may not take this course for credit.
GDES-3090	Hip-Hop & Convergence Culture	0.5	By analyzing the convergence culture of hip-hop, students investigate how hip-hop has become a multi-national form of cultural production in the 21st century. Through the lens of hip-hop culture projects and exercises challenge students to look at design with regard to old/new media. Focusing on the prospects of interdisciplinary voices, part of the course explores the global element of hip-hop and how Indigenous communities have come to embrace this form of cultural production to make it their own. With emphasis on convergence culture, students produce studio work that examines the past to uncover the influence of hip-hop on contemporary design. Students with credit in GDES-3090, GDEX-3B12 may not take this course for credit.
GDES-3091	Interactive Media: Web	0.5	Learn how to weave a range of online technologies into engaging interactive experiences. In this course, students will learn the basics of web technologies that are fundamental to building an online presence for any design project. Students will learn how to identify the current technologies underlying social media interfaces, mobile web applications that rely on browsers and apps. You will also gain an understanding of the fundamentals of markup languages (HTML, XML) as well as formatting (CSS) and client-side programming (JS). These basic skills will be contextualized within a basic overview of interface design. With the knowledge built in this course students will begin to understand how to create responsive web-based projects that adapt to different devices and develop strategies for creating screen-based interfaces. Students with credit in GDEX-3B13 may not take this course for credit.
GDES-3092	Interactive Media: Space	0.5	In this course, students will be introduced to the potential of integrating computer vision, visual programming and object-oriented programming languages and projection technologies into compelling visual environments. Students will learn how to build digitally-augmented environments that, for instance, sense the presence of visitors, produce visualizations responding to full-body user movements, or project visuals that map onto large physical structures. With the knowledge gained in this course students will be able to begin designing interactive spaces for public art events, trade shows and entertainment venues. Students with credit in GDEX-3B14 may not take this course for credit.
GDES-3093	Drawing for Manufacturing	0.5	Drawing for Manufacturing provides further digital drawing and communication skills specifically for students that are pursuing production and manufacturing in product design. Students will learn drafting conventions, tooling construction, iterative CAD drawing and rendering, project documentation, and methods of creating a database for manufacturing. The course will build on skills obtained in earlier drawing courses and allow students to complete complex projects with design skills for manufacturing. Students with credit in GDEX-3B15 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
GDES-3094	Creative Practice and Change	0.5	The course introduces students entering creative fields in art and design to the many ways they can apply what they are learning in their formal studies to a career path that is rewarding and successful, but not always predictable. Students will explore professional practice issues including creative practice, professional conduct, time and financial management, entrepreneurship, skills for navigating fluctuating economies, ethics, etiquette and privacy in an increasing online world. From global trends to local realities, this course will apply these topics in a forward thinking manner to be adaptive to the inevitable shifts in the marketplace. Students with credit in GDEX-3B16 may not take this course for credit.
GDES-3095	Concept Art: Settings	0.5	The concept design of environments and set pieces for film, animation and gaming is the subject of this course. Following script specifications, students interpret exteriors and interiors, establishing shots and key frames. A systematized process reflecting industry practice is applied, employing research, conceptual sketches, perspective drawings and value studies, culminating in the creation of final art. Students assess industry precedents and present their own original concepts verbally as well as visually. Students with credit in GDEX-3B01 may not take this course for credit.
GDES-3102	Generative Design	0.5	This studio explores generative design methodology through hands-on conceptual design development, advanced visual communication as well as theoretical underpinning. It will utilize simplified rules in nature that express self-regulating relations to better understand the notion of generative logic. Students will experiment with these natural orders to guide various design processes and possible emergent forms, executed through rigorous design research and production, including drawings, diagramming and modeling - both digital and physical. This course is an opportunity to engage with a range of digital software, parametric tools and digital fabrication that supports new design methodologies.
GDES-3103	Information Visualization 1	0.5	We live in a data rich world. Today's capacity to store and access vast amounts of data increases the need for citizens, researchers, governments and business to analyze, represent, and interpret information in useful, intuitive and compelling ways. This course introduces the design process of devising visualizations, from gathering and structuring data to encoding and representing information. It focuses on the design principles and techniques used in the process of revealing patterns and relationships in the data toward effective communication of information. Students with credit in GDES-2002, GDES-2B04 may not take this course for credit.
GDES-3104	Internship	0.5	In this course, the student will research, propose and conduct an internship of 80-120 hours with an art/design studio, industry or community partner relevant to their major/minor led by the instructor and assisted by the Centre for Emerging Artists & Designers. Classroom activities will support internship preparation and reflection. This experiential learning work placement will provide students with the opportunity to develop networking abilities and career objectives. Students with credit in GDES-4003, GDES-4B03, MAAD-4B03 may not take this course for credit.
GDES-3105	Public Relations	0.5	Public relations is an integral segment of building brand awareness and engagement in current media platforms. This course will cover such areas as media relations, social and digital media, event organization, reputation and brand management. Students will develop writing skills, presentation skills, public relations strategies, research and planning abilities. Understanding and applying public relations theory, sponsorships, corporate social responsibility and change management will also be studied allowing engagement in both social and traditional media.
GDES-3106	Hip-Hop & Material Culture	0.5	Working within the thematic of hip-hop as a means of cultural production, students have an opportunity to explore various aspects of material culture. By examining lyrics, texts, analogue and digital images students create projects that focus on environmental awareness, artifacts, educational potential and the global influence of hip-hop. Through the production of studio work, an emphasis is placed on uncovering the impact of hip-hop. Visual forms of knowledge production will enable students to investigate how Indigenous communities have taken up this art form as a means for social and political change in Canada and globally.
GDES-3107	Packs & Sacks: Portable Life	0.5	Purses, murses, backpacks, bags-everyone carries them leading to design discontents and dreams of functional nirvana. In this studio/seminar we make and think about contemporary culture's nomadic, object-centric, style-conscious imperatives. We will survey portability solutions, build awareness of multivariate artifacts and curate a vocabulary of art, craft and design concepts, in order to make self-serving and/or market-ready accessories. We will couple smart design, wearable tech and cultural sensitivity along with hard skills-pattern drafting, stitching, knotting, tooling and metalwork with deep historical insight, expansive anthropological, sociological practices and maker culture.

2017-2018 Academic Year Course Descriptions



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GDES-3108	The Future of Inhabited Form	1	This Study Abroad interdisciplinary design studio offers a rich experience of place and culture, combined with an intensive and focused studio-based project. The topic is a re-imagining of our relationships with the city - whether through new forms of physical or social interface or new visions of human habitation. Travelling from contemporary Toronto to a new geographic location and cultural milieu, students will engage with diverse histories and perspectives through experiencing works of art, design and urban architecture/environment. They will use this experience to engage with historical and contemporary ideas about place and space to creatively seek new understandings of human agency.
GDES-3109	The Future of Tomorrow	0.5	Current events, technologies and behaviours which may reshape our day-to-day life in the near future are explored through a variety of media. Using speculative methodologies, students imagine new situations, relationships, emerging frameworks and needs resulting in a design scenario. Possible outcomes include ideas and perspectives which are communicated through objects, digital prototypes, prints, videos, wearables and scaled models. Ultimately the group presents and archives a collective 'future portrait' that helps provide a broader understanding of our present days.
GDES-3110	Social Media Ad Practices	0.5	In this course students will analyze, curate and create digital messaging and campaigns. Through self-directed inquiry students will research the online reputation and brand image of a company, social capital, knowledge, information and goodwill that is represented through social relationships within communities. Students will study and execute user-generated content (UGC), blog posts, protocol, podcasts, photos and videos (public or non-public). Control over relevant protocols and privacy issues will be practiced and adhered to including permission-based marketing.
GDES-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
GDES-3898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
GDES-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
GDES-4007	Social Enterprise Catalyst	0.5	Students will research, write a proposal and pitch their own self-directed social enterprise project. Students will submit a proposal for a semester-long, self-directed project that has a social mission and commercial potential. Students will present their projects to potential investors and funders. The goal is to help students establish viable social enterprises positioned for launch after graduation. Students with credit in GDES-4012, GDES-4A02 may not take this course for credit.
GDES-4008	Animated Illustration	0.5	Students will conceive, design and develop narrative time-based digital animations from illustration. With applications in TV and advertising in mind, this course will emphasize the importance of effective story-telling, character and content development. A personal stylistic approach to illustration will serve as a starting point in developing a 4-D interpretation. Concepts such as storyboarding, frame stacking, tweening and easing will be taught within non-linear, programmatic animation software. Students with credit in GDES-4B09 may not take this course for credit.
GDES-4009	Furniture Design 3	0.5	Furniture 3 builds on the skills and knowledge acquired in Furniture 1 and 2. Students in Furniture 3 are expected to apply skills and knowledge in the creation, exploration and development of self directed and exploratory project work towards output of prototypes and finished pieces. Students will be encouraged to generate self directed projects with clearly defined outcomes. Students are also encouraged to develop projects with a collaborative component with relevant and appropriate partners such as commercial agencies, industry partners and/or educational institutions, and to conclude these projects with well developed outcomes. Students with credit in GDES-4B11 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GDES-4010	OCAD/Rotman Collaboration	0.5	In this Design Practicum, OCAD students will work in multi-disciplinary teams with Rotman School of Management MBA students to explore the important role of design thinking in business practices and strategies. Teams will identify new opportunities to create economic and social value through innovative solutions and viable new business models. Student teams will bring a rich variety of educational backgrounds and work experiences to a term project focused on the important role design thinking can play in enterprise growth and success. Students with credit in GDES-4B12 may not take this course for credit.
GDES-4897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .
GDES-4898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
GDES-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
GDES-S3001	Special Topic: Design Challenge	0.5	The curriculum of this option studio will focus on applying strategic and trans-disciplinary design Principles on projects and assignments within a 'real-world' context. This studio takes on an experimental nature and relies on students to be self-directed and open to unexpected possibilities. The need to grasp and accept each project as a conceptual problem grounded to a strategic solution, solving that problem, and executing it with inventive and restorative values will be a focus of this course. This course is restricted to Advertising, Graphic Design, Environmental Design and Industrial Design majors only.
GGRA-6002	Contemporary Research Methods	0.5	A wide variety of methods inform research in art, media, design, and visual studies. This range of methods expands when researchers consider studio practices and the scholarship that analyzes these practices. The methods a practitioner and scholar choose are also determined by the discipline or the context within which they are to be applied. To illustrate, analyze and incorporate the variety of available research approaches, this course investigates contemporary art, design, curatorial, media, and interdisciplinary research methods with reference to art, design, social sciences, humanities and cultural studies, using this knowledge to focus on issues facing practice-based and curatorial scholars. Students with credit in GGRA-6B01 may not take this course for credit.
GGRA-6003	Critical Theory Seminar	0.5	Based on a survey of critical theory, this graduate seminar provides a venue for the analysis of texts, issues and discourses that inform contemporary visual culture. Emphasis is placed on examining the role of critical theory in contemporary art, design, criticism and curating. Students with credit in GGRA-6B03 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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GGRA-6004	Florence Contemporary	0.5	What are the legacies of the renaissance within the dominant canon and how are they reflected and resisted in contemporary art and design? This course interrogates the new within the context of the old, with site visits and immersion in contemporary cultural production in Florence. The rich transdisciplinary of Florentine renaissance sites and artworks is considered alongside the thriving contemporary artisanal culture of the city. This graduate course in studio and scholarly practices offers a compelling opportunity for art and design research and creation, aligning student's thesis objectives within a context of deep cultural interaction and international enquiry.
GRPH-2003	Time, Motion, Media	0.5	This studio investigates communication design specific to the capture and creation of motion. Students will be introduced to narrative elements and principles as they are found in interface, animation, video, film and television. Students will study the effective use of time, space, sound, transition, media integration and graphic story telling. The course will explore basic digital motion creation processes: video-capture, animation, workflow, digital asset management, and distribution. Students with credit in GRPH-2B04 may not take this course for credit.
GRPH-2004	Typography 2: Structures	0.5	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. Students with credit in GRPH-2B06, GRPH-3B15 may not take this course for credit.
GRPH-2005	Surface, Object, Space	0.5	Using a variety of materials through analogue and digital processes this course introduces students to the elements, principles and processes used in the development of three-dimensional form. Students examine the meanings and associations of forms, along with the underlying structural principles affecting their creation. Central to the course is how concept, form, material and process are inter-related. Through critical reasoning and an awareness of contemporary Graphic Design practices in architectural, exhibit, way-finding, and packaging design, students develop the skills and confidence to produce meaningful forms in three dimensions. Students with credit in GRPH-2B07 may not take this course for credit.
GRPH-2006	Graphic Design 1	0.5	Through a variety of experiences ranging from the development of graphic form to composition and colour, students will develop visual vocabularies and an aesthetic understanding of how content and message impact on form and communication. All studio-based projects require research and presentations that include verbal, written and visual components. Students will work in two and four dimensions with static and time-based formats. The course will integrate current software and appropriate digital methods. Students with credit in GRPH-2B08, GRPH-2K01 may not take this course for credit.
GRPH-2007	Graphic Design 2	0.5	The course focuses on process, word/image interaction, meaning, hierarchy and the impact of dimensional form on effective communication. Students will learn to distill complex ideas into concise and convincing two and three-dimensional elements. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will integrate current software and tools in both physical and virtual environments. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in GRPH-2B09, GRPH-2K02 may not take this course for credit.
GRPH-2008	Typography 3: Advanced Structu	0.5	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 typographically-driven projects. Students with credit in GRPH-2B10, GRPH-3B14 may not take this course for credit.
GRPH-2898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



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GRPH-3009	Experimental Typography	0.5	This studio course is designed to encourage investigation into the experimental possibilities of typography. Students will analyze the relationship between syntactics and semantics with an emphasis on seeking the limits of visual communication through typography. The course will focus on integrating process-based approaches to typographic form-making with critical thinking. Students with credit in GRPH-3B16, GRPH-4B16 may not take this course for credit.
GRPH-3010	Graphic Design 3	0.5	The influence of communication design on our evolving human culture is explored in this course. Assignments will encourage a greater degree of personal expression, critical content and conceptually provocative outcomes using a variety of media. With a greater focus on research, experimentation, innovation, self-determined and self-authored content, and craft, students will be required to develop an independent design sensibility. Students with credit in GRPH-3010, GRPH-3B18, GRPH-3K01 may not take this course for credit.
GRPH-3011	Graphic Design 4	0.5	Building on 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 will allow students greater choice and independence in respect to their focus and forms of expression. In the context of traditional and emerging graphic interfaces and technologies, students will have the opportunity to further understand and develop personally meaningful, critical practices across a range of platforms. Students with credit in GRPH-3011, GRPH-3B19, GRPH-3K02 may not take this course for credit.
GRPH-3012	Research Methods for GD	0.5	In this introductory course, students will begin to develop ethical frameworks for approaching design research as information-gathering, dialogue and making. Through lectures, readings, discussions and work assignments, students will engage in creative processes of knowledge gathering and production. Students will gain the skills needed to analyze, comprehend and synthesize information while fostering an understanding of and deep respect for different ways of knowing. The relationship of design research to the concepts of decolonization and indigenization will be introduced. Students will develop their ability to identify, find, contact and reference diverse resources within their design process. Students with credit in GRPH-3012, GRPH-3A02, GRPH-3B20 may not take this course for credit.
GRPH-3013	Advanced Typography	0.5	This course is designed for students who wish to further their investigation into the structural and communicative aspects of typography and refine their process of using type to enhance meaning. Building on skills and knowledge acquired in previous courses, students will work on advanced typographic systems that integrate conceptual and theoretical perspectives on syntactics, semantics and pragmatics. Students with credit in GDES-3B39, GRPH-3B21, GRPH-4B17 may not take this course for credit.
GRPH-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
GRPH-3899	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
GRPH-4008	Production Processes in GD	0.5	This studio/seminar course is focused on current contemporary graphic production processes and digital image reproduction and distribution. Students will learn important pre-production language, digital colour theory and project management systems relevant to pre-press, print and other digital media. Students with credit in GRPH-4A04, GRPH-4B09 may not take this course for credit.
GRPH-4015	Graphic Design Workshop 1	1	Graphic Design Workshop 1 encourages students to develop individual approaches to design practice. The studio's multi-disciplinary approach integrates research into meaningful design processes, documentation and outcomes. The potential of design-as-inquiry immerses students in critical issues, contemporary expectations and precedents. A combination of in-studio work, critique and lectures help to contextualize design activity at the intersection of personal, societal and professional interests. Note: Students must register in the same SECTION for both GRPH 4015 and GRPH 4016 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in GRPH-4C04, GRPH-4K01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
GRPH-4016	Graphic Design Workshop 2	1	Graphic Design Workshop 2 establishes the research methodologies and formal processes from the fall as a point of departure for the winter semester. The studio culminates in a presentation of a body of work that is the product of the student's design practice over the year. The critical approach to research, formal process, and conceptual integration encourages student reflection on what it means to work with specific content, methods and media. In addition to a final body of work, students are expected to conclude their individual design practice with extensive process documentation that integrates their final research, formal and conceptual progress. Note: Students must register in the same SECTION for both GRPH 4015 and GRPH 4016 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in GRPH-4C05, GRPH-4K02 may not take this course for credit.
GRPH-4017	Professional Practice for GD	0.5	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. Students with credit in GDES-4006, GDES-4B06, GRPH-3A01, GRPH-4A02 may not take this course for credit.
GRPH-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
GRPH-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
GRPH-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
HUMN-2001	Aesthetics	0.5	This course offers students an introduction to the history and practice of the philosophy of aesthetics, as a branch of philosophy emerging at a time of great social, cultural, philosophical and political upheaval in Europe. We learn about key aesthetic concepts and categories like beauty, genius, taste, the sublime, and expression, and their relationship to the emergent anxieties about social class and racial difference. We will ask the question: in what ways is aesthetic theory, traditionally thought of as a Western Enlightenment philosophical discourse, still relevant to the cultural products of an increasingly globalized world? We will examine the challenges that contemporary forms of artistic production and design pose to traditional theories of aesthetic judgment, aesthetic experience and aesthetic education. Students with credit in HUMN-2B01 may not take this course for credit.
HUMN-2003	History of Political Thought	0.5	This course introduces students to issues and debates in political thought, with a special emphasis on the concepts and theoretical arguments that give shape to Canadian politics, both historically and in our contemporary moment. Traditions to be explored include classical definitions of the political, conservatism and liberalism, socialism, anarchism and communism. Issues addressed include the tension between the individual and the collective in modern political theory, the process of decolonization, feminist challenges to patriarchal political power and the project of a nation to nation relationship between the federal government and indigenous peoples. Students with credit in HUMN-2B05, SOSC-2B05 may not take this course for credit.
HUMN-2004	Twentieth Century Ideas	0.5	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. Students with credit in ACAD-2B16, HUMN-2B16 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
HUMN-2005	Nature, Culture & Environment	0.5	Not Offered 2014/15 This course studies the evolution and interface of ideas associated with the development of science and technology, and their impact on culture and the environment from the Enlightenment to the Post-modern. Particular consideration is given to the theoretical foundations of the notion of progress and the consequences of technological development, including some of the most pressing social, ethical, and environmental issues of our time. Students will develop an informed understanding of these issues and learn the skills of critical thinking, debate and clear writing. Students with credit in ACAD-2B28, HUMN-2B28 may not take this course for credit.
HUMN-2006	The Culture of Science	0.5	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. Students with credit in ACAD-2B29, HUMN-2B29 may not take this course for credit.
HUMN-2007	Computational History & Theory	0.5	Data machines in computational science transform information into science and social science knowledge – about disease, environments, human behaviour, traffic patterns, etc. This course studies the history of computational mathematics, computational neuro/cognitive sciences and practitioners, addressing how trends in mathematics and scientific paradigms inform science practices and their social effects. Students will employ critical approaches from science studies, philosophy, and communication to evaluate data's historical evolution, its constraints within modular systems and consumer science literature. The course examines historical and contemporary case studies to see how critical theory can be employed to study data in broader, complex (biological and sociocultural) systems to create meaningful findings for society. Students with credit in HUMN-2B31 may not take this course for credit.
HUMN-2010	Introduction to Gender Studies	0.5	Throughout the world, men and women have historically been represented differently, whether those differences are attributed to nature or to culture. Drawing on cross-cultural critiques of art and culture - feminist, masculinist and queer - this course introduces students to some of the historical and contemporary contexts that have contributed to the construction of gendered identities. Students with credit in ACAD-3B09, HUMN-2B30, HUMN-3B09 may not take this course for credit.
HUMN-2TRN	Transfer Credit	0.25	
HUMN-3001	Reading Popular Culture	0.5	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. Students with credit in ACAD-2B14, HUMN-2B14, HUMN-3B01 may not take this course for credit.
HUMN-3003	Environmental Ethics	0.5	Not Offered 2014/15 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? Students with credit in HUMN-3B05 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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HUMN-3004	Comparative Religions	0.5	This course will introduce the main tenets of seven world faiths: Hinduism, Sikhism, Buddhism, Taoism, Judaism, Christianity and Islam. The lecture-seminars will focus on both the 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 makings' but also the complexity of the political present. Students will be encouraged to question what it means to 'study' religion (in distinction to practicing religion) and the course will be designed so as to facilitate a comparative study across the different religious traditions. This comparative methodology will involve the study of how the different traditions approach scripture and revelation; the human condition and transcendent reality; gender and the body; image-making and metaphor. Students with credit in HUMN-3B06 may not take this course for credit.
HUMN-3006	Ethics, Advertising & Design	0.5	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. Students with credit in ACAD-3B08, HUMN-3B08 may not take this course for credit.
HUMN-3008	Ethics in the Global Context	0.5	A study of key ethical issues in the global context. Taking our approach from multiple points of view derived from American/European, Asian, African, and indigenous societies, we will consider questions such as the following: cultural exploitation, fair trade, social justice, racial discrimination, patenting indigenous knowledge, right to aid, right to food, human rights, justification of war and terrorism, gender rights, the ethical status of abortion, legalization of euthanasia, the value of affirmative action, abuse of power, environmental racism, development and displacement, the problem of ethnocentrism & diversity, terrorism and security, etc. Students will develop tolerance and respect for other cultures and theoretical perspectives, learn how to think critically about ethical issues, and become informed about global ethical values. Students with credit in HUMN-3B10 may not take this course for credit.
HUMN-3009	Queer Theories	0.5	This course explores the history and theory of sexualities and the politics of representation. We will analyze various fields of production, including art and design and popular and alternative medias. Mainstream cultural representations of sexualities and those originating from an activist and/or resistant stance will be discussed. Theoretical writings on the histories and constructions of multiple sexualities and gendered subjectivities will be critically examined as sites for emergent communities. Students with credit in ACAD-4B16, HUMN-3009, HUMN-3B11, HUMN-4B16, VISC-4B16 may not take this course for credit.
HUMN-3011	STUFF: The Meaning of Things	0.5	This course examines the meaning of things, buildings and places and the relationships people establish with them. Interested as much in the methodological questions of how to assess critically the built environment as in philosophical and aesthetic questions of meaning and significance that tend to accompany the interactions with stuff, the course is structured around linked, but independent thematic units. As such, the primary purpose of this course is to provide a framework for the analysis of things and methodological tools for the use of material culture in the study of society, past or present. Here, the intention is to interrogate the central, complex and powerful roles that things of all sorts play in daily life. Students with credit in HUMN-3B13 may not take this course for credit.
HUMN-3012	A History of the Métis	0.5	The Métis are a distinct Aboriginal people with a unique history, culture, language and territory whose struggle to assert their collective identity helped define Canada's nationhood. This course addresses key concepts and the theoretical underpinnings of the political and cultural history of the Métis Nation in Canada. From the history of the Métis in Eastern Canada, Quebec and Ontario in the 1600s, to the establishment of a homeland and the emergence of a contemporary national identity, students will learn about key figures and events in Métis and Canadian history including Louis Riel, Gabriel Dumont, the Red River Resistance and the Battle of Batoche. Students with credit in HUMN-3B16 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
HUMN-3013	Modernities: Critical Perspect	0.5	This course familiarizes students with modernism, broadly conceived as a cluster of historical cultural movements emerging in the 17th and 18th centuries and continuing on into the present. The course will look at a broad range of cultural production from around the world, including philosophy, literature, film, architecture, and the visual arts. Topics to be explored may include the Enlightenment, colonialism and decolonization, feminism, capitalism, structuralism and post-structuralism, post-colonialism, the information age, industrialization, psychoanalysis, and aesthetic and individual autonomy. Students with credit in HUMN-3B17 may not take this course for credit.
HUMN-3014	Feminist Theory	0.5	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. Students with credit in HUMN-3B19, HUMN-4B17 may not take this course for credit.
HUMN-3015	The Classical Tradition	0.5	This course examines the role of the classical tradition in Western thought and culture from antiquity to the present. Considering classicism as a structure open to interpretation and innovation rather than as a fixed tradition, we will critically examine the origins of the classical tradition in Greece and Rome and its resurgence and reinterpretation over two millennia of cultural and artistic development. The course will primarily focus on literature, philosophy, history and myth, but will also consider architecture, design, and the fine arts. Our study of primary and secondary texts will be supported with the analysis of visual works. Students with credit in HUMN-3B20, ACAD-2B21, ACAD-3B29, VISC-2B21, VISC-4B23 may not take this course for credit.
HUMN-3016	Extraordinary Bodies	0.5	Not Offered 2014/15 This seminar course looks at how "physically different" bodies have been viewed artistically throughout history and in our contemporary culture. We will look at how different models of looking at "otherness" have pervaded our culture and how a newer, social model has finally taken root, as well as how these models affect not only our creative lives but also our social, political and personal lives, as well as the environments in which we live. By exploring different bodies as cultural representations we will be challenged to find ways in which the experience of those deemed "different" can be included in contemporary art, literature, and film. Students with credit in HUMN-3B21 may not take this course for credit.
HUMN-3017	Canada's Cultural History	0.5	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. Students with credit in HUMN-3B25, VISC-3B25 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
HUMN-3022	Philosophy of Love and Sex	0.5	In contemporary society sex is tied to personal identity, and love is often thought to lend our lives meaning. But what do we mean when we speak of "sex" and what is love? This class will explore the relation between bodies and sexualities, and the many ways of defining love, from ancient Greece to the present. Students will learn how to evaluate normative claims regarding sexual practices and emotional investments. Themes explored will include the historically fluid categories of male and female, the cultural constitution of desire and perversion, selling sex, porn culture, and the ethics of love and desire.
HUMN-3TRN	Transfer Credit	0.25	
HUMN-4002	Existentialism	0.5	This course treats existentialism as a philosophy and as a way of life that questions the human condition in its various concrete forms. The formation of culture, and the formation of the self in relation to one's material and cultural conditions is central to the philosophy of existentialism. Of particular interest to us will be the ways in which an existentialist approach can be valuable to political projects of liberation, emancipation, and decolonization in the global context. Students with credit in ACAD-4B03, HUMN-4002, HUMN-4B03 may not take this course for credit.
HUMN-S3021	Universities and Equity	0.5	Adopted for the Canadian context from a seminar developed by Columbia's Andrew Delbanco and Roger Lehecka, this course uses class discussion and experiential learning to explore post-secondary education's societal roles. The class component starts from the university's emergence to examine how factors like socio-economics, gender, ethnicity and disability affect who attends university-and who doesn't. The experiential component turns this theory to practice, placing students in volunteer positions at organizations that help aspiring university students from marginalized populations beat the odds. The two sides connect in mentoring/reflection sessions, when we discuss difficulties, success and insights generated by the experiential component.
IAMD-6001	Thesis Proposal	0.25	This course will support the research process and the formulation of the thesis proposal. Thesis proposals are formulated over the summer term in consultation with the student's Principal Advisor. The workshops over the summer will focus on the coming together of practice and theory. Particular emphasis will be given to the interdisciplinary nature of the work in progress. Students with credit in IAMD-6A01 may not take this course for credit.
IAMD-6002	Research Creation and Colloqu	0.25	This course will support the preparations for the thesis colloquia presentations in the fall. The Autumn Colloquium serves as a milestone for clarification of thesis background, research questions, objectives, theoretical frameworks and methodologies. Workshop meetings and discussions over the fall will culminate in two distinct outcomes: the thesis colloquia presentation and a reflective report. The reflective discussion of the colloquia presentations will give students an opportunity to reflect upon the experience and its affect on their thesis work, and will provide appropriate strategies for addressing the thesis project as it progresses. Students with credit in IAMD-6A02 may not take this course for credit.
IAMD-6003	Directed Interdisciplinary Stu	0.5	Students will continue to the acquire skill sets and produce work in their chosen secondary art, media, or design discipline through a combination of directed work in the OCAD U studios and peer meetings within the context of the directed studio. Students may also continue to audit appropriate 200-400 level studio courses. The program of study for the Secondary Studio is determined and arranged by the individual student with the advice of their Principal Advisor. In addition, students interact weekly with their peers in formal and informal critique presentations. Students with credit in IAMD-6B02 may not take this course for credit.
IAMD-6005	Graduate Seminar	0.5	During the final semester, students primarily work independently on completing their theses. The Graduate Seminar provides a weekly opportunity for students to meet for guided discussion of their work. Students with credit in IAMD-6B07 may not take this course for credit.
IAMD-6006	Issues in Critical Theory	0.5	This course engages with core and visiting faculty's interests and current research, practices and debates in critical theory, according to the instructor's specialization. Students with credit in IAMD-6B08 may not take this course for credit.
IAMD-6008	MFA/MDes Individual Studio I	1	Participants pursue self-directed studio work in their primary area of concentration in consultation with their Principal Advisor. Students are expected to attend periodic lectures by visiting artists, designers, theorists and cultural critics, as well as to meet individually for studio critiques with the invited lecturers. Regular interactions and critiques with the student's Principal Advisor and invited lecturers will be an important part of this course. Students with credit in IAMD-6C01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
IAMD-6009	MA Directed Academic Study	1	Students undertake directed study in their primary academic discipline with their Principal Advisor, integrating elements of their secondary discipline in the formulation of an interdisciplinary academic practice. Students with credit in IAMD-6C04 may not take this course for credit.
IAMD-6010	Advanced Interdisciplinary St	1	Students pursue self-directed work on the culminating creative project and or thesis research. Biweekly meetings with the Principal Advisor are required. Students with credit in IAMD-6C05, IAMD-6D01 may not take this course for credit.
IAMD-6011	Directed Interdisciplinary St	1	Students acquire the skill sets of a secondary art, media, design and/or academic discipline through a combination of directed work, guest lectures, peer meetings and critiques within the context of this directed studio seminar. The course introduces collaborative issues inherent in interdisciplinary methods, technologies, and practices. An incoming portfolio show, artist/designer/academic statement, and a proposal for ongoing interdisciplinary studio/academic study and research are outcomes of this course. Students with credit in IAMD-6B01, IAMD-6C06 may not take this course for credit.
IAMD-6013	Special Focus: Research & Inno	0.5	Students meet weekly for guided discussions on the theoretical and practical issues surrounding a common theme/interest related to practices and disciplines. In this advanced graduate seminar/studio, students develop the position, methodological framework and aesthetic context appropriate for their work. The course structures students' research and production as an iterative and discursive process, supplemented by the analysis of relevant texts, visits from guest lecturers, critiques and hands-on workshops.
IAMD-6014	Special Focus: Practice-Resear	0.5	Closely aligned with ongoing studio work, students develop critical facility and methods that integrate creative practice with research. An initial theme 'New Networks' emphasizes mimetic exchanges between electronic and material forms of media. Each student analyzes appropriate case studies in relation to the theme. These findings are extended through a variety of studio pursuits that use individual thesis goals as criteria for interpretive activity. The studio/seminar reconciles critical theory and thesis research with studio/post-studio art production: material projects and fabrication are examined for their research potential - as the instruments, sites, and subjects of research - as well as its tangible expression.
IAMD-6897	Placement	0.5	Internships (placements) provide graduate students with opportunities to gain experience in the professional worlds of art, design, criticism and curating that will complement their studies. On-site work is performed under the guidance of the internship sponsor and the internship (placement) credit is supervised and evaluated by an OCAD U faculty member.
IAMD-6898	Independent Study	0.5	Independent Study courses provide graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. Independent studies are supervised and evaluated by OCAD U faculty members.
IAMD-6899	Residency	0.5	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member.
IAMD-6901	Thesis: MFA/MDes	2	This is the culminating work of the Interdisciplinary Master's Program in Art, Media and Design. The Master's thesis for the MFA or MDes is comprised of two important components. The central component is a body of visual work that clearly demonstrates the student's advanced ability to integrate elements of two disciplines toward the achievement of a stated goal or solution. The supporting paper or written thesis: a) elaborates in some depth the theoretical underpinnings of the project; b) articulates clearly and lucidly the objectives (problem to be solved) and the process undertaken (including false starts, unproductive tangents, and lessons learned); and c) explains in detail the end result or creative solution. Students with credit in IAMD-6E01 may not take this course for credit.



Course Code	Course Title	Course Credit	Course Description
IAMD-6902	Thesis: MA	2	This is the culminating work of the Interdisciplinary Master's Program in Art, Media and Design. The Master's thesis for the MA degree comprises the same two important elements as for the MFA or MDes degrees, but in reverse order of importance. The central element of the MA thesis is the written thesis that demonstrates substantial research and explication of an original creative idea or solution. The thesis is based on a strong, well-articulated theoretical perspective or methodology that highlights the interdisciplinary of the project (this should also include some discussion of the process involved in developing the critical framework or methodology, challenges and benefits). An original creative work accompanies and supports or illustrates the written thesis. Students with credit in IAMD-6E02 may not take this course for credit.
IAMD-S6001	Special Focus	0.5	Critical Design asks questions of social, political and economic conditions through the proposal of real and fictional outcomes, forms and objects - but also through the interrogation of design activity itself, to reveal the potentials, opportunities and latent meanings within the iterative, provisional and fugitive process that is design praxis. Through theory-based seminars, offsite visits, studio-based inquiry as well as individual and small group work, students will collaborate with visiting designers and scholars and integrate their learning from these activities into critical design work that connects to their specific thesis interest.
ILLU-1001	Observational Painting 1	0.5	Integrating representational drawing principles and practices with wet media, students execute figure and still life exercises from observation, as a foundation for Illustration. Further examination of surface anatomy, proportion, human locomotion is undertaken to inform figurative works. Fundamental painting techniques using limited warm/cool palettes are explored to assess the aesthetic possibilities and physical properties inherent in painting media. Ongoing sketchbook assignments maintain a drawing routine outside the classroom. Students with credit in ILLU-1B01 may not take this course for credit.
ILLU-1002	Illustrative Concepts 1	0.5	Illustrative Concepts 1 introduces students to the fundamental theories and practices in the field of contemporary illustration, with an emphasis on ideation and visual problem-solving methods. Students develop and apply design processes, including problem definition, design criteria development, research and observation, brainstorming, mindmapping and visual synthesis, divergent and convergent thinking, critical thinking, and cycles of testing and refinement through a variety of studio projects. Central to this course is the illustrator's role as storyteller, communicator and commentator. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ILLU-1B02 may not take this course for credit.
ILLU-1003	Illustrative Concepts 2	0.5	Building on the ideation methods developed in Illustrative Concepts 1, students apply further visual problem-solving techniques to create communicative images. Narratives are developed through symbolic means of representation, employing metaphor and metonymy, and through conceptual synthesis. The diverse meaning of symbols, as defined by context and sequence is also explored. While the storytelling effect of formal pictorial elements such as line, shape, value, light, movement, placement, scale, cropping and colour is examined. Simple text-to-image translation methods are introduced. Students with credit in ILLU-1B03 may not take this course for credit.
ILLU-1004	Media Studio: Analogue	0.5	Students in this course will explore a variety of analogue or traditional illustration media and materials, assessing and applying their properties through multiple techniques and methodologies. Through a series of exercises manipulating the formal aspects of picture making, students will acquire capacities to synthesize appropriate wet, dry and mixed media with illustrative concepts. Students with credit in ILLU-1B04, ILLU-2A02, ILLU-2B11 may not take this course for credit.
ILLU-1005	Observational Drawing	0.5	Principles and fundamentals of figure and object drawing applicable to Illustration are introduced in this course. Students render three dimensional forms, structures and spaces using one, two and three point perspective, with an emphasis on accuracy and achieving spatial illusion. Students also draw from the model using gesture, contour and shaded drawing techniques with short and sustained poses, to develop an understanding of surface anatomy, proportion, mass, negative and positive space, line quality, composition and observational perspective. Students also maintain a sketchbook to establish a routine of drawing from life. Students with credit in ILLU-1B05 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ILLU-2003	Graphic Design for ILLU	0.5	This course introduces graphic design and typography as key considerations in conjunction with illustration. Fundamental principles of graphic design are applied, as size, weight, structure and colour orientation of typography are studied for the practical use of illustrators. Appropriate and effective fusions of form and function and of typographic and illustrative styles are explored, while communications theory and design history form a context. Students with credit in ILLU-2A04, ILLU-2B03 may not take this course for credit.
ILLU-2004	Illustration 1	0.5	In this core course, text-to-image methodologies are applied to written material ranging in complexity from a key word to full manuscripts. Students analyze and distill texts, and generate concepts through a series of revised preliminary drawings reflecting the collaborative process between illustrator and art director. Students examine a variety of visual strategies including literal depiction, symbolism, montage, synthesis, transformation, distortion, synesthesia, anecdote and decoration, to identify appropriate solutions to a given text. Complementary media is subsequently investigated for final art. Students with credit in ILLU-2B04, ILLU-2K01 may not take this course for credit.
ILLU-2006	Illustrative Painting 1	0.5	Techniques for observational drawing and painting are extrapolated and applied to illustrative art. Using a full palette, in both opaque and transparent painting media, students manipulate visual hierarchies of compositional elements, tone and colour to create narratives. Intensive studies of heads and hands lay the foundation for portraiture, and studies of drapery folds serve as an introduction to costume drawing and painting. Historical precedents and contemporary examples of narrative and figurative art are researched. Ongoing sketchbook assignments maintain a drawing routine outside the classroom. Students with credit in ILLU-2B09 may not take this course for credit.
ILLU-2007	Illustration 2	0.5	Distinctions between categories of contemporary Illustration, regarding function, usage and audience, are systematically explored and defined through the development of book, editorial and advertising images. Students apply ideation methodologies, visual strategies, diverse media and professional practices to assignments approximating commissions by clients. Various contexts for assessing illustration- artistic, commercial, ethical, and societal- are compared, to discuss the illustrator's role in shaping culture. Students with credit in ILLU-2B10, ILLU-2K02 may not take this course for credit.
ILLU-2008	Observational Painting 2	0.5	In this course, traditional limited palettes are explored as a means to achieve realism with the figure and still life. Students apply basic colour theory, mixing and painting technique to describe figures and objects in light and shade, warm and cool light, and three dimensional space. Transparent painting media and the fundamentals of composition relating to figurative illustration are also introduced. Ongoing sketchbook assignments maintain a drawing routine outside the classroom. In addition, students attend a drawing workshop as a supplement to this course to further their understanding of anatomy. Students with credit in ILLU-2B12 may not take this course for credit.
ILLU-2009	Media Studio: Digital	0.5	Using the computer as an illustrative tool, students will explore ideas and concepts primarily using digital media techniques. Contemporary illustration practices employing digital drawing and painting software are examined. Vector and raster art is created and assessed for its appropriateness in a variety of applications. Online tutorials, at Lynda.com, will assist students in developing greater control and efficiency in their digital work. Students with credit in ILLU-2B13, ILLU-3A01, ILLU-3B13 may not take this course for credit.
ILLU-2010	Modern American Illustration	0.5	This course surveys the history of Illustration from America's post-war dominance of the art world to its leading role in the digital revolution at the time of the millennium. Illustrations development beyond commercial art into an expressive visual communications practice that encompasses social commentary, authorship, and entrepreneurship is traced parallel to changing social mores and attitudes, trends, culture, economics, politics and technology. Students identify and research influential illustrators, illustrations, publications and agencies to provide a context to their own studio practices. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ILLU-2B14 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
ILLU-3003	Illustrative Painting 2	0.5	In this course, traditional limited palettes are explored as a means to achieve realism with the live figure and still life. Students apply basic colour theory, mixing and painting technique to describe figures and objects in light and shade, warm and cool light, and three dimensional space. Transparent painting media and the fundamentals of composition relating to figurative illustration are also introduced. Ongoing sketchbook assignments maintain a drawing routine outside the classroom. In addition, students attend a drawing workshop as a supplement to this course to further their understanding of anatomy. Note: To meet the learning outcomes of this course, students are required to work from nude male and female figure models in the studio environment. Students with credit in ILLU-3B09 may not take this course for credit.
ILLU-3004	Illustrative Painting 3	0.5	Through the application of an expanded palette and colour theory, students improve their ability in capturing observed light and colour on the human form, and investigate methods of suggesting contrasting moods and themes. Heads, facial expressions and hands are studied in greater detail, advancing students' awareness of anatomical features and means of representation. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next. Students with credit in ILLU-3B10 may not take this course for credit.
ILLU-3005	Illustration 3	0.5	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. Students with credit in ILLU-3B11, ILLU-3K01 may not take this course for credit.
ILLU-3006	Illustration 4	0.5	The individual vocabulary of the illustrator, as it reflects both technical facility and the make-up of one's personality 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. Students with credit in ILLU-3B12, ILLU-3K02 may not take this course for credit.
ILLU-3007	Media Studio: Hybrid	0.5	Through a process-driven exploration of advanced illustration techniques in analogue and digital media, this course focuses on the development of a personal methodology and visual language. Students evaluate, formulate and refine sustainable studio practices by executing a series of assignments integrating traditional material and computer technology. Formal elements are manipulated to convey illustrative concepts and encourage convergence toward a singular, artistic and commercially viable aesthetic. Students with credit in ILLU-3A02, ILLU-3B14 may not take this course for credit.
ILLU-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
ILLU-4008	Illustrative Painting 5	0.5	The development of a personal visual language applicable to illustration through the integration of advanced drawing and painting skills is a critical component of this course. Through direct observation of the human figure situated in its environment, students explore the relationship between the subject and the viewer, between narrative and symbolism, and between representation and abstraction. Contemporary issues and means of representation are discussed, encouraging students to explore non-traditional media and mark-making. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next. Students with credit in ILLU-4B09 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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ILLU-4009	Illustrative Painting 4	0.5	In this studio course, students apply precision drawing, refined rendering techniques, a variety of painting media and colour theory to capture and describe the nude or costumed figure within the context of an environment. Effective use of composition, perspective and mood are also investigated to enhance the narrative quality of a painting, as it relates to illustration. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next. Students with credit in ILLU-4B10 may not take this course for credit.
ILLU-4010	Media Studio: Social	0.5	Building on knowledge and skills attained in previous Media Studios, students prepare a portfolio-based web site to promote themselves in the commercial marketplace. Using either software or online-based services, portfolios are organized, promotional copy written, and a site designed to broadcast the uniqueness of each illustrator's work to prospective clients worldwide. Students with credit in ILLU-4A03, ILLU-4B13 may not take this course for credit.
ILLU-4011	ILLU Professional Practice	0.5	This course provides students with a working knowledge of professional practices that enables them to bridge their creative talents with the commercial marketplace. Through weekly lectures and discussions, role playing and written exercises, students will attain a thorough understanding of the processes involved in commissioning artwork, writing contracts, copyright, taxation and self-promotion in Canada and abroad. Emphasis is placed on the many benefits of working in a professional, ethical and entrepreneurial manner within an ever increasing competitive field. Students with credit in ILLU-4A01, ILLU-4B14 may not take this course for credit.
ILLU-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
ILLU-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
ILLU-4901	Thesis: 5	0.5	Based on an approved "Statement of Intent", drafted by students in preparation for this course, Illustration 5 is dedicated to the development of a thesis project- defined as a self-initiated, faculty guided conceptual and technical study of Illustration resulting in a significant, cohesive body of work. Through extensive research of critical issues, historical precedents and contemporary explorations, students collect, analyze and reflect on their findings and develop the early stages of a comprehensive illustration project that continues into the winter semester. Ongoing individual discussions, group critiques and lectures assist in the progress of the project while students meet firm deadlines established early in the course. Note: Students must register in the same SECTION for both ILLU 4901 and ILLU 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ILLU-4B11 may not take this course for credit.
ILLU-4902	Thesis: 6	0.5	As a continuation of Illustration 5: Thesis, students fully develop a significant body of work in accordance with their approved premise through research and experimentation. Group critiques and one-on-one discussions provide further input and support of a cohesive thesis project. By the end of this course, a "Reflective Statement" is produced, outlining the student's accomplishments and conclusions, and presented with visual documentation, either in the traditional or digital form of a process journal. The statement, research, process journal and complete body of work form the final thesis project. Note: Students must register in the same SECTION for both ILLU 4901 and ILLU 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in ILLU-4B12 may not take this course for credit.
INCD-5001	Cognitive Semiotics Lab	0.5	Marks, utterances, gestures, and other signs are how diverse people convey meaning. To explore how meaning is constructed, conveyed, and understood, we turn to cognitive semiotics, an emerging research and practice area at the intersection of the biological, cognitive, and behavioral sciences on the one hand, and the study of meaning (traditionally the domain of the arts, philosophy, linguistics, and semiotics) on the other. This course will induce a student-driven but instructor-guided research investigation through basic concepts and theories of cognitive semiotics, and through this investigation students will gain insight into how meaning creation relates to perception and sensory-motor

2017-2018 Academic Year Course Descriptions



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INCD-5002	Multi-Sensory Studio/Seminar	0.5	New discoveries are suggesting novel design opportunities for creating interfaces that convey information through multiple senses. But how can artists and designers recruit this knowledge to inform the design of multisensory interfaces? How do our senses work together to create stable and coherent representations of our worlds? The processes underlying multisensory integration, the perception of multisensory events, the advantages afforded by the ability to combine different sensory modalities, and the key determinants of intersensory interactions, all come together in a hands-on project.
INCD-6001	Unlearning & Questioning	0.5	This resident intensive will orient incoming students to the intellectual framing and approach to be employed in the Inclusive Design program. Students will: engage in critical analysis of prior learning and established assumptions regarding foundational knowledge and skills in design, development, policy, education, assessment, research and evaluation; critically examine explicit and implicit values and assumptions; practice educational engagement that encourages divergent thinking, constructive critique and attention to the full range of human diversity through a variety of learning experiences; engage in collaborative projects that develop inclusive practices and provide opportunities to reflect on common conventions that support or undermine inclusion and inclusive design; and meet mentors within a number of stakeholder groups. Students with credit in INCD-6B01 may not take this course for credit.
INCD-6002	Foundational Seminar in Inclu	0.5	This seminar course will provide an introduction to the inclusive design of information and communication technologies and practices. The course will cover the theoretical background, advanced computational theory, critical analysis, underpinning social and economic motivations, design methods employed, controversies, as well as the major challenges or problems to be addressed. Students will engage in both a review and analysis of relevant research and the current state of the field combined with more experiential problem solving and the application of inclusive design ICT theory and methods introduced during the course. The course will equip students to engage in well-informed, in-depth critical analysis of inclusive design of information systems and services and to apply rudimentary inclusive design methods. Students with credit in INCD-6B02 may not take this course for credit.
INCD-6003	Inclusive Research Methods	0.5	Students will be engaged in a critical review of common research methods and statistical analysis techniques as they relate to the research challenges of inclusive design. Students will apply a variety of research methods to representative research problems. The course will include research methods that enable analysis beyond the norm and allow scrutiny of outliers and results at the margin. The role of the research participants, inclusive research practices involving human users, and constructive critique of research conclusions will also be covered. Students will gain skills and knowledge in designing inclusive research methods. The course will prepare students to plan and design the research methods to be applied in their major project. Students with credit in INCD-6B03 may not take this course for credit.
INCD-6004	Effecting Cultural Change	0.5	This online seminar will situate inclusive design in relation to social justice theory and related cultural movements, as well as economic and social impact analysis instruments. The course will explore: instruments and processes of cultural change with respect to institutions, communities and larger societies; legislation, policy, and international standards along with the development processes and factors that affect compliance; institutional cultures, societal structures, ecosystems relevant to ICT development and implementation with an eye to how to design cultures of inclusion within institutional frameworks;"top-down," "bottom-up" and viral effects and mechanisms; and diverse market models in relation to inclusive design including open source and open access. Students will practice developing business cases that integrate inclusive design. Students with credit in INCD-6B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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INCD-6005	Creating Inclusive Communities	0.5	Supporting the needs and preferences of a diversity of users online is dependent on communities of production, crowd sourcing and social networks. The tools, architectures, practices and conventions of online networks help to determine the functioning and accessibility of these communities. A major challenge is to invite and nurture diversity while at the same time supporting community cohesion. In this online seminar and workshop students will critically examine social networks and how they support or undermine inclusion and diversity. Students will examine phenomena such as the popularity echo-chamber and explore the impact of specific actions and technical tools or metrics on online social networks and design and develop social networks that are supportive of diversity while sustaining a sense of community and cohesion. Students with credit in INCD-6B05 may not take this course for credit.
INCD-6006	The Difference	0.5	This course will introduce advanced computing theory and practice that supports inclusion. The online seminar and workshop will explore both the impact of diversity/inclusion on design and development on the one hand, and specific strategies/practices for designing for diversity on the other. Students will also explore design and development strategies that support diversity with a special focus on personalization, mass-customization, modularity and flexible ICT structures. Software architectures, coding practices, project management practices, network design and processes of data federation will be explored with an emphasis on how to support inclusive design. The impact on and interaction with security and privacy will also be covered. Students with credit in INCD-6B06 may not take this course for credit.
INCD-6007	Inclusive Art, Design & Communication	0.5	This resident seminar and studio will serve to synthesize and explore the interrelationships of inclusive design theory and methods with art, design and communication; how the fields of art, design and communications inform and contribute to inclusive design especially as it relates to the inclusive design of emerging information and communication technology. Students will also examine how traditional art, design and communication notions and theoretical framings either support or undermine inclusion, and will be engaged in proposing inclusive art, design and communication methods by addressing specific 'real world' design challenges. The synthesized findings will be presented in a critical analysis of the intersecting fields, illustrated through a designed 'real world' example of inclusive practice. Students with credit in INCD-6B07 may not take this course for credit.
INCD-6008	Major Research Project Proposal	0.5	Students will be supported in formulating a major research proposal that includes the articulation of background knowledge, research questions, objectives, theoretical frameworks, research methods, the project plan and research partnerships. The course will include a literature review on the chosen major research project topic. The outcome of the course will be a project proposal and a presentation of the plan. Students with credit in INCD-6B08 may not take this course for credit.
INCD-6009	Lab 1: Design Opportunities	0.5	Designing for diversity requires a reframing of user experience, interaction, and user interface design. This course is the first part of a four-course sequence that introduces and critically examines these practices and how they impact on inclusion. To develop capabilities to explore audience needs, this course will introduce techniques to probe and explore a problem space (ethnography, cultural probes and participatory design, for example) and common uses of techniques used to synthesize observations to develop design requirements (personas, scenarios and storyboards, for example). Assumptions of techniques will be discussed. To expose and explore accessibility problems, students will be introduced to and practice usability and accessibility evaluation methods.
INCD-6010	Lab 3: Inclusive Design in Context	0.5	Inclusive design is emerging at the convergence of technical, social, cultural, biological, and activist perspectives. Each is framed by values, ontological frameworks, and metatheoretical contexts that influence how a design is conceptualized, evaluated, or deemed to be "accessible" or "inclusive." Students will both create and review case studies of real world examples to critically examine inclusive design methods and practices in education, culture, civic engagement, health, policy, legislation, financial inclusion and ICT application design and development in addition to "traditional" design disciplines. Case studies will be selected to support student research. Selected examples will become part of an open source repository.



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INCD-6011	Major Project Part 1	0.75	This is the first part of the culminating work of the MDes INCD. Students demonstrate their synthesis of the knowledge and skills developed throughout the program and apply these in the formation of a major project. With the support of a qualified Principal Advisor and any chosen External Advisors (forming the student's Committee) students apply inclusive design theory and practice, and inclusive research methods in an inclusive design topic or challenge of the student's choosing. The Committee supports the student in completing any required Research Ethics applications and provides mentoring and feedback through regular meetings and review of work in progress. Students will: Develop a plan and timeline for the completion of the MRP with the Principal Advisor and any committee members, including a schedule of committee meetings and method of exchanging work in progress. Choose and recruit any external advisors. Complete Research Ethics application process if required. Review progress with committee in line with plan developed by committee and adjust plan as needed.
INCD-6012	Lab 2: Prototype Generation	0.5	Building on Inclusive Design Lab 1, this course will introduce prototyping techniques with consideration for how they can be developed and experienced via visual, aural, and tactile perceptual modes, challenging many oculocentric design practices. Prototypes will be developed with a particular focus on gaining insights through iterative user centered and/or co-design. Thus, many student projects will require interaction with users/actors and communities to test designs for refinement based on findings. Building upon Inclusive Design Lab 1, students will further develop their expertise in employing usability and accessibility evaluation methods that support diversity and inclusion, but in this course the focus will be on evaluating or examining the impact of prototyped design solutions in relation to the problems exposed through interactions with users/actors and communities. Students with credit in INCD-6C01 may not take this course for credit.
INCD-6013	Lab 4: Research Colloquium	0.5	Building on the broader "macro" view developed through inclusive design examples understood within a broader context from the previous semester, this semester long forum focuses on applying this macro understanding to local ("micro") contexts and problems while encouraging interaction and dialogue with local communities through a series of short lectures and seminars. Each class participant will develop, discuss, and present a project that focuses on a local inclusive design situation. Visitors will be welcome to attend selected sessions. Public announcements of selected sessions will be made. Selected presentations will become part of an open source repository. Students with credit in INCD-6C02 may not take this course for credit.
INCD-6014	Major Project Part 2	0.75	This is the second and final part of the culminating work of the MDes INCD. Students demonstrate their synthesis of the knowledge and skills developed throughout the program. With the support of a qualified Principal Advisor and any chosen External Advisors (forming the student's Committee) students apply inclusive design theory and practice, and inclusive research methods in an inclusive design topic or challenge of the student's choosing. The Committee provides mentoring and feedback through regular meetings, supports the student in completing the Major Research Project and finally assesses whether the MRP meets the criteria of the program. Students will: Complete documentation of project in line with MRP guidelines. Meet with committee to review feedback and respond to feedback. Verify format criteria with graduate studies. Present MRP in progress to colloquium of peers. Finalize MRP and submit completed copy to Graduate Studies. Students with credit in INCD-6D01 may not take this course for credit.
INCD-6897	Placement	0.25	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member. Students may apply for approved residencies, or may submit a residency opportunity for approved by their Graduate Program Committee.
INCD-6898	Independent Study	0.5	Independent Study courses provide graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. Independent studies are supervised and evaluated by OCAD U faculty members.
INCD-6899	Residency	0.5	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member. Students may apply for approved residencies, or may submit a residency opportunity for approved by their Graduate Program Committee.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INDS-1001	ID 1: Everyday Things	0.5	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. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in INDS-1B01, INDS-2B14, INDS-2K01 may not take this course for credit.
INDS-1002	Material Explorations 1	0.5	Form cannot be determined without determining Structure. Structure cannot be created without a consideration of Materials. Materials cannot be manipulated without an understanding of Tools and technology. This course will focus on all of the elements and understandings necessary to create meaningful form, structures that can withstand forces, the range of materials that are available and the tools and techniques that can be safely applied in the materialization of designs. Students with credit in INDS-1B02, INDS-2B13 may not take this course for credit.
INDS-1003	Body, Object & Digital Space	0.5	This course observes nature through the exploration of line, pattern, form - translating them into digital space, then into tangible objects. Students gain insight into how the human body relates to objects and space. By investigating the basic components of an object's architecture (form, material, structure, texture) students will learn how to reference the natural world through the integration of narrative in the creation of a product. Students will also learn how basic CAD skills can integrate ideas into the iterative process of concept development through the exploration and development of objects and their specific materials using analogue and digital methods.
INDS-1004	Intro to Drawing for ID	0.5	Focusing on objects and human figures, this course is designed as an 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. Students with credit in GDES-1020, GDES-1B00, GDES-1B22 may not take this course for credit.
INDS-1005	Drawing for Industrial Design	0.5	Drawing in a way that supports 3D idea exploration and communication. Beginning with basic three-dimensional prismatic forms of cubes, students explore the abstract world of geometric solids as a foundation for three-dimensional creative work. Topics include: how to use perspective and orthographic drawing (freehand) to generate and explain ideas; perceiving and rendering shade, tone and shadow to add to the effectiveness of a drawing; choosing views and using rough model making to validate scale and concept. Students with credit in GDES-1027, GDES-1B14, GDES-1B29 may not take this course for credit.
INDS-2002	Advanced 3D Drawing	0.5	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. Students with credit in INDS-2B12, INDS-3A04, INDS-3B30 may not take this course for credit.
INDS-2003	ID 2: Identity Materialized	0.5	Building on the experiences of ID Studio 1, this course will expand the students' understanding of the Design Process and their competency in its use. They will assimilate, synchronize and demonstrate their learning in all of their previous and concurrent courses, which will include drawing, model making and the thoughtful analysis and observation of their world. There will be a special emphasis on and investigation of innovative materials and their appropriate use. Projects will be assigned that will provide opportunities to examine human needs in relation to cultural, social and personal issues, further developing the investigations undertaken in the previous semester. Students with credit in INDS-2B15, INDS-2K02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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INDS-2004	Representational Drawing - ID	0.5	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. Students with credit in INDS-2A02, INDS-2B16 may not take this course for credit.
INDS-2005	Material Explorations 2	0.5	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. Students with credit in INDS-2A03, INDS-2B17 may not take this course for credit.
INDS-2006	Material Explorations 3	0.5	Form cannot be determined without determining Structure. Structure cannot be created without a consideration of Materials. Materials cannot be manipulated without an understanding of Tools and Technology. The Material Explorations courses focus on the elements and understanding necessary to create meaningful form, structures that can withstand forces, the range of materials that are available and the tools and techniques that can be safely applied in the materialization of designs. Material Explorations 3 will continue with the exposure to a variety of materials, techniques and the knowledge and thinking necessary to beneficially exploit them. Students with credit in INDS-2B18, INDS-3B26 may not take this course for credit.
INDS-2007	ID 3: Emerging Technology	0.5	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. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in INDS-2B19, INDS-3B27, INDS-3K01 may not take this course for credit.
INDS-2898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
INDS-3002	Design Research & Innovation	0.5	This course explores the basic quantitative, qualitative and applied research methodologies in the context of the creation of new experiences, spaces and products/services. Students explore research methods which reveal the 'weak signals' and emerging patterns at the intersection between behavior and new technologies. Throughout the course, students refine their methodology and identify innovative development opportunities through the use of precedent analysis, research of related issues, creating a research question, scenario building and the progressive definition of design opportunity. Students learn to adhere to Research Ethics Board compliance for interviews through practice and the completion of an online research ethics tutorial. Students with credit in INDS-3002, INDS-3B09 may not take this course for credit.
INDS-3003	Conceptual Tools	0.5	This studio course reviews state-of-the-art approaches to generating, developing and communicating conceptual directions for products, services or experiences. Ideation tools such as concept fans, provocation techniques, mind mapping and storyboarding techniques are explored. Development of communication style, research modules, and critical and conceptual modules are also taught. Students with credit in INDS-3A01, INDS-3B25 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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INDS-3004	ID 4: Design for Health	0.5	Studying interaction design through user expectation and behavior; information and interface design is the foci of Studio 4. In-depth user analysis will exemplify the practical application of design concepts, methods, techniques, materials and tools suitable to the domain of Health and Wellness. This includes self-help tools, products and services that support people to manage their health the way they want to. Empathy will be a key learning in order to gain the ability to meet people's functional and emotional needs. In depth experience of user research methods will enable students to elicit and synthesize needs, social cultural trends and technologies into a design brief and project. Students with credit in INDS-3004, INDS-3B28, INDS-3K02 may not take this course for credit.
INDS-3006	Activist Design	0.5	Students will design from a critical need, identify a specific problem and use ethical, environmental and responsible practices to create solutions that will improve the lives of their client, 'the other 90%'. Students will work in teams, strengthening their collaboration skills and will be encouraged to expand them beyond their class, taking advantage of the diverse nature of the OCAD U student body and other outside human resources. These are complex problems that cannot be solved in isolation. The students will learn the importance of designing with cultural context in mind and be encouraged to solve problems that will empower their 'clients' with the means to improve their own lives with solutions created specifically for them.
INDS-3007	Connections/Case Studies	0.5	As students advance through the program, insights into contemporary design practice is increasingly important. This course provides opportunity to define student's personal approach to practice, consider their philosophical perspectives and research to identify design practitioners who reflect these interest and approaches. The student will identify and communicate with selected designers and organizations of interest, providing valuable insight into current and emerging areas of design practice (experience design, interaction design, social design, critical design) deepening and broadening insights into their own potential practice and informing the direction of their fourth year project. Students with credit in INDS-3B32 may not take this course for credit.
INDS-3008	ID 5: Systems Thinking	0.5	Sustainability will be addressed from a variety of perspectives: strategic, ethical, logistical, 'cradle-to-cradle', ecological, manufacturing and material etc. There will be a special emphasis on systems and systems-thinking in this course, reflecting the interconnectedness of the complex issues surrounding this topic. Students with credit in INDS-3B33 may not take this course for credit.
INDS-3009	Connections/Internship	0.5	In this course, the student will research, propose and conduct an internship of 80-120 hours with an art/design studio, industry or community partner. Lead by the instructor and assisted by the centre for emerging artists & designers. Classroom activities will support internship preparation and reflection. This experiential learning work placement will provide students with the opportunity to develop networking abilities and career objectives. Students with credit in INDS-3B34 may not take this course for credit.
INDS-3010	Compelling Experience Design	0.5	This course is an applied introduction to the contemporary tools, methods & languages of experience design. Through a hands-on approach, students will develop experiences and interactions examining various scales from spaces to objects to screens. Students will learn to negotiate relationships between technology, human behaviours and understand the impact design has in everyday life. The use of an iterative design process and methodologies allows for a high level of experimentation. This approach supports first-hand experience with user experience and interaction design tools such as low-fidelity prototyping, interface development software, and high-level prototyping with physical computing. Students with credit in GDES-3012, GDES-3B13 may not take this course for credit.
INDS-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
INDS-3898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INDS-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
INDS-4004	Context and Departure Points	0.5	This course will examine current and emerging trends within the field of Industrial Design. Students will deploy this knowledge of evolving research, imagination and creativity techniques through the integration of their own current and developing views into a larger context. Within a series of lecture/seminars students will relate their own thesis development to future business directions and strategic design approaches. This course will support students in developing a more comprehensive and contextualized understanding of their own design direction and utilize this information in the exploration of significant and applicable professional development. Students with credit in INDS-4A01, INDS-4B07 may not take this course for credit.
INDS-4005	Professional Preparation	0.5	As the practice of Industrial Design has evolved, the necessary preparation for this practice has evolved as well. This course will prepare students for the current realities of the practice of their profession. The greatest emphasis will be on presentation: how to present, what to present, whom to present to and why presentations are important. As well, the collaborative nature of contemporary practice will be explored and students will be encouraged to work to their strengths, with the skills necessary to form the collaborative relationships necessary to ensure that all aspects of a project be fulfilled, regardless of specific personal skills. Students with credit in INDS-4B09 may not take this course for credit.
INDS-4006	ID Major Design Project 1	1	This double semester/single project course builds on skills and knowledge acquired in the preceding ID studios, focusing on instructor/faculty directed product/service projects. They will directly reference the groundwork accomplished in the Conceptual Tools and Techniques course as well as the Research Methodologies for Industrial Designers course taken in their third year. It will be a combination of lectures and critiques which will embody an integrative approach to engagement with design process and activity towards commercial application. The project will engage students from analysis of brief, applied research, ideation and concept development, design evaluation, design development up to and including design implementation. Note: Students must register in the same SECTION for both INDS 4006 and INDS 4007 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in INDS-4006, INDS-4C01 may not take this course for credit.
INDS-4007	ID Major Design Project 2	1	Continuing from Meta Project 1, students begin Meta Project 2 by exposing their design development to a business validation process (stage 1). Real world feedback gained from the business validation process will inform stage 2 (concept development) where students' ideas are matured and developed and then finalized in Stage 3, (final experience testing, interaction specifications, renderings, models and product/service definitions). At the end of the semester, concepts will be finalized and prepared for presentation for the end of term Graduate Exhibition. Note: Students must register in the same SECTION for both INDS 4006 and INDS 4007 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in INDS-4007, INDS-4C02 may not take this course for credit.
INDS-4010	Experience/Interaction Design	0.5	Students will deploy their evolving understanding of the discipline to research, develop interactive design outcomes. This course will examine current and emerging trends within the field of ID from both theoretical and practical standpoints. Students will synthesize knowledge from previous courses to create and study emerging modes of interactive experiences. This course may be of interest to Communication Design students due to its user-centered 2D, 3D and time based outcomes.
INDS-4897	Field Placement	1	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
INDS-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INDS-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties /Self-Directed Study.
INTM-2001	The Moving Image: Fiction	0.5	This course develops conceptual and production skills and emphasizes visual language through cinematic form. Students are introduced to the history, language and technique of independent and artist driven cinema. Students will learn how to construct a narrative project, from script writing and storyboards to production strategies and a variety of post-production techniques in editing. The focus of this course is on traditional and experimental approaches to dramatic storytelling. Students explore the fundamentals in the cinematic vocabulary, including narrative and montage. Screenings and discussion provide an introduction to film history, theory and practice. Students with credit in INTM-2001, INTM-2B02, INTM-3B34 may not take this course for credit.
INTM-2002	Performance by Artists	0.5	This studio course explores performance art histories, concepts and practices by introducing students to an extensive range of live art activities. Through projects and assignments, students develop an understanding of the significance of the artist's body as a material for, and site of, art-making. Issues around areas such as writing and narrative, integrating media and the relationship between artist and audience and will be considered. Students with credit in INTM-2B03 may not take this course for credit.
INTM-2003	Mechanics for Artists	0.5	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. Students with credit in INTM-2B05, INTM-3B08 may not take this course for credit.
INTM-2004	Sonic Arts	0.5	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. Students with credit in INTM-2B06 may not take this course for credit.
INTM-2005	Writing for Time-Based Arts	0.5	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. Students with credit in INTM-2B07 may not take this course for credit.
INTM-2006	Animation Fundamentals	0.5	This course combines a historical and contemporary survey of animation as an art form, a technological practice, and an object of theoretical investigation. Students investigate the history of animation through a sequence of studio projects, short written assignments and seminars. Techniques covered include: cameraless animation (zoetropes, phenakistoscopes, etc.), pixilation, frame-by-frame with digital SLRs, stop-motion, rotoscoping, character design, sound sync and compositing basics. Students with credit in INTM-2B11 may not take this course for credit.
INTM-2007	Compositing & Dig. Animation	0.5	The unique aesthetics of compositing and digital animation are explored through historical and theoretical contextualization—lectures, readings and screenings—technical demonstrations and studio projects. Videos by artists as well as examples from popular culture, both historical and contemporary, are screened and discussed. Exercises and studio assignments tackle various compositing or animation concepts including: keyframing, masking and keying, motion tracking, retiming, layering, character design, effects and colour correction. Using Adobe After Effects and Photoshop, students produce a series of multi-layered animated shorts in which they combine live-action video, sound, photos, graphics and other elements. Students with credit in INTM-2B14, INTM-3B41, INTM-4B15 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INTM-2008	Animation: Stop-Motion	0.5	Building on previous frame-by-frame animation or sculpture experience, the course focuses on the art and technique of stop-motion character animation, puppet design and fabrication. Considering historical and contemporary examples, students experiment with character design through visual research and concept art. Students then create a series of stop-motion puppets using various sculpting techniques and learn to animate them. Techniques covered include armature building, mould making, buildup puppet creation, replacement animation, puppet rigging and tie-downs. All animation will be shot using digital SLR cameras and DragonFrame software. Students with credit in INTM-2008, INTM-2B15, INTM-3B27 may not take this course for credit.
INTM-2009	Online Art & Website Creation	0.5	This course examines the web as an artistic medium through a review of artists' on-line projects and the creation of websites by students. Artistic approaches will include HTML/CSS authoring and the use of Web 2.0 structures. Practical techniques will be presented in image preparation, planning and interactive design. The social implications of the web's underlying structures will be considered. Throughout the term students will produce and present several web works that demonstrate the different topics and practices being explored. Students with credit in INTM-2B21 may not take this course for credit.
INTM-2010	Contemporary Issues: INTM	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in CRCP-2001, CROS-2002, PHOT-2005, PRNT-2015, SCIN-2006, CRCP-2B01, DRPT-2009, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.
INTM-2011	Physical Computing I: Kinetics	0.5	Concepts and techniques required to begin the building of kinetic artworks are introduced using custom electronics and programmable microcontrollers. Starting with fundamental concepts of analog and digital environments, students engage in a series of hands-on labs that expand their understanding of the relationship between hardware and software in the creation of physical, kinetic artworks. Students with credit in INTM-2B24 may not take this course for credit.
INTM-2012	Physical Comp. II: Interfaces	0.5	The principles of logic gained in INTM-2011 Physical Computing I: Kinetics are applied to "real-time" events. There will be a focus on building artworks that examine the interface between microcontrollers and a variety of sensors (temperature, proximity, motion). Theories of input analysis and responsiveness will be explored in order to build the student's understanding of this complex field as it relates to user databases, performance, installation and behavioral environments.
INTM-2013	The Moving Image: Non-Fiction	0.5	This course develops conceptual and production skills with an emphasis on documentary and experimental non-fiction approaches. Students are introduced to a variety of documentary approaches and techniques, including interviewing subjects, setting up camera, lighting and audio recording in a variety of locations and other issues in non-fiction cinema. Non-fiction narratives are developed in post-production and the focus will be on editing material into an effective and meaningful story. Students will be expected to initiate media projects including short films/videos and/or hybrid media works. Lecture, screenings, field trips, discussion and critique augment hands-on instruction in concept building, production and post-production techniques. Students with credit in INTM-2013, INTM-2B29 may not take this course for credit.
INTM-2014	The Moving Image: Production I	0.5	Students are introduced to the techniques of production and post-production for moving image art, from concept to the final film/video work. The course focus on artists' film and video works, from the history of the moving image to developing an understanding of the basic necessary vocabulary. Students are introduced to basic DSLR image capturing, lighting set ups, audio recording along with post-production skill sets in non-linear editing techniques. Lectures, screenings, field trips, discussion and critique augment hands-on instruction in production and post-production techniques. Students with credit in INTM-2B30 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INTM-2016	3D Modelling & Animation	0.5	This course introduces 3D 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 and audio. The history of 3-D graphics, computer animation and contemporary examples are presented and discussed. Students with credit in INTM-2B33 may not take this course for credit.
INTM-2017	Hybrid Media Lab	0.5	Hybrid Media Lab has a multi-disciplinary focus; students learn to combine diverse media in their art production while being introduced to experimental working methods. The course will examine how artists integrate various media and installation works, audio, film and video hybrids and digital interfaces. Students learn to work collaboratively by carrying interdisciplinary projects through various stages of production. Converging sites of practice will be explored, discussed and analyzed. Students with credit in INTM-2B34 may not take this course for credit.
INTM-3001	The Moving Image:production II	0.5	Working from a context of contemporary artists' film and video, students acquire advanced production skills including concept and script development, high-level digital video camera operation, advanced lighting techniques, microphone selection and competence in location sound recording. Hands on experience will be developed by working in small crews that produce short narrative and non-narrative projects. Students with credit in INTM-3B02 may not take this course for credit.
INTM-3004	Media & Social Change	0.5	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 the emerging practices of contemporary Aboriginal film and video makers, the Third Cinema movement emerging out of the Post-Colonial context, tactical media and collective initiatives, documentary strategies and experimental and hybrid projects. Issues addressed include social justice issues, global and local economies, environmental issues and colonial legacies, and their intersections with discourses of racialized and gendered bodies. Students propose their own projects and produce work in a variety of media appropriate to their concepts. Students with credit in INTM-3B11 may not take this course for credit.
INTM-3005	Advanced Compositing	0.5	Advanced Compositing builds upon skills gained in Compositing & Digital Animation. Using After Effects software, students gain hands-on instruction in advanced post-production techniques such as image layering, green screen, audio layering, graphics and transition movements. Student projects may originate in film, video or digital media. Specific film and video works by artists are viewed to illustrate montage, editing and image sequencing. Students with credit in INTM-3B12 may not take this course for credit.
INTM-3006	Media Networks Studio	0.5	Our networked media landscape is evolving quickly. New services emerge on the Internet and on cell phone networks and other wireless networks all the time. These have the potential to enable new modes of social interaction and creative expression. This course will reflect recent developments in online and networked art strategies. Through a review of current artists' practices students will explore the interconnections between smart phone apps, environmental control and interactive experience design. Students will develop and present several projects that incorporate emerging web, wireless or mobile technologies. Students with credit in INTM-3B15 may not take this course for credit.
INTM-3009	The Moving Image: Post Product	0.5	This course concentrates on the practical skills required to create technically and conceptually proficient audio-visual post-production work and promotes an in-depth understanding of the formal vocabulary of image and sound editing, including an examination of structuring strategies for media productions. Considering the broader context of editing-from the history of montage and continuity editing to contemporary non-traditional practices-students work on technical exercises and develop individual projects with an emphasis on image and sound post-production. Techniques presented include studio recording, sound editing and mixing, colour grading and advanced video editing concepts. Students with credit in INTM-3015, INTM-3B43, INTM-4B17, INTM-3B22 may not take this course for credit.
INTM-3010	Performance Studio	0.5	Grounded in theories of presence and performance this course examines the conceptual, aesthetic and socio-political concerns of artists who work with televisual presence, live art, media installation and mixed reality situations. Throughout the term students produce and present performance works exploring the use of the body and its virtual presence in a variety of time-based media. Through projects and assignments, students explore new territories of the body enabled by technology. Students with credit in INTM-3B28, INTM-3C02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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INTM-3012	Media Research Projects	0.5	Media Research Projects introduces students to various research methodologies ranging from archival research and interviews to process-based practices. Visiting lecturers and readings expose students to a range of artist-based approaches in developing media artworks. Assignments encourage students to apply analysis to their research and productions. Students document and present their research in relation to completed studio projects. Students with credit in INTM-3B39 may not take this course for credit.
INTM-3014	Concept and Script Development	0.5	Through class discussion and practical exercises, this course analyzes the process of scriptwriting from concept development 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.
INTM-3016	Installation: Screen to Space	0.5	Developing work for exhibition outside of the cinema is becoming increasingly prevalent amongst media artists. Screen to Space investigates alternative modes of presentation with an emphasis on the theoretical and conceptual concerns facing media artists working outside of the black box. Stemming from a DIY attitude, the studio element of the course will focus on developing new and inventive modes of presentation through the experimentation of various screening materials, methods of projection and exhibition spaces. Topics to be discussed will include: projected light, multiple screens, augmented realities, mobile devices, 3D imagery, fractured narrative, expanded cinema, and site specific work. Students with credit in INTM-3B44 may not take this course for credit.
INTM-3017	Bending Reclaimed Technology	0.5	This third year studio course will focus on sustainable approaches to the creation of technological artworks. The proliferation of cheap electronic gadgets has resulted in a surplus of technological materials that have been discarded in order to make room for newer devices. Artists and designers can make use of this material in the creation of their works. This practice of reclaiming technology also has deep social implications for sustainability and can be seen as an interventionist practice that critically engages with our accepted modes of production within a global marketplace. Students will be encouraged to reclaim discarded materials and to engage with technology from a social and critical perspective. DIY practices will be examined from sources as diverse as "Make Magazine" to the artist collective "Grafitti Research Labs". Students with credit in INTM-3B45 may not take this course for credit.
INTM-3019	INTM Studio Practice	0.5	Questions of intent, form and theoretical formations are always part of the creative process, and even more so in the intersections of media technologies and their contemporary contexts. Students examine case studies relevant to the production of artworks using a number of mediums as they develop a personal language. This intermediate level studio course encourages a wide range of practices such as performance, kinetic sculpture, audio, installation, web works, film and video, while building upon theories and practices introduced in previous classes. Students examine, critique and discuss different approaches to problem-solving in the creation of artworks that employ intersecting media. Students with credit in INTM-3B49 may not take this course for credit.
INTM-3020	Advanced Animation Studio 1	0.5	This production course deepens students' critical engagement with their animation projects, develops their ability to generate concepts and plan their production process. Workshops, seminars and screenings encourage students to reflect critically on animation as a historical and contemporary art form. Group and individual projects focus on research, conceptual exploration and pre-production techniques such as concept art, animation tests, script writing, storyboarding and animatics. Case studies of independent and experimental animation practitioners establish a framework for developing personal projects. Students with credit in INTM-3020, INTM-3B50, INTM-4B23 may not take this course for credit.
INTM-3022	3D Modeling & Animation II	0.5	Building upon knowledge acquired in INTM2B33 Computer Modeling and Animation, this course will provide students with intermediate 3D computer graphics modeling and animation skills, as well as expand their visual language by applying 3D graphics to a variety of interdisciplinary art projects. Modeling, texture mapping, rendering, lighting and camera techniques will be further developed and integrated with live-action video, projection mapping, motion capture, audio, interactive design, performance and installation. The history of 3D graphics, computer animation and contemporary examples will be presented and discussed.

2017-2018 Academic Year Course Descriptions



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INTM-3024	Electroacoustics	0.5	This course examines electroacoustics, music that is composed of electronically generated and electronically modified sounds. Electroacoustic compositions from the 1950s to the present are studied and the techniques used to produce these works are mirrored using computer software. Students work through on-line tutorials, complete composition assignments and critique compositions by their peers. Students with credit in INTM-3B24 may not take this course for credit.
INTM-3027	Advanced Animation Studio 2	0.5	Resuming the production of a short animated project planned in the previous semester's Advanced Animation Studio 1, students learn the necessary steps to complete production and post-production of their year-long project and, in doing so, better define their formal or conceptual vocabulary as contemporary animation artists. The course focuses on independent and experimental animation practice and production, including screenings and case studies of historical and contemporary work. Work-in-progress critiques and technical workshops in animation and post-production help steer students' creative process and reflection.
INTM-3028	Character Design & Animation	0.5	Conceptual approaches to character design and animation are developed through a series of experiments and exercises. Character design is explored as an expression of narrative, material, style and the artist's expressive or conceptual intent. It is also addressed critically, with an emphasis on the problematics of representation and stereotyping throughout animation history. Character animation skill is developed through a series of short exercises that emphasize timing, pacing, physics, lipsync and performance. While the course focuses on general principles, considerations when designing characters for various animation techniques -drawn animation, experimental, stop-motion and 3D-are covered.
INTM-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
INTM-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
INTM-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
INTM-4001	Media Installations	0.5	Focusing on the use of electronic media in the creation of installation works, this course provides the student with a wide range of conceptual and technological possibilities. Students are provided with a grounding in the rich history of video and technologically assisted installation, from early kinetic works, through real-time relay/delay installation to contemporary "interactive" computer assisted installation works. Assignments include site-specific, outdoor and gallery-based works. Emphasis is on using technologies, machines and media which are readily available. The relationship between installation and the viewer's possible point(s) of view is an integral part of critiques and discussion. Students with credit in INTM-4B10 may not take this course for credit.
INTM-4003	Art, Science and Nature	0.5	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. Students with credit in INTM-3B21, INTM-4003, INTM-4B16 may not take this course for credit.
INTM-4006	Documentary Media	0.5	Non-fiction practices span numerous possibilities in terms of genres and formal structures: documentary film and video, archival reproduction, installation (whether interactive or projection-based), web-based works, activist initiatives, or other experimental forms. Documentary Media engages formal, practical and theoretical concerns in documentary: issues of history, autobiography, subjectivity and objectivity, ethical responsibilities to subjects and audiences and political challenges. This studio course introduces documentary by artists through screenings and discussion. The course will support culminating substantial projects in documentary media, including single-channel projects, installation, web or audio. Students with credit in INTM-4B21 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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INTM-4007	Narrative Practices	0.5	This course focuses on the production of media works which use narrative structures, both contemporary and traditional. Production of an independent project is complemented and directed through class seminars critiquing production aspects such as concept and script development, editing and technique in dramatic structure. Students are assigned readings, participate in class discussions and view artists' works including contemporary Aboriginal production in this field. Students meet as a group and individually with the instructor and undertake research applicable to their own projects. Students with credit in INTM-3B20, INTM-4B22 may not take this course for credit.
INTM-4008	Managing Production	0.5	This course focuses on the role of the artist as independent producer and provides an overview of organizational strategies for working in larger scale projects in film, video, installation, performance, photography and hybrid media. Topics for in-depth consideration include types of funding available to artists and projects they are intended to support; an analysis of the specific roles of the creative team; how to develop a project, synopsis and budget; how to pitch; delegating work and managing crews and schedules, casting actors and developing a project through rehearsals. Students will engage in case studies of actual projects in order to trace the steps involved in bringing a complex work to completion in a variety of formats (exhibition, installation, broadcast, performance, and others). Students with credit in INTM-4008, INTM-4B25 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INTM-4009	Advanced Cinematic Production	0.5	Students will concentrate on preproduction planning, production management and post production options for cinematic media projects. Emphasis is on advanced production considerations including including cameras, lenses, digital film and video, lighting, location sound and production skills. Students are encouraged to work on their own projects but to do so in crews and/or collaboratively. Projects are developed in a context of relevant screenings, production studio visits and case studies. Students with credit in INTM-3B03, INTM-4009, INTM-4B26 may not take this course for credit.
INTM-4010	Directing Productions	0.5	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. Students with credit in INTM-3B46, INTM-4010, INTM-4B04, INTM-4B27 may not take this course for credit.
INTM-4011	DPXA Capstone Project I	1	DPXA Capstone I asks students to synthesize the practice-based and critical skills they have developed over the previous three years and begin developing a major studio project that will be completed in the second term. With a faculty advisor, students develop a project proposal that outlines research, production and presentation stages. Through a series of lectures, screenings, field-trips, critiques, self-directed and supervised studios, students develop concepts, deepen their research and initiate the production of their project. Collaborative work with other students or outside partners will be encouraged. Note: Students must register in the same SECTION for both INTM 4011 and INTM 4012 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in INTM-4E01 may not take this course for credit.
INTM-4012	DPXA Capstone II	1	DPXA Capstone II asks students to synthesize the practice-based and critical skills they have developed over the previous three years into a major studio project. With a faculty advisor, students resume production of the work initiated in DPXA Capstone I, complete and present it in a public context. Through lectures, screenings, field-trips, critiques, self-directed and supervised studios, students learn to manage a major project, articulate the concepts behind their work and familiarize themselves with the professional networks they will disseminate their work in. Collaborative work with other students or outside partners will be encouraged. Note: Students must register in the same SECTION for both INTM 4011 and INTM 4012 to allow for continuity within the class and both courses must be taken in the same academic year.
INTM-4013	INTM Directed Studio	0.5	In this advanced studio course, students develop an independent or collaborative project that is accompanied by written support material and visual documentation, weekly presentations and critique. Building on the skills gained in Managing Production, students focus on the creation of a self-directed project in the context of their development as independent practitioners in a post-university environment. Studio work will be augmented with connections to the community in the form of field trips and visits from guest speakers, programmers and curators.
INTM-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
INTM-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
INTM-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INTM-4901	Thesis: Studio Research	1	In the Fourth Year of study in Integrated Media, students may choose 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 provides an opportunity for 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. Note: Students must register in the same SECTION for both INTM 4901 and INTM 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in INTM-4C01 may not take this course for credit.
INTM-4902	Thesis: Studio Presentat	1	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 and response from faculty and peers. Thesis: Presentation provides an opportunity for students to 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. Note: Students must register in the same SECTION for both INTM 4901 and INTM 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in INTM-4C02 may not take this course for credit.
INTR-4898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
INVC-1001	Indigenous Art: Mats & Methods	0.5	Material and Methods: Indigenous Art Foundations is designed to provide a participatory overview of the artistic foundations developed through evolving and wide-ranging traditional and cultural Indigenous arts practices. Through the hands-on intensive studio/workshop-based classes, students investigate the methodologies and properties of materiality that incorporates significant Indigenous knowledge systems that relate to the place/land/environment, language, aesthetic, visual culture, history and design. The workshops will encourage an in-depth exploration supporting the continuum of Indigenous creative processes.
INVC-2001	Indigenous Peoples of Americas	0.5	This interdisciplinary studio seminar course examines the historical and contemporary culture of North and South American indigenous 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 indigenous peoples, students contextualize and respond in the studio to the issues pertaining to the indigenous arts and cultures of the New World. Note: This course may be used to fulfill 0.5 credit in VISC at the 2000-level. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in ABVC-2B01, INVC-2B01 may not take this course for credit.
INVC-2002	Indigenous Media Practice	0.5	The course will examine the creative role of technology in Indigenous cultures through a wide range of media practices such as film, video, sound, performance, web, installation, interactivity, animation, and gaming. Students will apply their time-based media skills through projects that generate Indigenous worldview through an ever-evolving technological interpretive lens. The studio/seminar environment will encourage an in-depth exploration supporting the continuum of storytelling and visioning through contemporary Indigenous creative processes.
INVC-2003	Language and the Land	0.5	In this course students explore and map Indigenous cultures, histories, teachings, cosmologies, geographies and symbols of place to work with embedded narratives of the land. Students will engage with Indigenous narrative strategies through a range of texts, devices and symbols from the Wampum Belt, pictographs and land works to performance and interventions. In this context students will create restorative acts grounded in oral traditions to emerge as works of poetry, fiction, sound works, artistic performance, visual culture, documentation/archive and writing experimentations.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
INVC-4901	Interdisc. Studies Thesis 1	1	INVC Thesis Part Two continues the work begun in Part One by facilitating advanced research and studio production in response to students' previous studies. Part Two links studio and research skills to enable students to realize and articulate their ideas, culminating in the completion of a written thesis and a graduating exhibition. Students with credit in ABVC-4B01, INVC-4C02 may not take this course for credit.
INVC-4902	Interdisc. Studies Thesis 2	1	In Part One of the culminating advanced course in Indigenous Visual Culture students are encouraged to develop their studio production and formulate independent research areas through a variety of approaches: class presentations, critical readings, written responses, and researching contemporary and historical artists and issues. Students will engage in library and field research, writing and studio production. Students with credit in ABVC-4B02, INVC-4C03 may not take this course for credit.
INVC-S3001	Special Topic in INVC	0.25	A speculative archaeology of objects: students have an opportunity to collaborate with the Royal Ontario Museum to examine, analyze, research, and activate examples of Indigenous art and material culture from Ontario, housed in the ROM collection. Students' creative responses to these historic objects will result in a multi-layered portrait of the past, a deeper understanding of the present, and stimulate dreams, images, and narratives of potential Indigenous futures. The resulting art works, including imagery, mapping, gaming, and diverse forms of storytelling and critical commentary will be accessible via an interactive on-line platform supported by the Provincial Government of Ontario.
INVC-S3002	Special Topic in INVC	0.25	A speculative archaeology of objects: students have an opportunity to collaborate with the Royal Ontario Museum to examine, analyze, research, and activate examples of Indigenous art and material culture from Ontario, housed in the ROM collection. Students' creative responses to these historic objects will result in a multi-layered portrait of the past, a deeper understanding of the present, and stimulate dreams, images, and narratives of potential Indigenous futures. The resulting art works, including imagery, mapping, gaming, and diverse forms of storytelling and critical commentary will be accessible via an interactive on-line platform supported by the Provincial Government of Ontario.
LIFE-2001	Life Studies Studio I	0.5	Life Studies Studio I draws upon critical perspectives from art, science and humanities disciplines, as well as alternative ways of knowing. Working in a collaborative milieu with their peers in Life Studies Studio III, students reflect on life and living beings through the study of issues related to a contemporary understanding of the body, embodiment, and physical existence. In the fall term, students engage in practice-based research to explore themes that include the anatomy and biology of physical form, diversities of race and gender, health and wellness, the environment, ability and disability, and methods of observation and representation. Note: Students must register in the same SECTION for both LIFE 2001 and LIFE 2002 to allow for continuity within the class and both courses must be taken in the same academic year.
LIFE-2002	Life Studies Studio II	0.5	Life Studies Studio II continues the practice-based research begun in the first term, drawing upon perspectives from art, science, and humanities disciplines, and alternative ways of knowing in order to reflect upon life and living beings. Students expand upon the study of issues related to a contemporary understanding of the body, working in the media of their choice to deepen their exploration of course themes. Thematic modules are supported through workshops, readings, and experimentation, as students work in collaboration with their peers in Life Studies Studio IV. Note: Students must register in both LIFE-2001 and LIFE-2002 to allow for continuity within the class, both courses must be taken in the same academic year. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in LIFE-2003, LIFE-2B02, LIFE-2C02 may not take this course for credit.
LIFE-3001	Life Studies Studio III	0.5	Life Studies Studio III engages an investigative practice that draws upon contemporary theories and methodologies concerning bodies and embodiment from artistic, scientific and philosophical perspectives. Working in a collaborative milieu and in a mentorship capacity with peers in Life Studies I, students explore themes that include the anatomy and biology of physical form, diversities of race and gender, health and wellness, the environment, ability and disability, and methods of observation and representation. Students work in the medium of their choice to develop a self-directed project through research and experimentation. Note: Students must register in both LIFE-3001 and LIFE-3002 to allow for continuity within the class, both courses must be taken in the same academic year.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
LIFE-3002	Life Studies Studio IV	0.5	Life Studies Studio IV continues the investigative practice initiated in the first term, drawing upon contemporary theories and methodologies concerning bodies and embodiment from artistic, scientific and philosophical perspectives. Working in a collaborative milieu and in a mentorship capacity with their peers in Life Studies II, students continue research related to a contemporary understanding of the body. In the second term, students produce self-directed projects towards an exhibition by developing work that addresses critical issues relating to embodiment and physical existence. Note: Students must register in both LIFE-3001 and LIFE-3002 to allow for continuity within the class, both courses must be taken in the same academic year. Students with credit in LIFE-3C01 may not take this course for credit.
LIFE-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
LIFE-4901	Life Studies Capstone I	1	This advanced studio course enables research towards a self-directed capstone project, an accompanying artist statement and draft research document. Professional practice is developed through participation in lectures by visiting artists, gallery visits, panel discussions, faculty advisory meetings and presentations to the broader community. Students disseminate the research that informs their capstone projects to the Life Studies core studio classes as a basis for pedagogical inquiry. This opportunity allows them to build on and engage their research through class interactions and critique. Note: Students must register for LIFE-4901 Life Studies Capstone I and LIFE-4902 Life Studies Capstone II and both courses must be taken in the same academic year.
LIFE-4902	Life Studies Capstone II	1	Building on the research begun in LIFE-4XXX Capstone I, students further develop and realize their studio work in a capstone exhibition/presentation or project. Students engage in research and present their studio work regularly for peer and faculty reviews and discussions to an advisory panel. Professional practice is established through participation in lectures by visiting artists, gallery visits, panel discussions and interaction with peers in Life Studies. Capstone students produce a coherent body of work supported by an artist statement, written research document and a presentation of their work to their Life Studies peers and the community. Note: Students must register for LIFE-4901 Life Studies Capstone I and LIFE-4902 Life Studies Capstone II and both courses must be taken in the same academic year.
LPRM-0000	Letter of Permission Granted	0.25	This course is for students approved to participate in Independent Study Abroad through the Office of International Student Services and Student Mobility/Exchange.
MAAD-1001	Intro to Textiles	0.5	This course introduces the technical and conceptual possibilities of textiles and fibre for art and design. Two major areas of technical concentration, constructed textiles which includes weaving and surface design which includes print and dye, are introduced. The use of natural, manufactured and recycled materials will be explored. Parallel with these technical studies will be work with concept development to evolve a visual vocabulary suitable for design and/or art based works. Students with credit in MAAD-1001, MAAD-1B01, MAAD-2B01, MAAD-2002 may not take this course for credit.
MAAD-1003	Methods of Material Practice	0.5	This course introduces students to a range of traditional and contemporary methods for the research and design of innovative forms in fibre, metal and alternative materials. Design process, material research and documentation methods relevant to Material Art & Design will be introduced. Functional and conceptual object design will be explored within an ethical, sustainable, cultural and environmental context. An emphasis will be placed on design development through research, observation, play, ideation, brainstorming, digital processes, photography, studio experimentation and sampling. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in MAAD-1B03 may not take this course for credit.
MAAD-1004	Drawing for MAAD	0.5	This course will introduce students to a variety of drawing approaches for developing two-dimensional compositions and rendering three-dimensional forms. Observational, figurative and technical drawing techniques will be explored as they relate to the communication of visual ideas in the Material Art & Design disciplines. Students with credit in GDES-1B15, MAAD-1B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
MAAD-1005	Intro to Jewellery	0.5	This course introduces the students of Material Art & Design to the areas of jewellery and metalsmithing. Aesthetic, technical and cultural aspects of body adornment will be explored. Students are encouraged to reassess their concept of jewellery. 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. Writing, drawing and modelmaking assignments dealing with conceptual and experimental approaches are part of this course. Students with credit in MAAD-1B02, MAAD-1005, MAAD-2B14, MAAD-2005 may not take this course for credit.
MAAD-1006	Material Iteration/Interplay	0.5	This course investigates form-generation and object-making through an interchange of tools and technologies. From pencils and processors to material processes and production, concepts are developed and informed using an iterative approach. Drawing, modeling and sampling, while accessing both digital and analogue methods, are combined with material-based workshops (RP, Wood, Plastic, etc.). Students observe connections and recognize possibilities as they work through a range of material processes and fabrication techniques. By re-interpreting ideas and responses throughout the conceptual, digital and physical realms, designs are envisioned, crafted and realized as fully developed outcomes.
MAAD-2003	Jewellery: Casting	0.5	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 will be exposed to a variety of model making techniques including: carving, modeling, mouldmaking and rapid prototyping. Contemporary, historical examples from a variety of cultures will be presented to illustrate concepts embodied in the projects. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in MAAD-2B08 may not take this course for credit.
MAAD-2004	Silversmithing	0.5	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. Students will be asked to explore their own personal design process through writing, drawing and model making and create vessels, flatware and domestic objects encompassed by silversmithing practices. Students with credit in MAAD-2B09, MAAD-3B41 may not take this course for credit.
MAAD-2006	Intro to Ceramics	0.5	This introductory 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. Students with credit in MAAD-2B15 may not take this course for credit.
MAAD-2007	Ceramics: Mouldmaking	0.5	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. Students with credit in MAAD-2B24, MAAD-3B08 may not take this course for credit.
MAAD-2008	Textiles: Explorations	0.5	In this course, students will explore alternative and experimental approaches for creating textiles, including paper making, felt making, fabric manipulation and heat setting. Research and documentation methods for material exploration will be covered. Projects are designed to implement techniques and to challenge students' creativity and concept development. Students with credit in MAAD-2008, MAAD-2B26 may not take this course for credit.
MAAD-2009	Textiles: Surface Design 1	0.5	This course will focus on production methods in textile design. Students will learn how to develop design concepts and silkscreen printing techniques for limited and mass production. Through the use of both manual and computer applications, students will develop a series of designs suitable for woven, printed or constructed textiles. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one critiques. Projects are designed to stress research methods and challenge the student's creativity and concept development. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in MAAD-2009, MAAD-2B27 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
MAAD-2010	Jewellery: Composition	0.5	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 and documentation of techniques and the production of displays of finished work will be key aspects. 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. Students with credit in MAAD-2B28, MAAD-3B16 may not take this course for credit.
MAAD-2011	Jewellery: Fabrication 2	0.5	The major focus of this course is based on developing a student's increasing understanding and knowledge of the skills required to create more complex fabricated works through a series of projects and samples. Students will create mechanical devices and fasteners as a part of the skill development required for these fabrications. Drawing, model-making, research and development of concepts will also be components of this course. Students with credit in MAAD-2B29, MAAD-3B10 may not take this course for credit.
MAAD-2012	Ceramics: Intro to Throwing	0.5	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. Students with credit in MAAD-3B03, MAAD-2B30 may not take this course for credit.
MAAD-2014	Textiles: Constructed Design 1	0.5	Students will investigate weaving, knitting and other constructed textile forms. Studio practice will include the design and execution of samples and completed textiles. The course will be delivered using visual presentations, demonstrations, hands-on production, in-class discussions and one-on-one and group critiques. Presentations of artists/designers working with these approaches are included. Students with credit in MAAD-2014, MAAD-2B34 may not take this course for credit.
MAAD-2015	Drawing as Process	0.5	This course builds on the skills learned and practiced in the drawing courses completed in the first year. Through experimentation with different media and a variety of techniques, students will explore methods of drawing including ideation, figure drawing and observational sketching. Coordination with other studio courses and assignments will help students tie the relevance of ideation and concept articulation to studio production. The course will be delivered using presentations, demonstrations, in-class work, assignments and critiques. Students with credit in MAAD-2A01, MAAD-2B35 may not take this course for credit.
MAAD-2016	Jewellery: CAD/CAM	0.5	This course will introduce students to the fundamentals of designing, prototyping and fabricating small-scale products and jewellery using three dimensional computer modelling and associated manufacturing technologies. Students will become familiar with the Computer Aided Design operations required to generate simple three-dimensional computer models and output basic two dimensional representations. These virtual objects will be then translated into prototypes and finished objects using Computer Aided Manufacturing processes (e.g. laser cutting, additive manufacturing and CNC machining) as well as conventional fabrication processes. Students will begin to understand some of the advantages and limitations of CAD/CAM technologies, and thus consider the implications these technologies have on the future of design practice. Students with credit in MAAD-2B36 may not take this course for credit.
MAAD-2017	Textiles: Stitching	0.5	This course will introduce students to basic sewing construction techniques and a variety of hand and machine embroidery processes. Projects and exercises will include material research and experimentation, sampling, prototyping and production. An emphasis will be placed on the functional and expressive potential of stitching. Students with credit in MAAD-2017, MAAD-2B37 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
MAAD-2018	Textiles: Dyeing	0.5	This course investigates colour theory and dye techniques as applied to fibre and textiles. Traditional and experimental processes for natural and synthetic dyeing on woven and non-woven textiles are explored to acquire a thorough knowledge of the relationship between fibre and dyestuff. Students develop their own colour sense as well as the ability to manipulate technical aspects of colour with both cellulose and protein fibre. Students with credit in MAAD-2018, MAAD-2B38, MAAD-3B01 may not take this course for credit.
MAAD-3003	MAAD Thesis 1	0.5	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. Students with credit in MAAD-3B05 may not take this course for credit.
MAAD-3005	Jewellery: Gem Setting	0.5	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. Students with credit in MAAD-3B13 may not take this course for credit.
MAAD-3006	Jewellery: Concepts	0.5	Experimentation, development and observation are key components of the creative process. This course looks at how the use of ideas, the body, materials and communication can relate to the practice of the jewellery artist and designer. Emphasis is placed on finding approaches for conceptual development and applying research methods to the creation of original studio work. Students with credit in MAAD-3006, MAAD-3B15 may not take this course for credit.
MAAD-3007	Jewellery: Structure	0.5	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. Students with credit in MAAD-3B17 may not take this course for credit.
MAAD-3008	Textiles: Concepts	0.5	Experimentation, development and observation are key components of the creative process. This course looks at how the use of ideas, imagery, materials and communication can relate to the practice of the textile artist and designer. Emphasis is placed on finding approaches to conceptual development and applying research methods to the creation of original studio work. Students with credit in MAAD-3008, MAAD-3B20, MAAD-4B01 may not take this course for credit.
MAAD-3011	Textiles: Constructed Design 2	0.5	This intermediate level course is a continuation of approaches covered in Constructed Design 1. Students will develop more advanced skills in the design process and creation of constructed textiles. Emphasis will be placed on designing woven and knitted forms for both production and individual studio practice. Students with credit in MAAD-3011, MAAD-3B34 may not take this course for credit.
MAAD-3013	Jewellery History since 1800	0.5	The history of jewellery parallels significant events and social changes in the 19th to 21st centuries. Developments in fine, fashion and studio jewellery are investigated through lectures, research and studio assignments. Processes, materials and terminology are introduced within the context of each category of work. Class discussion addresses the traditional and contemporary role of jewellery in culture with an emphasis on applying research methods to studio practice. Students with credit in MAAD-3013, MAAD-3B38 may not take this course for credit.
MAAD-3014	Textiles History Since 1800	0.5	The history of textiles parallels significant events and social changes in the 19th to 21st centuries. Developments in textile and fibre art, fashion and design are investigated through lectures, research and studio assignments. Production, materials and terminology are introduced within the context of each category of work. Class discussion addresses the traditional and contemporary role of textiles in culture with an emphasis on applying research methods to studio practice. Students with credit in MAAD-3014, MAAD-3B39 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
MAAD-3017	Textiles: Surface Design 2	0.5	This advanced surface design study builds on skills and processes acquired in Surface Design 1. Students develop design concepts at a higher level while furthering technical skills in various controlled dye techniques and other applications related to surface design through both analogue and digital technologies. Core strategies are built around creative problem solving and effective visual communication. Students with credit in MAAD-2B05, MAAD-3017, MAAD-3B43 may not take this course for credit.
MAAD-3018	Drawing/Rendering: Textiles	0.5	This course introduces specific techniques for the ideation, visualization, rendering and presentation of textile art and design. In addition to experimentation with multiple drawing and painting techniques to assist in the development of a personal aesthetic, a variety of analogue and digital methods for compiling visual research and communicating ideas are covered. Students with credit in MAAD-3018, MAAD-3B46 may not take this course for credit.
MAAD-3019	Drawing/Rendering: Jewellery	0.5	This course will build on the knowledge and skills acquired in Drawing as Process by introducing specific techniques for the ideation, rendering, and presentation of jewellery and metal designs. A variety of hand and computer methods for compiling visual research, and developing and communicating ideas will be covered. Students with credit in MAAD-3B45 may not take this course for credit.
MAAD-3026	Jewellery Prof. Practice	0.5	Explore the workings of the jewellery industry and studio practice in North America and internationally. Topics cover designing for different jewellery settings and markets, pricing, trademarks/patents, commissions, developing a portfolio, photographing work, grant writing, career goal setting and job preparation. Entrepreneurial skills for developing, running and promoting a studio practice or small business are investigated. Field trips to a variety of jewellery venues are conducted.
MAAD-3027	Textiles Professional Practice	0.5	Explore the workings of the textile industry and studio practice in North America and internationally. Topics cover designing for different textile settings and markets, pricing/licensing designs, commissions, developing a portfolio, photographing work, grant writing, career goal setting and job preparation. Entrepreneurial skills for developing, running and promoting a studio practice or small business are investigated. Field trips to a variety of textile venues are conducted.
MAAD-3898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
MAAD-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
MAAD-4001	Textiles: Design 3	0.5	This course is designed to challenge students to pursue their own strategies while they apply design theories, acquired knowledge and technical skills to create 1) a line of production design, and 2) a site-specific environmental response. A high degree of personal motivation and strong research skills are essential to this course. The class will be delivered using lectures, demonstrations, field trips, in-class discussions and one-on-one and group critiques. Students with credit in MAAD-3B33, MAAD-4001, MAAD-4B07 may not take this course for credit.
MAAD-4002	Jewellery: Production	0.5	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. Students with credit in MAAD-3B14, MAAD-4B08 may not take this course for credit.
MAAD-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
MAAD-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
MAAD-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
MAAD-4901	MAAD Thesis 2	1	This course allows students to propose and develop a body of work in their MAAD 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. Students with credit in MAAD-4C01 may not take this course for credit.
MAAD-4902	MAAD Thesis 3	1	A continuation of MAAD 4901 Thesis II: Project Development. Students with credit in MAAD-4C02 may not take this course for credit.
MOBL-EG15	Mobility/Exchange GR 1.5	1.5	This course is for Graduate students approved to participate in Mobility through the Office of Graduate Studies.
MOBL-EX15	Mobility/Exchange 1.5	1.5	This course is for students approved to participate in Mobility through the Office of International Student Services and Student Mobility/Exchange.
MOBL-EX20	Mobility/Exchange 2.0	2	This course is for students approved to participate in Mobility through the Office of International Student Services and Student Mobility/Exchange.
MOBL-EX25	Mobility/Exchange 2.5	2.5	This course is for students approved to participate in Mobility through the Office of International Student Services and Student Mobility/Exchange.
PHOT-2001	Light & Studio 1	0.5	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. Students with credit in PHOT-2001, PHOT-2B01 may not take this course for credit.
PHOT-2002	B&W Camera & Darkroom	0.5	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 demonstration, lecture and critiques support hands-on practice. Students with credit in PHOT-2002, PHOT-2B03 may not take this course for credit.
PHOT-2003	Colour Photo	0.5	Students are introduced to the creative uses of colour and the technical processes required to produce it, in analogue and digital photographic practices. Technical and visual fundamentals of colour image-making are taught through demonstrations, lectures, and hands-on practice. Areas covered include colour light theory, exposure and colour balance fundamentals, film selection, darkroom techniques, digital colour management, printing skills and contemporary and historical artists' approaches to the strategic uses of colour. Students with credit in PHOT-2003, PHOT-2B05 may not take this course for credit.
PHOT-2004	Digital Imaging 1	0.5	The skills learned in this course provide the foundation for digital photographic practice and prepare students for more advanced experimentation. Emphasis is on an introduction to and development of digital photographic concepts and techniques. The proper use of digital cameras, scanners, and software are taught through demonstrations, hands-on practice, lectures and critiques. Assignments address the importance of research in relationship to the potential of digital software to enhance photographic image-making. Students with credit in PHOT-2004, PHOT-2B07, PHOT-2009, PHOT-2009 may not take this course for credit.
PHOT-2005	Contemporary Issues: PHOT	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in CRCP-2001, CROS-2002, INTM-2010, PRNT-2015, SCIN-2006, CRCP-2B01, DRPT-2009, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-2006	Concept & Process	0.5	Students are further introduced to the technical and visual tools of photography. Emphasis is on acquiring a creative vocabulary and greater awareness of photographic and photo-based practice. Presentations, lectures and hands-on experience assist in the development of conceptual skills and working methods. Students with credit in PHOT-2006, PHOT-2B13 may not take this course for credit.
PHOT-2007	Experimental Processes	0.5	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. Students with credit in PHOT-2007, PHOT-2B15, PHOT-3B06 may not take this course for credit.
PHOT-2008	Contemporary Studio	1	This course introduces students to various technical, conceptual and visual methods of contemporary photographic practice. Specific focus is placed on the development of core technical skills sets in basic digital imaging, black and white and color photography, and acquisition of critical vocabulary through in-class demonstrations, lectures, gallery visits, student presentations and critiques. Students with credit in PHOT-2008, PHOT-2C02 may not take this course for credit.
PHOT-2009	Digital Practices	0.5	The emphasis of this course is on the development of fluency in digital photographic techniques along with an awareness of their application in contemporary photographic art. The course content will establish a foundation of knowledge focused on the use of digital cameras, scanners, and softwares. An introduction to artists and relevant issues will provide context to contemporary practices within this field. The learned skills and awareness provide the foundation for a digital photographic practice and prepare students for advanced experimentation. Students with credit in PHOT-2004, PHOT-2B07, PHOT-2009, PHOT-2004 may not take this course for credit.
PHOT-2898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
PHOT-3001	Medium & Large Format	0.5	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. Students with credit in PHOT-3001, PHOT-3B01 may not take this course for credit.
PHOT-3002	Historical Processes	0.5	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. Students with credit in PHOT-3002, PHOT-3B02 may not take this course for credit.
PHOT-3003	Contemporary Colour	0.5	This course will expand the students' engagement with colour image-making in the context of contemporary conceptual approaches and technologies. Students will further their thinking about colour through development of project ideas and exploration of new image-making tools, such as scanners and cell phones. Skills introduced in Introductory Photography: Colour will be refined in the areas of chemical colour printing, digital image capture, effective digital editing and presentation considerations. Both analog and digital cameras will be used. Contemporary artists working in colour will be discussed. Students with credit in PHOT-3B05 may not take this course for credit.
PHOT-3004	Digital Imaging 2	0.5	Students further explore digital image manipulation as it relates to photographic practice. Technical skills covered include digital cameras and outputting techniques for print. Applications related to the creation of panoramic photographs and digital murals are explored. Hands-on practice is supplemented by lectures and demonstrations. An overview of artists working with digital imaging is provided. Students with credit in PHOT-3004, PHOT-3B10, PHOT-3C01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-3005	Photo/Installation	0.5	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. Students with credit in PHOT-3B11 may not take this course for credit.
PHOT-3006	Intermediate Development	0.5	Through lectures, discussion, studio production and critique, students will reflect upon their practices and learn to contextualize their artwork. Various approaches, mediums and processes will be explored to encourage strategies that support students' concepts. Aesthetic and conceptual development will be refined and a substantial body of work will be created to prepare for further study in Intermediate Production. Students with credit in PHOT-3006, PHOT-3B13 may not take this course for credit.
PHOT-3007	Intermediate Production	0.5	Building on ideas presented in Intermediate: Development, this course focuses on production and presentation issues. Material and assignments prepare students for the creation of year-long projects which they will undertake at the fourth year level. Further technical concerns will be covered to support the students' studio production. Students will problem solve and use creative strategies to complete and present a cohesive body of work. Students with credit in PHOT-3007, PHOT-3B14 may not take this course for credit.
PHOT-3009	Light & Studio 2	0.5	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. Students with credit in PHOT-3009, PHOT-3B16 may not take this course for credit.
PHOT-3010	Current Practice	0.5	Focusing on contemporary practices in Photography, this course emphasizes the development of projects that are artistically resolved through the application of appropriate techniques and strategies. Weekly discussions, artist-centered presentations, readings and assignments will raise an awareness of current approaches and discourses. Throughout the semester, the development of a personal vision is fostered. Students with credit in PHOT-2B17, PHOT-3B17 may not take this course for credit.
PHOT-3011	Advanced B&W Processes	0.5	This studio course provides instruction in advanced black and white technical skills relating to both analog and digital photography through a study of exposure and printing techniques. A series of lectures and exercises, in both media, will be applied by each person to their own image-making. A final thematic portfolio of fine prints, fibre or digital, will be required for the end of the term. Students with credit in PHOT-3011, PHOT-3B18 may not take this course for credit.
PHOT-3012	Creativity on Demand	0.5	In this course students will be introduced to the fundamentals of applied business practice, portfolio preparation and self promotion through practical assignments, critiques and skill building demonstrations. This course provides an excellent opportunity to build your portfolio with images that explore the creative potential of editorial, advertising and portfolio photography. Students with credit in PHOT-2B16, PHOT-3B19 may not take this course for credit.
PHOT-3013	Colour & Location	0.5	This course will explore staged photography as applied to shooting on location in controlled environments as well the unique communicative possibilities that colour photography affords. Students will learn to use both natural and artificial lighting, digital and analog colour procedures on location, white balancing and mixed light considerations. Students will study the work of contemporary artists using these approaches and will be required to develop a thematic body of work. Students with credit in PHOT-3013, PHOT-3B20 may not take this course for credit.
PHOT-3014	Reconsidering Documentary	0.5	This studio course will consider documentary photographic practices in the context of a post-modern image culture. Focusing on frameworks for documentary practices provided by assigned readings and a study of practitioners, the issues of cultural and social representation and working with communities will be examined. Focus on the impact of digital technologies and the blurring lines of fact and fiction will lead to discussions of new strategies for making socially relevant photographic images today. Students will undertake projects in relation to the ideas presented and discussed. Students with credit in PHOT-3014, PHOT-3B21 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-3015	Handmade Photo Books	0.5	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. Students with credit in PHOT-3015, PHOT-3B22, PHOT-4B01 may not take this course for credit.
PHOT-3016	Face Forward	0.5	Through a studio focus, Face Forward concentrates on lens-based artworks in which the face or gaze is a prominent feature. Course content will be delivered through a variety of methods including thematic presentations of contemporary and historical works and ideas, current readings, discussions, and critiques. Students will perform and present independent research, and create personal projects that dialogue on topics such as self-portraiture, digital identities, reconstructions, masquerade and the intersections of art, editorial, documentary and commercial images. This course is rooted in photography, but open to individuals in other disciplines. Students are expected to incorporate elements of photography within their assignments, but cross-disciplinary approaches are welcomed. Students with credit in PHOT-3B23 may not take this course for credit.
PHOT-3017	Sequence, Multiples & Text	1	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. Students with credit in PHOT-3017, PHOT-3C02 may not take this course for credit.
PHOT-3018	International Collaboration 1	0.5	This hybrid studio course takes place over two semesters during which students design and undertake collaborative projects with international partners and their peers in PHOT-4016. Directions identified by the group will vary from year to year, but address the ongoing goals of engaging global issues and communicating across cultures. Projects will be developed as online presentations/actions using a variety of media through photographic, time-based and/or online formats. The course structure consists of a flexible meeting schedule, which includes group discussions, video conferencing sessions with partner schools (often very early in the morning) and extensive independent online communication. Note: Students must register in both PHOT-3018 and PHOT-3019 to allow for continuity within the class, both courses must be taken in the same academic year.
PHOT-3019	International Collaboration 2	0.5	This hybrid studio course takes place over two semesters during which students design and undertake collaborative projects with international partners and their peers in PHOT-4017. Directions identified by the group will vary from year to year, but address the ongoing goals of engaging global issues and communicating across cultures. Projects will be developed as online presentations/actions using a variety of media through photographic, time-based and/or online formats. The course structure consists of a flexible meeting schedule, which includes group discussions, video conferencing sessions with partner schools (often very early in the morning) and extensive independent online communication. Note: Students must register in both PHOT-3018 and PHOT-3019 to allow for continuity within the class, both courses must be taken in the same academic year.
PHOT-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
PHOT-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
PHOT-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-4001	Photographic Murals	0.5	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 classroom discussions. Students acquire the darkroom technical skills needed to produce large-scale black-and-white and colour murals. Students with credit in PHOT-4001, PHOT-4B02 may not take this course for credit.
PHOT-4003	Body and Lens	0.5	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. Students with credit in PHOT-4003, PHOT-4B04 may not take this course for credit.
PHOT-4004	Directed Studio/Seminar	0.5	This team-taught studio-seminar is designed to further and broaden the student's knowledge and understanding of the diverse approaches to photographic practice. Through lectures, assigned readings, seminar presentations, independent research and self-directed art production, students will begin the development of a year-long body of work. The seminar presentations and artwork created will be reflective of the student's individual interests, aesthetic sensibilities and related to their future career goals. Additional emphasis is placed on discourses and methodologies that inform contemporary photographic practices. Note: Students must register in the same SECTION for both PHOT 4004 and PHOT 4018 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PHOT-4004, PHOT-4B06 may not take this course for credit.
PHOT-4005	Digital Studio	0.5	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. Students with credit in PHOT-4005, PHOT-4B09 may not take this course for credit.
PHOT-4006	Staged & Imagined	0.5	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. Students with credit in PHOT-4006, PHOT-4B10 may not take this course for credit.
PHOT-4007	Colour As Meaning	0.5	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. Students with credit in PHOT-4007, PHOT-4B11 may not take this course for credit.
PHOT-4008	Digital Photo Books	0.5	Through the digital production of composites, layouts and bookworks, students will put into practice concepts of sequencing learned in previous courses. Students will develop essential production skills primarily utilizing Adobe InDesign, enabling them to design and produce a series of projects. Presentations will also cover contemporary artists who use digital media within their photographic practice. Students with credit in PHOT-4008, PHOT-4B12 may not take this course for credit.
PHOT-4010	Landscape, Site & Place	0.5	This studio course explores the representation of place and the artist's relationship to landscape through the lens. Our interactions with the environment will be examined, addressing such issues as sustainability and human interactions with the land in local, global and cultural terms along with our responsibility as artists in today's world. Projects by artists working in these areas will be studied and students will develop work with an emphasis on defining social and political objectives and the refinement of personal working strategies. Students with credit in PHOT-4B14 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-4011	Conceptualism in Photography	0.5	Supported by investigation of the postmodern histories of conceptualism in lens-based media, this course will address practices which are initiated by conceptual frameworks, emphasizing discussion of Canadian artists working with photographic imaging and light. It will problematize conventions of photographic tradition, encouraging reflection on the nature of photography as a medium. Students develop their own tactics for engaging in conceptual strategies, producing self-directed projects while being encouraged to consider photography broadly and critically. The course assumes a proficiency with photo-imaging processes so that conceptual explorations can be unfettered by technical limitations. Students with credit in PHOT-4B15 may not take this course for credit.
PHOT-4012	Time & Stillness	0.5	In this class, the emphasis will be on multi-disciplinary approaches to photography that use both time and stillness. By reflecting the current state of hybridity within DSLR lens-based practice, this course will engage the necessary theoretical and practical investigations needed to fully immerse oneself in this new field of discourse and practice for photographers. Weekly discussions, slide lectures and assignments will facilitate the development of skills within critical and theoretical contexts relevant to a contemporary hybrid approach to photography. Students with credit in PHOT-4012, PHOT-4B16 may not take this course for credit.
PHOT-4016	International Collaboration 3	0.5	This hybrid studio course takes place over two semesters during which students undertake collaborative projects with international partners, and take on mentorship and leadership roles with their peers in PHOT 3018. Directions identified by the group will vary from year to year, but address the ongoing goals of engaging global issues and communicating across cultures. Projects will be developed as online presentations/actions using a variety of media through photographic, time-based and/or online formats. The course structure consists of a flexible meeting schedule, which includes group discussions, video conferencing sessions outside of regular class hours, and extensive independent online communication. Note: Students must register in both PHOT 4016 and PHOT 4017 to allow for continuity within the class, both courses must be taken in the same academic year.
PHOT-4017	International Collaboration 4	0.5	This hybrid studio course takes place over two semesters during which students undertake collaborative projects with international partners, and take on mentorship and leadership roles with their peers in PHOT 3019. Directions identified by the group will vary from year to year, but address the ongoing goals of engaging global issues and communicating across cultures. Projects will be developed as online presentations/actions using a variety of media through photographic, time-based and/or online formats. The course structure consists of a flexible meeting schedule, which includes group discussions, video conferencing sessions outside of regular class hours, and extensive independent online communication. Note: Students must register in both PHOT 4016 and PHOT 4017 to allow for continuity within the class, both courses must be taken in the same academic year. Students with credit in PHOT-4013, PHOT-4C03, PHOT-4017 may not take this course for credit.
PHOT-4018	Directed Studio	1	As a continuation of Directed Photography Studio/Seminar, this team-taught course focuses on the production of an advanced body of work that is related to student's career goals. Building on the foundational research completed in the Fall semester, the studio work will be supported by the creation of a production schedule, discussions of professional practices, guest speakers, field trips, critiques, and portfolio reviews. Emphasis will be placed on preparing students for the post-university transition. Note: Students must register in the same SECTION for both PHOT 4004 and PHOT 4018 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PHOT-4B13, PHOT-4009, PHOT-4018 may not take this course for credit.
PHOT-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
PHOT-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
PHOT-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PHOT-4901	Thesis: Research	1	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. Note: Students must register in the same SECTION for both PHOT 4901 and PHOT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PHOT-4901, PHOT-4C01 may not take this course for credit.
PHOT-4902	Thesis: Presentation	1	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. Note: Students must register in the same SECTION for both PHOT 4901 and PHOT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PHOT-4902, PHOT-4C02 may not take this course for credit.
PRNT-2001	Screenprinting	0.5	Screenprinting is a modern and flexible stencil technique providing students with a variety of image making possibilities. This studio course covers basic hand stencil techniques and photographic screen processes using water base inks. Class demonstrations, discussions, individual and group critiques, and directed projects are integral to this course. Students with credit in PRNT-2B01 may not take this course for credit.
PRNT-2002	Relief	0.5	Students will explore the principles of relief printmaking techniques and be introduced to the tools and processes of this ancient art form. With a focus on sustainable materials and practices, students will produce black and white, colour prints, and examine a range of papers. Class demonstrations, lectures, group and individual critiques, and directed projects form an integral part of this course. Students with credit in PRNT-2B02 may not take this course for credit.
PRNT-2003	Papermaking	0.5	This course explores the creative possibilities of working with handmade paper. Techniques practiced include sheet forming, pulp painting, colour and fibre exploration, as well as research into the diverse characteristics of assorted paper pulps. Additional focus is placed on the study of European and Asian papermaking practices, as well as contemporary applications for paper art. Students are encouraged to complete project work in open studio time immediately following the class. Students with credit in PRNT-2B05 may not take this course for credit.
PRNT-2007	Lithography	0.5	This precursor of contemporary offset lithography introduces students to stone printing techniques, and provides the technical challenge of combining direct and spontaneous elements in the form of line and wash with the more studied approach of sustained drawing. Class demonstrations, discussions, individual and group critiques assist students in the development of black and white and colour directed projects. Students with credit in PRNT-2B16, PRNT-2C03 may not take this course for credit.
PRNT-2008	Intaglio	0.5	Explore the creative potential of intaglio techniques such as etching, drypoint and other methods of working with incised surfaces and focusing on sustainable materials and practices. Class discussion, presentations, demonstrations, group and individual critiques assist in the development and realization of assigned projects. Students with credit in PRNT-2B17, PRNT-2C01 may not take this course for credit.
PRNT-2009	Printmaking for Painters	0.5	Explore the flexibility of traditional and contemporary methods of creating print-based work through the adaptation of technical skills from painting. A variety of printmaking techniques such as screenprinting, collagraphy, relief and intaglio are used to create monoprints, mixed media works or multiples on paper. Hands-on studio work is supplemented by group and individual critiques. Students with credit in PRNT-2B18 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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PRNT-2010	Book Arts: Bookbinding	0.5	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. Students with credit in PRNT-2B20, PRNT-3B05 may not take this course for credit.
PRNT-2011	Digital Printmaking Studio	0.5	This course allows students to explore Photoshop techniques in printmaking: digital input (scanners, cameras and the Internet), rapid prototyping and digital image generation as they relate to both traditional and digital art print processes. The potential for rapid colour proofing, facile compositional changes and the use of collage, montage, cropping and overlays emphasize the dynamic relationship between digital manipulation and printmaking processes. Students with credit in PRNT-2B21 may not take this course for credit.
PRNT-2015	Contemporary Issues: PRNT	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in CRCP-2001, CROS-2002, INTM-2010, PHOT-2005, SCIN-2006, CRCP-2B01, DRPT-2009, DRPT-2B13, PHOT-2B12, CRCP-2001, INTM-2010, INTM-2B22, PHOT-2005, PRNT-2015, PRNT-2B25, SCIN-2006, SCIN-2B09, PHOT-2005 may not take this course for credit.
PRNT-2016	Nano Publishing	0.5	This hands-on course examines the nature, history and politics of independent publication with an emphasis on active community engagement, distribution models, and strategies for working outside of frameworks offered by mainstream media conglomerates and retailers. Using a variety of studio techniques including letterpress, silkscreen, digital printing, and book arts, Art and Design students make zines and artists' multiples, organize a public exhibition of their work, participate in local book related initiatives, and establish consignment relationships with local galleries and shops. Students with credit in PRNT-2B26 may not take this course for credit.
PRNT-2017	Letterpress	0.5	Contemporary typography and desktop publishing have roots in the tradition of letterpress. This tradition is introduced by utilizing methods of handset lead and wood type, foil-stamping, hand-cut wood, linoleum blocks and photographic polymer plates. Art and design students are brought together to explore applications of contemporary letterpress printing. This course provides a forum for interpreting the relationship between typography, language and meaning. Students with credit in PRNT-2B27 may not take this course for credit.
PRNT-2018	Matrices & Multiples	0.5	Examine the potential of print media as it relates to materials and the issue of multiplicity. Students are introduced to a wide range of processes from relief and etching to screenprinting. Techniques support both hand-rendered and photo-based imagery. Projects are designed to help understand how the print medium distinguishes itself from and connects to other disciplines. It is suitable for students at all levels, with or without printmaking experience. Presentations and critiques contextualize one's interests in terms of contemporary culture and visual literacy. Students with credit in PRNT-2B95 may not take this course for credit.
PRNT-3003	Text and Image	0.5	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, propaganda, Pop Art, Conceptual Art, Situationism, commercial design, and institutional critique. Students develop research skills through written assignments and the analysis of assigned texts including academic essays and artists' writing. Studio projects draw on students' previous printmaking practices and encourage experiment, critical commentary, and play. Students with credit in PRNT-3B21 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PRNT-3005	The Book as Art	0.5	This course continues the study of the methods and techniques used to produce limited-edition book works. The emphasis is placed on book structures, bindings and the printmaking processes used to create them. Fresh perspectives on past and current technologies assist students in applying those relevant techniques to their own work. Examples and discussion of both traditional and contemporary artists' books are investigated to encourage students to contextualize their work in terms of historical relevance and to provide inspiration for experimentation and innovation. Projects include the creation of unique artists' books. Students with credit in PRNT-2B91, PRNT-3B26 may not take this course for credit.
PRNT-3006	Pressing Issues	0.5	Students in Pressing Issues identify topics that hold particular relevance to their study of publication and invite professionals whose expertise and careers intersect with those interests to co-produce a public event. This event creates dialogue about current developments in the field and could take the form of a panel discussion, on-stage interviews, workshop, mini residency, or a less typical event resulting from planning sessions. Readings, field trips and seminars are prepared by the professor to support the students' identified topics of interest. Students with credit in PRNT-3B27 may not take this course for credit.
PRNT-3007	Intermediate Studio Practice	1	This course provides the student with the opportunity for sustained print work in one or more of the printmaking media. Building on skills developed in the fall semester, students are encouraged in their print making practice to develop individual methodologies and to begin preparation for thesis and independent studio work. An oral presentation and research paper of 1500-2000 words is part of a required research project. Hands-on studio work is supplemented by group critiques, lectures and readings. Students with credit in PRNT-3C05 may not take this course for credit.
PRNT-3009	Lithography and Screenprinting	1	This course in Lithography and or Screeprinting is designed to develop progressive levels of expertise in the medium(s) in combination with an experimental approach through the application of a variety of approaches and techniques. Demonstrations, group and individual critiques assist the students in arriving at a visually articulated understanding of the relationship between concept and application. Digital processes may be used to develop imagery. It is recommended that this course be viewed as precursor for PRNT3C05 Intermediate Printmaking Studio. Students with credit in PRNT-3B03, PRNT-3C07 may not take this course for credit.
PRNT-3010	Intaglio and Relief	1	Expand conceptual and technical printmaking skill by developing work in intaglio, relief, or by working with both media. Develop progressive levels of expertise in the medium(s), in combination with digital processes and experimental approaches. Demonstrations, group and individual critiques assist the students in arriving at a visually articulated understanding of the relationship between concept and application. Recommended as preparation for PRNT 3007 Intermediate Printmaking Studio Students with credit in PRNT-3B19, PRNT-3C08 may not take this course for credit.
PRNT-3015	Photo-Based Printmaking	0.5	Digital photographic processes amplify the knowledge gained in Lithography and/or Intaglio. Image preparation specific to these particular media is undertaken using digital platforms followed by exposure and processing of the lithography or intaglio plate. Materials and methods include incorporation of other print media and reworking or overprinting the photo-plate. Students position their work contextually in relation to historical and contemporary visual theory and practice. Students with credit in PRNT-2006 may not take this course for credit.
PRNT-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
PRNT-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PRNT-4001	Professional Practice: PRNT	0.5	This course will provide students with a working knowledge and understanding of issues pertinent to professional Printmaking practice. Students will examine exhibition preparation, grant proposals, intellectual property issues, collaborations, public commissions and publications, as well as how to access regional, national and international exhibition opportunities. As well, this course will expand the students' understanding of theory and practice in contemporary printmaking and refine their presentation skills and vocabulary in preparation for the thesis work. This course includes faculty and guest artists presentations, gallery visits, as well slide and video presentations. Students with credit in PRNT-4B03 may not take this course for credit.
PRNT-4002	Advanced Studio	0.5	Students pursue directed studio work in their area of specialization. Studio production in relief, screenprinting, lithography, intaglio, book arts, papermaking and/or digital printmaking is focused on the development of a professional body of work which is informed by individual research and practice. Studio work is supplemented by individual and group critiques, lectures and student presentations. Students with credit in PRNT-4B04, PRNT-4C10 may not take this course for credit.
PRNT-4003	Advanced Studio: Portfolio	0.5	Students continue to pursue their individual research interests and produce a coherent body of work by exploring relief, screenprinting, lithography, intaglio, book arts, papermaking and/or digital printing, and expand depth and breadth of their studio inquiries. Studio work is supplemented by individual and group critiques, lectures and strategies for professional development. Students with credit in PRNT-4B05, PRNT-4C11 may not take this course for credit.
PRNT-4006	Print: Beyond the Wall	0.5	Explore non-traditional printmaking materials and challenge conventional processes by producing unique works using a variety of approaches, two and three dimensional, installation format, book and/or performance works. Methods of retrieving, appropriating and serializing are also explored through diverse cultural perspectives. Hands-on studio work is supplemented by group critiques, lectures and readings. Students with credit in PRNT-3002, PRNT-2B14, PRNT-3B16 may not take this course for credit.
PRNT-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
PRNT-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
PRNT-4901	PRNT Studio Thesis	1	Students 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 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 proposal, an annotated bibliography and a substantial body of exploratory works. Note: Students must register in the same SECTION for both PRNT 4901 and PRNT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PRNT-4901, PRNT-4B01, PRNT-4C01 may not take this course for credit.
PRNT-4902	Thesis: Presentation	1	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 and oral presentations enable 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. Note: Students must register in the same SECTION for both PRNT 4901 and PRNT 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in PRNT-4902, PRNT-4B02, PRNT-4C02 may not take this course for credit.
PRNT-S2001	Special Topic	0.5	

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
PRNT-S2002	Special Topics: Printmedia and	0.5	Through a series of focused projects students engage in a particular thematic chosen by the instructor for the semester while developing skills in rapid prototyping and various connected printmedia processes. This course helps advance a critical awareness of interdisciplinary studio strategies and contemporary issues relating to technology and the history of print. Rapid prototyping techniques are explored through relief and intaglio processes with an emphasis on experimentation. Formal, technical and conceptual concerns are addressed in projects, critiques, discussions and presentations.
SCIN-2001	Intermedia: Body & Object	0.5	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. Students with credit in SCIN-2B01 may not take this course for credit.
SCIN-2002	Nature, Art & Transformation	0.5	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. Students with credit in SCIN-2B02, SCIN-3B12 may not take this course for credit.
SCIN-2003	Shaping Ideas	0.5	Within the context of sculpture and installation practices students will develop projects using the pliable mediums of clay, plaster and wax. Exploring the potentials of these three media beyond their historic links to traditional figuration, this course supports in-studio, practical research and production using case studies of a range of contemporary artists and art works. Students will be presented with a wide scope of strategies to connect ideas with material outcomes, while developing the studio skills to support the process. Students with credit in SCIN-2B03 may not take this course for credit.
SCIN-2004	Exploring 3D Digital Objects	0.5	This course introduces students to 3D digital environments and the exploration of the 3D digital object. Through creative approaches to 3D perspective, the material and immaterial dimensions of the digital medium are investigated in the development of sculpture and installation proposals and projects. Taking an informal approach, this course encourages students to pursue 3D modeling and scanning as ways to imagine, build, appropriate and manipulate digitized forms. Students will experience how 3D digital technology impacts artists' creative thinking through visual research, concept development and integration of various modes of production, including rapid prototyping, 3D printing and CNC milling. Students with credit in FABR-2B07, SCIN-2B04 may not take this course for credit.
SCIN-2005	Language of Materials	0.5	The physical qualities inherent in materials and the associative meanings we bring to the physical world around us are explored. Experiments with materials, form and space demonstrate how materials can be conceptually mined and transformed to create new meaning or convey complex ideas. Issues relevant to contemporary artists working in the areas of sculpture and installation are examined through the production of individual projects. Students with credit in SCIN-2B07 may not take this course for credit.
SCIN-2006	Contemporary Issues: SCIN	0.5	This introductory studio-seminar course exposes students to some of the theories, visual and material strategies, and conceptual frameworks that inform contemporary artists and art practices. The seminar presentations and studio assignments explore issues and problems through the following forums: readings and peer-discussions, analyses of texts and artworks, lectures, gallery visits, student presentations and critiques. Addressing discipline specific issues while recognizing the porous borders of art practice, topics include: modernity and post-modernism, the mediation of the world through technologies; issues of representation, difference and identity; the ideological and political dimensions of art; and the impact of globalization on art practices today. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SCIN-2007	Intermedia: Site & Time	0.5	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. Students with credit in SCIN-2B14 may not take this course for credit.
SCIN-2008	Life Study for Sculpture I	0.5	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. Students with credit in SCIN-2B19 may not take this course for credit.
SCIN-2898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
SCIN-3001	Issues in the Hist. of Sculpt	0.5	This intermediate-level studio-seminar course examines the idea of sculpture in the last 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. Students with credit in SCIN-3B01 may not take this course for credit.
SCIN-3002	How Objects Work	0.5	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. Students with credit in SCIN-3B04 may not take this course for credit.
SCIN-3003	Problems in Visual Language I	0.5	This intermediate-level studio course focuses on the working theories and practices required to produce/ fabricate artworks that successfully employ a number of media. 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. Students with credit in SCIN-3B08, SCIN-3C01 may not take this course for credit.
SCIN-3004	Indigenous Art Experimentation	0.5	In this course, students explore, experiment and merge a wide range of techniques and forms that resonate and value Indigenous knowledge. Through in-class workshops and collaborative learning approaches, interrogations focus on ideas and stories transferred through natural, artificial and contemporary materials. Contemporary sculptural, constructive methods and installation practices informed by Indigenous arts are developed and adapted. Students also examine issues relevant to contemporary Indigenous artists working from an alternative and aesthetic tradition located within land, cultural significance and the body. Students with credit in SCIN-3B13 may not take this course for credit.
SCIN-3006	The Immaterial & the Material	0.5	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. Students with credit in SCIN-3B15, SCIN-4B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SCIN-3007	Problems in Visual Lang. II	1	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. Students with credit in SCIN-3B09, SCIN-3C02 may not take this course for credit.
SCIN-3008	Artist Multiples	0.5	Historical and contemporary production of artists' multiples function as an interface between the artist and the public, where multiples engage with the art market, contribute to the democratization of art, and explore economic and political issues. Using various approaches to editioning including mould-making, commercial production and developing technologies, students produce editioned artworks for public audiences. Studio production is complemented with class exercises, demonstrations, discussion, group work, lectures, critiques, and gallery visits.
SCIN-3897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
SCIN-3898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
SCIN-3899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
SCIN-4001	Public Art	0.5	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. Students with credit in SCIN-4B03 may not take this course for credit.
SCIN-4002	Doubt & Paradox	0.5	If belief has been responsible for transcendental wonder, doubt has fueled alternatives to the oppression of conventional habit. Doubt's most effective tool has been paradox, with its playful challenge to the assumptions in common sense, and its veiled relationship to the problem of truth. Students are invited to research and discuss these themes in order to experiment with their application in the production of work. Students with credit in SCIN-4B06 may not take this course for credit.
SCIN-4004	Parody, Satire & Resistance	0.5	This studio/seminar course examines how sculpture, installation and performance-based artists' can use humour - parody, satire and the absurd - as forms of resistance capable of confronting the status quo and challenging its assumptions. Such assumptions invariably invite response and students will explore how they can use these tools as a mode of production, grounding their deployment in the professional practices required to ensure their ability to succeed. The course will include directed seminar discussion and studio projects designed to test the student's grasp of both the risks and the power in their use of such forms. Students with credit in SCIN-4B08 may not take this course for credit.
SCIN-4897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .
SCIN-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
SCIN-4899	Self-Directed Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SCIN-4901	SCIN Thesis: Research	1	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. Note: Students must register in the same SECTION for both SCIN 4901 and SCIN 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in SCIN-4B01, SCIN-4C01 may not take this course for credit.
SCIN-4902	SCIN Thesis: Presentation	1	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. Note: Students must register in the same SECTION for both SCIN 4901 and SCIN 4902 to allow for continuity within the class and both courses must be taken in the same academic year. Students with credit in SCIN-4B02, SCIN-4C02 may not take this course for credit.
SCTM-2001	Introduction to Biology	0.5	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 climate change, genetic engineering and cloning, and the loss of biodiversity and habitat. Students with credit in SCTM-2B01 may not take this course for credit.
SCTM-2002	Human Form & Function: Anatomy	0.5	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. Students with credit in SCTM-2B02 or SCTM-2014 may not take this course for credit.
SCTM-2003	Astronomy-Scales & Structures	0.5	This course will explore the science of Astronomy from the perspective of scale and structure: how, from the microscopic scales of atoms, molecules and light, we have come to understand the macroscopic scales of stars, nebulae, galaxies, and the large scale structure of the Universe. Astronomy is an intensely visual science, with exquisite structures and morphologies revealed by increasingly sophisticated technologies, probing wavelengths the human eye can and cannot see; yet surprisingly the visual contains only a small fraction of the known Universe. Instead, "Dark Matter" and "Dark Energy" make up the bulk of our Universe. We will examine the scientific method of astronomers, and how they have reached such unanticipated results. Students with credit in SCTM-2B03 may not take this course for credit.
SCTM-2005	Intro Comp Sci-Logic & Coding	0.5	This course introduces students to the fundamentals of logic, and computer programming. It emphasizes object-oriented languages, allowing students to understand and later develop capacity in a wider range of programming methods. The material will be contextualized within both art and design practices, introducing students to programming for environments, objects and online, as well as practices of interaction, automation, generation, networks and visualization. Students will understand how to incorporate and recombine existing code and to use established design patterns. Basic foundational coding languages will be used to introduce key concepts that students can employ in their subsequent study of advanced programming languages. Students will be asked to bring in work-in-progress from their studio courses that can be implemented through coding. Students with credit in SCTM-2B06 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SCTM-2007	Digital Game Engine Envir&Mec	0.5	Early computer games were written by computer scientists and engineers in machine code. The mechanics of the games were restricted to what was possible in tiny computer memories with slow processors. Faster technology and better graphics removed many design constraints and today's commercial games are typically created by multidisciplinary teams. This course surveys the history, science and craft of programming, game mechanics, affordances and environments. Students gain an understanding of games via an integrated development engine: today's toolkit and sandbox enables rich multiplatform games and handles interactive 2D/3D, assembling art and assets into scenes with lighting, special effects, physics and animation. Students with credit in SCTM-2B08 may not take this course for credit.
SCTM-2008	Intro to Material Science	0.5	This course provides an interdisciplinary study of the structure, properties and applications of traditional and contemporary materials used in art and design including pigments, dyes, metals, ceramics, glass, polymers and biological materials as well as new emerging materials. The course will place materials in the historic context of technological innovation that led to the development of various classes of materials. The course will address physical science attributes such as mechanical, chemical and biological properties and their influence the performance of materials. The physical, optical, chemical properties and environmental sustainability of various materials will be examined in consideration to material selection in design and art practice. Students with credit in SCTM-2B09 may not take this course for credit.
SCTM-2009	Introduction to Psychology	0.5	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. Students with credit in SCTM-2B10 may not take this course for credit.
SCTM-2012	The Science of Colour	0.5	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. Students with credit in SCTM-2B22 may not take this course for credit.
SCTM-2013	What Is Time?	0.5	The concept of time has intrigued thinkers from all ages. The impact of measuring and marking time intervals on the development of human culture, and our understanding of the world around us, cannot be understated. The drive to measure and understand time led ancient peoples to a very sophisticated knowledge of the sky; from that knowledge emerged accurate calendars, as well as mathematics itself. We will look at how changing concepts of time and the technological accuracy of measuring time drove fundamental changes in physics, from the Scientific Revolution through to Relativity and Quantum Mechanics.
SCTM-2014	Human and Comparative Anatomy	0.5	Human anatomy can be interpreted as one variation on the ancient design of the basic vertebrate form. With a little evolutionary reworking, this basic form has produced a staggering variety of life forms on this planet. Through lectures, labs, and drawing analyses, students study human and related musculoskeletal anatomy as it relates to representations of the figure in both dynamic poses and movement. The course examines how anatomic forms can be understood as adaptations for survival; how forms as different as horses, whales, dogs, and humans are anatomically related; and how humans are connected to a lineage of evolutionary changes. Students with credit in SCTM-2002 or SCTM-2B02 may not take this course for credit.
SCTM-2TRN	Transfer Credit	0.25	

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SCTM-3001	Statistics-Data/Meaning/Anal.	0.5	This course introduces students to quantitative research methods and statistical analyses. Students learn about the research process and strategies to choose appropriate methodologies given specific research questions and approaches. Students learn about statistical thinking and how to make meaning from data as a way of understanding the world from evidence based perspectives. Students learn to distinguish between unfounded, anecdotal and legitimate research evidence, strengthening their critical thinking, analytic and research literacy skills. Students learn how to (i) design a research study, (ii) collect, analyze and report data, (iii) write a report of research findings, (iv) evaluate and understand research findings. Students with credit in SCTM-3B02 may not take this course for credit.
SCTM-3002	Human Factors for Designers	0.5	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. Students with credit in SCTM-3B03, SOS-3B27, VISC-3B27 may not take this course for credit.
SCTM-3003	Bio Principles Sustainability	0.5	This course examines major scientific issues surrounding the concept of sustainability. Topics covered will include: population growth and the human carrying capacity, land use and agriculture, biotechnology and genetic engineering, climate change and pollution, and ecosystem services in urban design. Each section of the course will discuss the scientific principles and concepts relevant to understanding sustainability within these areas. Students will apply their scientific knowledge to examine and critique contemporary design and cultural practices from the perspective of biological sustainability. An additional focus on emerging biologically focused design tools such as Biomimicry will be discussed. Students with credit in SCTM-2B04, SCTM-3B04 may not take this course for credit.
SCTM-3004	Topics in Cognitive Science	0.5	Cognitive Science is the investigation of how the brain gives rise to the mind. It is an interdisciplinary field that integrates psychology, neuroscience, linguistics, and computation to better understand processes such as perception-action, prediction, memory, attention, categorization, and language. We will explore how cognitive science can be used to better understand human interaction within the context of art, design and everyday life. Hands-on activities will enable students to explore and express concepts within their own studio or academic practices.
SCTM-4001	Understanding Climate Change	0.5	This course is intended for students with a strong focus on health and wellness, sustainable design and the environment. Topics covered will include the science of climate change such as the carbon and nitrogen cycle, natural and human induced changes to atmospheric greenhouse gasses, positive and negative feedback loops, human health implications of climate change, the potential benefits and risks of geo-engineering and adaptation strategies. This course will examine the scientific, political and social controversies associated with climate change and will have a focus on the potential ethical issues created by human induced climate change. Students with credit in SCTM-4B02 may not take this course for credit.
SCTM-4002	Genomics to Genetic Eng.	0.5	This course is intended for students with a strong focus on health and wellness, sustainable design and the environment. Students will learn basic theories and tools of recombinant DNA technology and molecular biology and apply them to understanding the emerging fields of personalized medicine, genetic engineering and the environment. There will be a focus on the potential ethical, social and environmental issues created by these new technologies. Topics covered will include genome sequencing, personalized medicine, genetic engineering of crops and animals, human gene and stem cell therapy, cloning, biohacking, and genomic art.
SCTM-4898	Independent Study	1	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
SCTM-4899	Independent Study	0.5	Independent Study provides students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
SCTM-S2001	Special Topic	0.5	

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SFIN-5004	Innovation Systems & Contexts	0.5	Understanding how innovation occurs within a broad setting outside of individual organizations is essential for entrepreneurs, policymakers and researchers to carry out their work. Innovation occurs in complex systems (e.g. national, regional, city-based, and sector-specific); and how a system is built can help or hinder innovation from being developed and used. Theoretical frameworks will be presented from the literature, and different examples will be presented that show how: start-ups navigate economic and regulatory environments; socio-economic context can encourage intrapreneurship in large organizations; policy can improve innovation systems; and public agencies/government can incorporate innovation in their strategies and operations.
SFIN-6007	Systemic Design Fundamentals	0.25	Students are introduced to systems theory and methods to understand systemic design interventions for system and business innovations. Students develop knowledge in natural, socio-technical and human-centred systems to better design for system change and to visualize system behaviour. Through systems thinking and the application of system structures and models as well as the development of design tools for expressing system models and mapping, students will understand the basics of system structures and models, systemic behaviour, influences and potential points of intervention and change. The course is taught as a seminar with lecture, discussion, visual modeling, student presentations, case study and studio work. Students with credit in SFIN-6A08 may not take this course for credit.
SFIN-6008	Systemic Design: Social Systems	0.25	This course guides systems thinking toward socially-desirable design outcomes and innovations expressed as service systems, organizational programs, or information systems. Applying social systems concepts, students will understand and model inter-related causes and systemic effects in the formation and evolution of social systems. Teams will formulate design proposals by developing rich visual maps of a social system (organization, institution, network) using a range of research and design methods. Dialogic and systemic design methods will be learned in a co-creative studio environment. The course is taught as a seminar with lecture, discussion, simulations, visual modeling, student presentations, case study and in-class studio participation. Students with credit in SFIN-6A09 may not take this course for credit.
SFIN-6009	Business and Design Thinking	0.5	This course will examine the design ecosystem, describing the way in which design is linked with the disciplines of finance, law, management, marketing, science, and engineering. It will provide an overview and understanding of basic business and finance techniques, in particular those that have proven critical in the successful commercialization of innovation. Intellectual property rights, a critical component in new product development, will be discussed. The course will also demonstrate the importance of design thinking to business success. Students will review business case studies and will discuss and apply design methods through a series of short projects. They will have 'hands on' business and creative experiences through a business simulation and through the creation of an innovation design solution. Students with credit in SFIN-6B01 may not take this course for credit.
SFIN-6010	The Human Factor	0.5	Understanding how people experience, organize, use and share information/tools as part of their everyday activities is key to developing valuable and sustainable innovations. Drawing on research from a variety of settings, students will study fundamental concepts in human factors including human needs, motivations, and cultural and social dimensions of human experience. The course will also explore human factors through the study of examples of innovation from different contexts –product and service innovation, complex systems and information technologies. The course includes practical training in finding, assessing and synthesizing information from a range of sources as input to the major project proposal. Students with credit in SFIN-6B03 may not take this course for credit.
SFIN-6011	Understanding Systems	0.5	Students are introduced to systems theory as a method to understand and design complex social systems. Applying systems thinking and design methods, students explore system structures, organizing principles, functions and dynamic behaviour of systems. The perspective of human beings as observers, designers and generators of social systems emphasizes the outcomes of innovation, systems design and systemic change. Social systems design and mapping methods help identify drivers for change and design interventions. Students participate in learning conversations and group workshops to apply the principles and theories of social systems through case studies, readings, reflection papers and workshop participation. Students with credit in SFIN-6B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SFIN-6012	Business Design	0.5	Advanced business modeling concepts are introduced and the intersection with innovation processes is explored. Leveraging whole program learning, students are challenged in a mentored environment to reconfigure business elements into innovative arrangements that increase organizational relevance and deliver greater value to stakeholders. Working in groups, students have the opportunity to develop and practice their integrative problem-solving skills in a real-world situation, as they address the challenges presented by a client organization. Group work is integrated with the concurrent course, Leading Innovation, holding the tension between enriching the design/innovation toolboxes already acquired, and applying knowledge to real-life problems and constraints. Students with credit in SFIN-6012, SFIN-6B05 may not take this course for credit.
SFIN-6013	Strategy Development	0.5	Students will develop a better understanding of the increasing need and the inherent challenges of developing coherent strategic solutions that drive effective organizations and brands. This course reveals the purpose and power of a strategy and gives direction on how to lead strategy development within an organization, and communicate strategic thinking effectively. The course begins with developing a strong foundation in critical thinking. We explore frameworks and models to engage stakeholders and shape the strategic conversation. By working on a real world project throughout the semester the students will build from the individual exercises in class to articulate a comprehensive strategy with a compelling narrative that will align an organization from vision to tactic. Students with credit in SFIN-6B06 may not take this course for credit.
SFIN-6014	Leading Innovation	0.5	This studio-seminar focuses on the development of skills in leading and implementing innovation. Students will study models of change and leadership choices. In a convergent process, students will develop innovation blueprints and test and model implementations for the strategic proposals developed in SFIN 6C02 Foresight Studio. Key concepts covered include: understanding types of innovation and frameworks for change, positioning innovation (business entrepreneurship, social entrepreneurship, innovating inside corporations/institutions, intellectual property), overcoming barriers to change (financial, legislative, structural, attitudinal) and establishing the value proposition. Students with credit in SFIN-6B07 may not take this course for credit.
SFIN-6015	Major Project Proposal	0.5	Students will work with their Principal Advisors to develop their major project proposals. Their proposals will include a project/topic overview, research questions, objectives, project plan, methodology, outcomes, annotated bibliography and required resources. The outcome will be the development of a concise and articulate proposal outlining a convincing project rationale based on a thorough literature review. Students with credit in SFIN-6B08 may not take this course for credit.
SFIN-6018	Foresight Studio 1	0.5	This studio course will introduce foresight methods in the development of strategic proposals in the private, public, voluntary or 'for-benefit' sector. Working in teams, students will identify an issue in a specific sector and will begin their exploration and research in a divergent process of signal discovery through methods such as environmental scanning, new technology research, user research, field study, or stakeholder workshops. This phase of work frames the problem. In a convergent process, students will apply methodologies, which include medium- to long-range scenario planning and technology adoption modelling to develop creative insights and implications for action. This is part one of a course run between the fall and winter terms. Students with credit in SFIN-6B11 may not take this course for credit.
SFIN-6019	Foresight Studio 2	0.5	This studio course will introduce foresight methods in the development of strategic proposals in the private, public, voluntary or 'for-benefit' sector. Working in teams, students will identify an issue in a specific sector and will begin their exploration and research in a divergent process of signal discovery through methods such as environmental scanning, new technology research, user research, field study, or stakeholder workshops. This phase of work frames the problem. In a convergent process, students will apply methodologies, which include medium- to long-range scenario planning and technology adoption modelling to develop creative insights and implications for action. This is part two of a course run between the fall and winter terms. Students with credit in SFIN-6B12 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SFIN-6020	Innovation Research Methods	1	This studio-seminar presents a range of research methods and analysis frameworks for understanding social and human phenomena for innovation and social change. Core research techniques draw largely on ethnographic methods, based on observation and in-depth interviews. Learners are highly encouraged to explore more contested, contemporary and/or experimental methods, including action research, participatory design and sense-making techniques. Working as individuals and in teams, students will explore different methods, collect field data, elicit and synthesize insights and analyze and present findings in a studio-learning environment. As research is contextualized with managing innovation and change, the course emphasizes stakeholder management and facilitation. Students with credit in SFIN-6C01 may not take this course for credit.
SFIN-6021	Foresight Studio	1	This studio course will introduce foresight methods in the development of strategic proposals in the private, public, voluntary or 'for-benefit' sector. Working in teams, students will identify an issue in a specific sector and will begin their exploration and research in a divergent process of signal discovery through methods such as environmental scanning, new technology research, user research, field study, or stakeholder workshops. This phase of work frames the problem. In a convergent process, students will apply methodologies, which include medium- to long-range scenario planning and technology adoption modelling to develop creative insights and implications for action. Students with credit in SFIN-6C02 may not take this course for credit.
SFIN-6022	Major Project	1.5	This is the culminating work of the Master of Design in Strategic Foresight and Innovation. It synthesizes the knowledge and skills learned throughout the program and applies them in the development of a major project. Students will develop innovative and anticipatory strategies, solutions and/or implementation plans for defined challenges in the private, public or voluntary sectors. Solutions may take the form of strategic roadmaps, communications programs, products and services, or policy frameworks. The final deliverable will be a concise written document and may include art or design elements such as drawing, photography, maps, models, interactive media or performance. Students will be mentored by a Principal Advisor and critiqued and evaluated by the Principal Advisor plus one additional committee member. Students with credit in SFIN-6D01, SFIN-6E01 may not take this course for credit.
SFIN-6897	Placement	0.5	Internships (placements) provide graduate students with opportunities to gain experience in the professional worlds of art, design, criticism and curating that will complement their studies. On-site work is performed under the guidance of the internship sponsor and the internship (placement) credit is supervised and evaluated by an OCAD U faculty member.
SFIN-6898	Independent Study	0.5	Independent Study provides graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, email Research & Graduate Studies at gradstudies@ocadu.ca.
SFIN-6899	Residency	0.5	Residencies provide graduate students with the opportunity to study in new environments and communities and to work with new technologies that are programmatically relevant and pedagogically transferrable. On-site work is performed under the guidance of the residency host (as applicable) and the residency credit is supervised and evaluated by an OCAD U faculty member. Students may apply for approved residencies, or may submit a residency opportunity for approved by their Graduate Program Committee.
SFIN-S5001	Special Topic: Experiential Fu	0.5	"One can only know the future when one has built it." - Stephen Duncombe Situated at the frontier where foresight meets storytelling and design, participants in this course will draw on the professional futurist's methods of rigorous imagining to create immersive encounters, playable situations and tangible artifacts from possible worlds.
SFIN-S5002	Special Topic: Public Pol Des	0.5	Today's policy makers and change agents need to demonstrate fresh thinking and innovative ideas. The dominant approach in policy making is comprised of an iterative process that explicitly takes into account social, economic and political considerations and the actors involved in the process. Governments around the world are already embedding "design" -related initiatives (such as innovation labs) to discover new, more effective ways to tackle departmental and cross-government challenges. This course will explicitly explore design thinking methods and apply them to government services and to the development of new public policies.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SOSC-2001	Cultural Anthropology	0.5	Focusing on the social science of anthropology, this course introduces students to understanding the beliefs, actions, and political, economic, and social organization of different societies. To this end, this course critically considers global case studies to analyze the concepts of identity, gender, social stratification, and development. By examining how different people advocate for social change and the associated role of the state, students will understand the extent to which people can shape their experience and position in a rapidly changing global world. Note that sections of this course may be taught by different faculty and therefore the focus may change. Students with credit in SOSC-2B01 may not take this course for credit.
SOSC-2003	Doing Human-Centred Research	0.5	Students will acquire basic skills in the collection, preparation, and reporting of human-centred research. The research methods to be taught will include content analysis, ethnographic field research, interviewing, and the development of surveys and questionnaires. The course will also review a range of ways of presenting research findings. This will all be taught with a view to working with human research subjects in an ethical manner. Students with credit in SOSC-3011, SOSC-2B06 may not take this course for credit.
SOSC-2004	Business & Social Innovation	0.5	This course introduces students to the world of business. It provides a sociological framework for understanding how business principles relate to creative practices. Course modules cover the fundamental concepts of business, leadership, and social innovation and allow students to gain both macro and micro perspectives of business, its role in society, and the growth of the creative economy. Students examine key aspects of organisational life in the creative economy. These include the business practices of creative individuals; leadership and managerial roles in creative organisations; and the importance of ethics and social responsibility in business.
SOSC-2005	Culture and Communication	0.5	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. Students with credit in SOSC-2B02, VISM-2005, VISM-2B41, VISC-2B40, VISC-2006, VISM-2B40, VISM-2007 may not take this course for credit.
SOSC-3001	Material Cult & Consumer Soc.	0.5	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. Students with credit in ACAD-3B22, HUMN-3B22, SOSC-3B02, VISC-3B22 may not take this course for credit.
SOSC-3002	Sociology of the Body	0.5	The human body is the focus of a wide range of sociological specialties including the sociology of health and illness, of the emotions, of entertainment, as well as social studies of science and technology. This course examines how "bodies" are integrated into patterns of everyday social interaction and become visible in broader social contexts such as culture and politics. Students are provided with the concepts and tools necessary for exploring sociological questions raised by bodies in society. Students with credit in SOSC-3B03 may not take this course for credit.
SOSC-3003	Childhood Families Soc Change	0.5	This course adopts an interdisciplinary approach in which the insights and techniques of sociology, anthropology and psychology are combined to examine parent-child relations from a socio-historical perspective and includes a critique of traditional theories on families and child socialization. Issues such as domestic partnerships, same-sex families, family/work roles, reproduction, childcare and child education will be explored. Special attention will be given to the link between family experiences and sources of inequality such as social class, race, gender, disability, ethnicity, sexuality and age. Students with credit in SOSC-3B04 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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SOSC-3004	Social Psych Consumer Behavior	0.5	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 good 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)? Students with credit in SOSC-2B03, SOSC-3B05 may not take this course for credit.
SOSC-3005	Mental Health: Sci Cult Soc	0.5	This course provides a theoretical approach to understanding the role of psychiatric science in society and culture. Students will read from historical and critical literatures on scientific and cultural practices of mental health and illness in western societies and beyond, with attention to late capitalist practices. The class will explore mental health in a model suggesting that scientific knowledges change with paradigms of thought. Mental health will be positioned as a range personal, social and scientific "technologies" which often produce particular behaviors. Topics of discussion will include: the interstices of art and madness, changing notions of the human subject and the self, health's relationship to citizenship and consumer society, and the historical pathologisation of distinct populations of people, based on gender, race, ethnicity, sexuality, and more. Students with credit in HUMN-4B02, SOSC-3B06 may not take this course for credit.
SOSC-3008	Health & Society	0.5	Extraordinary attention is being paid to the idea of promoting "healthy living" in the 21st century. The experience of being "healthy" or suffering "ill health," however, goes beyond what is normally considered in the medical model of disease and diagnosis. This course therefore begins with a survey of lay and folk as well as medical practitioner orientations to the idea of health. It then moves on to explore a number of critical debates concerning healthy living spaces, diet and nutrition, exercise and "fitness," stress and recreation, occupation and lifestyle, "healthism" in advertising, and the "pre-sick." Students with credit in SOSC-3B10 may not take this course for credit.
SOSC-3010	Creative Economies	0.5	How does the economy work? In the current volatile economy, how can we tell whether we are just in another economic cycle, or witnessing a major shift in the global world order? What factors precipitated the current economic condition and has something fundamental changed that art and design students would do well to understand? What alternatives are there? This course provides an introduction to macro and micro economics, locates the Canadian economic system within the global context, and drills down to the role of the business enterprise, from sole proprietorships to international corporations.
SOSC-3012	Ethnography in a Global World	0.5	Ethnographic writing of the last 25 years has served as an important catalyst in the production of critically reflexive and interrogative works across geographical and disciplinary terrains. To this end, students will be exposed to different ethnographic styles that derive primarily from anthropology, but also include sociology, journalism, and literary studies. In addition to critically reading a selection of diverse ethnographies, students will pay attention to context specific methodologies that both facilitate and contest the "writing of cultures". The production of ethnography will serve as a tool to unpack and engage with issues of power, resistance, ethics, inequality, objectivity, alternative socio-cultural arrangements, fieldwork and "thick" cultural descriptions. Students with credit in SOSC-4003, SOSC-3B07 may not take this course for credit.
SOSC-3013	Race, Racism, and Media	0.5	This course critically explores representations of citizen subjects who are marginalized and socially excluded through visual and discursive intersections of race, class, sexual subjectivity, and gender. Starting with colonialist and imperialist discourses of race, the course tracks the historical shaping of the global world via conquest, migration, racial politics and border crossings. We examine the theoretical and practical tensions, impacts and frameworks that media images and cultural discourses have, and what this means for questions of social justice, equality and global resistance.
SOSC-4001	Risk and Society	0.5	Students will be introduced to theories and methods used in the social sciences for studying the role of "risk perception" in constructing visions about our common future. The course begins with an examination of how a range of social responses to risk in history have had an effect on the interconnectedness of individuals, social life, economic advancement, and the environment. We then move on to consider a number of contemporary critical debates concerning complexity in living systems, the Anthropocene, post-sustainability, existential risk, and transhumanism. Students with credit in SOSC-4004, SOSC-4B01 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
SOSC-4002	Gender, Globaliz, Soc Change	0.5	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. Students with credit in SOSC-3B01, SOSC-4B02 may not take this course for credit.
SOSC-4004	Sociology: Future Perspectives	0.5	Students will be introduced to current theories and methods used in sociology for envisioning the future. The course begins with an examination of how sociologists developed a range of theories at the end of the 20th Century about "reflexive modernization," "globalization," "risk society," and "biosociality" in response to the perceived opening of national borders, growing mobility (and immobility) of people and goods, surveillance, securitization, the economics of inequality, and environmental disequilibrium. We then move on to consider a number of contemporary critical debates concerning the "closed world," the anthropocene, post-sustainability, "normal" accidents, existential risk, "black swans," post humanism, and teichopolitics.
SOSC-S2001	Special Topic	0.5	
VISA-1001	Crit Frameworks Art History	0.5	This lecture course introduces students to ways of thinking critically and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, ranging from paintings and material culture to contemporary media and the built environment. 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. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in VISC-2016, HUMN-2002, HUMN-2B04, VISC-1B04, VISC-1B05, VISC-1B06, LBST-1B06, VISA-1B06 may not take this course for credit.
VISA-2001	Art & Globalization 1250-1800	0.5	From the end of the medieval period to the Enlightenment, the global movement of people, things, technology, money, and ideology profoundly shaped how the world was perceived and represented. This course addresses exploration and networks of communication and trade between 1250 and 1800 to examine the emergence of world systems that connected and transformed artistic production. Focusing on regions of exchange and transmission (e.g. the Silk Road, the Islamic world, the Atlantic world), students study art, artifacts, monuments and primary documents through the lens of contemporary theories of globalization, colonialism, cultural hybridity, and recent art historical methodologies. Students with credit in VISA-2B01 may not take this course for credit.
VISA-2002	History of Modern Art	0.5	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. Note: This "Writing Across the Curriculum" (WAC) course is part of an initiative to support students in their disciplinary writing. Students with credit in VISA-2B07, VISC-2B07 may not take this course for credit.
VISA-2003	History of Photography	0.5	This 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. Students with credit in ACAD-2B13, VISA-2B13, VISC-2B13 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-2006	Canadian Art: The Modern Era	0.5	This course looks through a post-colonial lens at a formative period (c.1920 to 1960s) that saw the advent of competing strands of modernism in Canada. The Group of Seven offered their stylized yet conservative northern landscapes as symbols of Canadian national unity, while Quebec artists countered with visions based in social memory and formal experimentation. First Nations, erased from the landscape in the Group's paintings, then extended their ancestral traditions to address a wider public. Finally, as designers and artists adapted the international concepts of Modernism and High Realism to regionally varied Canadian settings, Canada celebrated its coming-of-age with Expo 67. Students with credit in ACAD-3B02, VISA-2B32, VISC-2B32, VISC-3B02 may not take this course for credit.
VISA-2011	History of Print & Printmaking	0.5	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. Students with credit in VISA-2B31, VISC-2B31 may not take this course for credit.
VISA-2012	Aboriginal Art History	0.5	This course provides an introduction to the visual culture and history of the three groups of Aboriginal peoples in Canada - First Nations, Metis and Inuit. The course content focuses on Indigenous art produced across geographical regions and cultural areas in Canada from pre-contact through the present day. Topics will be examined in terms of cultural significance, techniques, materials, and aesthetic form to provide historical context to socio-political issues related to land, spirituality, representation and the colonial encounter.
VISA-3001	The Arts of Africa	0.5	This course is a selective survey of the art, architecture and material cultures of sub-Saharan Africa. Students will examine a variety of media and forms, such as sculpture, painting, architecture, performance and personal decoration, within the social contexts of sub-Saharan African culture, religion, ritual, ceremony, politics and institutions. Among the themes discussed will be people's relationships with the natural world and spiritual realms, the role of the arts in establishing and maintaining social status, as well as politics, gender, and identity issues. Through a critical examination of issues of colonialism and post-colonialism, the contemporary role of African art in the international art world will be addressed. Students with credit in VISA-3B01 may not take this course for credit.
VISA-3002	Art and Feminism	0.5	This course will introduce students to the impact of feminism on the production, reception, and exhibition of art. Topics to be addressed include the social construction of gender in art and visual culture; the confluence of race, class, and sexual identity; the critical reevaluation of craft practices; feminist contributions to the development of installation and performance art; and contemporary feminist art from a global perspective. Students with credit in VISA-3B02 may not take this course for credit.
VISA-3003	Contemporary Canadian Art	0.5	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. Students with credit in ACAD-3B03, VISA-3B03, VISC-3B03 may not take this course for credit.
VISA-3004	Dada & Surrealism	0.5	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. VISA-2002 History of Modern Art is strongly recommended. Students with credit in ACAD-3B05, VISA-3B05, VISC-3B05 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-3006	Art of the Italian Renaissance	0.5	This 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). Students with credit in ACAD-2B18, VISA-3B07, VISC-2B18, VISC-3B07 may not take this course for credit.
VISA-3007	Art of the Baroque	0.5	This course addresses the art of the Baroque period (approx. 1600-1750). It focuses on major developments in painting, sculpture, the decorative and graphic arts, and architecture in a time of profound political, religious and social change. Major topics include Counter-Reformation art and propaganda; art academies; global exploration, adaptation, and exchange; patronage and the emergence of a modern art market; aesthetic theory; classicism, antiquarianism and classical revivals; absolutism and aristocratic culture; town planning; the influence of theatre and opera; art and the scientific revolution. Students with credit in VISA-3B08, VISC-2B34, VISC-3B08 may not take this course for credit.
VISA-3008	Conceptual Art Practices	0.5	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. Students with credit in VISA-3B09, VISC-3B09 may not take this course for credit.
VISA-3009	Florence Art History Program 1	0.5	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. Students with credit in VISA-3B13, VISC-3B13 may not take this course for credit.
VISA-3010	Florence Art History Program 2	0.5	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. Students with credit in VISA-3B14, VISC-3B14 may not take this course for credit.
VISA-3012	Latin American Art	0.5	This course examines the representation of indigenous and hybrid cultures in Latin American art from a broad social and historical perspective. The course begins with an overview of the pre-conquest cultures of the Aztecs and the Incas. It then explores how the interrelationship and mixing of indigenous, African, and European cultures during the colonial and modern periods have produced a rich tradition of mestizaje and hybrid cultures. Within this framework, themes of identity, popular spiritual traditions, revolutionary praxis, and cultural resistance are discussed. Students with credit in ACAD-3B28, VISA-3012, VISA-3B28, VISC-3B28 may not take this course for credit.
VISA-3014	History & Theory of Art Critic	0.5	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. Students with credit in HUMN-3B03, VISA-3B37, VISC-3B37 may not take this course for credit.



Course Code	Course Title	Course Credit	Course Description
VISA-3015	Issues in 1st Nations Art	0.5	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. Some topics and artists to be covered include: Land, the Indian Act, treaties, reservations and urban spaces Carl Beam, Nadia Myre, Rebecca Belmore. Conflict, Beaver Wars, Oka, Ipperwash and Saskatoon Alanis Obomsawin, Robert Houle, Rick River. Language, assimilation and nationhood Norval Morrisseau, Zacharias Kunuk, Tom Hill. Students with credit in VISA-3B42, VISC-3B42 may not take this course for credit.
VISA-3016	Photography-Theory & Criticism	0.5	This course will provide an overview of recent photographic practices and an examination of the theoretical debates and key writings on photography and genre in the modern and contemporary contexts. Critical areas to be discussed include the role of photographic realism, the documentary form and social change, staged photography, photomontage and digital convergence. The place of the photograph will be explored within the broader contexts of concurrent conditions in contemporary art and society, which will provide a range of perspectives on the modernist and post-modernist agendas which have framed practices leading to the present. Students with credit in VISA-3B43, VISC-3B43 may not take this course for credit.
VISA-3017	South Asian Art - The Sacred	0.5	This course will address some of the most formidable stages of artistic creation in South Asia (broadly the area that currently includes India, Pakistan, Bangladesh, Tibet, Nepal and Sri Lanka) dating from the prehistoric period to ca. 1000 CE. Students will study the development of religions, such as Hinduism, Buddhism, and Jainism, the cultures that developed in the countries concerned as well as their interaction with each other through the transmission of artifacts, ideas and belief systems. Among other elements, the course will focus on the imbrications of vision and cognition within the context of the "sacred" in South Asian thought. Using historiographic material as well as contemporary writings addressing the issue of the "sacred" this course will critically evaluate the art and culture in question through a re-reading of the monuments/objects as visual texts. Students with credit in VISA-3B44, VISC-3B44 may not take this course for credit.
VISA-3019	Art & Fashion	0.5	While haute couture has become a central fixture in postmodern culture, fashion has held a special interest for artists since at least the nineteenth century. Whether clothing served as a medium for creativity to be applied to the warp and woof of everyday life, a means to re-engineer the fabric of social relations, or a target for critiques of tradition, functionality and commercialism, fashion attracted the attention of artists from diverse aesthetic and political positions. This class will explore sartorial explorations over the past 150 years -- from Aesthetic Dress in the nineteenth century to Futurist and Constructivist utopian experiments in the twentieth to cybernetic skin-suits in the twenty-first -- and the many ways in which artists have broken out of the domain of high art to address issues of gender, ethics, identity, subcultural affiliation and alterity through the material realm of clothes. Students with credit in VISA-3B47, VISC-3B47 may not take this course for credit.
VISA-3022	Historiographies of Art	0.5	How do art historians understand their discipline? How did this understanding emerge and how has it shifted through time? What would its early practitioners make of today's art histories-and what can we draw from art history's roots? This course examines these questions by addressing the literatures, histories and methods of art history, relating key themes to their cultural contexts. Topics may include formalism, iconography, structuralism, poststructuralism, semiotics, Marxism, psychoanalysis, feminisms, queer theory, postcolonialism, anonymous histories, and indigenous approaches to art history, together with bibliographical research methods. Students with credit in VISA-3B29, VISC-3B29 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-3023	Indigenous Arts and Activism	0.5	This course explores the history of activism by Indigenous artists who influence social change through their art and its relationship to socio-political issues. The focus of the course will be on Indigenous artists' practices that are developed in situ, or through interventions, performances, collectivity, or as a means to critically engage the local, national and global communities. This will involve analyzing their work through personal testimonies, reviews and critical readings. The course will reflect on local and established Indigenous artists such as Rebecca Belmore, Faye Heavyshield and Jeff Thomas and will draw comparisons with Indigenous artist from the United States and various Latin American countries. The course will consist of readings, in class discussions, visual presentations, films, field trips and any other related possibilities. Students with credit in VISA-4019 may not take this course for credit.
VISA-3024	East Asian Art	0.5	This survey course addresses the arts of China, Japan, and Korea from their historical beginnings to the modern period. The visual culture of the region is explored through the study of a wide range of media and materials that include archaeological artifacts; tombs and burial sites; architecture and urban plans; painting, calligraphy, printed books and illustrations; ceramics, furniture, and other decorative arts; and photography and film. Principal themes to be addressed include the relationships between the arts and religion, urbanism, trade, imperialism, ethnicity, nationalism, and cultural exchange.
VISA-3027	Medieval Art & Architecture	0.5	This course examines the origins, development, and maturation of art and culture in Europe from the 4th to the 14th century. The course will encompass the earliest developments of Christian imagery in catacombs, the arts of the Byzantine Empire, the advent of Islam, monastic culture, and the multi-media environment of Gothic Cathedrals from a cross-cultural perspective. We will address architecture, sculpture, and painting, as well as manuscript production, metalwork, mosaics, ivory, textiles, and stained glass. Students will study primary documents in translation, historical theories of optics and aesthetics, and current methodologies concerning the study of the medieval world.
VISA-3028	Art & Arch-The Islamic World	0.5	This course examines the development of art and architecture throughout the Islamic world from the seventh to the twenty-first centuries. Topics include the origins of Islam and the formative patronage of the Umayyads and Abbasids; calligraphy and the arts of the book; "hybrid" objects and architecture produced during the Crusades; the art and architecture of the Ottomans, Safavids, Mughals, and Qajars; nineteenth-century colonialism and Orientalism; and contemporary visual and media art.
VISA-3898	Independent Study	0.5	Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
VISA-4001	Latin American Contemp. Art	0.5	This course provides an overview of the diverse practices and contexts of socially engaged art in Latin America from the 1960s to the present. We examine how Latin American artists address issues of political resistance, hybridity, border arts, cultural memory, and state violence and discuss a range of individual and collective artistic practices from Cuba, Brazil, Argentina, Chile, Peru, Ecuador, Bolivia, Venezuela, Colombia, Mexico, Central America, Haiti, and the Latin American diaspora. We also consider the contribution of contemporary Latin American art as a socially engaged practice to conceptualism, Third Cinema, abstraction, neo-figuration, installation, photography, performance, and new media. Students with credit in VISA-4B01 may not take this course for credit.
VISA-4002	Performance & Performativity	0.5	Performance, a marginalized form of artistic activity during the reign of modernism, has in the time of postmodernism become a central component in art, culture and theory. This course will examine the diverse range of practices in recent performance art as well as explore some of its historical precedents. Course materials are interdisciplinary and will cover several of the many critical fields influencing contemporary performance discourse, such as feminism, postcolonial studies, and cultural studies. The term "performance" in this course is understood in the broadest sense. Works to be discussed will include artists' projects as well as events in mass media, politics, popular culture and "real life." Students with credit in VISA-4B02, VISC-4B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-4003	Post-War European Art	0.5	This seminar will look at some of the most creative moments in European art since 1945. The class will address a number of artistic propositions emerging from several groups (e.g. Arte Povera, Supports/Surfaces, Fluxus) as well as works by a range of artists (e.g. Yves Klein, Francis Bacon, Joseph Beuys, Magdalena Abakanowicz). Particular emphasis will be placed on the re-figuration of the "body" in various forms of artistic practice and on a re-contextualization of earlier (both modern and pre-modern) works of art. Specific examples of artistic practices and discussions of critical texts will enable students to understand the different, often overlapping, contexts (social, historical, and philosophical) of postmodern and contemporary artistic production in post-war Europe. Students with credit in ACAD-4B08, VISA-4B08, VISC-4B08 may not take this course for credit.
VISA-4004	Politics of Painting	0.5	This course explores the issues that arise from the intersection of modern art and revolution, including the role of the state, propaganda, and collective versus individual artistic expression. Topics include the French Revolution (1789) and painting; the Russian Revolution (1917) and the fate of the Soviet avant-garde; the role of popular painting in representing the Haitian Revolution (1804); and the muralist movement of the Mexican revolution (1910). Artistic practices will be examined in relation to the historical context and the philosophical ideas of each revolution including liberalism, nationalism, marxism, and anti-colonial struggles. Students with credit in VISA-4B10, VISC-4B10 may not take this course for credit.
VISA-4005	Improv. Music & Visual Arts	0.5	Improvisational music such as jazz and blues had a considerable impact on the visual arts during the first half of the 20th century. From mid-century onward, however, the impact in question has turned increasingly into interactions or correspondences between the two artistic forms. With a particular focus on the implications of the term "improvisation," this course will explore the multiple types of correspondences in different media (painting, photography, video, film) between the two disciplines in the latter part of the twentieth century. Discussions of "allographic" versus "autographic" works and the theoretical premise of "framing" will enable students to interrogate the varying status of correspondences between the visual arts and improvisational music. Students with credit in VISA-4B11, VISC-4B11 may not take this course for credit.
VISA-4006	Modern Korean Art & Society	0.5	Not Offered in 2014/15 This course examines the dramatic transformation of Korean society and art from the end of the 19th century until today. Korea's history and art are a result of its historic interaction with the hegemonic powers of China and Japan and the contemporary influences of the United States. Its modern history and art are heavily indebted to the experiences of colonialism, war, the territorial division into North and South Korea, military authoritarianism, rapid industrialization, consumer culture and grassroots democratization movements. The course will draw on diverse materials such as art works, film, history texts, in order to show the interactions between politics, culture, arts and ideas during this historical transformation. Students with credit in VISA-4B12, VISC-4B12 may not take this course for credit.
VISA-4007	Senses in Artistic Practice	0.5	While many of the senses are involved in the experience and production of art, little attention has been devoted by art historians and critics to the senses beyond vision. Savoury, tactile, aromatic and sonic sensations have been employed by artists since the birth of the avant-garde to not only enliven antiseptic gallery and museum spaces, but to address the subtle but powerful links between everyday life, aesthetic experience, and cultural meaning. This class will explore the senses – especially taste, touch, smell and hearing – and their use by contemporary artists. Artworks in a diverse range of media will be addressed, including interactive performances, immersive installations, audio art and synaesthetic technologies. Critical analysis of the hierarchy of the senses and ocularcentrism will be addressed, along with how engaging the senses invariably brings forward complex (and conflicting) attitudes toward the body, personal identity and social affiliation. Students with credit in VISA-4B20, VISC-4B20 may not take this course for credit.
VISA-4012	Art&Arch-MedievalMediterranea	0.5	This seminar course examines the art and architecture of the medieval Mediterranean basin in the context of Christian-Muslim contact and early diasporic cultures. Students will examine how the artistic production of this period challenges traditional understandings of medieval aesthetics. We will assess locations of intense artistic interaction across the region, such as the Iberian Peninsula; Norman Sicily; Amalfi, Pisa, and Venice; Fatimid Egypt and North Africa; and the Crusader States. Themes will include theories of "Mediterraneanism," the circulation of luxury objects and diplomatic gifts, the appropriation of rival aesthetics due to warfare, trade or mercantilism, and architectural Orientalism.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-4014	Issues in Inuit Art	0.5	This course focuses on the phenomena of the art-making communities of the Canadian North, with specific attention on Cape Dorset – the “Venice of the North.” Potential topics range from the historical development of the art cooperative system; relations with outsiders and other key players; the artists; cultural identity; role of government; national and international exhibitions; and international connections and collaborations. From their historic rise in the 1950s – at the moment when Inuit were moving off the land into burgeoning trading posts – to becoming internationally renowned, this course examines this uniquely Canadian phenomenon through lectures, readings, research, and class presentations.
VISA-4015	Art of the Black Diaspora	0.5	This lecture-seminar course will focus on contemporary art of the black diaspora with an emphasis on black Canadian diasporic productions. Students will interrogate the historical and contemporary conditions out of which black diasporic subjectivities are produced and the new cultural forms that emerge. The term ‘black’ locates the political in the broader arena of post-coloniality where contestation and challenge are elaborated. In this post-colonial arena the nation-state is dislodged and new/hybrid formulations, practices, and performances that have implications for transformations and opposition can take shape. Students with credit in ACAD-3B06, VISA-3B06, VISC-3B06 may not take this course for credit.
VISA-4016	Contemporary East Asian Art	0.5	Contemporary Asian arts are fascinating outcomes of Asia’s modernization and of the intersections of various indigenous and international cultural elements and visual traditions. This course aims to explore aspects of practices and issues in contemporary Asian visual art which have developed through a radical break from, and revision of, traditional art making. This course not only covers a wide range of historical and cultural products from contemporary Asia but also presents issues and methods in Transnational Visual Cultural Studies. The course will look at contemporary arts from different Asian countries such as Japan, Korea, Singapore, the Philippines, and China (including Hong Kong) as well as Asian exhibitions in Western metropolises such as London, New York, and Los Angeles. This will be combined with the analytical reading of art criticism from regional experts. The sessions will deal with important questions such as contemporaneity, tradition, (multi)modernity, anxiety, lack of representation, and transnationality in Asian art. They will also locate questions of global/local, originality/hybridity, translation/untranslatability, desire/image/language, memory/history in the context of this field of study. Students with credit in VISA-3B30, VISC-3B30 may not take this course for credit.
VISA-4019	Indigenous Art and Activism	0.5	This course explores the history of activism by Indigenous artists who influence social change through their art and its relationship to socio-political issues. The focus of the course will be on Indigenous artists practices that are developed in situ, or through interventions, performances, collectivity, or as a means to critically engage the local, national and global communities. This will involve analyzing their work through personal testimonies, reviews and critical readings. The course will reflect on local and established Indigenous artists such as Rebecca Belmore, Faye Heavyshield and Jeff Thomas and will draw comparisons with Indigenous artist from the United States and various Latin American countries. The course will consist of readings, in class discussions, visual presentations, films, field trips and any other related possibilities.
VISA-4021	South Asian Art: Modernisms	0.5	This course follows from VISA 3017: South Asian Art and Culture Vision of the Sacred and will address the protean explosion of artistic developments under the rule of different foreign (Persian, Islamic, Western) and local political and religious systems, from ca. 1100 CE to the late twentieth century. The continuity of indigenous creative vocabulary despite the presence of dominating - and mediating - systems of authority will constitute a major component of this course. Students will learn to think in terms of multiple degrees and forms of modernism instead of a single - Western - modernism largely imposed through colonialism. The final classes will focus entirely on the highly different - at times controversial - modes of contemporary artistic practice in South Asia. Students with credit in VISA-3018, VISA-3B45 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-4022	Memory & Monuments	0.5	This course will examine monuments and memorials as expressions of collective memory, trauma, and identity. Some of the questions to be addressed will include: How are memories constructed? What are the politics of memorialization? Who decides which events should be commemorated, and how? How do memorials bear witness to history? In addition to addressing relevant theoretical concepts, we will study specific examples from diverse contexts, including the Vietnam Veterans' Memorial in Washington, Holocaust monuments in Germany and Eastern Europe, memorials to genocide in Cambodia and Rwanda, the World Trade Center Memorial in New York City, and the memorializing of violence against women in Canada and Mexico. Required reading will include texts by theorists (James E. Young, Marita Sturken, Erika Doss, Sharon Rosenberg, etc) and makers (Jochen Gerz, Daniel Liebeskind, Maya Lin, etc) of memo
VISA-4897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .
VISA-4898	Independent Study	1	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
VISA-4899	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Independent Study .
VISA-4901	Honours Sem: Thesis Research	0.5	This advanced research seminar prepares students for the capstone course of the Honours BA program in Visual and Critical Studies. Specialized readings, presentations, and peer review will develop students' capacity for independent critical and intellectual work; the ability to make and defend qualitative judgments; and a proficiency in the application of art historical methodologies. Contemporary methods for research and analysis will be the subject of weekly seminars, where students will also present their current research and generate the framework for their undergraduate thesis paper in VISA 4020 b.
VISA-4902	Honours Sem: Thesis Paper	0.5	This advanced seminar is the capstone course for students in the Honours BA program in Visual and Critical Studies. Building on the research and frameworks developed in VISA 4019 a, this course will provide students with an environment in which to synthesize their research questions and critical analysis as they develop and write their undergraduate thesis paper. Students with credit in VISA-4C01, VISA-4018 may not take this course for credit.
VISA-6002	Issues in Contemporary Art	0.5	Building upon the instructor's research interests, this course investigates emerging and experimental strategies within artistic practice. Contemporary artworks often defy categorization by utilizing innovative materials, unconventional audience engagements, and addressing a diverse range of issues. Students will explore the implications of these contemporary works and their post-object, post-media, and post-identity thematics. Students with credit in ARTH-6B04, VISA-6002, VISA-6B04 may not take this course for credit.
VISA-6003	Post-Colonial Issues in Visua	0.5	This course examines the contemporary discourses of postcolonialism relating to European colonialism, which was initiated through first contact with the Americas in the 1500s and consolidated on a global scale in the 19th century. By considering key concepts of hybridity, resistance, appropriation, mimicry, and transnationalism, we evaluate the significance of social agency, colonial critique, and cultural self-determination for understanding art practice in the 21st century era. Students with credit in CADN-6020, VISA-6B05, ARTH-6B05 may not take this course for credit.
VISA-6004	Issues in Art History	0.5	New social contexts, theoretical frameworks, and objects of analysis challenge conventional notions of art historical practice. This course builds upon to the instructor's specialization and addresses topics ranging from developments in art history as it exists within academia (e.g., its relation to postdisciplines such as Visual Studies or Cultural Studies) to art history in the expanded sense as it relates to the broader cultural landscape, such as literature, performance, and the mass media. Students with credit in ARTH-6B08, VISA-6004, VISA-6B08 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISA-6006	Art in the Public Sphere	0.5	As the mythic narratives of collective unity, nationalism and progress have faltered in the era of postmodernity, what then is the public role of art? This course will examine contemporary art and design as it critiques and reformulates the notions of monument, memory, audience and community. While art and design may serve the ideological interests of institutions, there also lies the potential for intervention and activism, as well as a more critical relationship with popular culture. Students with credit in CADN-6018, VISA-6B07, ARTH-6B07 may not take this course for credit.
VISA-6007	Power in the Artworld	0.5	Despite the decentralization of the art world in the past few decades, the influence of institutions such as museums, corporations and governments persists and has evolved into ever more complex formations of power. This course combines art historical, sociological, and critical perspectives to examine how artists and artworks are situated not only within the cultural sphere, but also in the commercial, entertainment, media, and information industries. As the contexts of production and consumption evolve, so too do the possibilities of artist-generated critiques of power, which this course also addresses. Students with credit in ARTH-6001, ARTH-6B11, VISA-6B11 may not take this course for credit.
VISA-6898	Independent Study	0.5	Independent Study provides graduate students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, email Research & Graduate Studies at gradstudies@ocadu.ca.
VISA-S4001	Special Topic	0.5	
VISC-1001	Global Vis & Mat Cult: to 1800	0.5	This lecture course surveys a broad range of art, design and material culture artifacts and practices beginning with the earliest recorded creative expressions of human culture to the Industrial Revolution in Europe. Students will study key examples using these artifacts and practices to achieve a thematic comprehension of the political structures, social mores, and cosmological beliefs that inform world cultures. Particular emphasis will be placed on key themes such as spirituality, colonialism, the body, race, gender, and the global movement of images and objects, as well as theoretical concepts such as ideology, aesthetics and taste. Students with credit in LBST-1B04, VISC-1B02 may not take this course for credit.
VISC-1002	Global Vis & Mat Cult: to Pres	0.5	This lecture course surveys developments in global nineteenth through the twentieth-first-century art, architecture, design and material culture. Students will explore the historical, intellectual and socioeconomic contexts of this period using key examples of visual and material culture, while addressing themes such as industrialization, imperialism, propaganda, mass reproduction, technology and globalization. Particular emphasis will be placed on theoretical and critical issues emerging during this time period, including concepts of exoticism, scientific truth, the reproduction of images, the public sphere, commodity culture, hybridity and indigeneity from a global perspective that traces the development of multiple modernisms and postmodernity. Students with credit in LBST-1B05, VISC-1B07 may not take this course for credit.
VISC-2016	Art History & Visual Culture	0.5	This lecture/seminar course examines the role of art history in understanding the proliferation of images in the contemporary era. Art historical techniques of critique and interpretation will be used to explore the connections between a wide variety of visual media, including paintings, photography, video, news, advertisements and scientific images. Because artists and designers work in a dynamic field of competing social forces, students will be invited to think analytically about the ideological meanings, political effects and aesthetic operations of images in this expanded cultural sphere.
VISC-3897	Field Placement	0.5	Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Study .

2017-2018 Academic Year Course Descriptions



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VISC-4005	Urban Life: Art, Design, City	0.5	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. Students with credit in ACAD-4B15, VISC-4B15 may not take this course for credit.
VISC-4008	Art and Design Activism	0.5	There is a rich history of artists/designers invested in social change and political activism. Art & Design Activism will look at the practices of artists and designers whose work intersects with issues of social justice. The course will investigate the cultural conditions of activist actions, the goals and effectiveness of visual activism, and the technological environments and tools that have been used to disseminate activist content in historic and contemporary cultures. Broad themes include: the environment, globalization, war and peace movements, civil rights movements, religious dissent, indigenous rights, nationalism, sexual politics, race and class issues, new communication technologies and methodologies. Students with credit in VISC-4B22 may not take this course for credit.
VISC-4897	Field Placement	0.5	Field placements provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor, and the field study credit is supervised and evaluated by an OCAD U teaching faculty. For more information: www.ocadu.ca/Programs and Faculties/Field Placement .
VISC-S3001	Special Topic	0.5	
VISC-S3002	Special Topic in Visual Cultur	0.5	Historically much of art was narrative. Despite the seeming overreliance on words since the rise of literacy, images have remained an important tool for communication. Visual narrative is an important subgenre of Visual studies and as such is a concern for contemporary designers and theorists across a range of subjects. This course will explore visual narratives and introduce you to methodologies to analyse and evaluate them. It asks how images, objects, and spaces can 'tell stories' with or without words. Narrative perspectives across disciplines and practices will be examined to aid your understanding of culture, and your role within it.
VISD-2001	History of Modern Design	0.5	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. Students with credit in ACAD-2B01, VISC-2B01, VISD-2B01 may not take this course for credit.
VISD-2003	Material Arts: Ancient-Modern	0.5	This course surveys human-made things across time. It is concerned both with historical change and the social, economic, ideological and aesthetic contexts of materiality, invention, fabrication and use. Acknowledging the problematic category of the decorative arts, this course considers the development of ceramics, glass, textiles and metal work across time – from the ancient worlds to the contemporary one – in an effort to understand why things are made and how, and how they are used and why. Operating as a study of "material culture," the course interrogates what is called craft but does so within the larger frame of social existence. Students with credit in ACAD-2B22, MAAD-2B22, VISC-2B22, VISD-2B22 may not take this course for credit.
VISD-2004	History & Evolution Typography	0.5	This course addresses the historic development of the typographic form from the calligraphic forms that pre-date Gutenberg'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." Students with credit in COMM-2B07, VISC-2B36, VISD-2B36, VISD-2B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



Course Code	Course Title	Course Credit	Course Description
VISD-2005	Contemp Design Theories & Prac	0.5	Design practice is becoming increasingly more interdisciplinary, socially focused and complex. As a result, design as a discipline has needed to initiate new modes of thinking about design which includes adapting methodologies from fields other than design. This course explores a broad range of contemporary design practices such as industrial design, environmental design and material art & design within this framework. Students will read contemporary texts written by or about designers and design theorists, analyze exemplary contemporary design practices through case studies and be encouraged to view design in an expanded field of related disciplines and practices. Students with credit in ENVR-3B11, VISC-2B38, VISC-3B11, VISD-2B38 may not take this course for credit.
VISD-2006	Graphic Design Hist-20th Cent	0.5	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. Students with credit in ACAD-4B14, VISC-2B39, VISC-3B20, VISC-4B14, VISD-2B39 may not take this course for credit.
VISD-2009	History of Modern Architecture	0.5	This course will examine the architecture of the 20th century focusing on the buildings and writings of the modern and postmodern movements from the turn of the century to the present following a chronological trajectory of events, ideas and buildings. Though dealing primarily with architectural developments in Europe and North America, the class will also examine the spread of modernism and postmodernism within a global context, as well as new conceptual relationships between the canonical themes of modernity and current trends and practices in contemporary architecture. Students with credit in VISC-2B10, VISD-2B10 may not take this course for credit.
VISD-2010	Technologies of Writing	0.5	This course addresses the materiality of written communication from the beginnings of culture to the present. If, as Friedrich Nietzsche observed of the typewriter, "our writing materials help write our thoughts," to understand writing as both technology and artifact of technology prompts questions of authorship, cognition, creativity, and technological determinism. This course explores how technology and culture interact in the production and reproduction of writing, including but not limited to cuneiform, scrolls, codices (books), and digital media. Other subjects include: alphabets, ideograms, symbols, codes; cultures of orality, literacy, and print; the public sphere; text in art; artists' books; libraries; copyright.
VISD-3001	Architecture in Canada	0.5	(not offered 2014/15) Through a survey of architecture in Canada, this course will explore the relationship between historical developments and wider changes in socio-political, technological and aesthetic realms in architecture and the built environment. From post-contact hybrid Aboriginal architecture to the most recent manifestations of environmentally responsible design, this course will examine architecture as a cultural practice shaped by its own rules and contexts, including spatial forms, materials and discourse. The course will analyze the relationship between these complex contexts and contemporary architectural and associated design practices. Students with credit in VISD-3B01 may not take this course for credit.
VISD-3002	Illustration-Rise Pop Culture	0.5	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. Students with credit in ACAD-3B21, VISC-3B21, VISD-3B21 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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VISD-3003	History of Furniture	0.5	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. VISD-2009 History of 20th Century Architecture and/or VISD-2001 History of Modern Design are strongly recommended. Students with credit in ACAD-3B32, VISC-3B32, VISD-3B32 may not take this course for credit.
VISD-3005	History & Theory of Interiors	0.5	This course examines the history and theory of interior design between the seventeenth century and the present. Beginning with the lavish interiors of the Baroque and Rococo, we will explore the Neoclassical and Gothic revivals of the 18th and 19th centuries, the rise of the bourgeois dwelling, the Victorian interior, art nouveau and early modernist interiors, the mid-century suburban interior, and late modern interior design. This course considers the designed interior as a key site of formal experiment, marketing and consumption, and social relations, and we will explore historical case studies alongside theoretical perspectives from psychoanalysis, feminism, Marxism, and phenomenology. Students with credit in ACAD-3B36, VISC-3B36, VISD-3B36 may not take this course for credit.
VISD-3006	Advertising-Art of Persuasion	0.5	This course traces the evolution of advertising as a form of communication and professional practice from its origins in the 1800s to its modern and contemporary iterations. Through an examination of historical case-studies from both North American and international contexts, and critical analyses drawn from various perspectives (including semiotics, discourse analysis, communication and media theory), this course explores advertising as a cultural field both reflecting and contributing to broader social, political and economic developments. Among other topics, we may consider connections between advertising, industrialization and technological developments, the rise of the mass media, propaganda and political activism, colonialism and globalization, and gender politics. Students with credit in ACAD-3B38, VISC-3B38, VISD-3B38 may not take this course for credit.
VISD-3007	Cross Cultural Issues in Craft	0.5	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. Students with credit in VISC-2B23, ACAD-2B23, MAAD-2B23, VISC-3B41, VISD-3B41 may not take this course for credit.
VISD-3008	Sustainable Design Theories	0.5	Not Offered in 2014/15 This course provides a theoretical and historical framework for understanding sustainable design within its evolving context. This course combines the analysis of historical events, important texts and significant figures in sustainable design history with case studies utilized to illustrate and critique contemporary and historical sustainable design practices. Case studies are organized categorically by fields that include architecture, industrial design and urban planning among others. An emphasis on the interdisciplinary nature of sustainable design is placed within a broader cultural context, which includes a healthy dose of informed cynicism and active critique of contemporary sustainable design production and consumption. This course includes field trips and independent research. Students with credit in VISC-3B46, VISD-3B46 may not take this course for credit.
VISD-3010	Car Culture	0.5	This course examines the multifaceted impact of the car in the 20th century, from its invention to the most recent examples of cars (electric, hybrid, Tata's people car, etc.). It will use the automobile as the entrée to an understanding of the culture of mobility. It will explore questions of the design and production of cars, taking into account gender and cultural differences; the effect cars have on the natural and built environment as well as the representation and the use of cars in the visual arts. The course will also examine car culture in relation to the far reaching challenge that sustainability represents for the 21st century. Students with credit in VISC-3B49, VISD-3B49 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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VISD-3012	Radical Graphics & Culture	0.5	This course examines the history of radical political movements and their graphic expression between the 18th century and the present, looking at the role of popular graphics (posters, pamphlets and magazines, graffiti, caricature, and graphic novels) in articulating political positions against the mainstream. We will consider a range of graphic work including 18th- and 19th-century revolutionary graphics and satirical prints; John Heartfield's anti-Nazi photomontages of the 1930s; 'third world' anti-colonial graphics; Situationist graphics and May '68; anti-Vietnam war posters and underground 'comix'; Canadian protest graphics (particularly in Québec); AIDS activist graphics (Gran Fury et al.); and contemporary anti-globalization graphics. We will consider the historical texts and contexts of these movements alongside their graphic strategies, and reflect on the broader relationship between graphics and politics in the modern era. Students with credit in VISD-3B35, VISC-3B35 may not take this course for credit.
VISD-4002	Contemp Studies Arch & Design	0.5	This course will examine issues relevant to the challenges that design graduates will face during their careers. Grounded in recent history, the course focuses on topics related to our current concerns with the environment, at the social and ecological levels. Emphasis is placed on examples that inform students about the role and responsibilities of architects and designers as professionals involved in the public sphere. Students with credit in ACAD-4B19, VISC-4B19, VISD-4B19 may not take this course for credit.
VISD-4898	Independent Study	0.5	Independent Study provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. For more information, go to www.ocadu.ca/Programs and Faculties/Self-Directed Study .
VISD-6001	Living With Things	0.5	Although human-made things are expressions of culture, interpreting these objects are difficult and poses particular challenges. This course, interested in the roles objects play in everyday life, investigates the meanings and practices of material culture. Using a range of theory and approaches, things are considered through categories such as ideology, identity, nostalgia, style, class, semiotics and aesthetics. Students with credit in VISD-6001, VISD-6B04 may not take this course for credit.
VISD-6002	The History of Design History	0.5	This course investigates the emergence and evolution of design history as a scholarly field. The analysis of material culture requires creating a design-specific methodology, critical discourse, and theoretical framework. Looking at case studies from pre-modern, modern and contemporary eras, this course demonstrates the development of the field through a range of design studies scholars. Students with credit in VISD-6002, VISD-6B05 may not take this course for credit.
VISD-6003	Issues in Design Studies	0.5	Based on to the instructor's area of specialization, this course addresses recent developments in design practice, theory and criticism. The focus of the course may involve a specific field of design, or offer an interdisciplinary survey. Students with credit in ARTH-6B06, VISD-6003, VISD-6B06 may not take this course for credit.
VISD-6004	Issues in Environmental Design	0.5	Environmental design today includes a diverse range of interventions and practices acting on architecture, urbanism, landscape, and interior design, as well as hybrid practices and spatial engagements from art and other design fields. This course explores contemporary issues in environmental design, along with their historical precedents. Specific themes and topics will vary according to the interests of the instructor and may include urban ecologies, ambient experience design, technology and the built environment, and spatial politics. Students with credit in VISD-6004, VISD-6B07 may not take this course for credit.
VISD-6006	Architectural Theory	0.5	This course covers canonical and contemporary texts by architectural historians, theoreticians and practitioners. The work, ideas and methodologies presented here form the foundation for critically examining architectural discourse. Architectural theory, in this context, simultaneously provides a parallel to the precepts of art history and an example of a counter-discourse. Students with credit in VISD-6006, VISD-6B02 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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VISD-6007	Issues in Communication Design	0.5	Over the past fifty years, communication design has moved from the design of static typography, graphic design, and illustration destined for print (which nonetheless remains a key medium), to a diverse field of practices in kinetic and temporal media, digital and interactive graphics, and innovative modes of advertising, branding and marketing. Addressing both contemporary issues and practices in communication design, along with their historical precedents, specific topics may include the contemporary return of ornament, graphics and popular culture, data visualization and information design, animation, and advertising in the expanded field. Students with credit in VISD-6007, VISD-6B03 may not take this course for credit.
VISM-2001	Introduction to Film Studies	0.5	This course introduces students to contemporary theory and methods of film analysis. Specifically, it provides students with the critical tools to recognize and analyze the narrative, visual, and aural elements of film, with special emphasis on the innovative and experimental approaches to global cinema from its birth to the present. Through in-class screenings, lectures, readings, and discussions, students will explore a wide range of cinematic styles (including narrative, documentary, animation, art-house, experimental, and avant-garde film), genres, movements, and cultural frameworks. Students with credit in ACAD-2B08, VISC-2B08, VISM-2B08 may not take this course for credit.
VISM-2002	History of New Media Art	0.5	This survey course offers a history of the relationship of art and media from the beginnings of photography and avant-garde cinema to contemporary digital and video art practices. The course examines technological developments that have affected and transformed perception and representation including time-motion studies, industrialization (Taylorism), mass culture, and global electronic networks (Internet). The influence of new media on various avant-garde movements including cubism, constructivism, surrealism, dada, and on the stylistic innovations of collage and montage will be explored. Selected writings on art and technology by key thinkers of the twentieth century will complement a visual and intellectual survey of artworks. Students with credit in VISC-2B09, VISM-2B09 may not take this course for credit.
VISM-2003	Introduction to Games Studies	0.5	Games studies views games as complex objects, mapping the game "object", the player "subject" and the critical dialogue that delimits game space. This course explores games as cultural artifacts, arising from diverse cultural histories, landscapes and geographies, impacting and impacted by sub-cultures. Students will learn to analyse the mechanics, aesthetics and practices of games via varied analytical approaches addressing their textual, performative, socio-cultural, design and political contexts. As well, the course introduces students to tools and techniques to analyze the cultural impact of the videogame. Students with credit in VISM-2B15 may not take this course for credit.
VISM-2004	Web Theory	0.5	This lecture course offers students critical, theoretical, and analytical tools to understand contemporary Internet issues through the study of the history, research methodologies and emerging debates and practices relevant to the World Wide Web. The course will examine web technologies, web aesthetics, the transformation of information in the web, web regulation and copyright, web political-economics, web entertainment, and the construction of web identities. Students will participate in a series of Internet based writing and analysis assignments. Students with credit in VISC-2005, VISC-2B20, SOSC-2B20, VISM-2B20 may not take this course for credit.
VISM-3001	Critical Play	0.5	Through critical play practices, we experiment with identity, creative expression and invention, and we learn to improvise in a system of rules. This course addresses how such forms of play can generate criticality among players. Students will explore meaning-making in play through exploration of a range of games, and by tracing a history of subversive art practices from Surrealism to contemporary game creation. Finally, the course presents diverse analytical approaches, including art history, critical theory and visual culture, to enable students to construct critical play practices. Understanding games beyond entertainment, the course seeks to foster critically-aware gamers. Students with credit in VISM-3B01 may not take this course for credit.
VISM-3002	Visual Analytics and Data Visu	0.5	Data can be understood as one of the twenty-first century's most valuable resources. Underlying the rise of new forms of science, social media and finance, data are produced in increased amounts that require extraction, analysis and representation. The course introduces students to the emerging field of data analytics, which involves data extraction knowledge derived from computer science, data analysis and data visualization. It considers and the use of cognitive science to represent and analyse large-scale data sets. Finally, it provides insights into debates about data aesthetics, art and design methodological approaches. Students with credit in VISM-3B02 may not take this course for credit.



Course Code	Course Title	Course Credit	Course Description
VISM-3003	Animation: Critical Perspect.	0.5	Venturing beyond conventional chronological surveys of famous works and directors, this course considers animation as a diverse and international medium defined by the convergence of the avant-garde, technological development and popular culture. The course tackles the complex sociocultural and political contexts that have shaped animation from its inception as scientific tool and marginal entertainment to its current pervasive status, with a focus on experimental and innovative animated art works. Through a series of screenings, lectures, discussions, journals, papers and creative assignments, students will heighten their critical understanding of animation as a historical and contemporary visual medium with a global presence. Students with credit in VISM-3B03 may not take this course for credit.
VISM-3006	Canadian Cinema	0.5	Not Offered in 2014/15 This lecture-seminar course examines the history and current realities of Canadian cinema from the emergence of Canada as a world leader in documentary cinema in the 1950s to recent successes of independent feature films. The course will map the structural context of Canadian cinema, from state funding through to international markets, and will also examine a number of critical approaches to Canadian cinema, including two nations, indigenous perspectives, diaspora, regionalisms, experimentalism, gendered nations and cosmopolitanism. Through screenings, readings, discussion and written assignments, students will develop critical/analytical skills to address the key concepts underpinning Canadian cinema. Students with credit in ACAD-3B33, VISC-3B33, VISM-3B33 may not take this course for credit.
VISM-3007	Japanese Cinema	0.5	Not Offered in 2014/15 This course introduces students to developments in Japanese film from the mid-1920s to the present day. Through a series of screenings, lectures, discussions, readings and written assignments, students develop an understanding and appreciation of some of the more important films, directors, movements and issues in Japanese film. VISM-2001 is strongly recommended. Students with credit in ACAD-3B34, VISC-3B34, VISM-3B34 may not take this course for credit.
VISM-4001	Experimental Film & Media	0.5	Not Offered in 2014/15 This course offers an in-depth study of experimental film and media through the frameworks of contemporary film theory and new media studies. In addition to tracing the history of radical experiments in cinema, with a specific focus on Soviet revolutionary, European avant-garde and American underground film, the course discusses experimental approaches to contemporary media by examining diverse cross-platform projects and theoretical texts. Through screenings, readings, research, writing, and discussion, the students will analyze what film and media can do beyond telling stories and place experimental media in dialogue with a range of contemporary critical issues. Students with credit in VISM-4B01 may not take this course for credit.
VISM-4003	Contemporary Documentary Media	0.5	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. Students with credit in VISC-3B40, VISC-4B03, VISM-4B03 may not take this course for credit.
VISM-4004	Future Cinema-Dig Narratives	0.5	Film, video and digital media have converged and continue to open new possibilities for multimedia production. Classical cinematic narrative is transforming into a new culture of drama, gaming and fiction-based forms that merge traditional cinema, experimental literature, television, video, and the Internet. This seminar focuses on a range of contemporary film, video and digital artists who move across analogue and digital media forms to construct experimental narratives and to represent developing discourses of post-human existence and embodied imaginaries produced by media convergence. The course will present a range of contemporary theoretical approaches to frame analogue and digital narratives, including Peter Weibel's "Future Cinema" and Katherine Hayles "How We Became Post-Human". As well, key theoretical approaches to new multimedia narratives will be presented. The course involves weekly screenings and discussion of readings; assignments include a research paper and analytical essays. Students with credit in VISC-4B05, VISM-4B05, VISM-4B05 may not take this course for credit.

2017-2018 Academic Year Course Descriptions



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VISM-4006	Body & Machine: The Posthuman	0.5	Since the deus ex machina was used as a means to resolve the plot in Greek tragedy, we have relied on the machine to augment the everyday and improve (?) our quality of life. The "posthuman" has emerged from postmodern discourse to describe our desire to extend beyond the limits of the human body. In this participatory seminar we will interrogate the ways that artists and designers have contributed to the production of the posthuman, examine its history in western and eastern cultures, and critique the process of its evolution. Students with credit in VISM-4B24 may not take this course for credit.
VISM-4007	Feminist Film & Video	0.5	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. Students with credit in VISC-4B04, VISM-4B04 may not take this course for credit.
VISM-4009	Internet, Globaliz & Resistance	0.5	As representation becomes increasingly digital, virtual and global, cultural convergences and divergences multiply in unexpected and innovative ways. This course is designed to explore paradoxical contemporary formations of digital power and resistances by examining a range of theoretical approaches to digital networks and globalization, from political-economic and anthropological theory to technology and new social movement theory, by leading theorists, including Manuel Castells, Bruno Latour, Antonio Negri, Naomi Klein, Nestor Garcia Canclini and Arturo Escobar. These theoretical approaches to networks will be considered in relation to contemporary Internet representational practices, including anti-globalization networks, logic of the land networks, netwar networks, and reflexive culture jammer networks. Students develop the critical and practical tools to construct their own interventions as a new representational network. This course involves ongoing on-line research and weekly reading assignments, as well as essays and presentations. Students with credit in VISC-4B06, VISM-4B06 may not take this course for credit.
VISM-4010	Indigenous New Media/Film	0.5	This course will survey the unique approaches to film and new media examined and produced through an Indigenous lens. This class will consider how Indigenous artists and filmmakers engage with local and global strategies of colonization/decolonization, cultural revitalization, storytelling and social engagement through digital technology, video and film. Topics such as visual, cultural, queer and gender issues in relation to land, language, representation, sovereignty, human rights and spirituality will be explored.
VISM-4011	Anime: Dreams and Machines	0.5	This lecture/seminar focuses on Japanese animation from the 1960s to the present and addresses both audiovisual texts and context, taking into account relevant media theories, social conditions, national culture/history, and transnational/transmedial networks of production and distribution. The course also attends to animation techniques and technologies specific to anime, including manga adaptation, digital vs cel, multiplanar camera, superflat imaging, OVA and otaku/social media remix.

2017-2018 Academic Year Course Descriptions



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VISM-6001	New Critiques of Technology	0.5	The burgeoning fields of digital and new media bring forth unexpected challenges to the practice of art history and criticism. New technologies - whether utilizing the Internet, telepresence, virtual, or augmented reality - cross disciplinary boundaries and bring art into integral relationships with science, engineering, artificial intelligence, robotics and biotechnology. This course develops critical perspectives, terminology and theory relevant to post-1990 technologies and their uses. Students with credit in ARTH-6B03, VISM-6001, VISM-6B03 may not take this course for credit.
VISM-6002	New Media Art History	0.5	New media art has a complex triangulated ontology derived from the fields of science, art, and technology. Beginning in the nineteenth century, this course traces these distinct histories coupled with emerging theoretical paradigms. Certain aspects of new media now taken for granted - immersion, interactivity, emergence - arose theoretically prior to their materialization via technology. Hence, with particular attention paid to the way futures have been written and conceived, the course also includes prescient narratives from science fiction, film, and visual art. Students with credit in VISM-6002, VISM-6B04 may not take this course for credit.
VISM-6003	Issues in New Media Art	0.5	Tailored to the individual faculty member's research interests, this course examines the issues arising from the recent innovations in new media artistic practice and theory. Virtual museums, data aesthetics, posthuman audiences, embedded computing and gaming strategies are just a few of the means by which technology is drastically changing the conventions of art experience, criticism and art historical analysis. Students with credit in VISM-6003, VISM-6B06 may not take this course for credit.
VISM-6004	Hybrid & Interactive Media	0.5	Hybrid Media And Interactivity Students with credit in VISM-6004, VISM-6B01 may not take this course for credit.
VISM-6006	Screens and Digital Imagery	0.5	This course focuses on the impact of digital technologies on traditional screen regimes. What happens when the universality of images encounters the infinite mutability of the digital? This course examines a range of critical and philosophical approaches to how digital practices transform conventional understandings of image-making and representation by creating new forms of manipulation, distribution and communication. Students with credit in VISM-6006, VISM-6B05 may not take this course for credit.
VISM-S4001	Indigenous New Media/Film	0.5	This lecture/seminar focuses on Japanese animation from the 1960s to the present, and addresses both texts including Astroboy, Akira, Ghost in the Shell, Neon Genesis Evangelion, Castle in the Sky, and context including media theories, social conditions, national culture/history, transnational/transmedial networks of production and distribution. The course will also address animation techniques and technologies specific to anime, including manga adaptation, digital vs cel, multiplanar camera, superflat imaging, OVA and otaku/social media remix.