



# OCAD University Course Calendar 2009-2010

## ABVC 2B01

*The Story of Us, Aboriginal Peoples of the Americas*

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*Department:* NULL  
*Subject:* Interdisciplinary  
*Course Type:* Academic Course  
*Credits:* 0.50

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This interdisciplinary studio seminar course examines the historical and contemporary culture of North and South American aboriginal peoples. Various linguistic and cultural areas of the New World are considered, including the Inuit, the Northwest Coast and Woodland cultures of Canada, the Southwest, Great Plains and Eastern regions of the United States and the Aztec, Mayan and Incan empires. Through a consideration of the social, economic and political issues affecting aboriginal peoples, students contextualize and respond in the studio to the issues pertaining to the aboriginal arts and cultures of the New World.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD 3B19 and VISC 3B19 may not take this course for further credit.

**Notes:** This course may be used to fulfill 0.5 credit in VISC at the 200-level.

## ADVR 2A04

*Advertising Strategy*

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

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Strategy is the foundation for imaginative thinking and communication and it is a “thoughtful plan” for a business or brand that can create a competitive advantage. Strategy Year 2 is designed to teach students the fundamentals of building a strategy. The studio based, combined lecture and seminar format of the class 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 execution.

The course identifies the process for developing a brand strategy –Articulating meaningful benefits and differentiation, and then translating the strategy into a briefing document. Successful completion of the second year course provides the groundwork for project development of the fourth year thesis project.



## ADVR 2A05

### *Photography for Advertising*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.25*

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

## ADVR 2B06

### *Advertising/Layout*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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Students work in a variety of media to develop an understanding of the principles of design in order to produce effective concepts that communicate. Students will learn how to construct conceptual layouts that effectively communicate their ideas; to handle the basic elements of image making, including colour, form, photographic and illustrative images, and to sharpen typographic skills through a variety of exercises. The advertising process, from print to TV storyboard, will be explored. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components.



## ADVR 2B07

### *Typography 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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This course will provide students with a fundamental understanding of typographic form and function. Through analysis and rendering of letterforms, students will gain an understanding of the origins of our alphabet and its use in the creation of effective communication. Readability, legibility and hierarchy of typography are explored with attention given to both headline (display) and text applications. Course content will be delivered using computer-assisted lectures, in-class discussions and critiques. Assignments will require the development of acute observational skills and rendering proficiency. Theoretical knowledge will be reinforced in studio projects requiring research, analysis, preparation of reports, and multi-stage visual presentations.

## ADVR 2K01

### *Advertising Concept 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.75*

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

**Prerequisites:** GDES 1B27 Graphic Communication (minimum grade of 60%)

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



## ADVR 2K02

### *Advertising Concept 2*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.75*

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This course introduces students to the subject of branding and an understanding of what consumers will respond to. Case-study analysis will deepen their comprehension of how to reach a specific audience. Students will study and research brand positioning, strategy development, idea/image creation and the development of innovative and effective advertising solutions. Project assignments will address a variety of media, including newspaper, magazine, poster, broadcast, and the Internet. Issues of art director/client responsibility, ethics and legal requirements will be discussed. A high degree of responsibility is placed on students to inquire, create, execute and present their work. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. Project assignments of varying lengths and complexity address the issues and help students refine their communication skills.

**Prerequisites:** ADVR 2K01 Advertising Concept 1 (minimum grade of 60%)

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

## ADVR 3A01

### *TV/Time-Based Media*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.25*

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

## ADVR 3A02

### *Advertising Thesis Project Prep*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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This course prepares students for the fourth-year Advertising Thesis Project. It supports student success by giving them the "tools" to write a provocative and compelling Thesis Statement. 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 are taught by knowledgeable faculty in both planning (strategy) and in creative development.



## ADVR 3B04

### *Advertising Copywriting 1*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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

## ADVR 3B05

### *Typography 2*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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This intermediate level course in advertising typography will require students to advance their knowledge and further develop their creative skills in the craft of typography. Through the use of research and design, and the techniques of hierarchy, structure and technical skills, students will produce creative typographic solutions. Projects for various media will be assigned including: newspapers, magazines, brochures and posters. A working knowledge of typefaces, their styles and origins, as well as computer applications is expected. Students will be expected to craft advertising headlines and text in an intelligent, effective and professional way.



## ADVR 3K01

### *Advertising Concept 3*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.75*

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This course further develops student skills by expanding their experience and practice with new types of 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 new media choices in addition to the conventional print and broadcast media. 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.

**Prerequisites:** ADVR 2K02 Advertising Concept 2 (minimum grade of 60%)

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

## ADVR 3K02

### *Advertising Concept 4*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.75*

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This course continues to challenge students by measurably improving and refining the skills they have learned and to apply this acumen to projects and assignments that are of a "real-world" nature – modern global marketing communications. Students will create advertising for print, broadcast and other conventional and unique media. Projects will be assigned to challenge students and to acquaint them with the rigors of actual agency and professional circumstances. Knowledge of advanced, current terminology and professional practice will be expected. Students will work individually and in teams to satisfy multi-faceted, Integrated Marketing Communication projects.

**Prerequisites:** ADVR 3K01 Advertising Concept 3 (minimum grade of 60%)

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



## ADVR 4A01

### *Writing/Documentation for Advertising*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.25*

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This course prepares students to fully document their proposals and campaigns by developing treatments, presentations, overviews and executive summaries. Writing skills for a detailed presentation summary and executive documents prepare students to put their creative presentations into cogent, complete and compelling print documents that translate complex or abstract ideas into a logical and easily understood form. In this course, students learn to collect, edit, sort and organize their creative solutions into an elegant and highly communicative form.

**Co-requisites:** ADVR 4K02 Advertising Thesis Project 2

## ADVR 4A02

### *Interactive Space/Alternative Media*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.25*

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This course provides students access to industry leaders in interactive/web space as it relates to advertising and marketing. As an increasingly important part of the integrated marketing mix, interactive and web-based communication is becoming part of many effective campaigns. This course provides guidance on best-practices, recent innovation and the opportunity these new media offer advertisers. Through lectures, practical projects and demonstrations, students become more familiar with the rationale and strategy behind the use of interactive communication.



## ADVR 4B04

### *Advertising Copywriting 2*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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Copywriting is an essential skill for all advertising students. This 4th year class is intended to allow both art direction and copy-focused students to polish their copywriting skills. Classes include writing compelling and memorable headings and short to medium-length copy for advertising as expressed through Integrated Marketing Communication media. This course is planned as an extension of Advertising Copywriting 1 by further deepening student exposure to and agility with English language copywriting.

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

**Prerequisites:** ADVR 3B04 Advertising Copywriting 1

## ADVR 4B08

### *Retail Branding Project*

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*Department: Design*

*Subject: Advertising*

*Course Type: Studio*

*Credits: 0.50*

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In addition to the Advertising Thesis Project, students are expected to complete a major project which would include corporate branding (re-branding), visualization of the brand in the physical environment including overall space layout, appropriate materials/colour choices, fixtures, labeling, signage and/or interior wayfinding, plus an integrated marketing campaign which would include as a minimum, up to 6 media choices and executions for all. Colour, structure and design are explored for their optimal effectiveness, resulting in a full single-voice identity program. A concluding presentation and rationale is required.





## ADVR 4K01

### *Advertising Thesis Project 1*

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

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Advertising Thesis Project 1 requires students to select a specific client category and subject to research and then to complete a substantial Integrated Marketing Communication campaign based on their research findings. The fall semester includes the development of a Thesis Project Statement of Intent, Objectives and Strategy, Research and Mid-Term Evaluation. Students are expected to work independently, supported by a faculty team appropriate to their stage of development and the subject of their work. They will provide a schedule of their project and be responsible to their Thesis Project Director and faculty for effectively executing their plan.

**Prerequisites:** ADVR 3K02 Advertising Concept 4 (minimum grade of 60%)

**Co-requisites:** ADVR 4K01 Advertising Thesis Project 1 - Speaker Series

**Conditions:** Requires a minimum grade of 60% to advance to ADVR 4K02 Advertising Thesis Project 2.

**Notes:** Students must register in the same SECTION for both ADVR 4K01 and ADVR 4K02 to allow for continuity within the class.

There is a speaker series attached to this course.

## ADVR 4K02

### *Advertising Thesis Project 2*

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

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The second and final semester of Advertising Thesis Project 2 requires students to apply the results of their research in a comprehensive Integrated Marketing Communications campaign. The campaign content is reviewed by a panel in the early portion of the semester, providing students with faculty support and direction in the advancement of their study. Students must report weekly to faculty during the semester and, as a conclusion, present their full campaign in a "Master Class" format and be reviewed by a senior practitioner from the advertising agency community. Students are also required to provide a full document of their campaign and a reflective paper.

**Prerequisites:** ADVR 4K01 Advertising Thesis Project 1 (minimum grade of 60%)

**Co-requisites:** ADVR 4A01 Writing/Documentation for Advertising

ADVR 4K02 Advertising Thesis Project 2 - Speaker Series

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

**Notes:** Students must register in the same SECTION for both ADVR 4K01 and ADVR 4K02 to allow for continuity within the class.

There is a speaker series attached to this course.

## CRCP 2B01

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

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*Department:* Art  
*Subject:* Criticism & Curatorial  
*Course Type:* Studio/Seminar  
*Credits:* 0.50

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Required for Criticism & Curatorial Practice Majors. May not be repeated in another discipline area. Priority in registration is given to Criticism & Curatorial Practice Majors

## CRCP 2B02

### *Museums, Galleries and Alternative Spaces*

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*Department:* Art  
*Subject:* Criticism & Curatorial  
*Course Type:* Studio/Seminar  
*Credits:* 0.50

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

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

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors. New Code: formerly CRCP 3B01



## CRCP 3B03

*Special Focus: Talking Community NOT OFFERED 2009/2010*

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*Department: Art*  
*Subject: Criticism & Curatorial*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

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NOT OFFERED 2009/2010

This seminar introduces the history of community arts practices and the different philosophical frameworks and strategies employed in the struggle for community voice and cultural democracy. Students are directed through readings and discussions that examine the relationship between the artist as a socially engaged, active citizen and community organizing, development and social justice. Students study community art projects to build an in-depth understanding of the critical issues related to community arts including cultural diversity and the collaborative process.

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors.

## CRCP 3B04

*Special Focus: Making Community NOT OFFERED 2009/2010*

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*Department: Art*  
*Subject: Criticism & Curatorial*  
*Course Type: Studio*  
*Credits: 0.50*

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NOT OFFERED 2009/2010 This Studio course builds upon the ideas and approaches developed in the Special Focus: Talking Community course. Under faculty supervision, students undertake an internship with a community arts organization or senior artist practitioner on a specific project. The student will work collaboratively with a mentor in a manner that democratically establishes issues, ideas, goals, process and conditions of the collaboration. Students will work closely with mentors in the preparation and undertaking of art project(s).

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

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors.



## CRCP 3B05

### *A Question of Beauty*

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*Department:* Art

*Subject:* Criticism & Curatorial

*Course Type:* Studio/Seminar

*Credits:* 0.50

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

**Prerequisites:** One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22 PHOT 2B12, PRNT 2B25 or SCIN 2B09 AND 2.0 credits Liberal Studies .

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors. New Code: formerly CRCP 4B01

## CRCP 3B06

### *Exhibitions: Processes, Procedures, Pragmatics*

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*Department:* Art

*Subject:* Criticism & Curatorial

*Course Type:* Studio/Seminar

*Credits:* 0.50

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This course will introduce students to art and design museums and galleries and how they create exhibitions and bring them to public view. The course will examine and analyze the overarching process, procedures and pragmatics involved in the administration and production of exhibitions and their public reception in public museums/galleries and contemporary art galleries. The course materials will focus on a number of case studies of art and design exhibitions from the conceptual, administrative, and financial level and 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.

**Prerequisites:** One of the following – Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22 PHOT 2B12, PRNT 2B25 or SCIN 2B09 or GDES 2B03 Think Tank/ Creative Intersections.

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors



## CRCP 4B02

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

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*Department:* Art  
*Subject:* Criticism & Curatorial  
*Course Type:* Studio/Seminar  
*Credits:* 0.50

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

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

**Notes:** Priority in registration is given to Criticism & Curatorial Practice Majors.

## CRCP 4C01

### *CRCP Thesis: Research*

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

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

**Prerequisites:** All required 200- and 300-level CRCP courses and 3.0 credits of Liberal Studies.

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



## CRCP 4C02

### *CRCP Thesis: Presentation*

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*Department:* Art

*Subject:* Criticism & Curatorial

*Course Type:* Studio

*Credits:* 1.00

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

**Prerequisites:** CRCP 4C01 CRCP Thesis: Research

**Notes:** Required for Criticism & Curatorial Practice Majors.

## DIGF 3B01

### *Virtual Communities and Environments*

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*Department:* NULL

*Subject:* Interdisciplinary

*Course Type:* Studio/Seminar

*Credits:* 0.50

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This studio seminar course is a cross-disciplinary opportunity for art and design students to explore questions and opportunities within on-screen and digital media theories and practices. Students will undertake digital audio and screen-based essays, and will collaborate together, carrying concepts of virtual community, environments, and social media networks from research through to the creation of interactive artworks and design prototypes. Students will investigate debates arising from lectures and case studies, and present group seminars on examples of virtual communities, on-screen media, and digital art and design projects, within a context of technological and social change.

**Prerequisites:** 2.0 credits Liberal Studies.

**Notes:** This is a core required course for the Interdisciplinary Minors in Digital Media and On-Screen Media.



## DRPT 2B01

### *Painting: Observation*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 2B02

### *Abstract Painting*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 2B03

### *Drawing Workshop*

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

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Drawing is essential to visual communication as both a preparatory tool and as a distinct medium of expression. Building on the drawing techniques 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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 2B05

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

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

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In this course, students explore the application of non-conventional materials and techniques in drawing and painting. The understanding of certain tools and media, materials and processes - including photocopying, transfer printing, traditional and non-traditional glazing, found objects, built surfaces and basic paper casting - are introduced through a series of demonstrations and workshops. Additional emphasis is placed on health and safety issues in painting studio.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## DRPT 2B06

### *Colour & Structure*

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

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Colour is both a descriptive and a formal compositional element. It can express or deny spatial depth and the illusion of form, as well as create various sensory and psychological effects. Students in this course build on GART 1B04 and learn about the theory and history of colour in painting.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## DRPT 2B07

### *Figurative Drawing*

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

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This course focuses on drawing from human figure. In a range of structured exercises varying from short gestures to sustained poses, the principles of composition, proportion and volume are explored through line and tone and the modelling of light and shadow. Anatomy and portraiture are introduced, as well as techniques such as measuring and reference point, hatching and contour drawing.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).





## DRPT 2B08

### *Camera Art: Combining Media*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Basic darkroom experience is required.

## DRPT 2B09

### *Issues of Representation*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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Representation is a critical issue which each artist addresses in a different way, from the use of symbolism to realism, from autobiography to the appropriation of images from popular culture. This studio class encourages students to develop problem solving skills and to articulate approaches to representation which reflect their artistic concerns in drawing and painting. Lectures and slide presentations introduce students to artists who address a range of approaches to representation in their work.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).



## DRPT 2B13

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

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio/Seminar

*Credits:* 0.50

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## DRPT 2B19

### *Figurative Painting*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 0.50

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Approaches to rendering the human figure are explored and developed through studies, sketches and studio paintings from life models. Oil and/or acrylic mediums, grounds and techniques are developed as well as solvent-free oil processes. Students build on basic painting practices developed in GART courses, focusing on techniques that relate to the painting of the figure such as *ala prima*, glazing, scumbling and other brushwork.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 2B24

### *Materials and Processes(DRPT)*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## DRPT 2B31

### *Metaphor, Image and Process*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 2B35

### *Watercolour*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**DRPT 2B38***Anatomy for Artists*

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

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In this course, students study and analyze the anatomical structure of human body in two-dimensional form and develop an understanding of proportions, bone and muscle structure, as well as the mechanics of motion. Anatomy is put into context compositionally, facilitated by sustained poses.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**DRPT 2B39***Painting and Digital Imaging*

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

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The capacity to manipulate and synthesize images digitally from a vast number of sources allows artists increased latitude in generating ideas for paintings. In this studio/lab-based course, students use the computers, digital cameras and scanners to gather images and create compositions for their paintings. Through a combination of painting and digital experiments, students explore a range of possibilities for expanding the painter's vocabulary.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**DRPT 2C03***Painting Studio*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Must be completed at the 200 level by all Drawing & Painting Majors. Priority in registration is given to Drawing & Painting Majors.



## DRPT 2C05

### *Painting Studio: Observation*

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

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Developing perception - the consciousness with which we see, envision and understand the visible world - is vital to visual practice. Students explore both perceptual aspects and the expressive potential of observational painting, using a range of subject matter. Emphasis is on developing the ability to recognize, analyze and understand visual elements and transpose them onto a two-dimensional surface. Oils are used and safe and healthy practices are introduced. A variety of methods and techniques are explored involving discussions about 'representation'.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## DRPT 3B01

### *Intermediate Painting: Figurative*

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

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

## DRPT 3B04

### *Intermediate Drawing: Figurative*

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

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This course focuses on depiction and interpretation of the human figure through drawing. Building upon essential drawing techniques and anatomical studies, detailed technical instruction is provided in contour drawing, hatching and tonal rendering, using a variety of drawing media on a range of supports.

## DRPT 3B06

### *Representation From Memory and Desire*

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

---

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

## DRPT 3B14

### *Intermediate Painting Workshop*

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

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Building upon the examples of historical and contemporary painting, students investigate a range of pictorial strategies common to both representational and abstract art. Additional focus is placed on developing critical skills necessary to the construction of complex visual language. A series of directed exercises lead to a body of work that explores a personal, visual vocabulary and expands technical authority through either drawing or painting.

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

## DRPT 3B15

### *Drawing: Portraiture*

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

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

## DRPT 3B16

### *Painting: Portraiture*

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

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

## DRPT 3B20

### *The Language of Abstraction*

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

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

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



## DRPT 3B21

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

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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When "the medium is the message," material and process become their own subject matter. Students propose studies in selected media such as encaustic, oils, temperas, acrylic, plastic and latex products, spray paints, marker pens, copy-art and digitally generated/altered images, and experiment with materials and processes to express content and intent. Depth of experience is achieved through the development of a series of related works undertaken as independent research directed by the faculty.

**Prerequisites:** DRPT 2B24 Materials and Processes or DRPT 2B05 Alternative Media/Techniques

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

## DRPT 3B22

### *Contemporary Collage Methodologies*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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

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



## DRPT 3B23

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

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

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

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

## DRPT 3C02

### *Figurative Painting Studio*

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

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

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





## DRPT 3C06

### *Figurative Drawing Studio*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 1.00

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

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

## DRPT 3C08

### *Landscape Studio*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 1.00

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

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



## DRPT 3C11

### *Intermediate Painting Studio*

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

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

**Prerequisites:** DRPT 2C03 Painting Studio AND 2.0 credits Liberal Studies .

**Notes:** Must be completed at the 300 level by Drawing & Painting Majors. Priority in registration is given to Drawing & Painting Majors.

## DRPT 3C12

### *Painting Studio: Portraiture*

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

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

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



## DRPT 3C14

### *Landscape Site*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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

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

## DRPT 3C15

### *Digital Painting*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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

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



## DRPT 4B01

### *Advanced Painting: Figurative*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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

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

## DRPT 4B02

### *Advanced Drawing: Figurative NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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NOT OFFERED 2009/2010

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

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



## DRPT 4B03

### *Advanced Painting Workshop*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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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.

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

**Notes:** Required for Directed Studio Drawing and Painting Majors. Priority in registration is given to Drawing and Painting Majors.

## DRPT 4B05

### *Advanced Digital Imaging*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 0.50*

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

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

**Conditions:** Recommended: DRPT 3C15 Digital Painting



## DRPT 4B06

### *Painting - Alchemy and Art*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 0.50

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

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

## DRPT 4B07

### *Beyond Pictorial Conventions*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio/Seminar

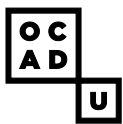
*Credits:* 0.50

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This senior studio-seminar exposes students to the work of contemporary artists that challenges the disciplinary boundaries of drawing and painting and the notion of medium specificity. 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 pictorial investigations.

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

**Notes:** Required for Directed Studio Drawing and Painting Majors. Priority in registration is given to Drawing and Painting Majors.



## DRPT 4B08

### *Photogenic Painting*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 0.50

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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.

**Prerequisites:** Minimum 0.5 credit in 300-level DRPT course and one of the following courses – Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.

## DRPT 4C01

### *DRPT Studio Thesis: Research*

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*Department:* Art

*Subject:* Drawing & Painting

*Course Type:* Studio

*Credits:* 1.00

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

**Prerequisites:** All required 200- and 300-level DRPT Studio and STU/SEM courses and 3.0 credits in Liberal Studies.

**Notes:** Required for Drawing & Painting Thesis Majors. DRPT 4C01 Studio Thesis: Research and DRPT 4C03 Studio Thesis: Presentation must be completed during the same academic year.



## DRPT 4C02

### *Critical Response to Contemporary Figuration I*

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

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

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

## DRPT 4C03

### *DRPT Studio Thesis: Presentation*

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

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

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

**Notes:** Required for Drawing & Painting Thesis Majors.





## DRPT 4C05

*Critical Response to Contemporary  
Figuration II NOT OFFERED 2009/2010*

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

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NOT OFFERED 2009/2010

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

**Prerequisites:** DRPT 4C02 Critical Response to Contemporary Figuration I or a minimum of 1.0 credit in 300- or 400-level DRPT course in figurative studies - DRPT 3C02, DRPT 3C06, DRPT 3C12, DRPT 4C02, DRPT 3B01, DRPT 3B04, DRPT 3B15, or DRPT 3B16.

## DRPT 4C06

*Advanced Drawing Studio: Figurative I*

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

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

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



## DRPT 4C08

### *Painting in the Expanded Field*

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

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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.

**Prerequisites:** Any 0.5 300-level painting studio

**Conditions:** Recommended prerequisite(s):  
DRPT 3C11 Intermediate Painting Studio &  
DRPT 3B22 Contemporary Collage  
Methodologies

## DRPT 4C10

### *Advanced Drawing Studio: Figurative II*

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

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

**Prerequisites:** DRPT 4C06 Advanced Drawing Studio: Figurative I or minimum 1.0 credit in 300- or 400-level DRPT course in figurative studies - DRPT 3C02, DRPT 3C06, DRPT 3C12, DRPT 4C02, DRPT 3B01, DRPT 3B04, DRPT 3B15, or DRPT 3B16.,



## DRPT 4C11

### *Advanced Painting Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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The post-modern collision of the symbolic, the semiotic, the pan-historical and the anti-historic in art production raises issues that are of concern to both representational and abstract painters today. Students concentrate on developing a body of work while exploring these issues in tandem with their own individual interests. Slide presentations, video documentation, readings and visits to art exhibitions create context and heighten awareness of the issues germane to contemporary painting practice.

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

## DRPT 4C13

### *Advanced Drawing Studio*

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*Department: Art*

*Subject: Drawing & Painting*

*Course Type: Studio*

*Credits: 1.00*

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

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



## DRPT 4C15

### *Graphic Representation of Contemporary Culture*

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

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

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

## ENGL 2B01

### *Introduction to Creative Writing*

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

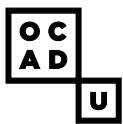
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This seminar course offers students the opportunity to develop, critique and refine a body of writing with an emphasis on the exploration of individual style. Through lectures, writing exercises, class discussion, readings, presentations, and individual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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have taken ACAD3B11 or ENGL 3B11 may not take this course for further credit.

**Notes:** Alumni and advanced standing students who are considering taking this course to fulfill their writing course requirement must make an advising appointment with the Liberal Studies office for approval.

**ENGL 2B03***Introduction to Literary Criticism*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Notes:** This course is strongly recommended in advance of 300 or 400-level ENGL courses.

**ENGL 2B05***Introduction to Creative Non-Fiction*

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

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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 Hejninian, Diane Ackermann, Mary Karr, May Sarton, Virginia Woolf, Patrick Lane, Oscar Wilde, Truman Capote, Hunter S. Thompson, and David Sedaris.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.



## ENGL 2B30

### *Critical Writing for Artists & Designers*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 Liberal Studies credits at the 100 level or permission of the Faculty of Liberal Studies.

**Anti-requisites:** Students who have a credit in one of ENGL 1B01, ENGL 1B02, ENGL 1B03, LBST 1A40 (and one of the workshops: LBST 1A41, 1A42 or 1A43), LBST 1B11, LBST 1B12 or LBST 1B13 are not eligible to take this course for credit.

**Notes:** New code. Students who have taken ACAD 3B12 or ACAD 2B30 may not take this course for further credit.

## ENGL 3B01

### *The Artist in European and American Literature (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

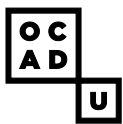
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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** ENGL 2B03 is strongly recommended in advance of 300 or 400 level ENGL courses.



## ENGL 3B03

### *Children's Literature*

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

---

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** ENGL 2B03 is strongly recommended in advance of 300 or 400 level ENGL courses.

## ENGL 3B04

### *Science and Technology in Literature*

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

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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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** ENGL 2B03 is strongly recommended in advance of 300 or 400 level ENGL courses.



## ENGL 3B05

### *Creative Writing: Contemporary And Experimental Forms*

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

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Post-modernism has ushered in unprecedented possibilities for new writing forms, including but by no means limited to: image narrative, cross-genre, electronic, experimental, intra-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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.

**Anti-requisites:** Students who have previously taken ENGL 3B90: Special Topic in English: Creative Writing: Contemporary and Experimental Forms in 2006, 2007 or 2008 may not take this course for further credit.

## ENGL 3B06

### *Studies in Canadian Literature*

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

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken ENGL 2B02 may not take this course for further credit.



**ENGL 3B07**

*Dramatic Literature (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken ENGL 2B04 may not take this course for further credit.

**ENGL 3B20**

*Creative Writing II (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

In this seminar workshop, students discover and challenge preconceptions about a broad range of styles, genres, traditions and conventions in "creative writing". In developing their writerly voices, students explore and are encouraged to create poetry, fiction, autobiography, performance texts, musical forms, photo and art works using text, interdisciplinary writing and collaborative experimentation. Exposure to a variety of contemporary literature helps students integrate theoretical/critical perspectives into their developing voices and to make links between current writing trends and art/cultural discourses.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.

**Anti-requisites:** Students who have previously taken ACAD 3B20 may not take this course for further credit.



## ENGL 4B02

### *Topics in World Literatures*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** ENGL 2B03 is strongly recommended in advance of 300 or 400 level ENGL courses.

## ENGL 4B03

### *European Literary Classics and Criticism (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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



## ENGL 4B17

*Advanced Creative Writing (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.

**Anti-requisites:** Students who have previously taken ACAD 4B17 may not take this course for further credit.

## ENVR 2A03

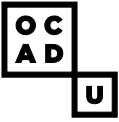
*Concept Drawing*

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

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The designer's need to express ideas clearly when transmitting pragmatic information and to depict concept and form effectively is paramount in successful design. In this course, students will develop their sketching skills for visualization and idea development as well as orthographic drawing to communicate those ideas. Assignments will address the varying requirements of design drawing through the students' studio work as well as that of existing environments. Students will review, explore and discuss examples of sketching techniques in order to find their own voice. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments and their active involvement in additional digital workshops.



## ENVR 2A04

### *Building Technology & Structure 1*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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

## ENVR 2B12

### *Research Studio/Social Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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Students will research, investigate and interpret large-scale social spaces including architecture, urban design and landscape. Students will examine existing public projects through a formal series of studio assignments utilizing various documentation media and techniques. Existing spaces will be analyzed using traditional research methods, and students will formulate critiques and propose new conceptual, structural and elemental interpretations. They will investigate the spatial language of plan, section, elevation and their implied volumes. Beyond interpretation, students will form an approach to design at this public scale, which will be applied to projects in the core studio course in the winter semester. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All assignments require research and presentations that include verbal, written and visual components. Student performance will be evaluated on the basis of successful completion of assignments



## ENVR 2B15

### *Research Studio/Colour & Form*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

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An understanding of colour and light as conceptual, formal and psycho-physical determinants of space/form is important to environmental design practitioners. Through studio assignments, this course will focus on colour and light as interconnected environmental forces which affect human perception of space/form/time. Students will study the physical and psychological implications of light and colour as design elements. Light and its absence will be explored as primary purveyors of shape and form, emotive power and ambient atmosphere. Experiments with colour relativity and modes of colour selection will enhance the ability of students to use colour confidently in a variety of design applications. Colour trends and colour forecasting, natural and human-made materials, lighting sources and their colouristic as well as psycho-physiological impact will also be investigated. Projects will require the student to conduct research, construct three-dimensional models and prepare presentations, both verbal and visual.

## ENVR 2K01

### *Exploration Studio/Personal Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.75*

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

When registering for ENVR 2K01, students must choose an accompanying lab in either Metal or Wood. In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating

**Prerequisites:** GDES 1B28 Objects & Environments (minimum grade of 60%)

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

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



## ENVR 2K02

### *Exploration Studio/Social Space*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.75*

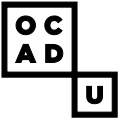
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Using the design knowledge gained in the fall Research Studio, students will learn creative methods in the design of large-scale social spaces, including architecture, urban design and landscape. Emphasis will be placed on the concept and the three-dimensional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

When registering for ENVR 2K02, students must choose whichever accompanying lab was not taken in the fall (either Metal or Wood). In these labs, students are introduced to the tools, machinery, materials and processes related to fabricating.

**Prerequisites:** ENVR 2K01 Exploration Studio/Personal Space (minimum grade of 60%)

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



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

## ENVR 3A01

### *Presentation Drawing and Rendering*

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

---

Designers must learn to select and develop suitable drawing and rendering techniques to communicate effectively the concept, mood, form and structure of an interior project. This course examines the variety of media used by professional designers. Students experiment, develop and apply these techniques to studio projects. Graphite, ink, marker and coloured pencil on paper or mylar are typical of techniques used to produce presentation drawings. The role of the computer with respect to hand rendering is also explored and discussed. The course material is delivered through lectures, discussion, individual critique, and a series of studio assignments. There is also a lateral to digital workshops and connection to studio deliverables.

## ENVR 3A03

### *Building Technology & Structure 2*

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

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This course builds on the knowledge of the previous building technology course developing more in-depth understanding of the utilization of building materials and construction techniques. An investigation of engineered 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 the student's understanding of building technology, materials and structures. Students will also develop their knowledge of construction methodology and construction details through research assignments.

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



## ENVR 3B07

### *Thesis I: Preparation & Research*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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

**Prerequisites:** ENVR 3K02 Core Project Studio/Residential

## ENVR 3B17

### *Myths, Beliefs and Imagery*

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*Department: Design*

*Subject: Environmental Design*

*Course Type: Studio*

*Credits: 0.50*

---

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





## ENVR 3B18

### *Building Systems & Interior Materials: Residential*

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

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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.

## ENVR 3B19

### *Building Systems & Interior Materials: Commercial*

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

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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.

**Notes:** Not offered in 09/10



## ENVR 3K01

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

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

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

**Prerequisites:** ENVR 3K02 Core Project Studio/Residential (minimum grade of 60%)

**Co-requisites:** ENVR 3K01 Core Project Studio/Retail & Hospitality Design - Digital Workshop

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

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

## ENVR 3K02

### *Core Project Studio/Residential*

---

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

---

This core studio course focuses on project work involved in design for residential design typical of the profession. Students investigate methods of generating conceptual ideas which can be utilized throughout the various stages of the project. Emphasis is on the reinforcement of the conceptual ideas in the planning and three – dimensional design development stages, incorporating the pragmatic and functional aspects of residential design. Developed designs are communicated through sketches, orthographic drawings, and models. This is a studio course utilizing lectures, discussion and individual critique to develop designs portrayed by models, drawings and verbal & visual presentation.

**Prerequisites:** ENVR 2K02 Exploration Studio/Social Space (minimum grade of 60%)

**Co-requisites:** ENVR 3K02 Core Project Studio/Residential - Digital Workshop

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

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



## ENVR 4A02

### *Lighting & Materials*

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

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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 pertinent lectures and studio work focused on developing experience to demonstrate key design approaches.

## ENVR 4A03

### *Professional Practice*

---

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

---

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

## ENVR 4B09

### *Building Technology & Structure 3*

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

---

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 material on the Ontario Building Code support project work culminating in a complete working drawing package.

**Prerequisites:** ENVR 3A03 Building Technology & Structure 2



## ENVR 4C01

### *Thesis II: Project Development*

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

---

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

**Prerequisites:** ENVR 3K01 Core Project Studio/Retail & Hospitality Design (minimum grade of 60%)

**Co-requisites:** ENVR 4C01 Thesis II: Project Development - Digital Workshop

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

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

There is a digital workshop attached to this course.

## ENVR 4C02

### *Thesis III: Project Development*

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

---

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

**Prerequisites:** ENVR 4C01 Thesis II: Project Development (minimum grade of 60%)

**Co-requisites:** ENVR 4C02 Thesis III: Project Development - Digital Workshop

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

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

There is a digital workshop attached to this course.



## FABR 2B01

### *Introduction to Fabrication: Bronze Casting*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## FABR 2B02

### *Introduction to Fabrication: Metal*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## FABR 2B03

### *Introduction to Fabrication: Mouldmaking*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## FABR 2B04

### *Introduction to Fabrication: Plastics*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## FABR 2B05

*Introduction to Fabrication: Wood*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## FABR 2B07

*Special Focus: Dataspace - Producing Data Object*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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This course will introduce students to a creative approach to 3D software, 3D scanning and 3D Rapid Prototyping technologies and the production of material or immaterial artworks. Students will be exposed to a new approach to space (dataspace) utilizing new processes of computer automated fabrication technologies. Students will explore new technologies and issues of aesthetics and ideas as related to the development of contemporary art practice. This course will also introduce students to a new digital language as they develop concepts, ideas and expertise in the making of sculpture and installation works.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## FABR 3B01

### *Fabrication Studio: Bronze Casting*

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

---

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

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

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

## FABR 3B02

### *Fabrication Studio: Metal*

---

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

---

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

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

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

## FABR 3B03

### *Fabrication Studio: Mouldmaking*

---

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

---

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

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

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

## FABR 3B04

### *Fabrication Studio: Plastics*

---

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

---

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

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

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





## FABR 3B05

*Fabrication Studio: Wood*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** FABR 2B05 Introduction to Fabrication: Wood

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

## FABR 4B01

*Fabrication Studio: Advanced Bronze Casting NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Fabrication Studios*

*Course Type: Studio*

*Credits: 0.50*

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NOT OFFERED 2009/2010

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

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

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

**FLOR 3E01***Florence Directed Study (Fall)*

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

---

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

**FLOR 3E02***Florence Directed Study (Winter)*

---

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

---

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

**FLOR 4E01***Florence Directed Study (Fall)*

---

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

---

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

**FLOR 4E02***Florence Directed Study (Winter)*

---

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

---

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

**FLOR 5E01***Florence Directed Study (Fall)*

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

---

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

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

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

---

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



## GART 1B04

### *Colour Explorations*

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*Department: Art*

*Subject: First-Year Art*

*Course Type: Studio*

*Credits: 0.50*

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This course introduces students to the historical and contemporary fundamentals of art making by studying the interdependency of colour and visual elements across a broad range of media, from painting and photography to digital tools. Building upon conceptual and visual aspects of two-dimensional design, students investigate the relationships between ideas, forms, and shapes through the exploration of pictorial and virtual spaces, with attention to colour.

Instruction and assignments that are germane to contemporary art practices will focus on composition and the contextual application of colour as a mode of expression.

**Notes:** New title: formally Colour & Composition

## GART 1B05

### *Form and Structure*

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*Department: Art*

*Subject: First-Year Art*

*Course Type: Studio*

*Credits: 0.50*

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Students develop a visual language capable of shaping and expressing clear and creative ideas in three-dimensional forms. The course introduces students to the conceptual elements, organizing principles, and creative processes used in the development of form. Using a variety of materials and processes, students examine the meanings and association of forms, along with the underlying structural principles affecting their creation. Central, too, are the relationships 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.



## GART 1B06

### *Time-Based Media*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

---

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.

## GART 1B07

### *Creative Process and Research*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

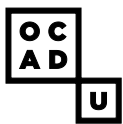
*Credits:* 0.50

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

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

**Notes:** This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. Please refer to website for details.



## GART 1B08

### *Experimental Production*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

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Contemporary artists produce work using a wide range of processes. This course examines ideas about materials and approaches to them.

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

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

**Notes:** This course will be taught through discipline-specific sections, ie, drawing, sculpture, photography, etc. Please refer to website for details.

## GART 1B09

### *Narrative, Series & Sequences*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

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Narrative is the unfolding of events, thoughts, 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.

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

**Notes:** This course will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details.



## GART 1B14

### *Nature and Culture*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

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Nature is thought to be the creative physical power operating in our material world. Currently, we understand that nature, not humanity, is the immediate cause of all the world's phenomena. This course directs students' investigations into how contemporary artists interpret, intervene, manipulate and explore the collision of the material/natural world and present-day culture. Students complete assignments in the research and production of art that explore contemporary attitudes to nature and on the effects that nature and culture have on each other.

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

**Notes:** This course will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details.

## GART 1B15

### *Site and Intervention*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

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

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

**Notes:** This course will be taught through discipline-specific sections, i.e., drawing, sculpture, photography, etc. Please refer to website for details.



## GART 1B16

### *Art & Design in the Social Sphere*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 0.50

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Art & Design in the Social Sphere is a first year interdisciplinary course that is co-taught by a designer and a multidisciplinary artist. The course investigates how artists and designers impact and engage with society. Through research, readings, and the production of studio work the course introduces students to the history of art and design activism and how creativity can contribute to social change. Projects such as engaging in street interactions, public works, published media works and wearable products are some of the ways students will engage and reflect on the socio-political impact of art and design practices.

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

## GART 1C00

### *Drawing*

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*Department:* Art

*Subject:* First-Year Art

*Course Type:* Studio

*Credits:* 1.00

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Drawing, while a discipline in its own right, has significant applications in other art forms. An intense studio environment involves students in a variety of drawing processes, media, and subject matter, which encourage personal exploration and expression. Observational drawing exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. Technical drawing exercises focus on the understanding and application of multi-view, paraline, and perspective pictorial systems. Conceptually based assignments emphasize the development of ideas and research. In this context, drawing operates as an expressive vehicle for both the conceptualizing process and sustained communication. Students synthesize particular drawing methods and determine each method's appropriateness with regard to intent. A further challenge is for students to contextualize their work in response to contemporary art practice.





## GART 3B01

*Interdisciplinary Research Lab SUMMER ONLY*

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*Department: Art*  
*Subject: Upper-Level General Art*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

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### SUMMER ONLY

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

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

## GART 4B01

*Witness: History, Memory and Creative Response*

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*Department: Art*  
*Subject: Upper-Level General Art*  
*Course Type: Studio/Seminar*  
*Credits: 0.50*

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This studio-seminar introduces students to works of art and design that take up issues related to contemporary history and memory through diverse media including: photography, film, painting, illustration, graphic design, exhibitions and architecture. Drawing on topics such as war; poverty; HIV/AIDS; atomic weapons; 9/11 and many other issues, the course seeks to answer the following questions: What are the challenges for artists and designers seeking to represent subject matter often thought difficult if not impossible to represent? How do galleries and museums confront viewers with new ways of thinking about history? Open to students in either the Faculty of Art or Design, the course takes an interdisciplinary approach requiring students to produce visual works, prepare seminars and short papers on the themes of disaster, trauma and historical remembrance.

**Prerequisites:** One of the following – Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or GDES 2B03 Think Tank/ Creative Intersections

**Notes:** New title: formally Special Focus: Representation and Difficult Knowledge

## GDES 1B00

### *Drawing: Concept and Practice*

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

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Relevant to all disciplines. 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.

## GDES 1B01

### *Drawing the Line*

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

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

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

## GDES 1B02

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

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

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

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

## GDES 1B03

### *Expressionist Explorations*

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

---

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

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



## GDES 1B04

*From Graffiti to...*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

## GDES 1B05

*Life and Still Life*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

## GDES 1B06

*Mythologies and Utopias: Invented Landscapes/Cityscapes*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

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



## GDES 1B07

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

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

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

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

## GDES 1B08

### *Surface Interventions*

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

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

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



## GDES 1B10

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

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

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

**Notes:** Required for Advertising.

## GDES 1B11

*Drawing as Graphic Visualization*

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

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

**Notes:** Required for Graphic Design.



## GDES 1B12

### *The Illustrator's Toolkit*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Required for Illustration.

## GDES 1B13

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

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Required for Environmental Design.



## GDES 1B14

### *Draw Like Leonardo*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Required for Industrial Design.

## GDES 1B15

### *Surface and Substance*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

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



## GDES 1B23

### *Design Process*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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Design methodology and process are studied in different contexts that include manual and digital processes. These open up a constantly expanding range of creative possibilities, to analyze, fully integrated, improve the overall performance and work, What is 'design'? Who is design for? What issues are important to contemporary designers? What do the terms 'humanistic', 'sustainable' or 'universal' design mean? What is 'good' design? How does OCAD's Faculty of Design Mission Statement frame questions and attitudes we need to adopt as designers? How is a solution to a perceived need found?

This course answers these questions, and is an introduction to Design as a creative practice which utilizes both knowledge and imagination. The design process itself is the central subject matter of the course. Students from all disciplines work together, learning approaches to creative thinking and problem-solving. Design processes - including 'problem' definition (or finding the right questions to ask), design criteria development, research and observation, ideation, brainstorming, divergent and convergent thinking, cycles of testing and refinement - are discussed and practiced through a variety of studio projects.

Central to the completion of assignments is students' understanding of the cultural and environmental context of contemporary design. Course work explores various design strategies within the context of our rapidly changing world.

## GDES 1B24

### *Colour & Two-dimensional Design*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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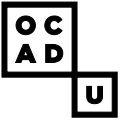
This course initiates students in the processes of visual perception using analogue and digital methods, and the principal vocabularies of two-dimensional design, colour and spatial organization.

Through investigations of light, point, plane, volume and colour mixing, students are introduced to the physiology of vision and the elements of two-dimensional forms and spaces.

Building upon conceptual, visual, relational and practical components of two-dimensional design, students further examine how ideas, forms, shapes, colours and two-dimensional spaces are related to one another. Exercises and assignments germane to contemporary design practices focus on two-dimensional form generations and composition, applied colour vocabulary,

contextual colour applications, spatial sensitivity and development of practical two-dimensional structures. Information acquired from this course enables students to use vocabulary appropriately and to apply learned visual and spatial sensibilities to studies in design.





## GDES 1B25

### *Form & Structure*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

## GDES 1B26

### *Introduction to Experience Design*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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This course integrates principles of design process with an introduction to time-based media and the methods used to design new interfaces, environments, services and products, through the orchestration of user experience. Students are exposed to the characteristics of new design opportunities made feasible by digital technologies and the pivotal role of time, attention, and interaction in contemporary design. Through lectures, analysis of a wide range of examples in communication and interaction design, and through studio projects that provide practical applications and insights, students are lead through the basic concepts, methods, tools and techniques used in the definition and design of interactive experiences.

**Prerequisites:** GDES 1B24 Colour & Two-dimensional Design or GDES 1B25 Form & Structure or GDES 1C02 Visual Forces



## GDES 1B27

### *Graphic Communication*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** GDES 1B24 Colour & Two-dimensional Design or GDES 1C02 Visual Forces

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

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

## GDES 1B28

### *Objects & Environments*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 0.50*

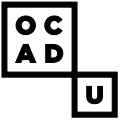
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The forms that adorn and beautify, the functional objects people use and the spaces they inhabit provide the focus of this studio course. With emphasis on problem solving and design methodologies, students use discovery, sketching, technical drawing, traditional and digital model making, and basic fabrication processes to visualize functional three-dimensional design solutions. Student projects consider the social, economic and cultural context of the intended user of objects and environments. Students research and develop design solutions for problems common to environmental, industrial and material art & design.

**Prerequisites:** GDES 1B25 Form & Structure or GDES 1C02 Visual Forces

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

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



## GDES 1C02

### *Visual Forces*

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*Department: Design*

*Subject: First-Year Design*

*Course Type: Studio*

*Credits: 1.00*

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This course may be taken by any design student in place of GDES 1B24 Colour & 2D and GDES 1B25 Form & Structure. Team-taught by two faculty, the course engages students, through both 2D and 3D projects, in exploration of design elements and organizing principles which are keys to understanding universal visual language.

Using a variety of projects, materials and processes, students examine and question the meanings inherent in shapes and forms, images and objects - and build confidence in visual decision-making. Through lectures, research and studio work, students develop an awareness of contemporary and historical design across various disciplines.

**Anti-requisites:** GDES 1B24 Colour & 2D and GDES 1B25 Form & Structure

## GDES 2B03

### *Think Tank 1: Awareness*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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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.

**Notes:** All Think Tank courses are intended to augment and inform the core studio classes from each of the six design disciplines and to introduce students from the Faculty of Art to the Faculty of Design's underlying philosophy.



## GDES 3B??

*Special Topic: Introduction to Data Visualization*

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

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The growing complexity of issues in the environment, technology and society requires designers to learn a variety of skills including collaboration, critical thinking and technical production. In this course, students become multidisciplinary design researchers/creators who employ research (ethnographic, archival), design (graphic, interactive), and computer programming to create a concrete data visualization project responding to a specific issue. Students will collaborate, learn to program small applications, gather and visualize data sets and critically reflect upon the visual representation of data.

## GDES 3B02

*Editorial & Publication Design 1*

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

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

## GDES 3B03

*Typeface Design 1*

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

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

**Notes:** There is a materials fee of \$52 attached to this course for software.

## GDES 3B04

*Packaging Design 1*

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

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



## GDES 3B05

### *Sequential Narrative 1*

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

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

## GDES 3B06

### *Guerrilla Entrepreneurism*

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

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

## GDES 3B07

### *Interactive Communication: Smart Screens*

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

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This course introduces students to the design of interactive communication for a variety of platforms and audiences. Informational Web sites, computer games and other networked, screen-based, and/or mobile applications or appliances are explored through various projects. Students will engage in research, conceptualization, diagramming, information architecture development, and user interaction studies - focusing on theories and practices involved in online and other screen-based interactive communication design.



## GDES 3B08

### *Wayfinding/Information Systems 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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

## GDES 3B09

### *Strategic Brand Development 1: Organizational Branding*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.



## GDES 3B10

### *Art of Presentation*

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

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

## GDES 3B11

### *Motion Graphics 1*

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

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

## GDES 3B12

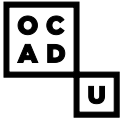
### *Socially Responsible Design Practices*

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

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



## GDES 3B13

### *Compelling User Experience 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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

## GDES 3B14

### *Interior Design Studio: Office*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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





## GDES 3B15

### *Furniture Design 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course will provide an introduction to the history of furniture and to the fundamentals of furniture design with an emphasis on the exploration of furniture as a vital support for human activity. Students will undertake briefed design and research projects ranging in length from one day to one month. Each project explores the relationship between theory and practice and encourages design experimentation as a means of expression. The studio format includes lectures, projects, field trips and critiques.

When registering for GDES 3B15, students must also register for the accompanying Wood lab. This intermediate-level wood lab instructs students on construction techniques specific to furniture making and supports the fabrication of a prototypical piece of furniture developed in the design studio.

**Prerequisites:** Second year wood lab.

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

## GDES 3B16

### *Wearable Technology 1*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Wearable Technology is a contemporary collision between art, craft, industrial design and constantly advancing technological possibilities. Central to the course is the practical exploration of applications of new technology to clothing, dermal and sub dermal body modification and adornment. The course will cross reference human need and interaction principles with these new possibilities. Wearable Technology 1 focuses on the body and interface, utilizing design process and creative strategies combined with a hands-on approach to experimentation, modeling and experience prototyping.

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)



## GDES 3B18

### *Biomimicry 1: Points of Departure*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course provides a practical overview of the principles and current key issues related to 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.

## GDES 3B20

### *Small Object Design: Virtual to Reality*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course will introduce students to designing small scale products and jewellery using 3-dimensional modelling software. Through various project assignments and design exercises, students will become familiar with basic operations in constructing 3-dimensional computer models. "Virtual" objects will be then translated into finished works using rapid prototyping as well as standard fabrication processes and materials (moldmaking, casting, etc.) Students will begin to understand some of the advantages that new technologies can bring to the field of small batch production design. They will learn about various Computer Aided Manufacturing operations (Rapid Prototyping, CNC, Laser Cutting, etc.) and will consider the implications that CAD/CAM technology has on future design and manufacturing.



## GDES 3B21

### *Designing Across Difference: Aboriginal Communities*

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

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This course focuses on creating an initial understanding of the scope and richness of North American aboriginal 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 aboriginal communities.

This studio will utilize guest lecturers from the aboriginal academic community.

## GDES 3B22

### *Editorial & Publication Design 2*

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

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

**Prerequisites:** GDES 3B02 Editorial & Publication Design 1 or GRPH 3B02 Graphic/Editorial 1

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.



## GDES 3B24

### *Interior Design Studio*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

---

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.

## GDES 3B25

### *Furniture Design 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

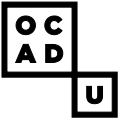
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This course aims to develop the students' appreciation of the social, cultural and philosophical issues that inform the discipline of furniture design and investigates current approaches and market concerns. Concurrently, technology and process, structural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

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

**Co-requisites:** Furniture Design 2 Lab/Wood. (3hrs per week)

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.



## GDES 3B27

### *Interactive Communication: Clever Devices*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Building on fundamental concepts of time-based design practice, students will learn theories and methods for the research and design of interactive communications for mobile and embodied experiences, including those interfaced with personal electronic devices including PDAs, mobile phones, and media players. With a focus on user-centred design the course will explore a variety of interactive experiences involving current and future capabilities for wireless data, image and voice, location-based games, and more. Through a series of exercises, storyboards and short projects, students will gain knowledge and skills in research, conceptualization, diagramming, flow, navigation, and user interaction for device-based interactive communication.

## GDES 3B28

### *Biomimicry 2: Application*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.



## GDES 3B29

### *Sequential Narrative 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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The fourth dimension, time, is applied to illustration. The result is visual storytelling through sequential art. This may take the form of storybooks, graphic novels, comics, storyboarding and "bible" preparation for animation proposals (television and movies, features and titles). Students act as authors or "content providers", empowering them with greater artistic control of their individual projects.

**Prerequisites:** GDES 3B05 Sequential Narrative 1

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.

## GDES 3B30

### *Typeface Design 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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With new applications for type design, from computer screens to text messaging, the need for new and more effective typefaces has never been greater. Building on the basics learned in Typeface Design 1, students will develop a typeface character set of text or display type. Students will establish their own design criteria based on extensive research and in consultation with their faculty. Emphasis is placed on the effectiveness of the design based on the defined user and specific application, on production issues, media applications, family development, output resolution, spacing/kerning and OpenType programming.

**Prerequisites:** GDES 3B03 Typeface Design 1

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.

## GDES 3B31

### *Packaging Design 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Prerequisites:** GDES 3B04 Packaging Design 1 or GRPH 3B03 Graphic/Packaging 1

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.

## GDES 3B32

### *Motion Graphics 2*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Students will further explore information introduced in Motion Graphics 1 with increased emphasis on new means of expression, research and the development of motion through word/image interaction, semantics, hierarchy, and the psychological impact of colour and form. Additionally, students will thoroughly investigate appropriate concepts and content for specific target audiences.

**Prerequisites:** GDES 3B11 Motion Graphics 1

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.



## GDES 3B34

### *Jewellery Design 1: An Introduction*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Design students will study the making and conception of jewellery for the marketplace from the perspective of the studio designer/maker. Critical and ethical issues such as emerging technologies, sustainable design and alternative materials will be discussed. Concept development of each project through observational sketching, rendering and modelmaking encourages the student to reassess their concept of jewellery, the body as the site and jewellery production. Fundamental skills of jewellery assembly such as fabrication and casting will be covered through a series of projects focused on the concept of jewellery as a product.

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

## GDES 3B35

### *Mapping the Body*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course is an exploration of the concepts, materials and processes of design focusing on the human body as the framework and site. A series of studies and projects will engage the student in the utilization of recycled, sustainable, and found objects, as well as alternatives to predictable materials. In the context of the body as site, students will look into roles traditionally associated with jewellery, including stereotypes of consumption, decoration and gender.

**Notes:** This course is open to Art and Design students and there is no prerequisite.

There is a consumables fee attached to this course.





## GDES 3B36

### *Domestic Ceramics: Exploring the Useful Object*

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

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This course investigates the relationship between function and form, leading to the creation of ceramic objects. Students will work in teams and individually to develop forms for limited production functional ceramic wares which address a societal issue. Some of the functions which will be examined are: eating, storage, lighting, and architectural detail. Starting with the appropriate research, students will proceed to the sketching and modeling phase utilizing computer modeling techniques where applicable. Final working models will be produced for the creation of production moulds. The student will end the course with several finished ceramic pieces. Production methods to be investigated are slip casting, press-moulding, jiggering/jollying, and extruding. Appropriate finishing and glazing methods will also be covered.

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)

## GDES 3B37

### *Investigations Of Non-Woven Structures*

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

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This course looks at various alternative methods of creating cloth structures, felt making, paper making, fusing, stitching and interlacement. Students will perform in-depth studies of these techniques, developing their understanding of the potential of these dimensional approaches and thus producing a body of work over the course of the term. They will evolve their ability to respond both functionally and artistically within the context of these fibre techniques.

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)



## GDES 3B38

### *Ambient Experience Design*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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

## GDES 3B40

### *Exploration, Insight and Foresight in Design*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course explores the basic and applied research methodologies used in the Beal Institute for Strategic Creativity. In the context of the creation of new experiences, spaces and products, students explore research methods which reveal the 'weak signals' of emerging patterns and their intersection with new technologies. Throughout the course, students refine their methodology and identify innovative development opportunities through the use of precedent analysis, research of related issues, scenario building, and the progressive definition of design opportunity. Students go on to predict future product and service opportunities through the understanding and context of micro-cultural norms and the motivating ambitions of human behaviour.



## GDES 3B41

*Play Behaviour and Game Design 1: An Introduction to Game Theory and Interactivity*

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

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This course will introduce students to play behaviour as it is relevant to the field of digital game design. Game design and theory, human factors, ethics, and precedent research will be explored in the context of games as media for learning and for entertainment. The cultural impact of games will be discussed, and an overview of the process, models, and common issues in educational games and games for entertainment will be provided. An introductory project will focus on the basic play aspects and structures of effective games, followed by the development of a simple digital game involving storyline development, navigation, art direction and prototype production.

## GDES 3B42

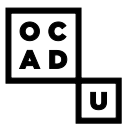
*Strategic Brand Development 2: Product Branding*

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

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Strategic Brand Development 2 continues 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.



## GDES 3B43

### *Jewellery Design: Architectural Hardware*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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A door pull or knob on a kitchen cupboard is a tool, but is also an extension of one's hand. We all have a link with these objects that is both physical and emotional depending on a multitude of convergences such as the surface, material, weight, balance, or mechanical correctness of the object. Within this course the student will evolve a series of forms through the design process, from concept to drawing to models to prototype. The projects will address specific needs within the realm of interior hardware, such as door pulls, latches, hinges, and light plates, and will be worked on individually and in teams. Processes covered within the course will include casting (small and large scale), carving in wood and/or wax for modelmaking, as well as new technologies such as water jet and laser cutting. One project will be taken to a final stage and could be completed in a variety of materials such as metal, wood, plastic, or clay depending on the end use, location and function requirement.

**Prerequisites:** MAAD 2C04 MA&D Studio or MAAD 2B14 Intro to Jewellery/Metalsmithing: Fabrication or wood, metal or plastics lab

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

## GDES 3B45

### *Architectural Ceramics*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

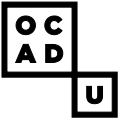
*Credits: 0.50*

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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.

**Notes:** This course not offered in 09/10



## GDES 3B46

### *Explorations in Architectural Glass*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Notes:** Basic Photoshop skills are required.

There is a materials fee of \$100 attached to this course.

## GDES 3B47

### *Habitat Housing Studio*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This studio is an exploration studio working with the "Habitat for Humanity" agency. Working within the thematic context of humanity and design, students will be involved in design projects for real life scenarios related to creating decent and affordable housing habitats. Through research and discussion with 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-disciplined studio, various approaches and techniques of habitat design, representation and development are explored in the studio project work. This course will utilize lectures, discussion, individual and class critique, and developed designs will be communicated through a variety of model, sketch, and drawing presentation work.



## GDES 3B48

### *Illustrative Activism*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

## GDES 3B49

### *Image and Clay: Exploring the Ceramic Surface*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

## GDES 3B50

### *Jewellery Design 2: Alternative Materials*

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

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#### Green, Recycled or Surplus

Students in this course will investigate the inclusion of alternative materials in the design and fabrication of body adornment. Development of design concepts, readings and discussion on sustainable issues will be an important part of this course as well as the deployment of the knowledge and skills learned in Jewellery Design 1: An Introduction. The sources of the alternative materials will be green, surplus or recyclable resources which will be researched and presented as an integral component of the course. Traditional jewellery making methods will be employed in the fabrication of the armature or structure of the jewellery form to which the alternate materials will be attached by the use of cold joining methods such as rivets, tap and die, mechanical fasteners or textile techniques such as stitching, coiling or knotting. The course objective will be to aim towards a completely sustainable design and product.

**Prerequisites:** GDES 3B34 Jewellery Design 1: An Introduction or MAAD 2B14 Intro to Jewellery/Metalsmithing: Fabrication

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

Under exceptional circumstances, the pre-requisite may be waived with permission from the Chair of the appropriate area.

## GDES 3B51

### *3D Structures In Fibre: Wearable Form*

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

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Fibre and textiles can be fabricated as 3-dimensional works. This course is designed to assist students who wish to work with the human body as armature in the creation of 3-dimensional sculptural works incorporating textiles. Draping and flat pattern drafting, machine construction and production methods will be emphasized. Studies will be appropriate for garment construction and structures working out from and related to the body.

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)



## GDES 3B52

### *3D Structures In Fibre: Sculptural Form*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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From the work of Claes Oldenburg to the provocative installations of Tracey Emin, textiles have offered a powerful alternative to the language of sculpture. This course will focus on developing sculptural form in textiles, utilizing the tools of pattern drafting and sewn construction. Students will learn: how to alter two-dimensional drawings to create drafted patterns, how to take patterns from existing three dimensional objects in order to create a fabric facsimile and how to develop sculptural form through free-form pattern making. Projects will encompass a range of scale, from making hand-held objects through to environmental works. Throughout the course, the use of sewn work in contemporary art and design will be presented as background reference to each assignment.

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)

## GDES 3B53

### *Interactive Communication: Beyond The Screen*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course, for the current year only, will be a research lab working with an entertainment industry partnership. The course is suitable for advanced and dedicated students with a keen interest in interactive experience design, and will engage students in exploring possibilities that take the user beyond the television screen, into the realm of technologically enabled and 'aware' devices and social web systems and environments. Students will employ iterative and participatory design strategies to create experimental solutions for entertainment-industry-based interactive experiences, which might use ambient, adaptive, expressive, persuasive, or locative technologies.

**Prerequisites:** One of the following:

GDES3B07 Interactive Communication: Smart Screens

GDES3B27 Interactive Communication: Clever Devices

INDS3K01 ID Studio 3: Emerging Technologies

GDES3B13 Compelling User Experience

GDES3B16 Wearable Technology 1

GDES3B41 Play Behaviour and Game Design 1

GDES3B38 Ambient Experience Design

INTR3B01 Virtual Communities





## GDES 3B54

### *Think Tank 2: Consideration*

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

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Building on Think Tank 1: Awareness, this studio seminar course examines the role of the designer as a powerful and potent contributor to the well-being and positive improvement of the planet. Topics specific to current cultural, technological, political, social, economic and systems of communication will be selected by teams of students early in this course. Through the examination of systems ranging from the 'grid' to wayfinding, students will be immersed in a culture of research and debate leading to strategies for innovation and change and culminating in the development of achievable solutions to their selected projects.

**Prerequisites:** GDES 2B03 Think Tank 1: Awareness or GDES 2B03 Think Tank/Creative Intersections

**Notes:** All Think Tank courses are intended to augment and inform the core studio classes from each of the six design disciplines and to introduce students from the Faculty of Art to the Faculty of Design's underlying philosophy.

## GDES 3B56

### *Universal Design*

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

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Universal Design is defined as: "the design of communications, products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design".

Universal Design challenges designers to maximize the comprehensive usability of their creations through recognizing the diversity of possible end users and their various needs – whether related to age, size, physical mobility or visual/mental abilities. While good designers do, by default, focus on end-users and their needs, 'universal design' is particularly concerned with 'inclusivity' as its fundamental approach.

The 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 legislative, economic and demographic factors. Studio work will address how Universal Design principles can be applied to removing the numerous barriers which prevent individuals from gaining access to and fully participating in important activities such as jobs, access to information/communication, education, public transit, and the use of goods, services and facilities.



## GDES 3B57

### *Living Environment Design Studio 1*

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

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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.

## GDES 3B58

### *Living Environment Design Studio 2*

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

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As a second studio in the “Design for Living” program in Sustainable studies, this studio will concentrate on the research and development of sustainable ideas from theory into practice. The studio work will develop both individually and in-group project – based work, the development and implementation of “designs for living”, designs based on sustainable design strategies. The intention is that students will develop projects to an extent that they may be carried forward to be realized in actual summer field work and internship.

**Prerequisites:** GDES 3B57 Living Environment Design Studio 1

## GDES 3B59

### *Urban Landscape Ecology*

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

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Human settlement patterns around the globe are shifting profoundly. The population of cities is growing as that of rural areas declines. The impact of this shift in human population on the patterns and processes of cities and adjacent areas is explored through this course in Urban Ecology. The focus of the course is the relationship between green design, economics and social justice in the urban environment.

Cities are living labs for the study of biophysical, socio-economic and environmental systems and their interaction. Streets, parks and built form provide a potent interface for the emerging dialogue

between science and design at a human scale. Marshall McLuhan’s dictate, “the medium is the message” resonates in the study of human settlement patterns and processes as significantly as in

the world of communication theory. What this means to design in and of cities is that the form literally is the content.

We will explore how urban eco-systems function economically, socially, ecologically. These systems are so completely fused to the form of a community, that it is only through meaningful expression in design that we can define them. We will investigate the role of urban forests and vegetation communities, biodiversity, storm water and solar energy in urban ecology through the study of landscape and green infrastructure. Course readings will be drawn from a variety of sources, including: F.L Olmstead, H.D.Thoreau, William H. Whyte, Ian McHarg, T.H. Dixon



## GDES 3B60

### *Sustainable Design & Development*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This course explores sustainable design holistically, including environmental, social / cultural and economic aspects of development. The premise of the course is that students begin to 'think environmentally', expanding their ecological understanding, i.e., having an awareness and expectation that human actions have impacts on the environment. Environmental impacts are explored from the perspective of resource depletion, ecological damage and human health. Eco-design explores the environmental and economic aspects of production; sustainable design and development looks at the issues of consumption patterns, equity, and community health. The broad issues explored in the course can also be a launching ground for further development in thesis projects. Topics include many issues related to healthy cities, including urban congestion, streets for people, urban farming, and ecological economics. Case studies will include both developed and developing countries.

**Anti-requisites:** INDS 3A03 Design and the Environment: Principles of Production & Consumption

## GDES 3B61

### *Living Environment Design: Internship*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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As an optional summer term, the sustainability design – build studio would be focused on realization of an appropriate community project. Selected design projects would be identified to provide the opportunity of student interns to participate in sustainable habitat construction, such as a rammed earth home, or other sustainable building construction projects. The emphasis would be on understanding the design – build process in the context of sustainable construction methods, and hands - on problem solving and coordination., and hands - on problem solving and coordination.

**Notes:** Not offered on 09/10



## GDES 3B62

### *Sustainable Business*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This course focuses on sustainable business, and provides (3rd or) 4th year Design students with the opportunity to develop a sustainable business plan; it is a vital part of the education of any designer to understand the business side of design production and development – sustainable design criteria is becoming currency in design development, with the ‘Triple Bottom Line’ being the most widely adopted model.

Students will explore case studies of multinationals in the major resource and service sectors including mining, forestry, and consumer products such as electronics. Various strategies of environmental management will be explored, including corporate social responsibility, extended producer responsibility, product ‘take-back’, and service economies.

Regulations, standards, and other drivers for sustainable business will be covered. Students will develop a broad knowledge of the challenges and opportunities for business in the ‘environmental revolution’.

## GDES 3B63

### *Cities for People/Summer Workshop*

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*Department: Design*

*Subject: General Design*

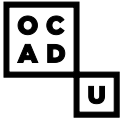
*Course Type: Studio*

*Credits: 0.50*

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This course can be presented as a ‘Professional Research’ opportunity for students who wish to explore the urban fabric from a holistic perspective, and undertake primary and secondary research, using Toronto as a laboratory. The main premise of the course is to develop an understanding of the issues and opportunities for healthy community development throughout the city. Topics can include social / cultural aspects such as community gardens/farming, bicycle and pedestrian pathways;

economic aspects such as green enterprise, sustainable business. Students will have the opportunity to meet with some of the champions of green enterprise and community development; they can work on strategies, which can increase stewardship and awareness through the integration of ‘ecorevelatory’ art and design projects.



## GDES 3B64

### *Greening the OCAD Campus - Summer Workshop*

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

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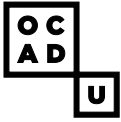
This course will introduce students to the various material and energy resource flows on campus, and will address sustainable design from a holistic perspective, including the following aspects:

- Environment: energy, water, materials (paper), waste; landscape, green roof
- Social: healthy building, indoor air quality, learning laboratory
- Economic: business case for sustainability, cost/benefit review

The course will provide students with an opportunity to begin to identify possible solutions for the reduction of energy and material flows on campus. We would collaborate with ZERO Footprint in this

endeavor, and the OCAD Sustainability Task Force, with staff and managers from the OCAD community. The collaborative effort is a model for sustainable design and development.

**Notes:** Not offered in 09/10



## GDES 3B65

### *Design/Build Studio*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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This summer studio provides students the opportunity to work on a 'real world' design /build project. The project specifics will be advertised by the Chair of ED, prior to opening of summer registration. The course will provide students the opportunity to participate in the design-to-construction process of a small but comprehensive building project. Focus will be on sustainable construction methods and materials and simple building techniques. Emphasis will be on understanding the design-build process, working with a specific client and responding to the site/context appropriately. In the case of a rural studio, students will be in residence on site for a portion of the course duration, both at the outset/site research phase and during construction - while design process will occur in studio at OCAD. There will be a course fee to cover accommodation/food and transportation, as determined by each year's project, and outlined in the project description.

**Prerequisites:** The Design /Build Studio is intended for Environmental Design Students that have successfully completed Year 3 in Environmental Design. As prerequisites, it would be advantageous if students have taken: ENVR 2A04 Building Technology & Structures I, ENVR 3A03 Building Technology & Structures 2, GDES 3B47 Habitat Housing Studio and GDES 3B57 Living Environment Design Studio I. Previous construction experience is an asset.

**Notes:** There is an additional course fee of \$325 to cover accommodation/food and transportation, as determined by each year's project, and outlined in the project description. Enrollment will be limited and will require an application process co-ordinated by the Chair of ED.

## GDES 3B66

### *Materials Research Library/Internship*

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

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The student will participate in the development and usage of the Faculty of Design's new Materials Research Library. Each student will work within the library for 3 hours/week and will assist other students with their materials study within the context of the library. All interns will participate in the collecting, vetting and review of materials, production processes, lighting technologies, colour testing, biomimetic sample development and collection, as well as other areas of interest such as sustainable materials and processes. Throughout this course students will be developing a research document or project directed to an area of materials research of their choice. The course will provide students with a broad understanding of design materials and develop a greater vocabulary for their usage within their own area of interest. The course is oriented to all areas of design, both two dimensional and three dimensional.

## GDES 3B67

### *Applied Materials for Designers*

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

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This course will focus on materials science and material application within three-dimensional design practices. Through lectures, hands-on experiments and studio application, students will develop a greater understanding of how materials are developed/specified within design projects. This course will complement and extend the knowledge gained in core and other introductory building technology or materials studios, and give students an increased capacity to research, propose, specify and utilise new materials. An emphasis on sustainability of materials, including full life cycle analysis and LEED certification, will ensure that students have a knowledge of key contemporary areas of materials exploration and development, relevant to their own thesis projects and ongoing design practices.



## GDES 4B01

### *Business Practices/Advanced*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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While the marketing communications industry exists to influence consumer behaviour, it is very much a people and relationship business. Effective campaigns are developed by people and teams. The more effectively those people work together, the better the work will be. The ability to create effective relationships will be a key determinant in career success. Art directors and copy writers who have the ability to create strong client relationships are more likely to have their work viewed objectively.

This course teaches participants to build powerful business relationships based on effective business practice and interpersonal skills. This course will help turn what can be a time-consuming, frustrating creative process into a productive and enjoyable one that yields extraordinary results and prepares students to enter the advertising profession.

**Notes:** Restricted to 4th Year Advertising students.

## GDES 4B02

### *Editorial & Publication Design 3*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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Students will continue to explore the theories, practices and methods introduced in Editorial and Publication Design 2. The course will cover integrating text and images in sequential applications that interpret and develop concepts for the author's text and point of view. Students expand their skills of synthesizing typography, colour, imagery and layout to create multi-page documents that target a defined audience.

**Prerequisites:** GDES 3B22 Editorial & Publication Design 2 or GRPH 3B52 Graphic/Editorial 2

**Notes:** Under exceptional circumstances, the prerequisite may be waived with permission from the Chair of the appropriate area.





## GDES 4B03

### *Internship*

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

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Through a guided self-directed initiative, the senior student will research, propose and contact a practicing professional in an individual studio, gallery, educational institution or professional organization to search out an intern position of 60 work hours. This actual "real world" work experience will develop networking abilities and provide the student a glimpse into the design studio or art related environment and prepare the emerging artist/designer for employment upon graduation.

**Conditions:** Only students with a 70% average will be eligible to take this course.

**Notes:** Registration in this course requires prior approval by an Associate Dean, Faculty of Design. This internship must be appropriate to the student's major or minor.

## GDES 4B05

### *Architectural Design Studio 1*

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

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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.

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



## GDES 4B08

### *Think Tank 3: Action*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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In the context of design and humanity and what is ultimately possible, Think Tank 3: Action builds on Think Tank 1: Consideration and Think Tank 2: Awareness. Working with teams composed of faculty from diverse backgrounds and invited specialists, students will be exposed to, and welcome to debate, multiple points of view.

Developing research methodologies and the skills to implement solutions to issues-based societal problems, students will be expected to initiate actions that will directly and positively affect the world around them. This interdisciplinary course allows students to apply what they have learned within the contemporary and constantly evolving context of local and international issues with project work that will have genuine value to society.

**Prerequisites:** GDES 3A01 Think Tank/Convergence or GDES 3B54 Think Tank 2: Consideration.

**Notes:** All Think Tank courses are intended to augment and inform the core studio classes from each of the six design disciplines and to introduce students from the Faculty of Art to the Faculty of Design's underlying philosophy.

## GDES 4B09

### *Animated Illustration*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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 vector-based, programmatic animation using Adobe After Effects.

**Prerequisites:** ILLU 3A02 Media Studio 3

or GRPH 3K02 Graphic Design 4

or ADVR 2K02 Advertising Concept 2

**Conditions:** Students must have a firm understanding of Adobe Illustrator and basic Mac OS X formally acquired in their program curriculum.



## GDES 4B10

*Kanata, The Village: Sustainability and  
Survivance in Aboriginal Design*

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

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Through an analysis of historical Indigenous urban centres, architecture and material culture, students explore models of sustainability.

Large ideological systems and structures like the Longhouse, the pueblo and the pyramid, and smaller implements such as the teepee and the canoe are examined in terms of governance, construction and resource management.

The studio format encourages students to undertake projects that test the applicability of traditional Indigenous public, community and personal structures and implements in contemporary architecture, industrial and environmental design.

Course to be co-taught by Aboriginal Visual Culture faculty and Design faculty.

**Notes:** Not offered in 09/10

## GDES 4B11

*Furniture Design 3*

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

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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.

**Prerequisites:** GDES 3B25 Furniture Design 2 and GDES 3B25 Furniture Design 2 Lab/Wood

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

**Conditions:** Students must have acquired appropriate technical and Health and Safety knowledge of and familiarity with Wood Lab Equipment and Power tools.



## GDES 4B12

### *OCAD/Rotman Collaborative Practicum*

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*Department: Design*

*Subject: General Design*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Prerequisites:** ID students in good standing only.

## GRPH 2A02

### *Graphic Translation/Drawing*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

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The primary focus of this course is to translate objects from realistic representation to graphic form using conceptual sketching and detailed documentation. The course is focused on the development of ideas through improved drawing accuracy and a heightened sensitivity to observation. Special attention is given to the use of drawing with the purpose of delivering an idea in the exploration phase of the development of effective communication. This course introduces students to the possibilities of changing or enhancing the meaning of words and images through their symbolic application. The course will be delivered using lectures, in-class discussions, demonstration and critiques. A series of drawing and conceptual assignments will develop the required skills and techniques for image development. All assignments based on studio-seminars require research and presentations that include verbal, written and visual components.



## GRPH 2A04

### *Typography 1: Letters and Words*

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

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

## GRPH 2A05

### *Photography for Graphic Design*

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

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

## GRPH 2A06

### *Interaction Design Studio*

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

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This studio course builds on Principles of Interaction Design in the creation of information-rich experiences. Through case studies, lectures and studio projects, students will be introduced to innovative methods and design practices for screen-based applications, including interface design, intuitive navigation, and the engagement of interaction within entertainment and communication.

**Prerequisites:** GDES 1B26 Principles of Interaction Design

## GRPH 2B06

### *Typography 2: Structures*

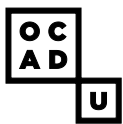
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*Department: Design*  
*Subject: Graphic Design*  
*Course Type: Studio*  
*Credits: 0.50*

---

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

**Prerequisites:** GRPH 2A04 Typography 1: Letters and Words



## GRPH 2K01

### *Graphic Design 1*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

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This course will introduce students to the knowledge and skills needed for the purposeful implementation of contemporary communication. In the context of cultural/societal issues, students will learn about the impact of effective communication on people's lives. Through a variety of exercises ranging from the development of graphic form to composition and colour, students will develop a visual vocabulary and an aesthetic understanding of how content and message impact on form and communication. The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.

**Prerequisites:** GDES 1B27 Graphic Communication (minimum grade of 60%)

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

## GRPH 2K02

### *Graphic Design 2*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

---

Two-dimensional space is examined through the application of graphic grid structures and conceptual design ideas. Students will be encouraged to develop an independent voice while respecting historically proven and effective practices. The course focuses on idea development, methods of research, word/image interaction, meaning, hierarchy and the impact of colour and form on effective communication. Students will learn to distill complex ideas into concise and convincing graphic elements. The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.

**Prerequisites:** GRPH 2K01 Graphic Design 1 (minimum grade of 60%)

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



## GRPH 3A02

### *Research Methodologies for Graphic Design* 1

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

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In this introductory course, students will begin to develop frameworks for understanding the research process, in general, and will become familiar with the discourse of design research, specifically. Basic methods for locating, utilizing, and referencing diverse resource materials are stressed and the skills needed to comprehend and synthesize previously-generated research results from within design contexts are fostered. Through readings, discussions, and work assignments students will improve their abilities to 'read' visuals, to conduct both traditional and visual research, and to appreciate the differences between research and fact-finding.

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

## GRPH 3A03

### *Research Methodologies for Graphic Design* 2

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

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This course expands on the research methodologies introduced in Research Methodologies 1. The various methodologies and tools that inform graphic design and design process are explored through effective and diverse research methods and strategies for expanding the students' knowledge base. Students will be able to unite theory and practice, strengthening their design work and improving design process efficiency and time management. The methodologies learned at level 1 and 2 are intended to prepare students for the research demands implicit in the 4th year Thesis Project.

**Prerequisites:** GRPH 3A02 Research Methodologies for Graphic Design 1

**Anti-requisites:** GRPH 3B17 Research Methodologies for Graphic Design 2



## GRPH 3B14

### *Typography 3: Advanced Structures*

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

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

**Prerequisites:** GRPH 2B06 Typography 2: Structures

## GRPH 3B16

### *Typography 4: Expressive*

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

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This studio course is designed to encourage interpretation and investigation into the expressive possibilities of typography. Students will explore the relationship between semantics and syntactics to create emotive and engaging communications. The course will also focus on divergent/convergent processes, type as image, and creative/critical thinking.

**Prerequisites:** GRPH 3B14 Typography 3: Advanced Structures

## GRPH 3K01

### *Graphic Design 3*

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

---

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

**Prerequisites:** GRPH 2K02 Graphic Design 2 (minimum grade of 60%)

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





## GRPH 3K02

### *Graphic Design 4*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.75*

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

**Prerequisites:** GRPH 3K01 Graphic Design 3 (minimum grade of 60%)

**Conditions:** Requires a minimum grade of 60% to advance to GRPH 4K01 Graphic Design Thesis Project 1.

## GRPH 4A02

### *Business and Studio Practice*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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

**Anti-requisites:** GDES 4B06 Business and Studio Practice



## GRPH 4A03

### *Portfolio Development*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio*

*Credits: 0.25*

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Essential to any field in design is a visual portfolio that demonstrates creative thinking, design knowledge, communication skills, personal growth, and potential to employers and clients. Good portfolios require strategic planning, marketing and creative development. Emphasis in this course will be placed on theoretical and creative approaches to developing a portfolio and self-promotion package. Instruction will include case studies intended to help establish best practices through seminars, presentations, and critiques. Throughout the term, students will work to discover and develop their own strengths and their own voice. Students will execute a self-directed portfolio and self-promotion assignment that showcases their personalized design work in a strategically positioned visual communication targeted to varied audiences.

## GRPH 4A04

### *Digital/Analogue Graphic Reproduction Processes*

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*Department: Design*

*Subject: Graphic Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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This studio/seminar course is focused on current contemporary graphic production processes and electronic image reproduction. Students will learn important pre-production language, digital colour theory and project management systems relevant to pre-press, print and other digital media. Topics and processes that will be introduced include material sourcing, specialized reproduction methods such as embossing, hot-metal stamping, and bindery and output options. Course content will be delivered using lectures, discussions, demonstrations, field trips and presentations given by practicing imaging and production specialists. Student progress may be measured through projects, comprehension essays, memory exams or pop quizzes. Students may be asked to use learned technical knowledge to prepare and produce a personal assignment for final reproduction.



## GRPH 4AXX

### *Digital/Analogue Graphic Reproduction Processes*

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

---

This studio/seminar course is focused on current contemporary graphic production processes and electronic image reproduction. Students will learn important pre-production language, digital colour theory and project management systems relevant to pre-press, print and other digital media. Topics and processes that will be introduced include material sourcing, specialized reproduction methods such as embossing, hot-metal stamping, and bindery and output options. Course content will be delivered using lectures, discussions, demonstrations, field trips and presentations given by practicing imaging and production specialists. Student progress may be measured through projects, comprehension essays, memory exams or pop quizzes. Students may be asked to use learned technical knowledge to prepare and produce a personal assignment for final reproduction.

## GRPH 4B17

### *Typography 5: Advanced*

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

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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 practical applications of advanced typographic systems. Class discussions and demonstrations will complement the process of solving typographical problems.

**Prerequisites:** GRPH 3B16 Typography 4: Expressive

**Anti-requisites:** GDES 3B39 Advanced Typography



## GRPH 4K01

### *Graphic Design Thesis Project 1*

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

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Building on the Faculty of Design's theme "Design for Humanity," Graphic Design Thesis Project is a two-semester course which challenges students to explore graphic design solutions to complex design problems. Students will engage in critical thinking, research, experimentation and development of intelligent, effective and socially responsible graphic design solutions in areas such as communications, commerce, transportation, shelter, sustenance, environment and tools. Thesis Project proposals will be submitted to faculty for approval at the start of the Fall semester.

**Prerequisites:** GRPH 3K02 Graphic Design 4 (minimum grade of 60%)

**Conditions:** Requires a minimum grade of 60% to advance to GRPH 4K02 Graphic Design Thesis Project 2.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4K02 Graphic Design Thesis Project 2 in the winter semester.

## GRPH 4K02

### *Graphic Design Thesis Project 2*

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

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This course is the continuation of Graphic Design Thesis Project 1 allowing students to complete their investigation and fully develop their Thesis Project. Having achieved the preliminary stages of analysis, research, definition and ideation, students will further develop their project through selection, implementation and evaluation, creating and presenting a comprehensive body of work reflective of their education and preparedness for the graphic design profession.

**Prerequisites:** GRPH 4K01 Graphic Design Thesis Project 1 (minimum grade of 60%)

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in GRPH 4K01 Graphic Design Thesis Project 1 in the fall semester.



## HUMN 2B01

### *Aesthetics*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## HUMN 2B16

### *Twentieth Century Ideas*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD2B16 may not take this course for further credit.



## HUMN 2B28

*Nature, Culture and the Environment (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## HUMN 2B29

*The Culture of Science (NOT OFFERED IN 2009-2010)*

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

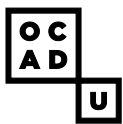
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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD2B29 may not take this course for further credit.



## HUMN 3B01

### *Reading Popular Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 2B14 or HUMN 2B14 may not take this course for further credit.

## HUMN 3B02

### *The Romantic Rebellion in Europe (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**HUMN 3B05***Environmental Ethics*

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

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken HUMN 3B92: Special Topic in Humanities: Issues in Environmental Ethics may not take this course for further credit.

**HUMN 3B06***Comparative Religions*

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

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This course will introduce the 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken HUMN 3B93: Special Topic in Humanities: Comparative Religions may not take this course for further credit.





## HUMN 3B07

*Ethics and the Visual Arts (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B07 may not take this course for further credit.

## HUMN 3B08

*Ethics, Advertising and Design*

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

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



## HUMN 3B09

### *Introduction to Gender Studies*

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

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## HUMN 3B10

### *Multicultural Social Ethics*

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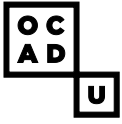
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken HUMN 3B98: Special Topic In Humanities: Multicultural Social Ethics may not take this course for further credit.



## HUMN 3B25

*Imagining Nation: Canada's Cultural History*  
(NOT OFFERED IN 2009-2010)

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

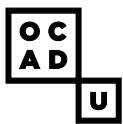
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(NOT OFFERED IN 2009-2010)



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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



**Anti-requisites:** Students who previously took VISC 3B25 may not take this course for further credit.

## HUMN 3B92

*Special Topic in Humanities: STUFF:  
Material Culture and the Meanings of Things*

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

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This course examines the 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 – and here the built environment is defined so as to include architecture, furniture, human-made landscape and objects of all kinds – as in philosophical and aesthetic questions of meaning and significance, whether functional or emotional, 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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

## HUMN 4B01

*Modernism: Critical Perspectives*

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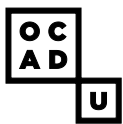
*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took HUMN 3B04: Understanding Modernism or took HUMN 3B90: Special Topic in Humanities: Understanding Modernism in the 2004/2005 academic year may not take this course for further credit.



## HUMN 4B02

### *Mental Health, Culture and Society*

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

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have taken HUMN 4B91: Special Topic in Humanities: Mental Health, Culture & Society may not take this course for further credit

## HUMN 4B03

### *Existentialism and Its Culture*

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

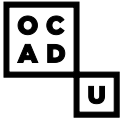
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This course is a study of the short stories, poetry, film, visual art and philosophical essays which have been generated from, or significantly influenced by, the philosophy of existentialism. In identifying some of the chief issues, notable works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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B03 may not take this course for further credit.

**Notes:** New course title as of 2008-09



## HUMN 4B04

*Health & Wellness: Ethics & Cultural Politics*  
(NOT OFFERED IN 2009-2010)

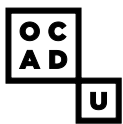
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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

---

(NOT OFFERED IN 2009-2010)

A study of the ethics and cultural politics in the current debate between the conventional medical profession and proponents of health and wellness. It will focus on the public debate of issues related to the state-control of health matters, for example, the power and dominance of conventional medical organizations, the social value of the illness-oriented practice of medicine, the politicization of medical research, the gender-bias in medical reproductive technology, medical lobby-groups and the management of mass media discourse on health, the appropriateness of drug therapy, and the propriety of the relationship between doctors and drug companies. This will include consideration of the politics of cultural difference and its impact on the scientific and ethical validity of medical methodologies used in alternative practices like Chinese herbalism and acupuncture, European homeopathy, Indian Ayurvedic medicine and Yoga, and North American indigenous medicine.



It will also include reference to ethical dimensions of the representation of the illness and health of the body in cultural production, for example, the depiction of the AIDs epidemic in the work of General Idea, the use of body fluids in relation to religious icons in Andres Serrano's Piss Christ, the feminist implications of cosmetic surgery in Orlan's video-taped operating-theatre performances, the marketing of human remains in Body Worlds Show of plastinized works by Gunther von Hagen, the fetishization of wounds in David Cronenberg's Crash, and the consecrated medicine of native Canadians in the art work of Jane Ash Poitras. Students will learn about ethical theories from around the world, and they will develop skills in critical ethical thinking by applying these theories to the analysis of the issues identified above.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## HUMN 4B12

### *Zen Buddhism and Its Culture*

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*Department:* Liberal Studies

*Subject:* Liberal Studies

*Course Type:* Academic Course

*Credits:* 0.50

---

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B12 may not take this course for further credit.

**Notes:** New course title as of 2008-09





## HUMN 4B17

*Feminist Theory (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## HUMN 4B18

*Postmodernism: Critical Perspectives*

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

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B12 may not take this course for further credit.

**Notes:** Priority Registration for CRCP majors. VISC 2B07 is strongly recommended in advance of this course.

\*It is recommended that students complete HUMN 4B18 in their third year or in the summer preceding their thesis year.



## ILLU 2A02

### *Media Studio 1*

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

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This course will expose students to various traditional media, materials and techniques that may be used in the effective communication of ideas and concepts in illustration. The exploration of the different physical properties of media and materials is a critical focus in this course. As well, students examine the appropriateness of techniques to given assignments. Skills acquired in this course will support the core studio course Illustration 2. Course content will be delivered using lectures, demonstrations, class discussion, guest specialists, group, and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components.

## ILLU 2A04

### *Graphic Design for Illustrators*

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

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

## ILLU 2B08

### *Illustrative Drawing*

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

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The human figure plays a major role in most illustrative work, whether it is depicted as realistic, stylized, or abstract. It is critical that students develop the capability of drawing the figure by observation and from memory. This course introduces drawing as the basic tool in the creation of ideas. Students learn the fundamentals of representational drawing and develop strong drawing and observational skills through successive and repetitive exercises. These exercises emphasize gesture, contour, mass, form and counter-form, proportion and anatomy. As a result, an understanding of basic anatomy for the artist, of human form and function, is also developed. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that include verbal and visual components.

**ILLU 2B09***Illustrative Drawing and Painting 1*

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

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As a direct extension of Illustrative Drawing, this studio course builds on the development of ideas and honing of observational skills through representational drawing. Further examination of anatomy is undertaken to inform sketching from life and from memory. In addition, painting media is explored to express form and colour. Working in such media as acrylic, watercolour and water-soluble oil, students gain an understanding of the unique physical and aesthetic properties of each, while investigating their appropriateness for specific imagery. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next.

**Prerequisites:** ILLU 2B08 Illustrative Drawing or ILLU 2B08 Drawing for Illustrators 1

**Co-requisites:** ILLU 2B09 Illustrative Drawing and Painting 1 - Drawing and Painting Workshop

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

**ILLU 2K01***Illustration 1*

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

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This course introduces students to fundamental theories and practices in the field of contemporary illustration, including all aspects of ideation: visual problem solving, mind mapping (diagramming word/image association to text), brainstorming and picture-making fundamentals. As the program's core studio course, it will provide students with information about different approaches to narrative documentation and concept development in the context of book, magazine, advertising, corporate, institutional and web/interactive applications. The course will be delivered using lectures, in-class discussions and presentations of best current and historical practice. One-on-one and group consultations and critiques will address the issues and help students to develop their communication skills. Students are taught to propose creative and effective solutions to defined projects using various media. All studio-based assignments require research and presentations that include verbal, written and visual components.

**Prerequisites:** GDES 1B27 Graphic Communication (minimum grade of 60%)

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



## ILLU 2K02

### *Illustration 2*

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

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Building on the ideation principles learned in Illustration 1, students will continue to expand their knowledge base and further develop the skills needed to produce creative illustration with a purpose. Students will explore how rapidly-changing societal needs affect the complex issues involved in contemporary illustration. Strategies and techniques specific to creative problem solving will be addressed. Skills learned in the supporting Media Studio 1 will aid students in making decisions regarding the appropriate use of media and style. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components. Through assignments, drawing skills will be developed in a studio environment where students will develop concepts, prepare linears and produce creative and effective illustrations as solutions to stated objectives. Best current and past practice will be explored.

**Prerequisites:** ILLU 2K01 Illustration 1 (minimum grade of 60%)

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

## ILLU 3A01

### *Media Studio 2*

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

---

Using the computer as a primary illustrative tool, students will explore ideas and concepts using new media techniques. Vector and bitmap programs will be examined and their appropriateness in a variety of applications will be discussed.

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

## ILLU 3A02

### *Media Studio 3*

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

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

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



## ILLU 3B09

### *Illustrative Drawing and Painting 2*

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

---

Building on the skills and knowledge attained in Illustrative Drawing and Painting 1, students further their understanding and depiction of the human form in drawing and painting media with increased emphasis on anatomy, perspective, composition and lighting. Varied lighting is studied, and explored through colour-mixing of limited palettes, experimentation with temperature and saturation, and by employing colour theory. 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.

**Prerequisites:** ILLU 2B09 Illustrative Drawing and Painting 1 or ILLU 2A03 Drawing for Illustrators 2

## ILLU 3B10

### *Illustrative Drawing and Painting 3*

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

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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.

**Prerequisites:** ILLU 3B09 Illustrative Drawing and Painting 2 or ILLU 3B08 Drawing and Painting for Illustrators 1

**Co-requisites:** ILLU 3B10 Illustrative Drawing and Painting 3 - Drawing and Painting Workshop

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

**ILLU 3K01***Illustration 3*

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

---

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

**Prerequisites:** ILLU 2K02 Illustration 2  
(minimum grade of 60%)

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

**ILLU 3K02***Illustration 4*

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

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The individual vocabulary of the illustrator, as it reflects both technical facility and the make-up of one's personality (eg. A sense of humour, irony, style or outrage) is the focus of this course. Students are offered a variety of assignments from which to choose, thus encouraging the development of a unique artistic voice. Furthermore, the demand for illustrators, by ever-changing market forces, to innovate and act as "content providers" is discussed and explored. To that end, students begin preparation of their thesis proposals for Illustration 5. Delivery of the course content includes the use of lectures, professional and student samples, individual and group critiques. All studio-based assignments require research and presentations will include verbal, written and visual components.

**Prerequisites:** ILLU 3K01 Illustration 3  
(minimum grade of 60%)

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



## ILLU 4A01

### *Business Practice*

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*Department: Design*

*Subject: Illustration*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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This course provides students with a working knowledge of industry business 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.

## ILLU 4A03

### *Media Studio 4*

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*Department: Design*

*Subject: Illustration*

*Course Type: Studio*

*Credits: 0.25*

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Utilizing the knowledge and skills attained in previous Media studios and digital workshops, students prepare a portfolio-based web site to promote themselves in the commercial marketplace. Graphic and navigation design are employed to create functional and compelling text and image relationships, with the objective of market positioning in mind. Portfolios are edited, copy is written and a site is designed to broadcast the uniqueness of each illustrator's work to prospective clients worldwide.

**Prerequisites:** ILLU 3A02 Media Studio 3

**Co-requisites:** ILLU 4A03 Media Studio 4 - Digital Workshop

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



## ILLU 4B09

### *Illustrative Drawing and Painting 5*

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*Department: Design*

*Subject: Illustration*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Prerequisites:** ILLU 4B10 Illustrative Drawing and Painting 4 or ILLU 4A02 Drawing and Painting for Illustrators 3

## ILLU 4B10

### *Illustrative Drawing and Painting 4*

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*Department: Design*

*Subject: Illustration*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Prerequisites:** ILLU 3B10 Illustrative Drawing and Painting 3 or ILLU 3A03 Drawing and Painting for Illustrators 2

**Co-requisites:** ILLU 4B10 Illustrative Drawing and Painting 4 - Drawing and Painting Workshop

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





## ILLU 4K01

### *Illustration 5: Thesis*

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

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Based on a "Statement of Intent" drafted by students in Illustration 4 identifying personal areas of interest, this course is dedicated to the development of a thesis project- a self-directed conceptual and technical study of Illustration resulting in a significant 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. Brief class assignments, lectures and frequent group discussions assist in the progress of the project while students meet firm deadlines established early in the course.

**Prerequisites:** ILLU 3K02 Illustration 4 (minimum grade of 60%)

**Conditions:** Requires a minimum grade of 60% to advance to Illustration 6: Thesis.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in ILLU 4K02 Illustration 6: Thesis in the winter semester.

## ILLU 4K02

### *Illustration 6: Thesis*

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

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As a continuation of Illustration 5: Thesis, students fully develop a significant body of work in accordance with their research and through experimental studio work. Group critiques and 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.

**Prerequisites:** ILLU 4K01 Illustration 5: Thesis (minimum grade of 60%)

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

**Notes:** Due to course content, it is required that students in this course register with the SAME INSTRUCTOR in ILLU 4K01 Illustration 5: Thesis in the fall semester.



## INDS 2A02

### *Representation & Communication for ID*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.25*

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

## INDS 2A03

### *Materials, Tools & Technology*

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*Department: Design*

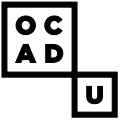
*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.25*

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This course involves the study of the fundamental and alternative materials and processes used in built structures and in the mass production of products. Materials and processes are explored in order to gain insight into their technical capabilities and limitations. The functional and expressive outcomes of these materials and processes are also examined. Product function, cultural meaning, specifications, tooling, and assembly methods are examined as essential elements in preparing designs for manufacture. The course will be delivered using lectures, in-class discussions, demonstrations and individual critiques. All assignments based on studio-seminar courses require research and presentations that include verbal, written and visual components. Field trips to manufacturing sites are part of the process.



## INDS 2B03

### *Design & Analysis of Space*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

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

## INDS 2B13

### *The Meaning & Language of Form*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.50*

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This course focuses on gaining a thorough knowledge of the vocabulary of form. Every product tells a story: about itself, the people using it and the person who created it. Through forms and their functions, products express values and reflect the contexts for which they were designed. Students will learn about the basic elements of creating form and the appropriate use of materials, structure and colour. Studio projects and lectures will focus on the semantic aspect of products and their forms. This addresses issues such as the following: defining or describing the purpose of a product; how form expresses the values and qualities of a product; how the interface with form indicates its use; and how well the product identifies its origins or its connection to a system. Good products are created when the complexity of meaning and its expression in an appropriate form is recognized. This course aims to develop students' sensibilities and critical abilities to recognize these parameters. Practical skills will s



## INDS 2K01

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

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.75*

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

**Prerequisites:** GDES 1B28 Objects & Environments (minimum grade of 60%)

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

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

## INDS 2K02

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

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 0.75*

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

When registering for INDS 2K02, students must choose one of the

**Prerequisites:** INDS 2K01 ID Studio 1: The Design of Everyday Things (minimum grade of 60%)

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

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



## INDS 3A02

### *Mechanical and Structural Design Principles*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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

## INDS 3A03

### *Design and the Environment: Principles of Production & Consumption*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio/Seminar*

*Credits: 0.25*

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

## INDS 3A04

### *Advanced Drawing for 3D Design*

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*Department: Design*

*Subject: Industrial design*

*Course Type: Studio*

*Credits: 0.25*

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This course deals with tools, skills and applicable theory of drawing for 3D Design with a view to tangible output.

Students will learn principles and practices in drawing for ideation and concept development and development of specification and detail for transition to 3D/CAD output.

The course will engage aspects of freehand drawing in preparation for 3D output, from thumbnails and ideograms through iterative sketching towards presentation level concept and specification drawings. The course will deal with advanced 2 and 3 point perspective, line and shade, and the use of various media. The course will also deal with presentation methods using Illustrator and Photoshop to develop and finalize communication and presentation level drawings. Finally the course will develop methodologies and practices for drawing to facilitate workflow for 3D output in a studio/practice context.

**Prerequisites:** INDS 2A02 Representation & Communication for ID



## INDS 3B09

### *Thesis Preparation & Research*

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

---

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

## INDS 3B25

### *Conceptual Tools and Techniques*

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

---

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.

**Anti-requisites:** INDS 3A01 Conceptual Tools and Techniques

## INDS 3K01

### *ID Studio 3: Emerging Technologies*

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

---

This studio course familiarizes students with the challenges and opportunities presented by emerging technologies. Through research, analysis and scenario building, students develop new cohesive systems of products or services in response to articulated societal needs. Emphasis is placed on the expressive qualities inherent in these new materials and processes. Technology identification, evaluation and sourcing are also studied in the context of studio projects.

**Prerequisites:** INDS 2K02 ID Studio 2: Design for Private Space (minimum grade of 60%)

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



## INDS 3K02

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

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

---

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

**Prerequisites:** INDS 3K01 ID Studio 3: Emerging Technologies (minimum grade of 60%)

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

## INDS 4B05

### *Professional Practice*

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

---

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

## INDS 4B06

### *Advanced Presentation and Communication*

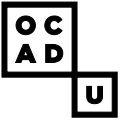
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*Department:* Design  
*Subject:* Industrial design  
*Course Type:* Studio  
*Credits:* 0.50

---

Students will develop strategic presentation skills for effective communication to specific and general audiences. A variety of media and formats will be reviewed and developed, including varying digital and hand generated medias. The student will learn information organization and archiving skills for the creation and development of a body of representational work throughout Year 4. A central aspect of this course is the development of the strategic approach and content of the students' thesis presentation and Year End show.





## INDS 4B07

### *Context and Departure Points*

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*Department: Design*

*Subject: Industrial design*

*Course Type: Studio*

*Credits: 0.50*

---

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.



## INDS 4C01

### *Thesis I: Planning to Direction Definition*

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*Department: Design*

*Subject: Industrial Design*

*Course Type: Studio*

*Credits: 1.00*

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In Thesis I & II students embark on a process to initiate, develop and conclude a fully realized and independently executed design project, utilizing and integrating all competencies and skills acquired over the previous years in the Industrial Design program.

In Thesis I and II students are directed to work within six general areas which are:

Home, Work, Play, Health, Mobility, Travel and Communication.

Students whose thesis subjects are in the same directed areas will be working in groups facilitating peer support and mutual feedback and development as part of the thesis course. It is intended that there will be appropriate industry or business input for each of the defined areas of thesis engagement.

In Thesis I students embark upon a complete design process through defined stages, continued and completed in Thesis II. In Stage 1 (Planning) students work on developing a proposal which defines their intended design process and methodologies for the semester.

This is followed by

**Prerequisites:** INDS 3B09 Thesis Preparation & Research

INDS 3K02 ID Studio 4: Design for Flow Space (minimum grade of 60%)

**Conditions:** Requires a minimum grade of 60% to advance to INDS 4C02 Thesis II: Business Validation to Final Presentation



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

## INDS 4C02

### *Thesis II: Business Validation to Final Presentation*

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

---

Continuing from Thesis I, students begin Thesis II 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 exposition.

**Prerequisites:** INDS 4C01 Thesis I: Planning to Direction Definition (minimum grade of 60%)

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

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

## INTM 2B02

### *Film Introduction*

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

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From a collective shoot using basic film cameras, students initiate individual media projects including short films or videos, screen/space installations and hybrid media works. Students are introduced to creative and technical dimensions of filmmaking processes including : basic camera, light meters, lighting setups and concept development for script and screen. Lectures, screenings and discussion provide an introduction to film history, theory and practice.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Co-requisites:** Recommended Co-requisite: INTM 2B06 Sonic Arts

**Notes:** Priority in registration is given to Integrated Media Majors. Material fees apply. New code: formerly INTM 3B34. New title: formerly Film for Artists.



## INTM 2B03

### *Body as Material: Performance by Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** This course is the prerequisite for INTM 3B28 Performance Studio in the winter term.  
New title: Formerly Performance by Artists

## INTM 2B06

### *Sonic Arts*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Basic computer knowledge required.

**Notes:** Priority in registration is given to Integrated Media Majors. 200-level sound equipment access.



## INTM 2B07

### *Writing for Time-based Arts*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Basic computer knowledge required

**Notes:** Priority in registration is given to Integrated Media Majors.

## INTM 2B21

### *Online Art & Website Design*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Basic computer knowledge required.

**Notes:** Priority in registration is given to Integrated Media Majors.



## INTM 2B22

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

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Priority in registration is given to Integrated Media Majors. May not be repeated in another discipline area.

## INTM 2B24

### *Introduction to Electronics: Kinetic Objects*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Priority in registration is given to Integrated Media and Sculpture/Installation Majors. New title: formerly Electronics for Artists



## INTM 2B25

### *Electronics Studio: Kinetic Interactions*

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

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Students apply the principles of logic gained in Introduction to Electronics: Kinetic Objects (INTM 2B24) to "real-life" situations. Students will focus on building works that are interactive. A major component of the course will examine the interface between microcontrollers and a variety of sensors (temperature, proximity, motion). Theories of interactivity will be explored in order to build the student's understanding of this complex field as it relates to user interfaces, performance, installation and environments.

**Prerequisites:** INTM 2B24, Introduction to Electronics: Kinetic Objects

**Notes:** Priority in registration is given to Integrated Media and Sculpture/Installation Majors. New name: Formerly Electronics Studio

## INTM 2B29

### *Video for Artists I*

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Co-requisites:** Recommended Corequisite(s): INTM 2B06 Sonic Arts

**Notes:** Students enrolled in INTM 2B29 Video for Artists I and INTM 2B34 Hybrid Media Lab must register for the corresponding labs that are linked to those courses. Students may not enrol in INTM 2B30 Video for Artists II until they have successfully completed INTM 2B29 Video for Artists I. Students registered into INTM 2B29 will have 200-level video equipment access. Material fees apply. Priority in registration is given to Integrated Media Majors.



## INTM 2B30

### *Video for Artists II*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

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

**Notes:** Students may not enrol in INTM 3B02 Advanced Video for Artists until they have successfully completed INTM 2B30 Video for Artists II. Students registered into INTM 2B30 will have 200-level video equipment access. Material fees apply. Priority in registration is given to Integrated Media Majors.

## INTM 2B31

### *Introduction to Digital Media NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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(NOT OFFERED 2009/2010)

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Basic computer knowledge required.





## INTM 2B33

### *Computer Modelling & Animation*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Conditions:** Computer knowledge required.

**Notes:** Priority in registration is given to Integrated Media Majors

## INTM 2B34

### *Hybrid Media Lab*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** This course is required for all 200-level Integrated Media Majors. Priority in registration is given to Integrated Media Majors. Students enrolled in INTM 2B29 Video for Artists I and INTM 2B34 Hybrid Media Lab must register for the corresponding labs that are linked to those courses.

**INTM 3B02***Advanced Video for Artists*

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

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

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

**Co-requisites:** Recommended Co-requisite: INTM 3B22 Audio: Post Production

**Notes:** Priority in registration is given to Integrated Media Majors. Students registered into INTM 3B02 will have 300-level video equipment access. Material fees apply.

**INTM 3B03***Film: Advanced Production NOT OFFERED 2009/2010*

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

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**NOT OFFERED 2009/2010**

Beginning with a film component, students will concentrate on preproduction planning, production management and post production options for cinematic media projects. Emphasis is on production stages for film including camera types, lenses, film stocks, video assist packages, lighting packages and setups, 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.

**Prerequisites:** One of the following film related courses - INTM 2B02, INTM 3B35 or INTM 3B27.

**Co-requisites:**

**Notes:** Priority in registration is given to Integrated Media Majors. 300-level film equipment access. Material fees apply. New code: formerly INTM 4B18. New title: formerly Advanced Film for Artists III.



## INTM 3B08

### *Mechanics for Artists*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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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.

**Conditions:** FABR 2B02 Introduction to Fabrication: Metal or previous experience in Metal

**Notes:** Register for INTM 3B16 Mechanics Studio in the winter term for a full year of study. Priority in registration is given to Integrated Media and Sculpture/Installation Majors.

## INTM 3B09

### *Publications: Print NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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### NOT OFFERED 2009/2010

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

**Conditions:** Basic computer knowledge required.



## INTM 3B10

### *Lighting for Film & Video*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** INTM 2B30 Video for Artist II, INTM 2B02 Film for Artists or INTM 3B35 Film for Artists II

**Notes:** New code: formerly INTM 2B36

## INTM 3B11

### *Media & Social Change*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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



## INTM 3B12

### *Advanced Video for Artists II*

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

---

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

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

**Notes:** Priority in registration is given to Integrated Media Majors. 300-level video equipment access. Material fees apply.

## INTM 3B15

### *Digital: Interdependent Media*

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

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In this course students will develop an understanding of interactive design, online cultural initiatives and collaborative communities both through the review of artists' independent works and their own class-related projects. Students will create and present artwork in a range of rich and emerging media, including video-casting and pod-casting. They will explore the interactive capabilities built into animation and web software through simple programming exercises. The course will connect them with other artist-run online initiatives.



## INTM 3B16

*Mechanics Studio: Kinetic Objects & Transformations* NOT OFFERED 2009/2010

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

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NOT OFFERED 2009/2010

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

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

**Notes:** Priority in registration is given to Integrated Media and Sculpture/Installation Majors. New code: Formerly Mechanics Studio

## INTM 3B17

*Publications: Digital*

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

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

**Conditions:** Basic computer knowledge required.



## INTM 3B22

*Audio: Post Production*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** INTM 2B06 Sonic Arts

**Notes:** Priority in registration is given to Integrated Media Majors. 300-level audio equipment access.

## INTM 3B27

*Film: Frame by Frame*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** Prerequisite(s): Any one of the following film-studies courses; INTM 2B02, INTM 2B12, INTM 3B03, INTM 3B34, INTM 3B35.

**Notes:** Priority in registration is given to Integrated Media Majors. 300-level film equipment access. Material fees apply.



## INTM 3B28

### *Performance Studio: Presence and Telepresence*

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

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Performance Studio: Presence and Telepresence addresses the conceptual, aesthetic and socio-political concerns of artists who work in the fields of performance and live art. Throughout the term students produce and present performance work. Issues around areas such as writing and narrative, integrating media and the relationship to audience will be examined. This Studio course explores performance art, history, concept and practice by introducing students to an extensive range of performance activities. Through projects and assignments, students develop an understanding of the significance of the body as a material for and vehicle of expression and art-making. Issues around the use of the body and its virtual presence in time-based media are also explored.

**Prerequisites:** INTM 2B03 Body as Material: Performance by Artists.

**Notes:** This is a 200/300-level course. New code: Formerly Performance Studio

## INTM 3B35

### *Film Exploration*

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

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Exploration and manipulation of cinema's materials and processes including image capture with a range of cameras and devices, in-camera effects, hand-processing, experimentation with screening surfaces and creative options at each level of production and post-production. Students will develop concepts and approaches through individual cinematic projects, and participation in discussion of in-class screenings.

**Prerequisites:** One of the following film related courses - GART 1B08 (2D Animation) , INTM 2B02, or INTM 3B27

**Notes:** Priority in registration is given to Integrated Media Majors. 300-level film equipment access. Material fees apply. New title: formerly: Film for Artists II.





## INTM 3B39

### *Media Research Projects*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio/Seminar

*Credits:* 0.50

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

**Prerequisites:** 2.0 credits Liberal Studies.

**Notes:** This course is required for Integrated Media Majors and is a prerequisite to INTM 4C01 Thesis: Research. Priority in registration is given to Integrated Media Majors.

## INTM 3B40

### *Advanced Electronics NOT OFFERED 2009/2010*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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### NOT OFFERED 2009/2010

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

**Prerequisites:** INTM 2B25 Electronics Studio: Kinetic Interactions.



## INTM 3B41

### *Compositing & Digital Animation*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Priority in registration is given to Integrated Media Majors. Basic Photoshop knowledge is required. New code: formerly INTM 4B15

## INTM 3B42

### *Concept and Script Development*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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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.

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

**Conditions:** Basic computer knowledge required.

**Notes:** New code: formerly INTM 4B07



## INTM 3B43

### *Post-Production Media*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Non-linear (computer) knowledge required. New code: formerly INTM 4B17.

## INTM 3B44

### *3D: Screen to Space*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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Developing work for exhibition outside of the cinema is becoming increasingly prevalent amongst media artists. As the possibilities for projection multiply, contemporary artists are in a position to consider and develop modes of presentation previously unavailable. Screen to Space investigates alternative modes of presentation by considering the history of the projected image and the practices of artists working within spatial environments. With an emphasis on the theoretical and conceptual concerns facing media artists working outside of the black box, we will first consider the space of the cinematic screen, and then look toward artists working to expand the screen both outward into physical space and inward into virtual space. 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.



## INTM 3B45

### *Bending Reclaimed Technology*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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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".

**Prerequisites:** INTM 2B24 Introduction to Electronics: Kinetic Objects

## INTM 3B46

### *Directing Independent Film/Video NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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NOT OFFERED 2009/2010

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

**Prerequisites:** or Corequisite: 300 level Film or Video Studio production course: INTM 3B03, INTM 3B34, INTM 3B35, INTM 3B02 or 3B12

**Co-requisites:** or Prerequisite: 300 level Film or Video Studio production course: INTM 3B03, INTM 3B34, INTM 3B35, INTM 3B02 or 3B12

**Notes:** Material fees may apply. New code: formerly INTM 4B04.



## INTM 4B10

### *Media Installations*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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

**Conditions:** Equipment access dependent on concurrent registration

**Notes:** Material fees may apply. New Name: formerly Special Focus: Media Installation

## INTM 4B14

### *Sound Interactions*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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

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

**Notes:** New name: formerly Advanced Sonic Arts



## INTM 4B16

*Art, Science and Nature*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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

**Notes:** New code: formerly INTM 3B21

## INTM 4B20

*Co-Lab*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

**Notes:** Priority in registration is given to Integrated Media Majors.



## INTM 4B21

### *Documentation Practices*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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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. Documentation engages a number of formal, practical and theoretical concerns: issues of history, autobiography, subjectivity and objectivity, ethical responsibilities to subjects and audiences, political challenges, authorial voice and perspective, aesthetic experimentation and issues related to censorship. This studio course requires students to consider various stages of production, and to produce a short work, installation or web-based piece that engages in documentation practices.

**Notes:** Priority in registration is given to Integrated Media Majors.

## INTM 4B22

### *Narrative Practices*

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*Department: Art*

*Subject: Integrated Media*

*Course Type: Studio*

*Credits: 0.50*

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

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

**Notes:** Priority in registration is given to Integrated Media Majors. New code: formerly INTM 3B20. New title: formerly Narrative and Documentation in Film and Video.



## INTM 4B23

### *Critical Perspectives in Animation*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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This fourth year production course will bring critical perspectives to advanced animation projects. Through workshops, seminars and screenings, the course will trace the evolution of traditional frame-by-frame animation techniques through rotoscoping and digital motion graphics for film/video, interactive systems and 3D environments. Through individual studio projects, students will develop, produce and reflect upon animation in a context of critical discussion and relevant examples of contemporary new media. This is not an introductory technical animation course. Students will have previous animation experience, and will expand upon fundamentals introduced in previous years of study.

**Prerequisites:** One of the following courses – INTM 2B33 Computer Modelling & animation, INTM 3B27 Film: Frame by Frame, INTM 3B41 Compositing & Digital Animation or INTM 3B44 3D: Screen to Space.

## INTM 4B25

### *Managing Production*

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*Department:* Art

*Subject:* Integrated Media

*Course Type:* Studio

*Credits:* 0.50

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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).

**Notes:** Recommended Prerequisite(s) /

Corequisite(s): INTM 4B04, Directing Independent Film/Video, and 300-level production studio in film, video, performance, photography or sculpture/installation.





## INTM 4C01

### *INTM Studio Thesis: Research*

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

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In the Fourth Year of study in Integrated Media, students are required to complete and exhibit a significant project or body of related works at an advanced level. The thesis is a culmination of the technical, conceptual and analytical skills that students will have acquired in their years of study at the College and the evidence of their own independent inquiry. Thesis: Research in the first term requires students to propose and formulate the research and steps necessary to realizing their work. Class presentations concentrate on students' research of critical issues and on critique as a means of creating a context and articulating the process of developing the work.

**Prerequisites:** All required 200- and 300-level INTM Studio and STU/SEM courses and 3.0 credits in Liberal Studies.

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

## INTM 4C02

### *INTM Studio Thesis: Presentation*

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

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

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

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



## INTR 3B02

*Bright Lights/Big City NOT OFFERED  
2009/2010*

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

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### NOT OFFERED 2009/2010

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

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

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

Recommended: VISC 4B05 Cosmopolis: New Narrative in Contemporary Media and/or ENGL 3B04 Science and Technology in Literature



**Notes:** INTERDISCIPLINARY OFFERING This course is open to Art and Design students and is presented from a cross-disciplinary perspective.

## INTR 3B04

*Visual Culture Publications I NOT OFFERED 2009/2010*

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

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NOT OFFERED 2009/2010

Working within the current state of art and design publications this course presents publishing as a unique form of artistic expression. This course will examine through case studies the current state of art and design publishing both in print and electronic forms. Students will engage in the first hand experience of producing an art and design periodical. Each student will act as part of a magazine's editorial committee deciding on the content and the look of a periodical. As contributing editors the students will: solicit work for publication; work editorially with visual and textual contributors; produce a work for possible inclusion in an art and design periodical.

**Notes:** For a full year of study register for INTR 3B06 Visual Culture Publications II in the Winter semester.

## INTR 3B05

*Special Topics: Art & Design Education Lab*

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

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Developed in partnership between the AGO and OCAD, 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.

**Prerequisites:** 2.5 credits Liberal Studies

**Conditions:** This class will reserve registration for 10 Art and 10 Design students.



## INTR 3B06

*Visual Culture Publications II NOT OFFERED 2009/2010*

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

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NOT OFFERED 2009/2010

Building on the investigation and practice of art and design publishing begun in the first semester, Visual Culture, Publications 2, is a continuation and expansion from the first semester course. This course continues with case studies of art design publishing both in print and electronically. Editorial and editing skills will be further developed in practice. Production aspects, where the magazine will be designed and laid out for printing and electronic distribution, will constitute an important component of this semester.

**Prerequisites:** INTR 3B04 Visual Culture Publications I

## INTR 3B25

*Alternative Portfolio Presentation NOT OFFERED 2009/2010*

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

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SUMMER OFFERING ONLY - NOT OFFERED 2009/2010

This course will provide artists and designers with the skills to produce alternative portfolio presentation solutions of their work. Bookbinding options, archival processes and both digital and analog applications will be considered. This course is appropriate for both art and design students as well as professionals in the field.

**Notes:** Students will be able to scan existing work and produce digital copy or work from their stored images using the Printmaking computer cluster as well as alternate digital services.



## LBST 1B03

### *Introduction to Visual Studies I: History and Ideas*

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

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This lecture course is an introduction to the history and context of visual studies from a thematic and global perspective. Through an issue-based approach to art and design, students explore the historical relationship of visual representation of ideas such as spirituality, colonialism, the body, race, gender, industrialization, mass reproduction and technology. An emphasis is placed on integrating textual and visual analysis in lectures, tutorials and assignments and introducing students to research methodologies for artists and designers.

**Notes:** Note: 100 Level students are advised to take LBST 1B03 and LBST 1B06 in different semesters. This course is composed of a large weekly lecture and a tutorial. When you register for the lecture, a message will remind you to register for one of the corresponding tutorials as well.

New code. Students who previously took VISC 1B03 or ACAD 1B03 may not take this course for further credit.

## LBST 1B06

### *Introduction to Visual Studies II: Critical Frameworks*

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

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This lecture course introduces students to ways of thinking 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, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.

**Notes:** Note: 100 Level students are advised to take LBST 1B03 and LBST 1B06 in different semesters. This course is composed of a large weekly lecture and a tutorial. When you register for the lecture, a message will remind you to register for one of the corresponding tutorials as well. Note: New code. Students who have taken VISC 1B04, VISC 1B05 or VISC 1B06 may not take this course for further credit. Condition(s): Required for all foundation students



## LBST 1B11

### *The Essay and the Argument: Mechanics*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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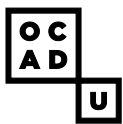
This course is designed specifically for students who wish to sharpen their writing skills through intensive practice and review of composition mechanics and English grammar. Students will focus on grammar fundamentals, paragraph construction and reading strategies. This workshop allows students to explore aspects of essay composition while developing confidence in their own writing skills through practical exercises.

This course focuses on the essay – personal, descriptive, analytical, persuasive and research based – and how to develop a clear, compelling thesis and convincing argument. Students will read among the best models of the essay, which may include works by, among others, Montaigne, Swift, Lincoln, Thoreau, Douglass, Woolf, Orwell, Bettelheim, Arendt, Sartre, Nabokov, Sontag and Kincaid. Through short lectures, group work, peer reviews, class discussions and instructor feedback, students will practice the art of writing in a variety of rhetorical modes, undergoing an intensive, rigorous learning process designed to be useful to them as practicing artists, designers, researchers and critics.

**Anti-requisites:** Students who previously took one of: ENGL 2B30, ENGL 1B01, ENGL 1B02, ENGL 1B03, or LBST 1A40 with one of LBST 1A41, 1A42 or 1A43 may not take this course for extra credit.

**Conditions:** The minimum passing grade for the first year writing course is 60% (C-).

**Notes:** A writing course is required for all First-Year students not taking LBST 1D01 Liberal Studies One



## LBST 1B12

### *The Essay and the Argument: ESL*

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

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This course is designed specifically for ESL (English as a Second Language) students who wish to reinforce skills in English grammar and written English. Students will focus on grammar, composition, vocabulary building, techniques for reading efficiently and academic style.

This course focuses on the essay – personal, descriptive, analytical, persuasive and research based – and how to develop a clear, compelling thesis and convincing argument. Students will read among the best models of the essay, which may include works by, among others, Montaigne, Swift, Lincoln, Thoreau, Douglass, Woolf, Orwell, Bettelheim, Arendt, Sartre, Nabokov, Sontag and Kincaid. Through short lectures, group work, peer reviews, class discussions and instructor feedback, students will practice the art of writing in a variety of rhetorical modes, undergoing an intensive, rigorous learning process designed to be useful to them as practicing artists, designers, researchers and critics.

**Anti-requisites:** Students who previously took one of: ENGL 2B30, ENGL 1B01, ENGL 1B02, ENGL 1B03, or LBST 1A40 with one of LBST 1A41, 1A42 or 1A43 may not take this course for extra credit.

**Conditions:** The minimum passing grade for the first year writing course is 60% (C-).

**Notes:** A writing course is required for all First-Year students not taking LBST 1D01 Liberal Studies One

## LBST 1B13

### *The Essay and the Argument: Rhetoric*

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

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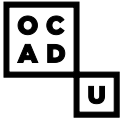
This course is designed specifically for students who wish to sharpen their persuasive skills through an intensive study of the art of rhetoric and debate. Students will focus on advanced arguments through in-depth analysis of course readings as well as a close examination of various rhetorical tips and strategies.

This course focuses on the essay – personal, descriptive, analytical, persuasive and research based – and how to develop a clear, compelling thesis and convincing argument. Students will read among the best models of the essay, which may include works by, among others, Montaigne, Swift, Lincoln, Thoreau, Douglass, Woolf, Orwell, Bettelheim, Arendt, Sartre, Nabokov, Sontag and Kincaid. Through short lectures, group work, peer reviews, class discussions and instructor feedback, students will practice the art of writing in a variety of rhetorical modes, undergoing an intensive, rigorous learning process designed to be useful to them as practicing artists, designers, researchers and critics.

**Anti-requisites:** Students who previously took one of: ENGL 2B30, ENGL 1B01, ENGL 1B02, ENGL 1B03, or LBST 1A40 with one of LBST 1A41, 1A42 or 1A43 may not take this course for extra credit.

**Conditions:** The minimum passing grade for the first year writing course is 60% (C-).

**Notes:** A writing course is required for all First-Year students not taking LBST 1D01 Liberal Studies One



## LBST 1B90

*New Approaches to Art History and Visual Culture (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course will introduce the students to a wide range of theoretical approaches about art, design and contemporary media. The course also reviews representative examples of work - the so-called canons - from various countries and examines their characteristics in conjunction with their stylistic and socio-historical contexts. Through this series of inquiries, students will be introduced to the debates underway in the current literature devoted to visual culture.

**Notes:** New code. Students who previously took VISC 2B90 or VISC 1B90 may not take this course for further credit.

This class is only available to Alumni and Advanced Standing students for registration and only by permission of the Faculty of Liberal Studies office. This course is the equivalent of taking both LBST 1B06 and LBST 1B03 for prerequisite purposes when registering for Liberal Studies courses at the 200, 300 and 400 level. LBST 1B90 only constitutes 0.5 VISC credit at the 100 level.





## LBST 1D01

### *Liberal Studies One*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 1.50*

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

In 2009/10, the LS One theme is "Cultures and Spaces," further divided into sub-themes that critically reflect on diverse aspects of human existence. Students will have four written assignments, two exams, and reading responses throughout the year-long course. They will also be evaluated on their participation in class and quality of peer-reviews conducted in tutorials.



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

## MAAD 2A01

### *Drawing as a Tool*

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*Department:* Design  
*Subject:* Material Art & Design  
*Course Type:* Studio  
*Credits:* 0.25

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The ability to draw is essential for a person's success as a professional working in material art and design. In this course, students learn to develop their ability to express and develop their own drawing vocabulary in order to be able to communicate ideas with colleagues and clients. The course is designed to teach students many different ways of working with drawing and sketching through experimentation with different media and a variety of techniques in order to build up confidence in their ability to express their concepts before actual production. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one critiques. Projects are designed to enhance conceptual abilities as well as technical drawing skills. Assignments as well as in-class work will reinforce the importance of constant practice as the key to personal confidence and success. Co-ordination with other studio courses and assignments will help students focus on the importance of drawing and presentation sk

## MAAD 2A02

### *Drawing, Rendering & Visualization Methods*

---

*Department:* Design  
*Subject:* Material Art & Design  
*Course Type:* Studio  
*Credits:* 0.25

---

This course builds on the skills learned and practiced in MAAD 2A01 Drawing as a Tool in the previous semester and helps students explore a wider variety of media and techniques for drawing, rendering and presentation. Visual communication of design ideas for Material Art & Design products are explored in-depth and further enhanced. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to enhance conceptual abilities as well as technical drawing skills. Assignments as well as in class work will reinforce the importance of constant practice as the key to personal confidence and success.

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

**Prerequisites:** MAAD 2A01 Drawing as a Tool



## MAAD 2B01

### *Intro to Fibre*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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This course introduces the students of Material Art & Design to the possibilities of Fibre. The class addresses the major areas of concern within the textile field, namely interlacement and surface embellishment. Interlacement includes the study of on and off loom construction techniques, while surface embellishment includes print and dye techniques as well as other methods of visually and physically manipulating the surface of textiles. Throughout the course of studying these major fibre techniques, the student will be developing their conceptual ideas and evolving their personal visual vocabulary.

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

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

## MAAD 2B05

### *Fibre: Surface Design/Print*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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



## MAAD 2B08

### *Jewellery/Metalsmithing: Casting*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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

## MAAD 2B14

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

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

---

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

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

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

## MAAD 2B15

### *Intro to Ceramics*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)



## MAAD 2B24

### *Ceramics: Mouldmaking*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

## MAAD 2B26

### *Explorations in Fibre*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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



## MAAD 2B27

*Fibre: Surface Design/Pattern*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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

## MAAD 2B28

*Jewellery/Metalsmithing: Composition*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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



## MAAD 2B29

### *Jewellery/Metalsmithing: Fabrication 2*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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

## MAAD 2B34

### *Fibre Design 1: Constructed*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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Students will investigate the formal structures of woven, knit and embellished fabrics. They will be encouraged to discover their personal voice in this expressive medium. Studio practice will include design and execution of completed functional textiles. The course will be delivered using lectures, demonstrations, hands-on production, in-class discussions and one-on-one critiques of original works. Visual presentations of artists/designers working with these approaches are included.

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

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



## MAAD 3B01

### *Dyeing*

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

---

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

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

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

## MAAD 3B05

### *Thesis I: Research & Preparation*

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

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

## MAAD 3B13

### *Jewellery: Practical Theory: Setting*

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

---

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

**Prerequisites:** MAAD 2B29  
Jewellery/Metalsmithing: Fabrication 2

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

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





## MAAD 3B14

### *Jewellery: Development for Production*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Co-requisites:** MAAD 3B14 Jewellery: Development for Production - Digital Workshop

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

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

There is a digital workshop attached to this course.

Alternates with MAAD 3B41 Silversmithing

## MAAD 3B15

### *Jewellery: Concept Development*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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



## MAAD 3B17

### *Jewellery: Intermediate: Structure*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** MAAD 2B28

Jewellery/Metalsmithing: Composition or MAAD 2B29 Jewellery/Metalsmithing: Fabrication 2

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

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

## MAAD 3B20

### *Concept Development in Fibre*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

---

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

**Prerequisites:** MAAD 2B01 Intro to Fibre

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

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



## MAAD 3B30

### *Ceramics: Approaches to Applied Imagery*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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

This course is open to Art and Design students. (Art students - please contact the Design office for access.)

## MAAD 3B33

### *Fibre Design 3: Advanced Studies*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

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

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



## MAAD 3B34

### *Fibre Design 2: Constructed*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

**Prerequisites:** MAAD 2B26 Explorations in Fibre or MAAD 2B27 Fibre: Surface Design/Pattern

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

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

## MAAD 3B38

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

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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

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

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

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

Alternates with MAAD 3B39 Fibre: Implementing the History of the 19th and 20th Century



## MAAD 3B39

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

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

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

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

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

NOT OFFERED 09/10

Alternates with MAAD 3B38 Jewellery:  
Implementing the History of the 19th and 20th  
Century

## MAAD 3B41

*Silversmithing*

---

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

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

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

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

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

NOT OFFERED 09/10

Alternates with MAAD 3B14 Jewellery:  
Development for Production



## MAAD 4B04

### *Professional Practice*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 0.50*

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

## MAAD 4C01

### *Thesis II: Project Development*

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*Department: Design*

*Subject: Material Art & Design*

*Course Type: Studio*

*Credits: 1.00*

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

**Prerequisites:** MAAD 3B05 Thesis I: Research & Preparation

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

**Notes:** Students are provided with three hours, weekly, of Open Studio time in addition to scheduled class time in order to complete thesis work.

There is a consumables fee attached to this course.



## MAAD 4C02

### *Thesis III: Project Development*

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*Department:* Design  
*Subject:* Material Art & Design  
*Course Type:* Studio  
*Credits:* 1.00

---

A continuation of Thesis II: Project Development.

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

**Co-requisites:** MAAD 4C02 Thesis III: Project Development - Digital Workshop

**Conditions:** Students must achieve a minimum grade of 60% in this course as a condition for graduating.

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

There is a consumables fee attached to this course.

## PHOT 2B01

### *Photography: Light and Studio*

---

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## PHOT 2B03

### *Introductory Photography: Black & White*

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Anti-requisites:** Students who have taken PHOT 2C02, Contemporary Photography Studio, may not take this course for credit.

**Notes:** Required for 200-level Photography Majors. Priority in registration is given to Photography Majors. New title: formerly Introductory Photography: Basic



## PHOT 2B05

### *Introductory Photography: Colour*

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

---

This studio-based course explores the creative use of colour in contemporary photography. Students are introduced to both analog and digital methodologies. Areas covered are colour light theory, image formation in film and digital, exposure and colour balance fundamentals, proper selection of colour and transparency films, chemical colour printing, digital colour capture, digital device calibration and printing from digital files. Hands-on practice is supplemented by presentations, lectures and critiques of student work. Aesthetic issues and trends are discussed.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Anti-requisites:** Students who have taken PHOT 2C02 Contemporary Photography Studio may not take this course for credit.

**Notes:** Required for 200 level Photography Majors. Priority in registration is given to Photography Majors. New title: formerly Colour 1

## PHOT 2B07

### *Introductory Photography: Digital*

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

---

Students are introduced to digital imaging as it relates to photographic practice. This course provides a basic overview of digital photography technology including Adobe Photoshop tools, scanning and printing. Hands-on practice is supplemented by demonstrations, lectures and presentations. Basic computer literacy is required; access to a digital camera is not.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Anti-requisites:** Students who have taken PHOT 2C02 Contemporary Photography Studio may not take this course for credit.

**Notes:** Required for 200 level Photography Majors. Priority in registration is given to Photography Majors. New title: formerly Digital Imaging I





## PHOT 2B12

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

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

---

This studio-seminar exposes students to the theories, issues and formal strategies that inform contemporary art practices. This specific offering concentrates on photography with reference to other media. Weekly seminars explore issues and ideas through the following forums: presentation of artists' works, text analysis, lectures, discussions, and student presentations of projects and assignments.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## PHOT 2B13

### *Concept and Process*

---

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Co-requisites:** PHOT 2C02 Contemporary Photography Studio or PHOT 2B03 Introductory Photography: Black & White. Both may be taken prior to, or concurrently with PHOT 2B13.

**Notes:** Required for 200 level Photography Majors. Priority in registration is given to Photography Majors.



## PHOT 2B15

*Photography: Experimental Contemporary Processes* NOT OFFERED 2009/2010

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

---

NOT OFFERED 2009/2010

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## PHOT 3B01

*Photography: Medium and Large Format*

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

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Black & White or PHOT 2C02 Contemporary Photography Studio.

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



## PHOT 3B02

*Photography: Experimental Historical Processes NOT OFFERED 2009/2010*

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

---

NOT OFFERED 2009/2010

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio or equivalent.

## PHOT 3B05

*Contemporary Colour*

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

---

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.

**Prerequisites:** PHOT 2B05 Introductory Photography: Colour or PHOT 2C02 Contemporary Photography Studio.

**Notes:** Priority in registration is given to Photography Majors during day scheduled classes.



## PHOT 3B10

### *Digital Imaging II*

---

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

---

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

**Prerequisites:** PHOT 2B07 Introductory Photography Digital or PHOT 2C02 Contemporary Photography Studio or basic experience in Photoshop

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

## PHOT 3B11

### *Photo/Installation*

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

---

Students explore the potential for expanding the use and understanding of photography through installation. Through ongoing presentations and discussions students are provided with a contemporary and historical overview of site, installation, performance and guerrilla based photo practises. Students are required to complete several projects including a major final project.

**Prerequisites:** PHOT 2B03 Introductory Photography: Black & White or PHOT 2C02 Contemporary Photography Studio.

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



## PHOT 3B13

### *Intermediate Photography I: Development*

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

---

This studio course addresses aspects of conceptual and aesthetic development leading to a defined body of work. Lectures and seminar discussions will focus on approaches to engaging in a creative practice and assignments will require students to reflect on their process as well as contextualize a body of work. Students are expected to complete a substantial portfolio by the end of the semester.

**Prerequisites:** PHOT 2B13 Introductory Photography: Concept & Process, AND one of the Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09 AND 2.0 credits Liberal Studies .

**Notes:** Required for 300-level Photography Majors. Priority in registration is given to Photography Majors.

## PHOT 3B14

### *Intermediate Photography II: Production*

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

---

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

**Prerequisites:** PHOT 3B13 Intermediate Photography I: Development AND 2.0 credits Liberal Studies .

**Notes:** Required for 300-level Photography Majors. Priority in registration is given to Photography Majors.



## PHOT 3B15

*The Return of the Real NOT OFFERED  
2009/2010*

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

---

NOT OFFERED 2009/2010

This course will focus on questions of "realism" in relation to photography. It will examine conceptual and theoretical distinctions found within realist modes of representation in contemporary photo-based art. Connections between current realist and photographic practises and other media will be explored as well as realism's historical roots.

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

## PHOT 3B16

*Light & Shadow*

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

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

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

## PHOT 3B17

*Current Practice*

---

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

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio AND PHOT 2B12 Contemporary Issues: Art Today AND 2.0 credits Liberal Studies.

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



## PHOT 3B18

### *Advanced Black & White Processes*

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

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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.

**Prerequisites:** PHOT 2B13 Introductory Photography: Concept and Process

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

## PHOT 3B19

### *Professional Practices and Applications* **SUMMER ONLY**

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

---

#### **OFFERED SUMMER ONLY**

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.

## PHOT 3B20

### *Photography: Colour & Location*

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

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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.

**Prerequisites:** PHOT 2B05 Introductory Photography: Colour or PHOT 2C02 Contemporary Colour Photography Studio.



## PHOT 3C02

### *Photography: Sequences, Multiples & Text*

---

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

---

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio or equivalent.

## PHOT 4B01

### *Photography: Bookworks*

---

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

---

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio .

## PHOT 4B02

### *Photography: Murals*

---

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

---

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

**Prerequisites:** PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio .

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





## PHOT 4B03

*Search/Research/Resolution NOT OFFERED 2009/2010*

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

---

NOT OFFERED 2009/2010

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

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

## PHOT 4B04

*The Body and The Lens*

---

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

---

This studio course provides a forum for production and dialogue in current trends and practices of photography with the body as subject. Weekly presentations, screenings and discussions will provide students with an overview of the history, theory and practice relating to contemporary body/lens relationships. Emphasis is placed on the refinement of working strategies with a view to developing a personal vision.

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

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

## PHOT 4B06

*Directed Photography Studio/Seminar*

---

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

---

This 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, research, gallery visits, and self-directed studio assignments, students will develop a body of work in a specific area of photographic practice that reflects their individual interests and aesthetic sensibilities. Additional emphasis is placed on discourses and methodologies that inform contemporary photographic practices.

**Prerequisites:** All required 200- and 300-level PHOT Studio and STU/SEM courses and 3.0 credits of Liberal Studies.

**Notes:** Required for Directed Studio Photography Majors. Priority in registration is given to Photography Majors.



## PHOT 4B09

### *Photography: Digital Studio*

---

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

---

This course encourages senior students to integrate digital applications with their studio work and build a digital portfolio. The course covers the necessary techniques for image/text relationships and addresses the potential of digital imaging software. Students are encouraged to develop problem-solving skills using advanced methods that can benefit their career objectives. Discussions and presentations will supplement studio work.

**Conditions:** Previous digital experience required

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

## PHOT 4B10

### *Special Focus: Staged and Imagined*

---

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

---

This senior studio course deals with what has been termed, variously, as the staged, constructed, tableau or directorial photograph. It will explore creative and practical strategies for creating constructed images and incorporating them into an art practice. Models will be employed in studio and location situations, allowing students to create individual and collaborative work. Artists' works using staged elements will be discussed.

**Prerequisites:** Minimum 0.5 credit 300-level PHOT Option Studio course.

## PHOT 4B11

### *Colour Intensive: Colour as Meaning in Photography*

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

---

The Colour Intensive course allows senior students to work independently within a framework that will specifically explore the role of colour in photography within contemporary art from social, historical and theoretical perspectives. Hands-on darkroom time will be complemented by discussions of artists' practices, class work and relevant texts. Focus will be placed on development of one major body of work.

**Prerequisites:** PHOT 2B05 Colour I AND PHOT 3B05 Colour II



## PHOT 4B12

### *Digital Intensive: Composite, Sequence & Bookworks*

---

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

---

Through the digital production of composites, layouts and bookworks, students will put into practice concepts of sequencing learned in previous courses. Students will develop essential production skills primarily utilizing Adobe In Design, enabling them to design and produce a series of projects. Presentations will also cover contemporary artists who use digital media within the photographic practice.

**Prerequisites:** PHOT 2B07 Digital Imaging I AND PHOT 3B10 Digital Imaging II or equivalent

**Notes:** Previous knowledge of scanning and Adobe Photoshop is required while hand-bookbinding experience will be an asset. Digital output fees may apply. A digital camera is not required for this course.

## PHOT 4B13

### *Directed Photography Studio*

---

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

---

This course focuses on the production of an advanced body of work proposed by the student. The studio work is supported by:

- Project proposal(s) and the production of art work.
- Regularly scheduled group and individual critiques/meetings.
- Written research report.

**Prerequisites:** PHOT 4B06 Directed Photography Studio/Seminar

**Notes:** Required for Directed Studio Photography Majors. Priority in registration is given to Photography Majors.



## PHOT 4C01

### *PHOT Studio Thesis: Research*

---

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

---

In this course, students begin to develop the necessary elements involved in producing a Thesis project. The research component of the Thesis program aids the student in defining the conceptual, aesthetic and technical basis for the production of a focused body of work. Class presentations address the students' approach to defining critical issues related to their work while aspects of developing a fine art practice are presented in conjunction with lectures by visiting artists, curators and directors of museums and galleries. By the end of the term, students will produce a coherent project description, a research report and a substantial body of exploratory works.

**Prerequisites:** All required 200- and 300-level PHOT Studio and STU/SEM courses and 3.0 credits of Liberal Studies.

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

## PHOT 4C02

### *PHOT Studio Thesis: Presentation*

---

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

---

Building on the research component of the course, students prepare a written Thesis paper and carry their body of work through production to final presentation. The written thesis provides a forum for students to link studio practice and research skills and to realize, articulate and conceptualize their accomplishments. Emphasis is placed on supporting the students' production activity through group and individual critiques with Faculty and external professionals.

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

**Notes:** Required for Photography Thesis Majors.



## PRNT 2B01

### *Screenprinting*

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

---

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies including the Writing course with a passing grade of 60%).

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

## PRNT 2B02

### *Relief*

---

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

---

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## PRNT 2B05

### *Papermaking*

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

---

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B15

### *Photo-Based Printmaking*

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

---

This course is designed to introduce students, working in photo-based imagery, to assorted printmaking techniques. Students participate in workshops using appropriated, retrieved and serial photographic or computer-based images, adapting them for use with print media techniques. Students are encouraged to complete their project work in open studio time.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Basic computer knowledge is an asset.

## PRNT 2B16

### *Lithography*

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

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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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## PRNT 2B17

### *Intaglio*

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

---

Students will explore the creative potential of intaglio techniques such as etching, drypoint, engraving 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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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

## PRNT 2B18

### *Printmaking for Painters*

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

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This course explores the flexibility of traditional and contemporary methods of creating print-based work through adaptation of technical skills from painting. Students may use a variety of methods to create monoprints including screenprinting, lithography, intaglio and relief. Hands-on studio work is supplemented with individual and group critiques. Students are encouraged to complete their projects in open studio time.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B20

### *Book Arts: Bookbinding*

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

---

This course explores the traditional and contemporary concepts of the book as an art object and information vehicle. 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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B21

### *Digital Printmaking Studio*

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

---

This course allows students to explore Photoshop techniques in printmaking; digital input (scanners, cameras, Internet) and digital image generation as they relate to both traditional (the use of computers to prepare negatives for photo techniques) and digital art print processes. The potential for rapid colour proofing, facile compositional changes and the use of collage, montage, cropping and overlays reinforce the emphasis on the use of computers to generate original art prints rather than its use as a reproduction tool.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).





## PRNT 2B22

### *Non-Toxic Printmaking*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

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This course offers a sustainable approach to printmaking. Students are introduced to a range of print media which are water-based, non-toxic and, in some cases, portable enough to be set up in a private studio. Students work with water-based relief printing, and learn how to make their own brush-on inks in the Japanese Print tradition, as well as learn about roll-on inks. Students work with water-based mono-printing, which allows painterly images to be layered and multiplied as prints. This course allows students to explore screenprinting on textiles and work on larger scaled work.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B25

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

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio/Seminar*

*Credits: 0.50*

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This studio-seminar course exposes students to theories, discourses and formal strategies that inform contemporary art practice. This course focuses on issues relevant to printmakers with reference to other media as well. Seminars explore ideas through some of the following means: presentation of artist's work, critical analysis of assigned readings, lectures, in-class discussions, studio projects and seminar presentations.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## PRNT 2B26

### *Nano-publishing: Independent Publications*

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*Department:* NULL

*Subject:* Printmaking

*Course Type:* Studio

*Credits:* 0.50

---

AT THIS TIME OFFERED IN THE SUMMER ONLY

The nature and strategies of publishing will be examined in this hands-on course. Art and design students will develop and produce printed material for distribution by using a variety of traditional and contemporary studio techniques ranging from letterpress, silkscreen, fine digital printing, and book arts. Students' publications will match materials, printing techniques, and presentation solutions with concept and content.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B27

### *From Letterpress to Contemporary Typography*

---

*Department:* Art

*Subject:* Printmaking

*Course Type:* Studio

*Credits:* 0.50

---

This course will bring art and design students together to explore applications of letterpress printing in contemporary typography. Both contemporary typography and desktop publishing have their roots in the tradition of letterpress. This tradition is introduced to students by utilizing methods of handset lead and wood type, linotype, foil-stamping, hand-cut wood, linoleum blocks, and photographic polymer plates. Moreover, contemporary design platforms provide a forum for interpreting the relationship between typography, language and meaning.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Design students wishing to take this course should fill out an Override in the Faculty of Art office; a number of spaces will be reserved for you for a period of 3 weeks from the opening of Registration.

## PRNT 2B91

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

---

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

---

This course introduces students to various methods and techniques used to produce limited-edition book works. Printmaking processes are incorporated to create dynamic and expressive artists' books. The emphasis is on book structures and the printing processes to create them. Fresh perspectives on old and newer technologies direct students in applying historically relevant techniques to their own work. Traditional and contemporary artists' books are investigated through examples and discussion. Projects include the creation of several unique artists' books, gaining rudimentary bookbinding skills, as well as an awareness of book works produced by contemporary artists.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

## PRNT 2B95

### *General Printmaking Studio*

---

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).



## PRNT 3B06

### *Screenprinting or Papermaking*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

---

Students continue their studio work in either screenprinting or papermaking and may, in consultation with the instructor, develop a curriculum encompassing both media if the student has the necessary prerequisites for this level of study. Students are encouraged to explore the integration of conceptual ideas and technical skills in the context of contemporary practice. Demonstration, individual and group discussions, and critiques are an integral part of this course.

**Prerequisites:** One of the following - PRNT 2B01 Screenprinting, PRNT 2B05 Papermaking, PRNT 2B07 Hand Papermaking, PRNT 2B08 Papercasting or PRNT 2B23 Introduction to Lithography & Screenprinting or equivalent.

## PRNT 3B16

### *Alternative Media and Techniques NOT OFFERED 09-10*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

---

This course allows students to explore non-traditional printmaking materials as well as challenge conventional processes. Students produce unique works on paper using a variety of approaches, two and three dimensional, installation format, virtual / electronic and/or performance works. Methods of retrieving, appropriating and serializing are also explored. Hands-on studio work is supplemented by group critiques, lectures and readings.

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

**Anti-requisites:** PRNT 2B14 Alternative Media/Techniques



## PRNT 3B21

### *Text and Image*

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*Department:* Art

*Subject:* Printmaking

*Course Type:* Studio/Seminar

*Credits:* 0.50

---

This course examines the use of text within the visual vocabulary of the printmaking tradition with reference to forms as wide-ranging as the political poster and the American Pop Art movement. It considers the ramifications of utilizing a variety of images and concepts in printmaking processes. Students are encouraged to develop research skills through written assignments and the analysis of assigned texts. Studio projects draw on students' previous printmaking practices and a variety of printmaking processes.

**Prerequisites:** PRNT 2B25 Contemporary Issues: Art Today (PRNT) AND minimum 0.5 credit in 200-level Printmaking Studio course AND 2.0 credits Liberal Studies.

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

## PRNT 3B23

### *Special Topics: Collaborative Print Explorations*

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*Department:* Art

*Subject:* Printmaking

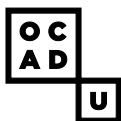
*Course Type:* Studio

*Credits:* 0.50

---

This course is designed to explore and challenge students' ideas about art making and creative processes. By participating in a variety of collaborative projects, students will consider their work and productive methods in relation to the work of their peers. With an emphasis on print media techniques that may be expanded with sculptural, performance and installation or more traditional applications, students will participate in assignments which range from the incongruous to the synergistic. Students will work on a range of assignments from the selecting of a collaborator and establishing parameters to projects with guidelines designed by the instructor. Through visual and lecture presentations, students will gain an understanding of how and why artists choose to collaborate.

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



## PRNT 3B24

### *Contemporary Media and Digital Printmaking*

---

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

---

Non-traditional printmaking materials are used to create multiples and unique works on paper in two dimensional, three dimensional and installation format. A series of workshops introduce students to contemporary ways of creating images by using appropriated, retrieved, multiple and serial images to adapt and combine digitally generated, photographic and traditional images for use with print media techniques. Work may be constructed by applying a variety of strategies including digital mono-printing, photo-transfer and found objects. Students are encouraged to complete project work in open studio.

**Prerequisites:** PRNT 2B21 Digital Printmaking Studio or 0.5 credit 200-level PRNT studio and basic working knowledge of digital media.

## PRNT 3C05

### *Intermediate Printmaking Studio*

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

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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.

**Prerequisites:** Minimum 0.5 credit in 300-level PRNT course AND 2.0 credits Liberal Studies.

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



## PRNT 3C06

### *From Paper to Book*

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

---

This course explores the possibilities of making books from scratch. Students will first make paper from rags and linters, then print, draw and otherwise make their mark on the newly formed sheets. Finally, these pages will be bound into a book format. Books can be more than just paper between boards. Contemporary and traditional books will be examined as the class explores the nature of the book. Students will be challenged to stretch the book's form and structure as they learn how the traditional forms of the book have evolved and how artists today are redefining this age old structure.

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

**Notes:** This class will be scheduled in D1, over the Fall and Winter semesters. New code: formerly PRNT 3B22.

## PRNT 3C07

### *Lithography and Screenprinting*

---

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

---

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.

**Prerequisites:** One of the following - PRNT 2B23 Introduction to Lithography & Screenprinting, PRNT 2B16 Lithography or PRNT 2B01 Screenprintingking.

**Notes:** New code: formerly PRNT 3B03



## PRNT 3C08

### *Intaglio and Relief*

---

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

---

This course in Intaglio and or Relief is designed to develop progressive levels of expertise in the medium(s) in combination with an experimental approach. In Intaglio, students explore multi-plate registrations and multi-viscosity colour printing. In Relief, colour block printing and photo-relief plates are explored. 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.

**Prerequisites:** One of the following - PRNT 2B24 Introduction to Etching & Relief, PRNT 2B02 Relief or PRNT 2B17 Intaglio.

**Notes:** New code: formerly PRNT 3B19

## PRNT 4B03

### *Professional Practice for Printmakers*

---

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

---

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.

**Prerequisites:** Completion of all 300-level requirements for any program.

**Co-requisites:** PRNT 4C01 Print Studio Thesis: Research and PRNT 4C02 Print Studio Thesis: Presentation

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





## PRNT 4B04

### *Advanced Printmaking Studio*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

---

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.

**Prerequisites:** 0.5 PRNT credit at the 300-level

**Notes:** Priority in registration is given to Printmaking Majors. For a full year of study, register for PRNT 4B04 Advanced Printmaking Studio in the fall semester and PRNT 4B05 Advanced Printmaking Studio: Portfolio Development in the winter semester. New code: formerly PRNT 4C10

## PRNT 4B05

### *Advanced Printmaking Studio: Portfolio Development*

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*Department: Art*

*Subject: Printmaking*

*Course Type: Studio*

*Credits: 0.50*

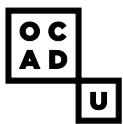
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Students continue to pursue their individual research interests and produce a coherent body of work by exploring relief, screenprinting, lithography, intaglio, book arts, papermaking and/or digital printing, and expand depth and breadth of their studio inquiries. Studio work is supplemented by individual and group critiques, lectures and strategies for professional development.

**Prerequisites:** Minimum 0.5 credit in 300-level PRNT course

**Anti-requisites:** Students who have previously taken PRNT 4C11: Advanced Printmaking Studio: Portfolio Development may not take this course for further credit.

**Notes:** Priority in registration is given to Printmaking Majors. New code: formerly PRNT 4C11.



## PRNT 4B31

### *Advanced Printmaking and Digital Technologies*

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

---

Building upon technical and conceptual skills acquired in previous digital studies, this course examines the interface between analogue and digital methods, and provides a platform for the contextualization of contemporary art practice. Through research, gallery visits, and lectures students develop a body of work that reflects their visual language.

**Prerequisites:** PRNT 2B21 Digital Printmaking Studio and PRNT 3B24 Contemporary Media and Digital Printmaking or equivalent competency in digital media (INTM, DRPT, PHOTO)

**Conditions:** Mandatory one-day printer operation workshop for students who lack proficiency in digital printer operation will be required; a supplementary fee attached to this workshop.

## PRNT 4C01

### *PRNT Studio Thesis: Research*

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

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Printmaking majors come together with two faculty members to discuss and develop their work. Students present a thesis project proposal, formulate research ideas through a variety of approaches and present their studio work to their peers. Students expand their awareness of contemporary critical issues through participation in lectures by visiting artists, gallery visits and panel discussions. Students contextualize the framework of their studio investigations through written assignments. This is a six-hour course, continuing in the winter semester, with designated studio access.

**Prerequisites:** All required 200- and 300-level PRNT Studio and STU/SEM courses and 3.0 credits of Liberal Studies.

**Notes:** Required for Printmaking Majors. PRNT 4C01 Studio Thesis: Research and PRNT 4C02 Studio Thesis: Presentation must be completed during the same academic year. New code: formerly PRNT 4B01.



## PRNT 4C02

### *PRNT Studio Thesis: Presentation*

---

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

---

Printmaking majors further develop their work by meeting with peers and thesis faculty for individual and group critiques. This semester builds upon research pursued in the first semester to result in a cohesive body of visual work accompanied by an artist's statement articulating concerns pertinent to their work, thesis paper and oral presentation. Emphasis is paced on contextualizing artwork within historical and contemporary cultural contexts as well as refinement of critical and presentation skills. Final evaluation is based on the completion of the studio project and the written components. This is a six-hour class with designated studio access.

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

**Notes:** Required for Printmaking Majors. PRNT 4C01 Studio Thesis: Research and PRNT 4C02 Studio Thesis: Presentation must be completed during the same academic year. New code: formerly PRNT 4B02.

## SCIN 2B01

### *Intermedia Studio: Body and Object*

---

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

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## SCIN 2B02

*Special Focus Studio: Nature, Transformation & Change*

---

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

---

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Priority in registration is given to Sculpture/Installation Majors. New code: formerly SCIN 3B12.

## SCIN 2B07

*Sculpture: Language of Materials*

---

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

---

This course encourages students to explore the physical qualities inherent in materials and the associative meanings we bring to the material world around us. Students experiment with materials, form and space in order to understand how materials can be transformed to create new meaning or convey complex ideas. Students examine issues relevant to contemporary artists working in the areas of sculpture and installation.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).



## SCIN 2B09

### *Contemporary Issues: Art Today*

---

*Department:* Art

*Subject:* Sculpture/Installation

*Course Type:* Studio/Seminar

*Credits:* 0.50

---

This studio-seminar exposes students to some of the theories, issues and formal strategies that have informed contemporary art practices. The Sculpture/Installation offering of this course concentrates primarily on installation-based works but draws on a number of other media as well. Each weekly seminar explores issues and problems through some of the following forums: presentation of artists' works, text analysis, lectures and discussions, and student presentations of projects and assignments. Student projects integrate or respond to the issues and discourses presented.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** Priority in registration is given to Sculpture/Installation Majors. Required for Sculpture/Installation Majors. May not be repeated in another discipline area.

## SCIN 2B14

### *Intermedia Studio: Site and Time*

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*Department:* Art

*Subject:* Sculpture/Installation

*Course Type:* Studio

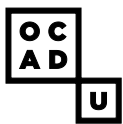
*Credits:* 0.50

---

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

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



## SCIN 2B19

### *Life Study for Sculpture I*

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

---

Using the model as subject, this Studio course introduces the fundamental techniques of clay modeling and observation. Students will begin to develop the skills to sculpt the basic structures and proportions of the head and figure through a series of demonstrations, exercises and two-to-three-week studies from the model. Issues related to the figure in sculpture and installation practice will be introduced.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).

**Notes:** For a full year of study, register for SCIN 2B19 Life Study for Sculpture I in the Fall semester, and SCIN 2B20 Life Study for Sculpture II in the Winter. Priority in registration is given to Sculpture/Installation Majors.

## SCIN 2B20

### *Life Study for Sculpture II*

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

---

This studio course reviews and hones the skills and techniques introduced in SCIN 2B19 Life Study for Sculpture I and proceeds to the study of basic anatomy through demonstrations and clay studies from the model. An introduction to contemporary figure-based sculpture and installation art encourages students to consider how this course might pertain to their own practice.

**Prerequisites:** SCIN 2B19 Life Study for Sculpture I.



## SCIN 3B01

### *Issues in the History of Sculpture*

---

*Department:* Art

*Subject:* Sculpture/Installation

*Course Type:* Studio/Seminar

*Credits:* 0.50

---

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.

**Prerequisites:** One of the following Contemporary Issues: Art Today - CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09 AND 2.0 credits Liberal Studies.

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

## SCIN 3B04

### *Sculpture Studio: How Objects Work*

---

*Department:* Art

*Subject:* Sculpture/Installation

*Course Type:* Studio

*Credits:* 0.50

---

This intermediate course examines how the object works in a contemporary sculpture practice. Within a studio environment, students apply significant case studies and critical texts to the production of work. Particular attention is paid to concepts of the object that will include an introduction to and examination of such important investigations as phenomenology, semiotics and contemporary epistemology.

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



## SCIN 3B08

### *Intermedia Studio: Problems in Visual Language I*

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

---

This intermediate-level studio course focuses on the working theories and practices required to produce/ fabricate artworks that successfully employ a number of 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.

**Prerequisites:** One of the following Contemporary Issues: Art Today - SCIN 2B09, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, or PRNT 2B25 AND 2.0 credits Liberal Studies.

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

## SCIN 3B13

### *Special Focus Studio: Introduction To Contemporary Aboriginal Sculpture Practice*

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

---

This course encourages students to explore the poetic resonance of natural materials through an orientation to traditional gathering and construction practices. Students are encouraged to develop alternative approaches to making and design using natural found or foraged objects or elements. Students examine issues relevant to contemporary Aboriginal artists working in an alternate narrative and aesthetic tradition, located within land and the body.

## SCIN 3C02

### *Intermedia Studio: Problems in Visual Language II*

---

*Department:* Art  
*Subject:* Sculpture/Installation  
*Course Type:* Studio  
*Credits:* 1.00

---

This course continues the examination of working theories and practices in the fabrication of artworks employing intersecting media. Students examine case studies and develop a personal language. Students apply problem-solving skills to the production of projects. Works are critiqued and discussed.

**Prerequisites:** SCIN 3B08 Intermedia Studio: Problems in Visual Language I AND 2.0 credits Liberal Studies.

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





## SCIN 3C03

### *Life Study for Sculpture III: Intensive*

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*Department:* Art  
*Subject:* Sculpture/Installation  
*Course Type:* Studio  
*Credits:* 1.00

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This intensive course concentrates on all aspects of modeling the head and figure out of clay. Formal exercises increase the students' perception in the areas of observation, technique and expression. As technical proficiency increases while working from the life model, students are encouraged to explore their own individual directions.

**Prerequisites:** Either SCIN 2B19 Life Study for Sculpture I or SCIN 2B20 Life Study for Sculpture II.

## SCIN 4B03

### *Public Art*

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

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This course introduces students to public art as an area of artistic practice. Emphasis is on historical and contemporary ideas surrounding issues of public and private domains and the politics of public spaces. Students are involved in the planning and production stages involved in public art, including concept development, budget preparation, contracts and collaboration. Classes include lectures, studio exercises and visits to public art sites.

**Notes:** This course is open to art and design students.

## SCIN 4B04

### *Special Focus Studio: The Immaterial & the Material*

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

---

Graphic and pixilated representations dominate contemporary Western culture and experience, a phenomenon that has impacted our relationship with sculpture and the world of molecular objects. This course examines how technologically mediated events, images and objects affect our rapport with the real and privilege the "distant" over the "near." Providing an overview of major disturbances in self-perception from eugenics, and social Darwinism during the Second World War, through to cybernetics and biotechnologies, this Studio course is guided by key texts from writers such as Ursula Franklin, Paul Virilio and Jordan Crandall. A series of hands-on workshops detail how to subvert various electronic media towards artistic ends. While slanted towards the digital domain, this course is open to final projects incorporating various media and materials.

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



## SCIN 4B06

### *Special Focus Studio: Doubt & Paradox*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

---

Special Focus studio courses offer a student the opportunity to concentrate on a particular theme selected by a participating faculty member on an annual basis. The focus in this studio is on doubt and paradox. If belief has been responsible for transcendental wonder, doubt has fuelled alternatives to the oppression of conventional habit. Doubt's most effective tool has been paradox, with its playful challenge to the assumptions in common sense, and its veiled relationship to the problem of truth. Students are invited to research and discuss these themes in order to experiment with their application in the production of work.

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

## SCIN 4B07

### *The Human Figure in Contemporary Sculpture NOT OFFERED 2009/2010*

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*Department: Art*

*Subject: Sculpture/Installation*

*Course Type: Studio*

*Credits: 0.50*

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NOT OFFERED 2009/2010

Through a series of formal projects, students will be encouraged to develop their personal approach or language based on the human image. Conceptual concerns and contemporary precedents will be investigated. Life models will be available for reference.

**Prerequisites:** SCIN 3C03 Life Study for Sculpture III: Intensive



## SCIN 4C01

### *SCIN Studio Thesis: Research*

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*Department:* Art  
*Subject:* Sculpture/Installation  
*Course Type:* Studio  
*Credits:* 1.00

---

In this advanced studio course, students use their individual experience, research and analytical skills to develop methodologies for making and contextualizing artworks. Students are also encouraged to develop their studio production and formulate independent research areas through a variety of approaches: class presentations; interviewing professional artists, critics, curators and dealers; and researching contemporary and historical artists and issues. Methods for producing, analyzing and critiquing artworks and theories are examined, and students regularly present their studio work and research for class discussion.

**Prerequisites:** All required 200- and 300-level SCIN Studio and STU/SEM courses and 3.0 credits in Liberal Studies.

**Notes:** Required for Sculpture/Installation Majors. Studio Thesis Research SCIN 4C01 and Studio Thesis Presentation SCIN 4C02 must be completed in the same academic year.

## SCIN 4C02

### *SCIN Studio Thesis: Presentation*

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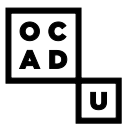
*Department:* Art  
*Subject:* Sculpture/Installation  
*Course Type:* Studio  
*Credits:* 1.00

---

This culminating advanced course in Sculpture/Installation builds on experience gained by students in their previous studies and provides them with a context in which to prepare a written thesis statement and graduating exhibition. This Thesis course will link studio and research skills and will enable students to both realize and articulate their accomplishments. Students may spend twelve hours weekly on preparations, which typically involve library and field research, writing and studio fabrication time. The student meets with a Faculty Panel for an average of three hours weekly. Evaluation is based on the submission of a written Thesis and on the installation of completed work.

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

**Notes:** Required for Sculpture/Installation Majors.



## SCTM 2B01

### *Introduction to Biology*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

This lecture course addresses the fundamentals of biology within the broad context of the ways in which our society is increasingly influenced by science and technology. Students acquire a basic natural science literacy through the study of ecology, evolution, genetics, cell biology and basic physiology, with a strong focus on applying the information learned to everyday life and an examination of the profound changes taking place in the areas of science and technology, such climate change, genetic engineering and cloning, and the loss of biodiversity and habitat.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took SCTM 2B04 may not take this course for further credit.

## SCTM 2B02

### *Human Form and Function: Introduction to Anatomy*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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#### SEE NOTE AT BOTTOM

This course provides an introduction to musculoskeletal anatomy to provide a deeper understanding of the human form based on accurate observation. Students will learn to identify the shapes underlying the surface of the figure and understand the anatomic basis of movement through a study of the human skeleton, cadaver specimens and living anatomy from models and their own bodies. While the central purpose of this course is to enhance the student's understanding of what they see in the human form, this course will also place anatomical "facts" within a cultural and scientific context.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Notes:** Priority registration for Illustration majors ONLY IN FALL semester.

## SCTM 2B03

### *Astronomy: An Exploration of Scales and Structures in our Universe*

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

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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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken SCTM 2B94: Special Topic in Science, Technology and Mathematics: Astronomy: An Exploration of Scales and Structures in our Universe may not take this course for further credit.

## SCTM 2B04

### *Biological Principles of Sustainability*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

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

**SCTM 2B05***Modern Physics*

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

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The goal of physics is to understand the workings of nature through observation, experimentation, and theory. In this course, we will explore the world of physics through its observations and visualizations of nature, from the realm of the human scale through microscopic and macroscopic scales. The course will examine such topics in modern physics as cosmology, relativity, and quantum mechanics, along with their classical historical contexts. Particular emphasis will be placed on the role of visualization in science, and interrelations between science and art. (Note: As little mathematics as possible will be used; emphasis is on conceptual ideas. No background in science/math is presumed.)

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken SCTM 2B95: Special Topic in Science/Technology/Math: Modern Physics may not take this course for further credit.

**SCTM 2B10***Introduction to Psychology*

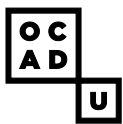
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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This lecture course introduces students to the scientific study of human and animal behaviour, with a particular emphasis on the individual as the unit of study rather than the group. Through discussion, the course text and clips from Universal Studio films, students survey key concepts, issues and research methods in the various sub-disciplines of psychology and relate these to contemporary life and culture. Topics include: physiological processes, motivation, learning, perception and sensation, memory and thinking, and social, developmental and abnormal psychology. Students learn to develop their critical thinking and analytical skills and learn to distinguish between the average layperson's notion of psychology and psychology as a science.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.



## SCTM 2B20

### *Introduction to Earth Sciences*

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

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken SCTM 2B90: Special Topic in Science/Technology/Math: Introduction to Earth Sciences in 2004/2005 Summer, Fall or Winter semesters may not take this course for further credit.

## SCTM 2B21

### *The Mathematics of Art and Design*

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

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This course explores the ways in which aspects of mathematics intersect with the practical concerns of artists and designers. We will see that much like artists, mathematicians are interested in the study of patterns and abstractions that can arise from these patterns. The notion of truth however can be quite different for a mathematician than for an artist. We will take a good look at how mathematicians reason and will encounter occasions where this reasoning has shaken the foundations of mathematics. We will also acquaint ourselves with the impact mathematics has had on designers and artists.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken SCTM 2B91: Special Topic in Science, Technology and Mathematics: The Mathematics of Art and Design may not take this course for further credit.

## SCTM 2B22

*Topics in the Science of Colour (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken SCTM 2B90: Special Topic in Science, Technology and Mathematics: Topics in the Science of Colour may not take this course for further credit.

**Notes:** New code as of 2008-09

## SOSC 2B01

*Introduction to Social Science: People and Social Worlds*

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

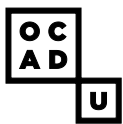
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This course introduces students to basic concepts and methods used in the social sciences. An important goal of studies in the social sciences is to understand the actions and ideas of society and culture. In this course we will examine, on the one hand, the relationship between human behaviour and subjectivity and, on the other, social and cultural differences that transcend and shape personal experience in our rapidly changing world.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took SOSC 2B01: People, Culture and Social Worlds: Introduction to Cultural Anthropology may not take SOSC 2B01: Introduction to Social Science: People and Social Worlds for further credit.





## SOSC 2B02

*Media, Messages and the Cultural Landscape: Introduction to Communication Studies*

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

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This lecture course is designed to offer students critical and analytical skills to understand our complex media environment through the study of the basic principles, methodologies and topics relevant to Communications Studies. Students examine historical, economic, technological and policy perspectives that shape how we respond to and participate in a media landscape, with an emphasis placed on the Canadian context. Topics to be addressed include: theories of communications and media; public and private media; communications and nations; culture industries; media convergence; geopolitics of global communications; networks and communications; democracy and media; and consumers, identity and media.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took VISC 2B40 for credit may not take SOSC 2B02 for further credit.

**Notes:** This course is also offered as VISC 2B40. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B02 or VISC 2B40.

## SOSC 2B04

*Social Science Methods for Designers and Artists (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

The aim of this course is to provide designers and artists with basic skills in social science research. One half of the course will emphasize qualitative techniques, including interviewing and ethnographic research. The other half of the course will focus on quantitative research methods, focusing mainly on the use of questionnaires and basic statistical analysis and presentation techniques. Students will also learn how to carry out research with regard to the ethical treatment of research subjects.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took VISC 2B41 may not take SOSC 2B04 for further credit

**Notes:** This course is also offered as VISC 2B41. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B04 or VISC 2B41.



## SOSC 2B20

*Web Theory (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

See VISC 2B20 for course description.

**Notes:** This course is also offered as VISC 2B20. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B20 or VISC 2B20.

## SOSC 3B02

*Material Culture and Consumer Society*

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

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In its broadest sense, material culture is the study of the objects people make, use, purchase and consume to interact with their physical worlds and to construct visible social relationships. This course explores how objects are a reflection of the individuals and societies that produce them, and examines the design of objects and their meanings through interdisciplinary methodologies. Using a case-study approach to find what objects "say" about us, we examine a range of Western and non-Western objects including furniture, household products, clothing, cars and architecture, and topics such as collecting, souvenirs, branding and gift-giving.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD3B22, HUMN 3B22 (2001) or VISC 3B22 (2002) may not take this course for further credit.



## SOSC 3B03

### *Sociology of the Body*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course examines sociological approaches to understanding the body in contemporary society. The idea of "body techniques" will be emphasized, including the following: techniques of production which permit construction, transformation or manipulation of the body; techniques of representation which permit free individual or collective expression concerning the body in society; and institutional techniques which determine the behaviour of individuals towards their own bodies and the bodies of others. Each "technique" will be examined in relationship to how they broaden perceptions about the body, what they replace, and what they take from society.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## SOSC 3B04

### *Childhood, Families and Social Change*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## SOSC 3B05

### *Social Psychology and Consumer Behaviour*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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The course explains how and why we buy goods and services. In other words, the course studies how individuals come to make decisions around the spending of their available resources (time, money, effort) on consumption-related items. Relatedly, it addresses why we often buy excessively (the consumer society critique). This necessarily requires us to look at what 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)?

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took SOSC 2B90: Special Topic in Social Science: Social Psychology and Consumer Behaviour in the 2004/2005 academic year or SOSC 2B03 may not take this course for further credit.

## SOSC 3B27

### *Human Factors for Designers*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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See VISC 3B27 for course description.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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

**Notes:** Priority Registration for Environmental and Industrial Design majors.

Students who previously took VISC 2B91: Special Topic in Visual Culture: Human Factors and User-Centred Design in the 2004/2005 academic year may not take SOSC/VISC 3B27 for further credit.

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



## SOSC 4B01

*Risk and Society (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took SOSC 3B90: Special Topic in Social Science: Risk and Society in 2005-2006 may not take this course for further credit.

## SOSC 4B02

*Gender, Globalization and Social Change*

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

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This seminar course examines anthropological/social science perspectives on the role that gender plays in organizing society and in understanding social change. We begin by analyzing initial research in the early 1970s that sought to understand gender hierarchies by identifying universals in sexual status cross-culturally and the subsequent critiques of this early approach. We conclude by studying feminist approaches and methodologies that have developed in the anthropology of gender. To contextualize the theories of gender, we examine geographically and culturally diverse empirical studies of households, labour markets, agriculture, industrialization, development projects and visual culture in both rural and urban contexts.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have taken SOSC 3B01 may not take this course for further credit.

**Notes:** New code as of 2008-09



## VISC 2B01

### *History of Modern Design*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This lecture course provides a broad overview of the history and philosophy of design in the 20th century. Focusing primarily on Europe and North America, we examine the evolution of Modern design as both an artistic movement and a response to the historical conditions of modernity. The work of individual designers, architects, urban planners and critics is studied in relationship to the larger movements of the period, including such factors as social and technological change.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Notes:** Priority registration for Environmental Design and Industrial Design majors.

## VISC 2B02

### *Reading Images In Art (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

---

(NOT OFFERED IN 2009-2010)

This lecture course offers a semiotic approach to the "reading" of images in art, whereby images are understood to be symbolic systems or codes that are open to interpretation. Students examine a wide variety of representations from fine art and popular culture in order to understand how the meaning of images can be as stable, and as fluctuating, as the meaning of words and language. In the context of this semiotic approach, students are encouraged to understand how ambiguity functions in the interpretation of art.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.



## VISC 2B07

### *History of Modern Art*

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

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This lecture course surveys major artistic movements and artists from the 1860s to the 1970s. We begin by examining the roots of Modernism and proceed to a consideration of movements such as Impressionism, Post-Impressionism, Fauvism, Cubism, Futurism and Constructivism. We then examine Duchamp and the Armory Show of 1913 to illustrate the influence of the early-20th-century European avant-garde on North American art and aesthetics, particularly Abstract Expressionism. We conclude with a discussion of mid-20th-century art movements, including British and American Pop, Conceptual Art, Minimalism, Performance, Land-based Art and Post-Minimalism.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Notes:** Priority Registration for CRCP majors and for Material Art and Design students.

## VISC 2B08

### *Film Studies: An Introduction*

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

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Cinema has been a key medium for artistic expression for over a hundred years. This course focuses on moments of radical innovation in the practices and theories of world cinema, as it developed from its birth in the 1890s to the present day. Through in-class film screenings, lectures, assigned readings and written assignments, students will develop an understanding of major directors (Muybridge, Eisenstein, Welles, Rossellini, Godard, Snow, Wong Kar-Wei) and forms (fiction, documentary, experimental), as well as a facility with key concepts of film theory.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD 2B08 may not take this course for further credit.



## VISC 2B09

### *History of New Media Art*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This survey course 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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## VISC 2B10

### *History of 20th Century Architecture (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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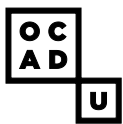
(NOT OFFERED IN 2009-2010)

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

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





## VISC 2B11

*Reclaiming Indigenous Voice And Vision  
(NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course is designed to investigate how certain theories born from the European Enlightenment have served as justification for imperial domination over the Indigenous peoples of the Americas. Theories such as Thomas Hobbes's state of nature, the survival of the fittest, manifest destiny, and, later, Modernism's focus on the notion of universality have affected and defined the lives of Indigenous peoples in Canada and internationally. In the twenty-first century, the legacy of this history continues to create the extreme political realities that Indigenous peoples face today. The title of this course is drawn from a conference and collection of essays edited by Marie Battiste which examines how contemporary Indigenous artists, activists, and scholars are voicing their own political autonomy/Indigenous sovereignty through (re)claiming and (re)telling their own (re)presentational histories.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken VISC 3B96: Special Topic in Visual Culture: Re-claiming Indigenous Voice And Vision may not take this course for further credit.

## VISC 2B13

*History of Photography*

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

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This slide-lecture course offers an overview of the history of photography from a social and aesthetic perspective. The role of photography as a documentary and artistic medium in the 19th and 20th centuries is explored, as well as the ways in which the mass reproduction of images has altered our perceptions of reality, subjectivity, memory and culture. Emphasis is placed on analyzing photography as a formal and conceptual language framed by cultural specificity and historical context.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD 2B13 may not take this course for further credit.

**Notes:** Priority registration for Photography majors.



## VISC 2B19

### *Art of Europe: The Northern Renaissance*

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

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This course deals with the signs and symbols, as well as with the sheer artistic brilliance that characterizes this period of artistic production in Northern Europe. Starting with a brief discussion of manuscript painting (the Limbourg Brothers), the lion's share of this course is devoted to the extraordinary genius of the great Flemish masters (Campin, van Eyck, van der Weyden, van der Goes, Memling, Bosch and Bruegel, among others). The final section of this course is given over to an examination of the unique qualities of contemporaneous painting in Germany, including such artists as Durer, Grunewald and Holbein.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## VISC 2B20

### *Web Theory (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Notes:** This course is also offered as SOSC 2B20. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B20 or VISC 2B20.

## VISC 2B21

*History of Design: Classical Studies (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

Beginning with 450 BC, students study the history of Classicism, both as a stylistic and a structural process. Starting with Greece, Rome and the Byzantine world, students explore classical revivals of the Renaissance and Neo-classicism, to the Eclectic and Romantic Classicism of the 19th century and on to the various forms the style has taken in the 20th century. A variety of design aspects are also investigated, including urban planning, architecture, interior design and the applied arts.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have taken ACAD 2B21 or ACAD 3B29 may not take this course for further credit.

## VISC 2B22

*History of Material Arts: Ancient Egypt to Modern Europe*

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

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This lecture course draws upon the resources of the Royal Ontario Museum to introduce students to the chronological progression and the stylistic appearances of European ceramics, metalwork and textiles. Students learn to identify and date forms and materials with the knowledge of changing technology, methods of production and manufacturing, and makers' marks. Whenever appropriate, architecture, interior decoration, furniture and costume are included to develop a more complete context of each culture and period.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took ACAD 2B22 or MAAD 2B22 may not take this course for further credit.

**Notes:** Priority registration for Material Art & Design majors.

## VISC 2B31

### *History of Printing & Printmaking*

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

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This lecture course traces the development of printing processes from the 15th century to the present in relation to the histories of art and design in Western culture. We examine how the growing sophistication of printing processes has had two dramatic results: freeing the visual artist from the confines of galleries and museums, and freeing the designer from the esotericism of the artists' prints. The range of topics covered includes: the inventions of movable type and the printing press, print publication and printmaking, book design and visual communication, and the impact of digital culture.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## VISC 2B32

### *Canadian Art: The Modern Era*

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

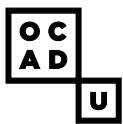
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This course looks through a post-colonial lens at a formative period (c.1920 to 1960s) that saw the advent of competing strands of modernism in Canada. The Group of Seven offered their stylized yet conservative northern landscapes as symbols of Canadian 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.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who have previously taken ACAD 3B02 or VISC 3B02 may not take this course for further credit.

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



## VISC 2B33

*Art of Europe: Greek to Gothic (NOT OFFERED IN 2009-2010)*

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

---

(NOT OFFERED IN 2009-2010)

This slide-lecture course provides an historical overview of European art from the classical ideals of the Greek and Romans to the religious art of the Gothic cathedrals that have influenced the development of Modern European art and architecture. Beginning with the Acropolis, we examine the ideas and forms of Western Classicism that were revived during the Italian Renaissance, and the reactions to Classicism in subsequent historical periods, including the early Christian, Byzantine, Romanesque and Gothic artistic movements.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

## VISC 2B35

*Art of Europe: Renaissance to Impressionism (NOT OFFERED IN 2009-2010)*

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

---

(NOT OFFERED IN 2009-2010)

This slide-lecture course provides an historical overview of the work of key artists in European art from the 15th to the 19th centuries. We examine how artists, from Michelangelo to Monet and from van Eyck to Cézanne, responded to a wide variety of religious, political, financial and social factors to create the most lasting visual reminders of their respective eras. Through an examination of both the artworks and the context within which artists worked and lived, students will develop a framework for considering the aesthetic, formal, social and cultural influences in European art.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.



## VISC 2B36

### *History and Evolution of Typography*

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

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This course addresses the historic development of the typographic form from the calligraphic forms that pre-date Guttenberg's invention of movable type and letterpress to current digital typography. We consider the cultural, technological and historical contexts critical to the understanding of typography and its uses. Typographic nomenclature as it has evolved is studied with respect to anatomy of the letter, its measurement and its technological history. Through lectures, class discussion, readings and research, students will learn to analyze typography and its effectiveness in the shaping of "word pictures."

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took COMM 2B07 may not take this course for further credit.

**Notes:** Priority registration for Advertising, Graphic Design majors.

## VISC 2B38

### *Design Thinking*

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

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Understanding the nature of design ideas and the subsequent approaches, activities and methodologies applied in the realization of these conceptual ideas is critical for the emerging designer. This course examines the work of a number of key architects and interior and industrial designers in order to study their approaches in the context of their individual philosophies, design vocabularies and the parameters within which they worked. Through this study, we will consider and evaluate their diverse methodologies and results.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took VISC 2B38: Design Methodologies, VISC 3B11: Design Methodologies: Theories and Concepts or ENVR 3B11 may not take this course for further credit.

**Notes:** Priority registration for Environmental Design, Industrial Design, and Material Art & Design majors.

New title as of 2008-09

New title.



## VISC 2B39

### *Graphic Design History in the Twentieth Century*

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

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This lecture-seminar course engages in a study of communication arts and media within the context of the 20th century. The course focuses on the relationships between technological, social, economic, political and cultural changes that have shaped and influenced the development of communication arts. The range of subjects covered includes the impact of the two world wars and the Vietnam War; the influence of the Bauhaus, the developments in editorial design, the first attempts at computer composition, corporate design, electronic imaging and advances in print and pre-press technologies.

**Prerequisites:** 1.0 Liberal Studies credits at the 100 level including the first year writing course with a minimum passing grade of 60% and an overall average of 60%.

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

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

## VISC 2B40

### *Media, Messages and the Cultural Landscape: Introduction to Communication Studies*

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

---

See SOSC 2B02 for course description.

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took SOSC 2B02 may not take this course for further credit.

**Notes:** This course is also offered as SOSC 2B02. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B02 or VISC 2B40.

## VISC 2B41

*Social Science Methods for Designers and Artists (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

See SOSC 2B04 for course description

**Prerequisites:** 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.

**Anti-requisites:** Students who previously took SOSC 2B04 for credit may not take this course for further credit.

**Notes:** This course is also offered as SOSC 2B04. You must decide which course category you wish this to be counted towards at the time of registration by registering for either SOSC 2B04 or VISC 2B41.

## VISC 3B03

*Contemporary Canadian Art*

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

---

This lecture course provides an overview of the issues, ideas and artworks that have shaped contemporary Canadian art in the contemporary period since the 1970s. Drawing upon examples from a variety of mediums, we examine key issues in contemporary Canadian art such as nationalism and Quebec sovereignty, regionalism, multiculturalism, gender identity and cultural diversity. Influences in contemporary Canadian art such as the artist-run centre movement, feminism, First Nations work, new-media arts, installation and the landscape tradition are discussed. The texts used in the course expose students to writings by Canadian artists, critics and cultural theorists.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B03 or VISC 3B02 may not take this course for further credit.

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

VISC 2B32 is strongly recommended in advance of this course.





## VISC 3B05

### *Dada and Surrealism*

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

---

This lecture course presents a concentrated study of the Dada and Surrealist movements, which represent the antithesis of Cubism and other formalist developments in early-20th-century art and aesthetics. The course examines the spirit of Dada on both sides of the Atlantic through the work of artists such as Duchamp, Hoch, Schwitters, Dalí, Miro and Magritte; precursors of the Surrealists such as Rousseau and de Chirico; and the legacy of Surrealism and Breton and his circle.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B05 may not take this course for further credit.

## VISC 3B06

### *Art of the African Diaspora*

---

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

---

This lecture-seminar course provides students with perspectives on the impact of early European contact with Africa on the art and culture of the African diaspora. Students study the historical, political, cultural and social contexts of the colonial period and post-colonial history of the African diaspora since the 1500s and consider how the historical and contemporary work of Caribbean, British, American and Canadian artists of African ancestry have responded to both colonial legacies and current contemporary issues.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 3B07

*Art of the Italian Renaissance (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This slide lecture course is an intensive study of Renaissance art in Italy and begins with an examination of the early Renaissance in Siena and Florence and artists such as Duccio and Giotto. We then move to a discussion of the development of art and ideas in 15th-century Florence and examine artists such as Brunelleschi, Donatello, Massaccio, Fra Angelico, Piero della Francesca and Botticelli. We conclude with an examination of the High Renaissance (Leonardo, Raphael and Michelangelo) and the work of the Venetians (Bellini, Giorgione and Titian).

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 2B18 or VISC 2B18 may not take this course for further credit.

Students who previously took VISC 3B13/3B14 in OCAD's Florence Program may not take VISC 3B07 for further credit after they return from Florence. HOWEVER, students can take VISC 3B07 for credit before they go to Florence as a preparation for their studies there.

## VISC 3B08

*Art of Europe: Baroque & Rococo*

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

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This course is a study of the European artistic movements that followed the Renaissance period. We begin by examining the second Renaissance that took place in Rome in the early 1600s and the impact that the art of Carracci, Caravaggio and Bernini had throughout Europe, especially in Catholic countries such as France and Spain. We then examine the art of Hals, Rembrandt and Vermeer, which was fostered in Holland, a Protestant republic. Rococo painting will be studied mostly as it appeared in France (Watteau, Boucher, Chardin and Fragonard) and England (Hogarth, Reynolds and Gainsborough).

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 2B34 may not take this course for further credit.



## VISC 3B09

### *Art After Modern Art: Conceptual Practices*

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

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This lecture course provides students with an overview of conceptual approaches to the art object and the creative process. By examining both contemporary art practices and their historical antecedents, the course both contextualizes and explores how 20th-century art practices have approached and incorporated issues of the body, language, gesture, space and time, and the dematerialization of the art object. Conceptual art, performance art, art and language, and installation art will be discussed.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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

VISC 2B07 History of Modern Art is strongly recommended in advance of this course.

## VISC 3B13

### *Italian Art History I: Florence Program*

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

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Taught in Florence, Italy, this course traces the development of Italian early Renaissance architecture, painting and sculpture from its origins in the late Middle Ages until the end of the 15th century. Emphasis is placed on field studies of major monuments, museums and galleries in the city and the surrounding area, including a three-day visit to Venice. Lectures provide an historical, social and aesthetic context for the artworks studied, including an examination of the Classical and Medieval sources of early Renaissance art, the role of symbols, allegories and mysticism, and concepts of space in architecture.

**Prerequisites:** Must be accepted into the Florence Off-campus Studies Program and have completed 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** Only available to students enrolled in the Florence program. Students who have previously taken FLOR 3B01 may not take this course for further credit.



## VISC 3B14

### *Italian Art History II: Florence Program*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Taught in Florence and Rome, this course focuses on the development of the High Renaissance from the late quattrocento in Florence to its peak in 16th-century Rome. The subjective and anti-Classical style of early-Mannerist artists is studied, as well as selected monuments that illustrate the continuation of Renaissance tendencies and concepts into the Baroque era. Artworks and monuments are studied in their original settings and a three-day field trip to Rome is dedicated to viewing the most important monuments in the Vatican collections and in the city.

**Prerequisites:** Must be accepted into the Florence Off-campus Studies Program and have completed 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** Only available to students enrolled in the Florence program. Students who have previously taken FLOR 3B02 may not take this course for further credit.

## VISC 3B15

### *Studies in Nineteenth Century Art: Goya to Courbet*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course on 19th-century European painting begins with the "Black Paintings" of Goya. We continue with J.M.W. Turner, the great English Romantic, and the German Romantics, C. D. Friedrich and P.O. Runge. However, the main focus of this course is early-19th-century French painting. We study in depth J. L. David, Ingres, Gericault, Delacroix, Corot and the Barbizon School. The course concludes with Realism and includes Daumier, Millet and Courbet.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 3B12 may not take this course for further credit.



## VISC 3B18

*Television Criticism (NOT OFFERED IN 2009-2010)*

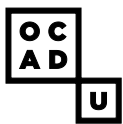
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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

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



**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 3B19

*Aboriginal Peoples of the Americas (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This multidisciplinary course examines the historical and contemporary culture of North and South American aboriginal peoples. Various linguistic and cultural areas of the New World are considered, including the Inuit, the Northwest Coast and Woodland cultures of Canada, the Southwest, Great Plains and Eastern regions of the United States and the Aztec, Mayan and Incan empires. Through a consideration of the social, economic and political issues affecting aboriginal peoples, we contextualize the issues pertaining to the aboriginal arts and cultures of the New World.

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

**Anti-requisites:** Students who previously took ACAD 3B19 may not take this course for further credit.

## VISC 3B21

*Illustration and the Rise of Popular Culture*

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

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This lecture-seminar course traces the development of illustration in the 19th and 20th centuries in relation to popular culture and literacy in the Western world. The range of subjects covered includes: posters, book illustration, advertising, magazine covers and editorial illustration. Students analyze the relationship of illustration to the written text/narrative, the effects on illustration of the evolution of printing technology, its links to publishing and the spread of the popular arts. The course emphasizes the contemporary scene, examining the work of illustrators who have developed distinctive styles challenging traditional assumptions about the nature and scope of illustration.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B21 may not take this course for further credit.

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



## VISC 3B23

*Technology and Digital Culture (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This seminar course explores the emergence of the "digital revolution" in the past decade and how it has altered traditional forms of representation, from illustration and advertising to film and video production. Through an examination of a range of aesthetic and technological responses to digital media by artists and designers, students are introduced to new theories about technology, representation and human experience. Topics covered include: cybernetics, artificial life, dynamic systems, recombination, networks, virtuality and individual autonomy in digital environments. Assignments, including research, essays and presentations, assist students in extending their own art, design and critical practices.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B23 may not take this course for further credit.

## VISC 3B26

*Studies in 19th Century Art: Impressionism & Post-Impressionism (NOT OFFERED IN 2009-2010)*

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

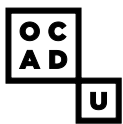
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(NOT OFFERED IN 2009-2010)

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 2B05 or VISC 3B12 may not take this course for further credit.



## VISC 3B27

### *Human Factors for Designers*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 2B91: Special Topic in Visual Culture: Human Factors and User-Centered Design in the 2004/2005 academic year may not take this course for further credit.

**Notes:** Priority Registration for Environmental and Industrial Design majors.

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

## VISC 3B28

### *Latin American Art: Indigenous and Hybrid Cultures*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

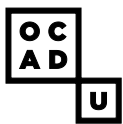
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This course examines the representation of indigenous and hybrid cultures in Latin American art from a broad social and historical perspective. The course begins with an overview of the pre-conquest cultures of the Aztecs and the Incas. It then explores 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, revolution, and cultural memory are discussed.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken ACAD 3B28 may not take this course for further credit.



**VISC 3B30***Contemporary East Asian Art*

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

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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, 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 a body of study.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken VISC 3B95: Special Topic in Visual Culture: Contemporary Asian Art may not take this course for further credit.

**VISC 3B32***History of Furniture*

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

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This lecture course introduces students to a survey of the history, form and function of Western furniture design. The course traces the diverse cultural influences on the development of furniture and considers how furniture reflects the changing social structure of society and the internal environment. The importance of the religious, social and cultural connotations of furniture will also be discussed. Particular emphasis is placed on the relationship of furniture design to its role in representing social status in Western culture and, by the late 19th century, domestic comfort. Prerequisite: 1.0 Liberal Studies credit at the 200 level, including 0.5 VISC credit.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken ACAD 3B32 may not take this course for further credit.

## VISC 3B33

*Canadian Cinema (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This lecture-seminar course examines the history and current realities of Canadian cinema from the emergence of Canada as a world leader in documentary cinema in the 1950s to recent successes of independent feature films. The course will map the structural context of Canadian cinema, from state funding through to international markets, and will also examine a number of critical approaches to Canadian cinema, including two nations, indigenous perspectives, diaspora, regionalisms, experimentalism, gendered nations and cosmopolitanism. Through screenings, readings, discussion and written assignments, students will develop critical/analytical skills to address the key concepts underpinning Canadian cinema.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 3B34

*Japanese Cinema (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course introduces students to developments in Japanese film from the mid-1920s to the present day. Through a series of screenings, lectures, discussions, readings and written assignments, students develop an understanding and appreciation of some of the more important films, directors, movements and issues in Japanese film.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



## VISC 3B36

*Interior Architecture and the Decorative Arts  
(NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course examines interior architectural environments and their contents from the late Middle Ages to the development of Art Deco. We begin by covering the development of the Renaissance interior and its furnishings, considered here to be the beginning of the secular decorative arts. We continue with an examination of the Baroque period, 18th-century France, England and the U.S.A., and the 18th-century vernacular. We explore the picturesque, the Gothic Revival and 19th-century Romanticism, ending with Art Nouveau and the early stages of Modernism.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken ACAD 3B36 may not take this course for further credit.

## VISC 3B37

*The History and Theory of Art Criticism*

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

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

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken HUMN 3B03 may not take VISC 3B37 for further credit

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



## VISC 3B38

### *Advertising and the Art of Persuasion*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course traces the evolution of 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 3B38 may not take this course for further credit.

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

## VISC 3B39

### *Latin American Cinema (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

Latin American cinema has consistently proven to be one of the most formally and thematically innovative regional cinemas in the world, even though it is a cinema produced with limited financial resources. This course will focus on Latin American cinema from 1960 to the present and will include films from Cuba, Argentina, Brazil, Bolivia, Chile and Mexico. The course will examine how the original oppositional and revolutionary intentions of this cinema in the 1960s have been reformulated and re-invented over time in keeping with general political, economic and cultural shifts, from Modernism through Post-Modernism to post-industrial globalism. The range of aesthetic and intellectual strategies in the films presented is broad and will include documentaries, narrative fictions and hybrid works primarily in a feature format. The films to be screened address an equally broad range of issues and themes, including underdevelopment and development, colonial and post-colonial histories, popular revolution, race, gender, sexual orientation, aboriginal rights, exile, border crossing and multiple identities. This is a lecture/seminar course based on in-class screenings of films, readings of related critical and/or theoretical texts and the discussion of ideas that emerge from the screenings and readings.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 3B41

### *Cross Cultural Issues in Craft*

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

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(NOT OFFERED IN 2006-2007)

This lecture course introduces the student to the major stylistic periods and indigenous traditions of material arts in Europe, North America and Asia. We examine the historical impact of patterns of global trade, developments in technology, and shifts in the gender division of labour on the design, methods and means of production of material arts. Trends in media such as textiles, metalwork, ceramics, architecture and wood will be introduced to emphasize the concept of integrated art movements.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 2B23, ACAD 2B23 or MAAD 2B23 may not take this course for further credit.

**Notes:** Priority registration for Material Art & Design majors.

## VISC 3B42

### *Critical Issues & Ideas in Contemporary First Nations Art*

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

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

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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken VISC 3B91 Special Topic in Visual Culture: Critical Issues in Contemporary First Nations Art may not take VISC 3B42 for further credit.

## VISC 3B43

*Photographic Theory and Criticism (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course follows upon the History of Photography to provide an overview 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, the grammar of photography, staging and photomontage, and digital convergence. Readings will be drawn from The Photography Reader (ed. Liz Wells) as well as contemporary journal articles.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 3B44

*South Asian Art and Culture: Vision of the Sacred*

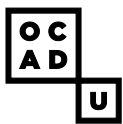
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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



## VISC 3B45

*South Asian Art and Culture: Multiple Modernisms (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

This course follows from VISC 3B44: 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** VISC 3B44 South Asian Art and Culture: Vision of the Sacred is strongly recommended in advance of this course.

## VISC 3B46

*Design and Sustainability*

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

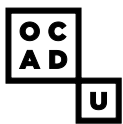
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A growing awareness of the environmental, social and economic problems associated with contemporary architecture, industry and design has led communities and designers to look for long term solutions to use less energy, create less waste and generally reform the systems that are at the core of the post-industrialized world. This course will survey and analyze existing literature, built environments, and designed objects focusing on defining sustainability within today's contemporary global context. Projects coming from a wide and varied interdisciplinary range of examples will be explored. Differing contexts, cultures, disciplines, institutions, and regional variations will also be factored into our investigation as we look at how the notion of sustainable design is conceptualized, interpreted and implemented.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have taken VISC 3B91 Special Topic in Visual Culture: Design and Sustainability may not take this course for further credit.

**Notes:** New code as of 2008-09

**VISC 3B47***Art & Fashion*

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

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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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have taken VISC 3B91 Special Topic in Visual Culture: Art and Fashion may not take this course for further credit.

**Notes:** New code as of 2008-09

**VISC 3B48***Global Traditions In Design: Objects And Environments (NOT OFFERED IN 2009-2010)*

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

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(NOT OFFERED IN 2009-2010)

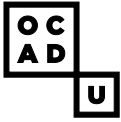
This slide-lecture course introduces students to aspects of design that appear to have grown from a natural and traditional expression, without the benefit of a professional designer. Through an examination of indigenous and vernacular materials used in traditional design, connections between cultures rather than their separateness are emphasized. Both the historical influences of the vernacular in design and the economic and cultural factors that have led to its revival in a contemporary global context are discussed.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 2B12 or VISC 2B12 may not take this course for further credit.

**Notes:** New course level as of 2008-09





## VISC 3B91

### *Special Topic in Visual Culture: Car Culture*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course examines the 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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



## VISC 3B92

### *Special Topic in Visual Culture: An Introduction to Games Studies*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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Games are complex objects that can be framed from a number of perspectives. Broadly, games studies seek to map the game "object", the player (or "subject") and the critical dialogue and interaction that delimits game space. This course introduces students to game studies by using an analytical model (addressing textual, performative, socio-cultural, design and political contexts of game form) in order to closely study the mechanics, aesthetics and practices of games themselves, to better understand them as cultural artefacts.

The course addresses games as complex objects, and teaches practices of game analysis from a range of critical perspectives. Games studies has developed in the era of the 'digital' yet games and play have been integral to worldwide culture since records began. By building an inter-disciplinary and historically-aware approach to the study of game form this course introduces students to a broad set of tools and techniques in order to study the ongoing cultural impact of the videogame.

Finally, this course explores games as cultural artefacts, arising from diverse cultural histories, landscapes and geographies, with specific attention to how they are influenced and altered through youth and adult subcultures.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



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

## VISC 3B95

### *Special Topic in Visual Culture: Social Entrepreneurship for Designers*

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

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This course will examine the contemporary context of design practice in terms of its relationship to social entrepreneurship, globalization and new models of collaboration. Contemporary design practice is rapidly changing in response to new technologies, global marketing, environmental concerns and the internationalization of products and modes of production. Areas of focus include globalization and product development, practice-based research, emerging design methodologies, sustainability, traditional practices, social equity and regional and international economic development.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

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



## VISC 3B96

### *Special Topic in Visual Culture: Aboriginal Cultural Politics: Gender, Art and Activism*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course is an exploration of Aboriginal artists who are working with themes of gender, politics and contentious issues. The focus will be on artists who see their art making as both critically engaged and as part of their relationship to their communities. This will involve analyzing their work through personal testimonies, reviews and readings in the context of Aboriginal political and social issues. The course will work through theories of dialogical aesthetics, community-based and site-specific art practices and how this does or does not relate to Aboriginal epistemologies. Reflecting on differing stances on gender relations and feminism/theory, the course will examine how Aboriginal artists reject or participate in this dialogue. It will also reflect on the current role art has in our global society. In western or colonial countries such as Canada the function of art has often been confined to a gallery space with visual aesthetics being the primary rationale for art production, we will begin to complicate and problematize this stance.

The course will reflect on local and established Aboriginal artists such as Rebecca Belmore, Faye Heavyshield and Jeff Thomas and will draw comparisons with Indigenous artists 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.

**Prerequisites:** 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



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

## VISC 4B02

### *Performance and Performativity*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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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."

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 4B91: Special Topic in Visual Culture: Performance & Performativity in the 2004/2005 academic year may not take this course for further credit.

## VISC 4B03

### *Contemporary Documentary Media (NOT OFFERED IN 2009-2010)*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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(NOT OFFERED IN 2009-2010)

This course examines contemporary approaches to documentary film, video and digital media from 1980 to the present. The primary focus of the course is on post-1980 reflexive or auteur documentaries and their use of narrative and subjective points of view, and the conventions of fiction. We consider the changing relationship between established documentary approaches and newer media forms including mass media television (reality TV, real-time news) and interactive and networked digital forms (CD-ROM, Internet, web-cams, home digital movies). This is a lecture-seminar course based on screenings of films, video and digital works and readings of related critical and theoretical texts.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 3B40 may not take this course for further credit.



## VISC 4B04

*Re-presenting Women: Feminist Film and  
Video (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

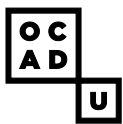
*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)



This course will review some of the seminal and contemporary writers and theorists in feminist film and video, including the formative work of Teresa DeLauretis, Laura Mulvey, Jane Gaines, Tania Modleski, Jackie Stacey, B Ruby Rich, and others. The course will review essays that employ a variety of methods and theoretical approaches, including critical theory, psychoanalysis, post-structuralism and cultural studies approaches that enable a decidedly feminist critique of film and video. The course will also consider how feminist theories of film, and the aforementioned theoretical directions and methods have been integral to the establishment of "women's film" or feminist forms of filmmaking. Given that the subject matter, the range of subjects, theoretical approaches and topics will be interdisciplinary and diverse, addressing queer, diasporic, "third world", African American and other types of feminist filmmaking and theorizing. Through the semester, the class will look at both dominant and women's cinema. We will consider the representation of woman and the female in dominant Hollywood film forms, such as the "Weepies," Hitchcock, and Film Noir, employing feminist film theory. We will explore attempts at representing or re-presenting women in the work of feminist filmmakers and video artists such as Chantal Akerman, Cheryl Chisholm, Marlene Gorris, Bonnie Klein, Helke Sanders, and Trinh Minh Ha, among others. In so doing, we will consider issues in representing female time/space, female narrative, female relationships and female sexuality. The course will work as a seminar, with students introducing, considering and dialoguing with regard to the essay at hand. Each session will include the screening of a film that speaks to the essay at hand.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 4B05

*Future Cinema: Digital Narratives (NOT OFFERED IN 2009-2010)*

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*Department:* Liberal Studies

*Subject:* Liberal Studies

*Course Type:* Academic Course

*Credits:* 0.50

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(NOT OFFERED IN 2009-2010)

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.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 4B05 titled: Cosmopolis: New Narrative in Contemporary Media may not take this course for further credit.

**Notes:** New Title

**VISC 4B06**

*Global Mesh: Internet, Networks,  
Globalization and Digital Resistance (NOT  
OFFERED IN 2009-2010)*

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*Department: Liberal Studies  
Subject: Liberal Studies  
Course Type: Academic Course  
Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

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.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**VISC 4B07**

*Images and Practices of Technology (NOT  
OFFERED IN 2009-2010)*

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*Department: Liberal Studies  
Subject: Liberal Studies  
Course Type: Academic Course  
Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

Every culture has its unique attitudes to the practices of technology, which are conditioned by political and economic factors, and beliefs about the role of science and technology. This course looks at the practices of technology in a number of different cultures and examines some of the resulting technological images and their impact on contemporary society and our lives.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B07 may not take this course for further credit.



## VISC 4B08

*Studies in Contemporary Art: Europe 1960s - 1990s (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

This advanced survey course looks at European art in the context of the 1960s and 1990s. Sessions include both lecture and seminar components, and there is considerable emphasis on student presentations. The course examines the context and aesthetic innovations of European art in this period and includes studies of Arte Povera, the Italian Trans-avant-garde, Beuys and social sculpture, German Neo-Expressionism, new contemporary museums in Europe, Ana Prada and the new Spanish sculpture.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B08 may not take this course for further credit.

## VISC 4B10

*The Politics of Painting*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This course explores the history of art from the perspective of key moments of social and cultural revolution in order to examine the intersection of issues of identity, politics, colonialism and representation in the modern era. Specific areas of focus include the art of the French Revolution, the art of Haiti and Cuba, muralism, the Soviet Avant-garde, the Harlem Renaissance, and the anti-colonial struggles and global counter-culture of the 1960s. Painting practice will be considered in the context of philosophical ideas and in relationship to artists writings and manifestos on art and politics. Key theoretical concepts to be explored include questions of power and exclusion, notions of centre/periphery, national liberation, and hybridity.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



## VISC 4B12

*Korean Art and Society (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*

*Subject: Liberal Studies*

*Course Type: Academic Course*

*Credits: 0.50*

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This course examines the formation and development of Modern Korean society and visual culture as they have undergone a rapid transformation since the end of the 19th century. Located between old and new empires in China and Japan, and later succumbing to a US-led hegemonic order in East Asia, Korea's modern history and art are heavily indebted to the experience of Japanese colonialism, decolonization, the Korean War, territorial division, military authoritarianism, rapid industrialization, the anti-authoritarian '80's minjung (grassroots) dissident movement, and the formation of a dynamic post-minjung civil society. The discussion includes the analysis of important emergent artists, groups and movements as well as significant issues such as the 'Military Comfort Women' taken by the Japanese army during the Second World War, the Kwangju uprising, Korea's international relationships, democratization, emigration, and the success of the Korean film and cultural industry that has swept through Asia and beyond since 1997 known as the Korean Wave. The course will draw on diverse materials such as art works, film, history text, reports in order to show the interactions between politics, culture, arts and ideas during this historical transformation.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).



**Anti-requisites:** Students who have taken VISC 4B96: Special Topic in Visual Culture: Formation and Locations of Modern Korean Society and Culture may not take this course for further credit.

## VISC 4B13

### *Modern Mexican Art*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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This lecture-seminar course offers an in depth examination of the contributions of the first generation Mexican muralists, Diego Rivera, José Clemente Orozco and David Siqueiros, and their contemporaries. We explore how the muralists searched for a new language of public art to represent the relationship of Mexican identity to the great indigenous cultures of the Olmec, Teotihuacan, Mayan, Toltec and Mexica (Aztec) and the debates about history, hybridity, and revolution that frame their work. We also focus on the work of Frida Kahlo, who addressed these themes in a more personal and intimate style. The contributions of other artists to Mexican modern art are similarly discussed, including Abraham Angel, Dr. Atl, Posada, María Izquierdo and Velasco, as well as a number of contemporary artists elizondo, Soriano, and Toledo among them.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

## VISC 4B15

### *Urban Life: Art, Design and the City*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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This seminar course examines ideas and issues for artists and designers in relation to the city as a cultural community and as an architectural built-form. The range of topics covered includes: the history of cities and urban life, issues of public art and urban design, Modernist utopias of the city of the future, urban landscape and contemporary theories, and practices of urban planning. Students develop a working understanding of Toronto, both as an urban built-form and as a social community. In order to develop documentary and analytical research skills, students undertake research in archives, libraries and public institutions for class presentation and essays.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B15 may not take this course for further credit.

**Notes:** Priority registration for Environmental Design students.

## VISC 4B16

*Queer Theory: Sexuality and Representation*  
(NOT OFFERED IN 2009-2010)

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

This course presents an overview of the major theories in the development of queer studies from 1980 to the present, specifically in the contexts of critical writing, visual art production and mass media representations. Key areas of queer discourse to be examined include: the history of sexuality; queer theory and post-modern aesthetics; sexual identity and community; race and sexuality; and the reframing of queer theories and practices in changing media and technological conditions. This is a lecture/seminar course based on readings of analytical and theoretical texts and the consideration of theoretical work in relation to a range of media, including film, video, painting, photography, bookworks and digital media.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took HUMN 4B16: Queer Theory: Sexuality and Representation may not take this course for further credit.

## VISC 4B17

*"Indians": Post-colonial and Critical Theories of Aboriginal Representations*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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This course consists of a series of focused ideas on First Nation visualities, which have appeared at the intersection of Native and non-Native social, cultural, and political realities. With a bit of history and anthropology mixed with politics yet solidly grounded in art, this course will draw on post-colonial and critical theories. As well, the art will be examined through the lens of cultural analysis, theory, and interpretation. Some of the issues raised in class include: museology, mimesis/alterity, veracity, abstraction, hybridity, word/image (ekphrasis), myth, memory, power, and voice.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have taken VISC 3B93: Special Topic in Visual Culture: "Indians": Post-colonial & Critical Theories of Aboriginal Representations may not take this course for further credit.



## VISC 4B18

### *Socio-Cultural Issues And The Built Environment*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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Using historical and contemporary examples, this course will examine the relationship between the built environment and the construction of social identities. Discussion will focus on topics ranging from the evolution of the nuptial bedroom and the kitchen in the 20th century (integrating studies from the field of family and gender history) to examples of governmental space whose design reflects practices of exclusion. The goal of this course is for students to examine through a series of case studies the implications of cultural and social issues in design.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took VISC 4B90: Special Topic in Visual Culture: Socio-Cultural Issues in the Built Environment in the 2004/05, 2005/06 and 2006/07 academic year may not take this course for further credit.

**Notes:** New course code as of 2008-09

## VISC 4B19

### *Contemporary Studies in Architecture and Design*

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*Department:* Liberal Studies  
*Subject:* Liberal Studies  
*Course Type:* Academic Course  
*Credits:* 0.50

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This course examines design issues in interior architecture and decoration in the 20th century. Emphasis is placed on design currents and aspects of social issues through the examination of specific examples such as the city housing schemes of Vienna, Amsterdam and London. We also discuss contemporary reinterpretations of vernacularism and consider the use of local, traditional and historical themes in architecture and design throughout the 20th century.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** Priority registration for Environmental Design students.

Students who previously took ACAD 4B19 may not take this course for further credit.

**VISC 4B20***The Senses in Artistic Practice*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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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.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Anti-requisite: Students who previously took VISC 4B94 Special topics in Visual Culture: The Senses in Artistic Practice may not take this course for further credit

**Notes:** New code as of 2008-09

**VISC 4B21***Arts and Cultures of Asia and Oceania (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

This course explores the cultural production of Asia and Oceania to consider the impact of colonialism and globalization on local art forms, and how they are invested with meanings through cross-cultural exchange and consumption. Students develop an understanding of how meanings in traditional art have been reinterpreted and transformed through the dynamics of colonial encounters and global consumption. Field trips and a case-study approach provides students with the analytical tools necessary to understand how social, economic and political forces construct and transform cultural categories and issues such as gender, museums and representation, authenticity, tourism, cultural appropriation and the "primitive".

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who previously took ACAD 4B21 may not take this course for further credit.



## VISC 4B22

*Art and Design Activism (NOT OFFERED IN 2009-2010)*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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(NOT OFFERED IN 2009-2010)

There is a rich history of artists/designers invested in social change and political activism. Art and 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 thematics 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.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Anti-requisites:** Students who have previously taken VISC 4B95: Special Topic in Visual Culture: Art and Design Activism may not take this course for further credit.

## VISC 4B94

*Special Topic in Visual Culture: The Body and the Machine: Interrogating the Posthuman in Art and Design*

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*Department: Liberal Studies*  
*Subject: Liberal Studies*  
*Course Type: Academic Course*  
*Credits: 0.50*

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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 processes of its evolution.

**Prerequisites:** 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).

**Notes:** A "Special Topic" course provides more advanced analysis of a topic of general interest or relevance. This course fulfills 0.5 credit toward the Liberal Studies requirements toward the BFA or B.Des.