



ACAD

COLLEGE  
OF ART & DESIGN

ACAD

Alberta  
University  
of the  
Arts

2025  
2026



## LAND ACKNOWLEDGEMENT

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Alberta University of the Arts (AUArts) is situated on the ancestral land of the Siksikaitsitapi – Blackfoot Confederacy which includes the Siksika, Kainai, Piikani Nations and the shared territories of the Tsuut'ina Nation as well as the Iyârhe Nakoda-Stoney which includes Bearspaw, Chiniki, Good Stoney Nations and also the home of the Métis Nation of District 5 and 6. The City of Calgary has long been called Moh'kins'tsis by the Siksikaitsitapi, Guts'ists'i by the Tsuut'ina, and Wichîspa by the Nakoda.

## MISSION, VISION, AND VALUES

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AUArts is a leading centre for education and research, and a catalyst for creative inquiry and cultural development. We engage the world and create possibilities.

### Mission Statement

Alberta University of the Arts is a diverse and inclusive community committed to leading education and research in creative practices.

### Vision Statement

To change the world through art, craft and design while enriching creative communities and economies.

### Our Values

At AUArts, we are a diverse community of critical thinkers driven by curiosity and inspired by imagination. We create, make, shape, explore and help emerging artists, craftspeople and designers find a career path while finding themselves.

Together, our students, alumni, faculty, staff, and our many collaborators transform perspectives, spark discussion, and ignite change. We use visual art, craft and design as powerful vehicles to change the world.

And that is our real masterpiece, the work we are most PROUD of.

- **Passion:** We are curious and thoughtful risk-takers; we celebrate our creative process.
- **Respect:** We build relationships based on trust and accountability; we are connected to one another's success and wellness.
- **Openness:** We embrace diversity and inclusivity in culture, identity and perspective; we are transparent, confident, approachable and welcoming.
- **Unique:** We pursue excellence in our studio-based practices, and in our support for our learners, faculty, staff, and external partners.
- **Daring:** We are courageous and deeply committed to experimentation, free enquiry, and research.

## ABOUT THE ACADEMIC CALENDAR

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The Academic Calendar and the Academic Calendar: Fees are principal sources of AUArts policy information for students, to be used in conjunction with approved policies and procedures. It contains information on admission requirements and deadlines, academic regulations, our Schools and programs of study, degree requirements and general University policies for both undergraduate and graduate students.

The official version of this Calendar appears on the AUArts website. The University reserves the right to amend what appears in the Calendar. The University expressly denies responsibility or liability to any person or persons who may suffer loss or who may otherwise be adversely affected by such changes.

Information contained in the 2025-2026 Academic Calendar is accurate as of the publish date.

The University Academic Calendar and Course Catalogue, the Academic Calendar: Fees, and the Academic Schedule are online at:

**<https://www.auarts.ca/calendar>**

AUArts students should also consult the online [Student Success Centre](#) for additional information on non-academic services and supports.

### **Student Responsibility**

Each student enrolled at Alberta University of the Arts agrees to observe and be bound by the terms of this notice and the terms, conditions, academic standards, rules, regulations, policies and codes of behavior contained in or referenced in this Academic Calendar. It is the student's responsibility to be aware of the contents of this Academic Calendar.

Students are responsible for ensuring that they register in the appropriate courses and that they meet the graduation requirements of the program in which they are enrolled. This requires careful attention to course selection and compliance with pre-requisites and institutional policies.

AUArts strives to support our students in their academic progression. Questions regarding program requirements should be directed to a Student Academic Advisor (undergraduate students) or Graduate Studies (graduate students). Questions regarding fees, registration, or the interpretation of academic or other institutional policies should be directed to the Registrar's Office.

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## INQUIRIES / CONTACT US

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Canada

**Registrar's Office**

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**Admissions – Undergraduate Programs**

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**Admissions and Academic Advising – Graduate Studies**

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**Accessibility & Accommodations**

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**Bookstore**

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**Student Financial Aid (Loans) and Awards**

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**Student Tuition and Fee Payments**

Email: [payfees@auarts.ca](mailto:payfees@auarts.ca)

**Transfer Credit**

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**Undergraduate Student Advising**

Email: [advising@auarts.ca](mailto:advising@auarts.ca)

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## 2025-2026 ACADEMIC SCHEDULE (DATES AND DEADLINES)

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The Alberta University of the Arts's Academic Schedule defines the academic year terms, as well as other important dates and deadlines for the institution. This includes adding and dropping courses, withdrawals, holiday dates, deadlines for fees payments, and other important related information.

### Academic Year

The 2025-2026 Academic year starts on July 1, 2025 and continues to June 30, 2026.

### Academic Terms

- Summer Term 2025 – The period of the academic year that runs from July – August. Term Code: 202501.
- Fall Term 2025 – The period of the academic year that runs from September – December. Term Code: 202502
- Winter Term 2026 – the Period of the academic year that runs from January – April. Term Code: 202503.
- Spring Term 2026 – The period of the academic year that runs after the Spring Intensive Term for 6 weeks from May – June. Term Code: 202504 (part of term).
- Spring/Summer Term 2026 – The period of the academic year that runs from May – August. Term Code: 202504.

### Weekday (Workday, working day)

Any day of the week excluding weekend days (Saturday/Sunday); excludes holiday days. When a deadline date occurs on a weekend or Statutory or Civic Holiday, the deadline will be the next weekday.

# AUArts 2025-2026 Calendar

Fall 2025

| September |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|
| Su        | Mo | Tu | We | Th | Fr | Sa |
|           | 1  | 2  | 3  | 4  | 5  | 6  |
| 7         | 8  | 9  | 10 | 11 | 12 | 13 |
| 14        | 15 | 16 | 17 | 18 | 19 | 20 |
| 21        | 22 | 23 | 24 | 25 | 26 | 27 |
| 28        | 29 | 30 |    |    |    |    |

| October |    |    |    |    |    |    |
|---------|----|----|----|----|----|----|
| Su      | Mo | Tu | We | Th | Fr | Sa |
|         |    |    | 1  | 2  | 3  | 4  |
| 5       | 6  | 7  | 8  | 9  | 10 | 11 |
| 12      | 13 | 14 | 15 | 16 | 17 | 18 |
| 19      | 20 | 21 | 22 | 23 | 24 | 25 |
| 26      | 27 | 28 | 29 | 30 | 31 |    |

| November |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|
| Su       | Mo | Tu | We | Th | Fr | Sa |
|          |    |    |    |    |    | 1  |
| 2        | 3  | 4  | 5  | 6  | 7  | 8  |
| 9        | 10 | 11 | 12 | 13 | 14 | 15 |
| 16       | 17 | 18 | 19 | 20 | 21 | 22 |
| 23       | 24 | 25 | 26 | 27 | 28 | 29 |
| 30       |    |    |    |    |    |    |

| December |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|
| Su       | Mo | Tu | We | Th | Fr | Sa |
|          | 1  | 2  | 3  | 4  | 5  | 6  |
| 7        | 8  | 9  | 10 | 11 | 12 | 13 |
| 14       | 15 | 16 | 17 | 18 | 19 | 20 |
| 21       | 22 | 23 | 24 | 25 | 26 | 27 |
| 28       | 29 | 30 | 31 |    |    |    |

Winter 2026

| January |    |    |    |    |    |    |
|---------|----|----|----|----|----|----|
| Su      | Mo | Tu | We | Th | Fr | Sa |
|         |    |    |    | 1  | 2  | 3  |
| 4       | 5  | 6  | 7  | 8  | 9  | 10 |
| 11      | 12 | 13 | 14 | 15 | 16 | 17 |
| 18      | 19 | 20 | 21 | 22 | 23 | 24 |
| 25      | 26 | 27 | 28 | 29 | 30 | 31 |

| February |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|
| Su       | Mo | Tu | We | Th | Fr | Sa |
| 1        | 2  | 3  | 4  | 5  | 6  | 7  |
| 8        | 9  | 10 | 11 | 12 | 13 | 14 |
| 15       | 16 | 17 | 18 | 19 | 20 | 21 |
| 22       | 23 | 24 | 25 | 26 | 27 | 28 |
|          |    |    |    |    |    |    |

| March |    |    |    |    |    |    |
|-------|----|----|----|----|----|----|
| Su    | Mo | Tu | We | Th | Fr | Sa |
| 1     | 2  | 3  | 4  | 5  | 6  | 7  |
| 8     | 9  | 10 | 11 | 12 | 13 | 14 |
| 15    | 16 | 17 | 18 | 19 | 20 | 21 |
| 22    | 23 | 24 | 25 | 26 | 27 | 28 |
| 29    | 30 | 31 |    |    |    |    |

| April |    |    |    |    |    |    |
|-------|----|----|----|----|----|----|
| Su    | Mo | Tu | We | Th | Fr | Sa |
|       |    |    | 1  | 2  | 3  | 4  |
| 5     | 6  | 7  | 8  | 9  | 10 | 11 |
| 12    | 13 | 14 | 15 | 16 | 17 | 18 |
| 19    | 20 | 21 | 22 | 23 | 24 | 25 |
| 26    | 27 | 28 | 29 | 30 |    |    |

Spring 2026

| May |    |    |    |    |    |    |
|-----|----|----|----|----|----|----|
| Su  | Mo | Tu | We | Th | Fr | Sa |
|     |    |    |    |    | 1  | 2  |
| 3   | 4  | 5  | 6  | 7  | 8  | 9  |
| 10  | 11 | 12 | 13 | 14 | 15 | 16 |
| 17  | 18 | 19 | 20 | 21 | 22 | 23 |
| 24  | 25 | 26 | 27 | 28 | 29 | 30 |
| 31  |    |    |    |    |    |    |

| June |    |    |    |    |    |    |
|------|----|----|----|----|----|----|
| Su   | Mo | Tu | We | Th | Fr | Sa |
|      | 1  | 2  | 3  | 4  | 5  | 6  |
| 7    | 8  | 9  | 10 | 11 | 12 | 13 |
| 14   | 15 | 16 | 17 | 18 | 19 | 20 |
| 21   | 22 | 23 | 24 | 25 | 26 | 27 |
| 28   | 29 | 30 |    |    |    |    |

| July |    |    |    |    |    |    |
|------|----|----|----|----|----|----|
| Su   | Mo | Tu | We | Th | Fr | Sa |
|      |    |    | 1  | 2  | 3  | 4  |
| 5    | 6  | 7  | 8  | 9  | 10 | 11 |
| 12   | 13 | 14 | 15 | 16 | 17 | 18 |
| 19   | 20 | 21 | 22 | 23 | 24 | 25 |
| 26   | 27 | 28 | 29 | 30 | 31 |    |

| August |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|
| Su     | Mo | Tu | We | Th | Fr | Sa |
|        |    |    |    |    |    | 1  |
| 2      | 3  | 4  | 5  | 6  | 7  | 8  |
| 9      | 10 | 11 | 12 | 13 | 14 | 15 |
| 16     | 17 | 18 | 19 | 20 | 21 | 22 |
| 23     | 24 | 25 | 26 | 27 | 28 | 29 |
| 30     | 31 |    |    |    |    |    |

Instructional day
  Non-Instructional day
  Final evaluation period
  Campus closed
  Holiday



## **Fall Term 2025**

### **May 2025**

May 13 Registration Opens

### **July 2025**

July 3 Fall term tuition and fees viewable on webService(Students)

### **September 2025**

Sep 1 First day of Fall term

Sep 1 *Labour Day (University closed)*

Sep 5 Fall waitlists closed

Sep 8 First day of classes for the Fall term

Non-degree and Visiting Student registration opens

Sep 15-16 Audit course registration

Sep 16 End of Add/Drop period: Last day to add/drop Fall term courses; last day for refund of Fall term tuition and fees for courses dropped/University withdrawals

Sep 16 Fee deadline: Last day to pay Fall term fees without penalty including deregistration

Sep 19 Final grade appeal deadline for final grades assigned in the previous Spring and Spring/Summer term

Sep 30 *National Day for Truth and Reconciliation (University closed)*

### **October 2025**

Oct 2 Winter term tuition and fees viewable on webService(Students)

Oct 13 *Thanksgiving Day (University closed)*

Oct 24 Mid-term grading complete

### **November 2025**

Nov 3 Incomplete grade deadline for "I" grades assigned for 2025 Spring/Summer & Spring term courses  
Mid-term grades communicated

Nov 10-15 Fall term break – No classes scheduled

Nov 11 *Remembrance Day (University closed)*

### **December 2025**

Dec 2 Last day to withdraw from Fall term course(s)

Dec 3 Last day of instruction for Wednesday classes in the Fall term

Dec 4 Last day of instruction for Thursday classes in the Fall term

Dec 5 Last day of instruction for Friday classes in the Fall term

Dec 8 Last day of instruction for Monday classes in the Fall term

Dec 9 Last day of instruction for Tuesday classes in the Fall term

Dec 10-16 Final exam week: end of term assessments and panel/jury critiques

Dec 19 Final grades due to the Registrar's Office at 12 noon

Dec 20 Last day of Fall term

Dec 23–Jan 1 *Winter Holiday Break (University closed)*

### **January 2026**

Jan 23 Final grade appeal deadline for grades assigned for Fall 2025 courses

### **March 2026**

March 2 Incomplete grade deadline for "I" grades assigned for Fall 2025 courses

## Winter Term 2026

### May 2025

May 13 Registration Opens

### January 2026

Jan 1 *New Year's Observance (University closed)*

Jan 2 First day of Winter term  
University offices open

Jan 7 Winter waitlists closed

Jan 8 First day of classes for the Winter term  
Non-degree and Visiting Student registration opens

Jan 15-16 Audit course registration

Jan 16 End of Add/Drop period: Last day to add/drop Winter term courses, last day for refund of Winter term tuition and fees for courses dropped/University withdrawals

Jan 16 Fee deadline: Last day to pay Winter term fees without penalty including deregistration

Jan 23 Final grade appeal deadline for final grades assigned for Fall term courses

### February 2026

Feb 2 Spring & Spring/Summer term tuition and fees viewable on webService(Students)  
Recommended – final day to change major for continuing students  
Deadline for applications to the Travel & Experience Awards

Feb 16 *Family Day (University closed)*

Feb 16-21 Winter Term Break – No classes scheduled

### March 2026

Mar 2 Mid-term grading complete  
Incomplete grade deadline for "I" grades assigned for Fall term courses

Mar 6 Mid-term grades communicated

### April 2026

Apr 1 Last day to withdraw from Winter class(es)

Apr 2 Last day of instruction for Thursday classes in the Winter term

April 3 *Good Friday (University closed)*

Apr 6 *Easter Monday (University closed)*

Apr 7 Last day of instruction for Tuesday classes in the Winter term

Apr 8 Last day of instruction for Wednesday classes in the Winter term

Apr 9 Last day of instruction for Monday classes in the Winter term (note: make up day, held on a Thursday)

Apr 10 Last day of instruction for Friday classes in the Winter term

Apr 13-17 Final exam week: end of term assessments and panel/jury critiques

Apr 22 Final grades due to the Registrar's Office at 12 noon

Apr 30 Last day of Winter term

### May 2026

May 1 Deadline for applications to the Annual General Awards

May 16 Final grade appeal deadline for grades assigned for Winter 2026 courses

May 21 AUArts 2026 Convocation (to be confirmed)

### July 2026

July 3 Incomplete grade deadline for "I" grades assigned for Winter 2026 courses

## **Spring Term 2026**

### **September 2025**

Sep 3 Registration Opens

### **May 2026**

May 1 First day of Spring term  
Deadline for applications to the Annual General Awards  
Spring waitlists closed  
May 4 First day of classes for the Spring term  
Non-degree and Visiting Student registration opens  
May 7 End of Add/Drop period: Last day to add/drop Spring term courses, Last day for refund of Spring term tuition and fees for courses dropped/University withdrawals  
May 7 Fee deadline: Last day to pay Spring term fees without penalty including deregistration  
May 15 Final grade appeal deadline for final grades assigned for Winter term courses  
May 18 *Victoria Day (University closed)*  
May 22 Mid-term grading complete  
May 26 Mid-term grades communicated

### **June 2026**

Jun 12 Last day to withdraw from Spring term courses, or complete University withdrawal, for this term  
Jun 15 Last day of classes for courses in all Schools  
Jun 16-22 Final exam week: end of term assessments and panel/jury critiques  
Jun 26 Final grades due to the Registrar's Office at 12 noon  
Jun 30 Last day of Spring term

### **September 2026**

Sep 18 Final grade appeal deadline for grades assigned for Spring 2026 courses

### **November 2026**

Nov 2 Incomplete grade deadline for "I" grades assigned for Spring 2026 courses

## **Spring/Summer Term 2025**

### **May 2026**

- May 1 First day of Spring/Summer term
- May 4 First day of classes for the Spring/Summer term  
Non-degree and Visiting Student registration opens
- May 7 End of Add/Drop period: Last day to add/drop Spring/Summer term courses, Last day for refund of Spring/Summer term tuition and fees for courses dropped/University withdrawals
- May 7 Fee deadline: Last day to pay Spring/Summer term fees without penalty including deregistration
- May 15 Final grade appeal deadline for final grades assigned for Winter term courses
- May 18 *Victoria Day (University closed)*

### **June 2026**

### **July 2026**

- Jul 1 *Canada Day (University closed)*
- Jul 3 Incomplete grade deadline for "I" grades assigned for Winter term courses
- Jul 24 Last day to withdraw from Spring/Summer term courses, or complete University withdrawal, for this term
- Jul 24 Last day of classes
- Jul 27-31 Final exam week: end of term assessments and panel/jury critiques

### **August 2026**

- Aug 3 *Heritage Day (University closed)*
- Aug 6 Final grades due to the Registrar's Office at 12 noon
- Aug 31 Last day of Spring/Summer term

### **September 2026**

- Sep 18 Final grade appeal deadline for grades assigned for Spring/Summer 2026 courses

### **November 2026**

- Nov 2 Incomplete grade deadline for "I" grades assigned for Spring/Summer 2026 courses



## ACADEMIC REGULATIONS

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The following are the Academic Regulations in effect for the Academic Year for which this Calendar is published. The University reserves the right to make changes in regulations governing degree programs from time to time. General Faculties Council (GFC) is the University's senior academic governing body and it is GFC that is responsible for academic regulations that appear in the Academic Calendar. These regulations are in addition to formal policies and procedures which have been approved by GFC; key policies are outlined in the following pages, as well as on the AUArts website.

### **AUArts Email Address – University Communications**

Once admitted to the University, students are assigned an AUArts email account. All departments of the University will use the AUArts email as a primary point of contact to communicate all information with the student including but not limited to timetable, registration, wait lists, changes to program requirements, awards, graduation, overdue books, outstanding fines and other matters. Students are responsible for checking their AUArts email address on a regular basis. This email is only available while students hold an active status at the University.

### **Attendance**

Punctual and regular attendance at all academic exercises is expected from students to meet learning objectives. The instructor must be notified of all absences. Absences in excess of 25% of course time may jeopardize receipt of credit for the course. Approved academic accommodations may be considered as exceptions. Specific requirements for individual courses will be found in the course syllabus.

### **Change of Address/Mailing Address**

Each student must provide a local address at the time of registration and is responsible for reporting subsequent changes to the Registrar's Office as they occur.

The University may use regular post to contact students in matters relating to their grade changes, academic standing and financial status at the University. Students are responsible for updating their address with the Registrar's Office. The University takes no responsibility for inconvenience, loss or difficulties arising from a student's failure to provide a correct address or change of address to the Registrar's Office.

### **Change of Name**

A student must notify the Registrar's Office of an official change of legal name and must provide official supporting documentation from Vital Statistics Canada confirming the change. Accepted documentation includes: Birth Certificate, Marriage Certificate, Divorce Decree, Passport or Driver's license.

### **Chosen First Name**

AUArts supports chosen names (versus legal names) for students for unofficial documents, course registration and email. New students have the option to select a chosen name as part of the admissions process. Continuing students will be notified of the process for opting for a Chosen Name. Note that official University documents (i.e. transcripts and parchments) are only issued using the student's Legal Name.

### **Leave of Absence (LOA)**

Although students are expected to maintain continuous registration (excluding spring/summer), a continuing degree program student experiencing personal, extenuating circumstances may request a leave of absence for one or two terms (fall and/or winter). Note: Students on a LOA are not eligible to receive or defer student awards or bursaries to a future term.

An individual who discontinues enrolment at AUArts for a fall or winter term without declaring a Leave of Absence and would like to enroll again will be required to reapply to the University.

A new student admitted to AUArts does not qualify for an LOA but may refer to [Admissions Deferral](#) for information.

## Letter of Permission

AUArts students wishing to complete coursework at another post-secondary institution for credit toward their AUArts degree will apply to the Registrar's Office for a Letter of Permission prior to registration in the course(s). This process will determine if the chosen course(s) at the host institution will be accepted for credit at AUArts. Credit for courses completed on a Letter of Permission will not be awarded without an official transcript confirming successful completion of the course with a minimum "C" letter grade. The student is responsible for ensuring that an official final transcript is forwarded to the Registrar's Office. The conditions and limits established for determining transfer credit will apply to courses completed on a Letter of Permission.

## Records – Student Records

Student records are maintained by the Registrar's Office and are confidential. Public information consisting of the student's full legal name, dates of attendance, program of study, date(s) of graduation and record of awards attained may be released at the discretion of authorized personnel of the Registrar's Office.

All other information maintained in the Registrar's Office is confidential and will not be released to any third party without a student's written permission. Student requests to review their own file will be received in writing and reviewed by the Registrar. Faculty and administrative officers of the University may also access student records on presumed legitimate interest.

## Student Appeals

A student who wishes to appeal a decision should contact the Registrar's Office for appropriate appeal procedures and conditions. Information on appealing final grades is on [page 19](#). Guidelines for appealing findings of [academic](#) and [non-academic misconduct](#) are on [page 14](#).

## Transcripts

Official transcripts will contain a student's complete academic record and will be issued only at the written request of the student. Transcripts are not official unless they bear the University seal and the signature of the Registrar.

Requests for official transcripts should be made to the Registrar's Office using the Transcript Request Form (online through the student portal or via pdf). A fee per copy must accompany any rush requests. Official transcripts will not be released to students with outstanding financial obligations to the University or reciprocal institutions until the outstanding account is cleared. Outstanding financial obligations may take the form of, but are not limited to, outstanding tuition, fees, library loans or fines (including loans or fines owing to institutions with which the University has reciprocal borrowing agreements), emergency student loans, jewellery kits or tools, audio/visual equipment, woodshop and tool bank loans.

Unofficial transcripts are available through the University's student webService(Student) system.

If you have applied to graduate and wish to have your certificate, diploma or degree noted on the issued transcript, indicate that your transcript is to be held until the graduation notation has been recorded.

# STUDENT CONDUCT

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## Academic Integrity

From the [AUArts Student Academic Integrity Policy](#):

Alberta University of the Arts is committed to maintaining a strong culture of academic integrity, supporting the institution's values and ensuring that academic successes are gained fairly and uphold the University's reputation and the integrity of its credentials.

All students are responsible for:

1. Gaining the skills and knowledge related to proper citation and for applying these skills to all borrowed information (words, ideas, work, etc.);
2. Doing their own Academic Work;
3. Refraining from attempts at obtaining an Unfair Advantage;
4. Taking reasonable precautions to prevent their Academic Work from being used by others;
5. Refraining from using or possessing an unauthorized aid, soliciting unauthorized assistance or using or obtaining prohibited material;
6. Refraining from helping or attempting to help another person commit an act of Academic Misconduct;
7. Respecting and following expectations regarding the accepted degree of collaboration and copy-editing assistance, as laid out in assignment and exam instructions;
8. Clarifying with instructors aspects of instructions that are unclear to the Student; and
9. Reporting instances of Academic Misconduct.

Instructors are responsible for:

1. Making expectations under this policy clear and explicit to Students in assignment and exam instructions;
2. Reducing the likelihood of Academic Misconduct through appropriate design and administration of assignments and exams; and
3. Responding to suspected Academic Misconduct in accordance with this policy and related procedure, which includes reporting all violations to the Registrar.

Instances of Academic Misconduct will be reported and responded to in accordance with the [AUArts Student Academic Misconduct Procedure](#).

## Student Conduct

From the [AUArts Student Conduct Policy](#):

The University endeavours to create and maintain a positive and productive learning environment where the working and learning environment is characterized by an atmosphere of peace, civility, security, and safety; an environment in which there is:

- a) respect for the dignity of all;
- b) fair treatment of all individuals;
- c) respect for freedom of expression;
- d) respect for academic freedom;
- e) respect for University resources and the property of individuals;
- f) respect for confidentiality.

See Appendix 1 of the [Student Non-Academic Misconduct Procedure](#) for examples of prohibited student conduct.

Wherever possible and appropriate, every effort should be made by instructors, University officials and/or student associations to resolve minor violations of expectations for Student Non-Academic Misconduct through informal means. If, however, it appears that formal measures are warranted, complaints and allegations will be handled in accordance with the process set out in the [Student Non-Academic Misconduct Procedure](#).

## Gender-Based and Sexual Violence

From the AUArts [Gender-Based and Sexual Violence Policy](#):

All members of the Alberta University of the Arts (AUArts) Community have a right to work and study in an environment that is free from any form of Gender-Based or Sexual Violence.

AUArts does not tolerate Gender-Based or Sexual Violence and is committed to its prevention. AUArts is committed

to maintaining a safe and positive space where members of the AUArts Community feel able to work, learn and express themselves in an environment free from Gender-Based or Sexual Violence.

AUArts recognizes that Gender-Based or Sexual Violence can occur between individuals regardless of sexual orientation, gender, gender identity or relationship status. AUArts also recognizes that individuals who have experienced gender-based or sexual violence may experience emotional, academic, or other difficulties.

Gender-Based Violence, Sexual Violence and rape culture are societal issues that persist in and threaten our community.

Formal Complaints of alleged Gender-Based or Sexual Violence by a AUArts community member will be investigated according to the [Gender-Based and Sexual Violence Procedure](#).



# FINAL GRADING PROCEDURE

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## Assignment of Final Grades

In assigning final grades, instructors are responsible for applying the evaluation and specific grading criteria distributed. Instructors shall assign final grades according to the University grading system approved for the course.

Course work cannot be submitted by the student to the instructor for assessment after the last day of the exam period (SCCS, SCEM, SVA) or the last day of classes (SCD) as defined in the [Academic Schedule \(Dates & Deadlines\)](#), except in the fulfillment of a course after an "I" grade has been assigned.

An instructor may submit a grade change, approved by the School Director, up to the end of the following month after the final grade submission deadline (i.e. by January 30<sup>th</sup> for a grade submitted in December). Final grades to replace the "I" grade will be submitted by the deadline as indicated in the [Academic Schedule \(Dates & Deadlines\)](#).

A student may [appeal a final grade as below \(p.19\)](#).

## Submission of Final Grades and Grading System

Each faculty member will record and report students' final grades, according to official class lists, to the Registrar's Office, by the final grade submission deadline as defined in the Academic Schedule. Grades must be submitted by each faculty member for the courses they are teaching using the AUArts webservice (Faculty).

Faculty will assign letter grades according to the grading mode approved for the course.

## Normal Letter Grade Legend

| Achievement of Learning Outcomes (Undergraduate) | Letter Grade | Grade Point | Percentage | Achievement of Learning Outcomes (Graduate) |
|--|--------------|-------------|------------|---|
| Outstanding                                      | A+           | 4.0         | 95-100%    | Outstanding                                 |
| Excellent  | A            | 4.0         | 90-94%     | Excellent                                   |
|  | A-           | 3.67        | 85-89%     |   |
|  | B+           | 3.33        | 80-84%     | Satisfactory                                |
| Commendable                                      | B            | 3.0         | 75-79%     |   |
|  | B-           | 2.67        | 70-74%     | Minimal Pass                                |
|  | C+           | 2.33        | 65-69%     |   |
| Satisfactory                                     | C            | 2.00        | 60-64%     | Fail  |
|  | C-           | 1.67        | 55-59%     |   |
| Minimal Pass                                     | D            | 1.0         | 50-54%     |   |
| Fail   | F            | 0.0         | <50%       |   |

## P – Pass / NP – No Pass Grade Mode

A grading option available to limited, approved courses. Courses so specified will be identified in course outlines and descriptions.

P – Assigned by the instructor, a passing grade assigned results in credits earned. The 'P' grade is not included in the calculation of grade point average.

NP – Assigned by the instructor, a no-pass grade assigned results in no credits earned. The 'NP' grade is not included in the calculation of grade point average.

## **P – Pass / F – Fail Grade Mode**

A grading option available to limited, approved courses. Courses so specified will be identified in course outlines and descriptions.

P – Assigned by the instructor, a passing grade results in credits earned. The 'P' grade is not included in the calculation of grade point average.

F – Assigned by the instructor, a failing grade results in no credits earned. The 'F' grade is included in the calculation of grade point average.

## **Other grades**

### **AU – Audit**

Assigned by the Registrar to a student who has the permission of the instructor to register in a course for which the student will receive no formal evaluation. No credits are earned. An "AU" grade is not used in the calculation of grade point average. The grade cannot be appealed.

### **CR – Transfer Credit**

Assigned by the Registrar to a student for equivalent credit course work completed at an accredited post-secondary institution with a grade of 'C' or better (60% on a percentage scale). A student receiving a "CR" grade will be awarded credits which may be applicable to meet program requirements. The "CR" grade is not included in the calculation of grade point average. The assessment outcome cannot be appealed.

### **PLA – Prior Learning Assessment & Recognition Credit**

Assigned by the instructor. Credit awarded may be applicable to meet program requirements. The "PLA" grade is not used in the calculation of grade point average. The assessment outcome cannot be appealed.

### **L – Placeholder Grade Symbol**

Assigned by the Registrar to indicate that the student is active in the program but is not taking courses in a given term (Leave of Absence) or is taking all term courses at another institution with the appropriate authorization. An 'L' grade is not used in the calculation of grade point average. This grade may also be assigned by the Registrar as directed by the MFA committee, to indicate satisfactory progress in a course that has not yet reached completion. In this case, the student would be required to register in the same course in the next term.

### **W – Withdrawal**

Assigned by the Registrar to a student who officially withdraws from a course by completing and submitting a course withdrawal form and submitting it to the Registrar's office, after the add/drop period and prior to the withdrawal deadline as defined in the Academic Schedule.

### **WC – Withdraw with Cause**

A student may request a course withdrawal for compassionate reasons after the normal withdrawal deadline in a term but before the last day of classes in a term where there is an onset of unexpected circumstances that come about, that preclude the individual from completing their course(s). The request is made by completing the "Course Withdrawal with Cause" form prior to the last day of classes in the term as defined in the [Academic Schedule \(Dates & Deadlines\)](#). The request is assessed by the Registrar and if approved, the grade is assigned by the Registrar. A "WC" grade is not used in the calculation of grade point average.

### **WR – Withdrawal Required**

Assigned by the Registrar as directed by the Dean of Students when a student is required to be withdrawn from a course and is unable to attempt to complete the required outcomes during the term in which they are registered. This grade may be assigned related to health and safety concerns in a studio or practicum or as an outcome of a student conduct decision. A 'WR' grade cannot be replaced by a student initiated 'W' or 'WC' grade. A 'WR' grade is not used in the calculation of grade point average.

### **AI – Administrative Incomplete**

A temporary grade symbol assigned by the Registrar to a student if the instructor has not submitted a final grade by the final grade submission deadline. The "AI" grade symbol will not be used as a substitute for an "F" grade. This grade symbol is not included in the calculation of grade point average. When the final grade is submitted to replace the "AI" grade symbol, the grade point average will be recalculated.

## **I – Incomplete**

The “I” grade is a temporary grade symbol assigned by the instructor to a student for course extensions. The “I” grade symbol is not to be used as a substitute for an “F” grade. Final grades cannot be changed to an ‘I’ grade symbol. This grade symbol is not included in the calculation of grade point average. The “I” grade symbol in one course does not meet course prerequisite requirements in the next level course.

## **Release of Final Grades**

The Registrar’s Office will post the final grades on the student transcript at the end of each term. A student with outstanding financial obligations to the University will not be entitled to an official transcript until the outstanding account is cleared.

## **Calculation of Grade Point Average (GPA)**

Each student’s grade point average is calculated at the end of every term and after a final grade change.

You can calculate your GPA at the end of each semester or cumulatively over your academic career. Your semester and cumulative GPA can be calculated by looking at your unofficial transcript and using the following equations:

$$\text{Semester GPA} = \text{Semester Grade Points (QPts)} / \text{Semester Credits (GPA-Hrs)}$$

$$\text{Cumulative GPA (overall)} = \text{Cumulative Grade Points (QPts)} / \text{Cumulative Credits (GPA-Hrs)}$$

The GPA is displayed out of 4.00, to the second decimal place; GPA is truncated at two decimal places and is not rounded-up or -down.

When a student repeats a course, only the attempt with the highest grade is used in the student’s cumulative GPA calculation.

## **Grade Appeals**

A student may appeal a Final Grade in a course, citing one or more of the following grounds:

1. The instructor did not follow the evaluation or grading criteria stated in the course syllabus or did so in a way that unfairly disadvantaged the student.
2. The evaluation criteria were not applied in a reasonable, fair, or just manner.
3. The instructor appears to have made a calculation error in weighting the components which comprise the final examination mark.

Appeals based on dissatisfaction/disagreement, achievement in other course work, and/or the numerical calculation being close to the next highest letter grade will not be considered.

Final grade appeals may result in the grade remaining the same, or the grade being changed (raised or lowered) in accordance with the course grading system available on the course syllabus. Final grade appeals will be submitted by the student within the published deadline in the Academic Schedule. This deadline applies to the Initiation of Appeal and does not include the consultation with the instructor.

## **Step 1: Consultation with the Instructor**

Where a student has a question or concern about a final grade assigned in a course, the student will discuss the matter with the instructor. If there has been a clerical or administrative error, or if after the discussion the instructor wishes to change the grade, the instructor will notify the Registrar’s Office using the appropriate grade change form and submitting that by the grade change deadline. If the student is unable to contact the instructor, they can proceed to Initiation of Appeal.

## **Step 2: Initiation of Appeal**

If a satisfactory resolution has not been reached in consultation with the instructor, the student may submit a formal appeal to the Registrar via a grade appeal form.

Upon receipt of all appeal documentation, the Registrar will review the student’s appeal and determine if the student has provided sufficient grounds for appeal; the Registrar may determine that a request for appeal has insufficient grounds and deny an appeal.

If an appeal is warranted, the University Appeals Board will conduct a review hearing to determine if the final grade should be changed. The decision of the University Appeals Board is final.

# CAMPUS REGULATIONS

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## Alcohol Use

Liquor may only be consumed in licensed areas in accordance with Alberta Gaming, Liquor and Cannabis (AGLC) licensing requirements. AGLC regulations prohibit the consumption of alcohol in unlicensed areas. Alcohol may only be consumed during AUArts approved campus events.

## Animals on Campus

AUArts campus allows for animals on campus providing they are either a service dog, a guide dog, an emotional support animal as authorized under the Duty to Accommodate Procedure, animals serving as part of an emergency services unit (i.e. police, fire or ambulance) or, as approved by the University, through an Animal on Campus Application. Authorized animals must be on a leash, displaying City of Calgary licenses and any other licenses required, be under the direct control and supervision of their owner or handler and may not be left unattended.

## Art Installations & Exhibitions

Art installations in areas other than those designated as critique, studio or exhibition spaces must be pre-approved by the Director, Campus Operations and must not constitute a hazard or potential injury to any constituent group within the University. For information on booking space for exhibitions or critiques in designated gallery and exhibition spaces please see the area Educational Art Technician.

## Building Access

Regular Hours: AUArts campus is open to those authorized to gain access from 7:00 am to 1:00 am, seven days a week, except for advertised closures.

Summer Hours: AUArts campus is open to those authorized to gain access from 7:00 am to 11:00 pm, seven days a week, except for advertised closures.

## ID Cards

AUArts ID Cards will be issued to all full-time, part-time, students/staff/faculty, including students enrolled in Continuing Education and Professional Development courses. Faculty, staff and students are required to wear an AUArts ID card at all times while on campus.

## Lost and Found

The University Lost and Found is located in the Security Office in the Main Mall.

## Personal Property

Students, faculty and staff at AUArts are responsible for their own personal property. Personal electrical appliances are not permissible in studio areas under any circumstances. Students are advised to be cautious and are asked to report any suspicious persons or activities to Security staff on duty.

## Security

The Security Office is located in the Main Mall on the 3<sup>rd</sup> level of campus. Security can be reached at 403-680-1451 or by email at [security@auarts.ca](mailto:security@auarts.ca).

## Sexual Violence

AUArts does not tolerate gender-based or sexual violence and is committed to its prevention as provided for in the Gender-Based and Sexual Violence Policy. See [page 15](#) for more information.

## Smoking and Cannabis

AUArts is a non-smoking campus and the City of Calgary by-laws prohibit the consumption of marijuana in public places in the City. Both the AUArts Substance Use and Non-Smoking Policies provide guidance on restrictions. Students are not permitted to be impaired while in studios. The use, distribution, offering, possession or selling of cannabis on campus is strictly prohibited. Individuals found in contravention of these regulations will be subject to the provisions of the Student Conduct Procedure.

## Weapons on Campus

AUArts prohibits the possession of any weapon or prop weapon, except as set forth for use in class/studio and/or with Art Models as per the Weapons on Campus Policy. Calgary Police services will be notified in all cases where an unauthorized weapon is found to be on AUArts property. An individual in possession of an unauthorized weapon or prop weapon may also be subject to disciplinary action up to and including expulsion from the University or termination of employment, in accordance with AUArts' policies, procedures or employee collective agreements.



# HEALTH, SAFETY, AND SECURITY REGULATIONS

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## Security on Campus

There is 24/7 security on campus to help keep our campus safe. Any safety concerns, incidents or suspicious behaviour should be reported to security. The security office is found in the main mall. If security is not in the office, they can be reached by phone at 403-680-1451 or you can pick up the phone outside of the office. You can also use the AUArts Safe App to report incidents or to contact security.

## Incidents

Life threatening incidents:

Instructions regarding life threatening incidents are posted on the black Health & Safety boards located inside each studio. In the case of a life-threatening incident:

1. Call 911 immediately
2. Call AUArts Security
3. Evacuate Area if possible
4. If you need to but cannot evacuate the area: stay calm, stay put, silence your phone, and await instruction from emergency services

Non-Life Threatening Incident:

First aid kits are easily accessible across the campus and their locations are marked on the black Health & Safety boards located inside each studio.

1. Call AUArts Security and provide them with the following information:
  - a. Your name
  - b. Exact Location
  - c. Nature of incident
2. Render assistance if possible
3. Await instruction from security

## Fire Emergency

All student, staff, and faculty should familiarize themselves with the fire emergency procedures, extinguishers and emergency exits in their individual areas as well as other emergency procedures, which are posted throughout the studio areas.

In case of a fire on campus:

1. Activate nearest pull station
2. Vacate area quickly and orderly
3. Use the nearest safe stairwell
4. Call security

## Evacuation

In case of a building evacuation:

1. Stop what you are doing
2. Make your work area safe
  - a. Shut off dangerous Machinery
  - b. Extinguish any open flame
3. Use the closest exit
4. Do not use the elevators
5. Close doors as you exit
6. Assist any persons in need
7. Fire wardens will sweep through their areas as they exit
8. Follow instructions of Fire Wardens
9. Go to the nearest muster point: Jubilee Way, SAIT way, AUArts/Jubilee Parkade

## AED Locations

Automatic External Defibrillators (AEDs) are located around campus in the event of an emergency. The locations of these are as follows:

1. 1<sup>st</sup> Floor, S154 – Circulation area by Elevator
2. 2<sup>nd</sup> Floor, S225 – Corridor area in Annex
3. 3<sup>rd</sup> Floor, S331 – Security Office
4. 4<sup>th</sup> Floor, S441 – Circulation area by elevator
5. 5<sup>th</sup> Floor, S402 – Circulation area by Elevator

# ACCESSIBILITY SERVICES

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## ACADEMIC ACCOMMODATIONS

AUArts is committed to mitigating academic barriers to students with disabilities in accordance with the Alberta Human Rights Commission's Duty to Accommodate. Students with sensory, learning, cognitive, physical, neurological, and psychological disabilities, as well as chronic health conditions, which may affect their academic success, have access to services that support equity within the institution. The development of an accommodation plan can provide an opportunity for full participation in university programs and courses.

Accommodation(s) can provide adjustments to an education rule, standard, policy, practice, or environment, which enables students with disabilities to experience equal opportunities to reach the academic standards of the institution. Academic Accommodations require supporting documentation to develop a short term or annual plan based on identified needs. AUArts provides accommodations that are reasonable, feasible and within the scope of the University's resources and capacity.

Academic Accommodations necessitate a collaboration between the faculty, the student and Accessibility Services and are guided by the needs articulated by the students, the recommendations within professional documentation and the recourses available at the University.

Accommodations at AUArts are classified as follows:

### General Accommodations:

General Accommodation Services are supported by the University and include exam accommodations such as extended time, distraction-free environments or use of computing (hardware and/or software) technology as well as adjustments to class attendance expectations, and/or extended time for course assignments. Students requiring general accommodation services are required to register with Accessibility Services through the Accommodate App in MyApps. Once registered, staff will work to create an Accommodation Plan. Current medical documentation or similar supportive documentation is required.

### Enhanced Accommodations:

Enhanced Accommodation Services (such as Sign Language Interpreters and/or captioning services – CART) are funded through Alberta Student Aid or similar grant programs, often directly to the student. Students requiring enhanced accommodation services with unique resource requirements are required to register with Accessibility Services. Once registered, staff will work with you to create an Accommodation Plan. Current medical or similar supportive documentation is required.

Accommodations for missed classes, tests, exams or critiques will not be provided for:

- Vacations
- Weddings/Events
- Travel
- Non-medical personal reasons

Accessibility Services operates through the **Accommodate App** which can be found on **your MyApps dashboard!**

Please email [accessibility@auarts.ca](mailto:accessibility@auarts.ca) if you have any questions regarding accessibility services.

## Roles and Responsibilities – Academic Accommodations

The duty to accommodate is a shared responsibility between students and University employees.

### Student Responsibilities:

- Registering with Accessibility Services through Accommodate App prior to the start of term or as soon as the illness/injury or disability is diagnosed (or diagnostic process has been initiated). Students are required to complete an Accessibility Request which can be submitted through the Accommodate App.
- Completing all necessary forms in a timely manner. Note that the forms provide confirmation of the nature of the disability and the recommended accommodations. Documentation may include psycho-educational assessments, medical reports and/or other related materials. Documentation need only be provided once unless there are changes to a student's disability or medical condition. Personal information submitted is collected under the authority of the Freedom of Information and Protection of Privacy Act and is confidential.

- Meeting with the Academic Accommodations Coordinator to review and amend the Accessibility Request if needed.
- Discussing their accommodations with their instructors once the Accessibility Letters have been sent by Accessibility Services. **Please note, students are not required to share the nature of their medical documentation with their instructors.**
- Arranging funding for costs associated with Enhanced Accommodations or the purchase of services, equipment, and supplies. However, Accessibility Services is available for consultation and support.

### **University Staff & Faculty Responsibilities:**

- Ensuring all students are aware of the process for registration with Accessibility Services.
- Facilitating reasonable accommodation(s) with faculty, problem solving where necessary.
- Implementing accommodations as required.

## ACADEMIC SUPPORT SERVICES

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Academic Support Services are available to all AUArts students free of charge, and without the need for registration or disclosure of any conditions or disabilities. No documentation is required to access academic support services. These services may be accessed at any time by all students.

### ACADEMIC ADVISING

Academic advisors provide support for course selection and degree planning. Advisors also help students navigate the academic calendar to understand their program requirements, along with the options available to students to meet those requirements. Other reasons students might meet with an advisor can include discussing processes such as grade appeals, taking courses at other institutions, and leaves of absence. If students are unsure of who to contact, Advisors can refer them to the appropriate University service or office. Email [advising@auarts.ca](mailto:advising@auarts.ca) to connect with one of our advising team.

### COUNSELLING

The AUArts Counsellor is a licensed registered health care professional and operates under the scope and legislation of the professional code of conduct and ethics. Sessions are confidential and free of charge. AUArts like most post-secondary institutions operates a brief-therapy model.

- Counselling is offered in person or remotely through MS Teams.
- Email [counselling@auarts.ca](mailto:counselling@auarts.ca) with your name, phone number, student ID number, delivery preference (video or in-person) and two booking options that work for you (i.e., Tuesdays 9 a.m. to 12 p.m. and Fridays 1 to 3 p.m.).
- Location: Room 300 (Main Mall Level outside Student Services Hub)
- It may take a few days to respond to your request

#### For urgent/crisis situations

Any AUArts community member experiencing an urgent mental health issue or who has concerns about their own or another's safety should contact the following:

- Call 911 if the situation is an emergency involving clear and imminent risk of harm to yourself or others.
- Call Campus Security at 403.680.1451 if the situation occurs on campus. Staff will ensure the safety of those involved and determine if other resources are needed.
- Call Calgary Distress Centre at 403.266.4357 or 9-8-8 if the situation is urgent but does not involve imminent risk of harm.

### LODGEPOLE CENTER

The Lodgepole Center (room 375) is the gathering place for Indigenous teachings and supports. All members of AUArts are welcome to visit the Lodgepole Center, and our events and programs are open to all AUArts students, faculty, and staff to observe or participate. Programs include:

- Community events
- Peer mentorship program
- Indigenous art exhibitions
- Knowledge Keeper program
- Culturally guided talking circles
- Indigenous artistic workshops
- Indigenous Collective meetups
- Indigenous ceremony

### TUTORING AND WRITING CENTRE

#### Learning Strategies

A Learning Strategies Advisor is available to support all students interested in finding ways to improve their working methods and alleviate stress.

- Strategies for common struggles students face including: time management, studying, reading, notetaking and organization.
- Meetings may take place online or in-person.
- Email [tutoring@auarts.ca](mailto:tutoring@auarts.ca) or drop into room 435 for more information about meeting with the Learning Strategies Advisor.

## **Tutoring and Writing Support**

Tutors are available to support students with all writing related to your academic career. This service is provided for free to all students enrolled at AUArts.

- The Tutoring and Writing Centre (TWC) can support with writing such as: essays, bibliographies, scholarship applications, artist statements, research papers, grant proposals, and artist CVs.
- The TWC also hosts study groups, workshops, and other educational programs throughout the year.
- Meetings may take place online or in-person.
- Email [tutoring@auarts.ca](mailto:tutoring@auarts.ca) or drop into room 435 for more information about using these services.





ACAD

ALBERTA COLLEGE  
OF ART & DESIGN

ACAD

Alberta  
University  
of the  
Arts

ACADEMIC CALENDAR  
UNDERGRADUATE



# UNDERGRADUATE ADMISSIONS

Inquiries from prospective undergraduate students should be addressed to the AUArts Recruitment & Admissions Office.

By Email: [admissions@auarts.ca](mailto:admissions@auarts.ca)

By Phone: 403-284-7617

By Mail:

Recruitment and Admissions Office  
Alberta University of the Arts  
1407 14<sup>th</sup> Avenue NW  
Calgary, Alberta T2N 4R3  
Canada

Those considering admission to the Master of Fine Arts program are advised to contact the Research and Graduate Studies Office at [graduatestudies@auarts.ca](mailto:graduatestudies@auarts.ca).

Alberta University of the Arts (AUArts) is a Designated Learning Institution (DLI), DLI# O18960756062, under the Government of Canada's International Student Program. As a DLI, AUArts fulfills Alberta's high standards of program quality, and meets the criteria for study permits that is required for international students desiring to enrol.

For the full AUArts Admissions Procedure, please visit <https://www.auarts.ca/about-auarts/governance/policies-and-procedures>.

## Undergraduate Admission Deadlines

Applications to Bachelor of Design or Bachelor of Fine Arts

### Fall Admission (September)

- Priority Application Deadline: February 1
  - Complete applications received by this date will be considered for entrance awards!
- General Application Deadline: July 1
- Final Document Deadline: August 1

### Winter Admission (January)

- Applicants for Winter Admission are considered on a case-by-case basis
- General Application Deadline: October 1
- Final Document Deadline: December 1

## Undergraduate Applicant Categories

### High School Applicants

Canadian or International: Individuals who have completed high school or expect to have completed high school prior to admission. High School applicants may have Advance Credit towards an AUArts degree based on the completion of Advanced Placement, International Baccalaureate or Dual Credit coursework and have met minimum academic requirements.

### Post-secondary Applicants

Canadian or International: Individuals who have attended an accredited post-secondary institution other than AUArts. This category also includes transfer applicants and second degree applicants, those who have previously completed a degree at AUArts or another post-secondary institution. Credit coursework completed will be assessed against AUArts Degree Program Requirements for admission to second or third year of study.

### Mature Applicants

Canadian citizens or permanent residents/landed immigrants who have not completed high school or do not possess AUArts' academic requirements for admission but, are 21 years of age or older by the first day of classes of the term to which they are seeking admission.

## **Readmission Applicants**

Former AUArts (or ACAD) students who have not been registered in the immediately preceding Fall or Winter term and were not granted a Leave of Absence in advance are required to re-apply for admission. Prior AUArts students who have not completed a minimum of 24 credits will follow the application procedures for new students. Readmission applicants applying to second, third or fourth year of a Program will follow the application procedures for Transfer Students.

## **Non-Degree Student Applicants**

An individual who is admitted and registered in credit courses who is not admitted to a degree program.

## **Visiting Student Applicants**

Students of other post-secondary institutions who have been permitted to take one or more courses for transfer of credit to their own institution for credit towards a degree or diploma program.

## **Exchange (Incoming) Student Applicants from AUArts Partner Institutions**

Students studying at AUArts through an official partnership between their home institution and AUArts who take courses for transfer of credit to their own institution for credit towards a degree or diploma program. A reciprocal tuition waiver is typically in effect for Exchange Programs.

## **Undergraduate Admission Requirements**

Admission to Alberta University of the Arts is competitive and is based on academic standing, demonstrated skills, and a commitment to undertake a rigorous program in visual arts, craft, or design as determined by the Admissions Committee. Admission decisions are based on an assessment of academic transcripts, a personal statement, and a portfolio. All applicants must satisfy the minimum Academic and English Language Proficiency Requirements.

The University cannot guarantee that upon admission a space will be available in all selected courses. In addition, admission to one AUArts degree program does not guarantee subsequent transfer to a different degree.

## **Bachelor of Fine Arts Degree and Bachelor of Design Programs**

For the 2025-2026 academic year and onwards, prospective students may apply directly either to the BFA or BDes program.

## **Academic Requirements**

Applicants must possess an Alberta High School Diploma, or its equivalent, with at least a final grade of 60% in four separate Grade 12 subjects including one of the following:

- English Language Arts 30-1 with a minimum grade of 60%; or
- English Language Arts 30-2 with a minimum grade of 65%; or
- Equivalent English courses as determined by the Admissions Office.

Applicants whose secondary education is from outside Alberta must possess the equivalent of an Alberta High School Diploma with a minimum average of 60% or its equivalent in the final year of study, as determined by the Recruitment & Admissions Office.

Mature applicants (those over 21 years of age as of the first day of classes for the term of admission without prior post-secondary experience) are not required to possess a High School Diploma.

Admission of post-secondary applicants (including transfer applicants and second degree applicants) is generally based on both high school admission requirements and academic performance (cumulative Grade Point Average) in post-secondary coursework.

Non-Degree students must meet the undergraduate academic admission and English language proficiency requirements to AUArts. Registration of Non-Degree Students is subject to approval by the Associate Dean and space availability. Non-Degree students wishing to follow to a degree program at AUArts must satisfy all Admissions Requirements and follow the full, formal admissions procedures.

Visiting students must submit an official transcript from their post-secondary institution and a written letter of permission (LOP) from their home institution granting permission to complete courses at AUArts. The letter should indicate the courses as well as the year in which the courses can be completed. Registration of Visiting Students is based on space availability.

Exchange student applicants should follow the application procedures at their home institutions.

## **English Language Proficiency**

English is the language of instruction at AUArts. All applicants must possess an adequate level of proficiency in English as evidenced in one of the following forms:

1. Successful completion of at least two years of full-time instruction in a school where English is the primary language of instruction, including a minimum passing grade of 60% in a Grade 12 English course or its equivalent.
2. Successful completion of at least one year of full-time instruction (minimum of 18 credits) at a post-secondary institution where English is the language of instruction, including at least one transferable course in English composition or literature.
3. Achievement of an official TOEFL Test of at least 83 on the internet-based (IBT), with a minimum score of 20 in each of the four testing sections, 560 on the paper-based (PBT) or 220 on the computer based (CBT). Institution Code 0595 and Department Code 00.
4. Successful completion of an English for Academic Purposes program at a level deemed acceptable by the Recruitment & Admissions Office.
5. Achievement of a score of 70 or higher on the Canadian Academic English Language (CAEL) assessment.
6. Achievement of a score of 6.5 or higher on the International English Language Test (IELTS).
7. Achievement of a score of 120 or higher on the Duolingo English Test (DET).
8. Achievement of a score of 56 or higher on the Pearson Test of English (PTE Academic and Online).
9. Achievement of a score of 176 or higher on Cambridge English Qualifications B2 First, C1 Advanced or C2 Proficiency

## **Portfolio and Letter of Intent**

All applicants are required to submit a portfolio that represents a collection of their recent artwork. The portfolio is a crucial part of the assessment for admission to AUArts. The portfolio helps the University evaluate the skills and potential of applicants interested in visual arts, craft, and/or design.

Applicants must submit their statement of intent with their portfolio. In approximately 500 words, applicants should explain their interest in the study of visual arts, craft and design.

Additional information and guidance for portfolio submissions and letters of intent are on the AUArts website. Portfolios must be submitted in accordance with the publicized guidelines and deadlines listed there.

**NOTE:** Portfolios are only reviewed after receipt of the application for admission.

## TRANSFER CREDIT

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For the full Undergraduate Transfer Credit Procedure, please visit <https://www.auarts.ca/undergraduate-transfer-credit-procedure>.

AUArts will consider transfer credit for courses completed at post-secondary institutions to the extent that they are applicable to the AUArts degree programs, as determined by the Registrar's Office. Transfer credit is assessed and awarded by the Registrar's Office in accordance with the transfer decisions outlined in the Alberta Council on Admissions and Transfer.

Upon submission of official transcripts, transfer credit evaluations are completed for applicants who have completed coursework at another recognized post-secondary institution where an articulation agreement exists.

The following limits and conditions apply:

- For courses which have not been previously assessed, detailed course syllabi/outlines may be required.
- Students must submit course syllabi/outlines by the end of the first term of attendance at AUArts.

Some departments may additionally require a portfolio as evidence of equivalent studio achievement.

**Grades** – Only those courses completed with a grade of "C" (60%) or better will be considered for transfer credit. Credit courses graded with a Pass (P) grade, will be assessed as a "C" grade for purposes of transfer assessment.

**Liberal Studies Courses** – Offered through the School of Critical and Creative Studies, liberal studies courses completed at the University or University transfer level, as determined by the Registrar's or Admissions Office, will be considered for transfer credit.

**Science Courses** – Courses in science beyond the introductory level and professionally related courses will only be considered for transfer credit if completed within ten years of the current academic year.

**Studio Courses** – Studio courses are typically considered for transfer credit if completed within ten years of the current academic year. However, studio courses taken more than ten years prior to the current academic year may be considered for transfer credit upon portfolio assessment.

**Advance Placement/International Baccalaureate** – Students who present approved courses in Advanced Placement (AP) examinations will receive transfer credit for coursework completed with grades of "4" or higher in AP subjects. Official transcripts are required. Students who present approved courses in International Baccalaureate (IB) examinations will receive transfer credit for coursework completed with grades of "5" or higher in IB subjects. Official transcripts are required.

**Block Transfer** – Transfer credit from Block Transfer Agreements will be applied in accordance with the signed Memorandum of Understanding.

**Evaluation** – Transfer credit evaluation will be considered for applicants to or students in an AUArts credit program. Prospective students can review the ACAT website for current transfer credit decisions.

# **PRIOR LEARNING ASSESSMENT & RECOGNITION (PLAR)**

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## **About PLAR**

Prior Learning Assessment and Recognition (PLAR) is the process of assessing and recognizing a person's knowledge and skills, acquired through work/life experiences, non-formal, and informal learning, in relation to applicable program or course learning outcomes.

PLAR credit cannot be granted for work that has been taken as part of a credit course or for which transfer credit has already been granted.

PLAR fees for the 2025-2026 academic year are \$100.39 per credit for domestic students and \$351.39 per credit for international students; PLAR fees are non-refundable.

## **PLAR Process**

Students seeking PLAR must apply to the Director of the School in which course is delivered.

The Director of the School determines, on a case-by-case basis, if the PLAR will be allowed and, if so, the appropriate evaluation method. The Director of the School may consult with the Associate Dean as appropriate and needed. Methods of assessment may include (but are not limited to):

- a) Written exam
- b) Oral exam or interview
- c) Performance assessment
- d) Portfolio assessment

The Student will pay the PLAR fee to the Office of the Registrar in advance of the assessment being administered.

The Student will undergo the required assessment(s) and/or submit the required material(s) for their evaluation.

The Director of the School will notify the Office of the Registrar of the results of the evaluation and if credit for the PLAR is to be awarded. PLAR decisions are final and not eligible for appeal.

The Office of the Registrar notes the PLAR credit on the student record as per the Final Grading Procedure.

PLAR credit is subject to the following limitations:

- a) PLAR credit granted at AUArts does not guarantee that PLAR credit will be recognized or granted at other post-secondary institutions.
- b) Credits awarded through PLAR cannot be used to fulfill AUArts residency requirements as outlined in the Undergraduate Academic Standing and Graduation Procedure.
- c) Credit awarded through PLAR will apply only to the designated course and will not fulfill the prerequisite(s) to that course

# UNDERGRADUATE REGISTRATION

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For the full Undergraduate Registration Policy and Procedure, please visit <https://www.auarts.ca/about-auarts/governance/policies-and-procedures>.

## Full-time and Part-time Students – Registration Status

In order to be considered a full-time student:

- During a full-term (Fall, Winter, or Spring/Summer) a full-time student is one who is admitted to a designated program and who enrolls in nine or more credits in a semester.
- During a Spring term, a full-time student is one who is admitted to a designated program and who enrolls in a minimum of 6 credits.
- Where an accommodation has been made for a student under the Alberta Human Rights Act, the full-term minimum registration of 6 credits is required and during a spring term minimum registration of 4.5 or 6 credits is required.

In order to be considered a part-time student, a student will register in less than the minimum credits required for full-time registration status, per term.

## Registration Eligibility

To be eligible to register, new or returning students must pay a nonrefundable confirmation deposit.

Students with active holds or suspensions of their records are not allowed to register in courses or be placed on course waitlists.

Students must meet individual course prerequisites by the course start date in order to maintain their registration. Students may pre-register without prerequisites but will be de-registered if prerequisites are not met in advance of the start of the course. Students cannot register in courses which have conflicting schedules.

Students can register in a maximum of 16.5 credits per term; students who wish to carry a heavier load must be in Good Academic Standing and have approval from the Director that is responsible for the School delivering the course.

## How to Register

Students register online, using webservice(Student). Each student is assigned a day and time when registration may begin for the upcoming academic year.

## Priority Registration

During the priority registration period access to registration will be assigned to students based on credits earned as indicated on the AUArts transcript at the time of the assignment, in the following order:

1. Continuing and transfer students
  - i. Students with 90 or more credits – May 13, 2025
  - ii. Students with 60 to 89 credits – May 14, 2025
  - iii. Students with 30 to 59 credits – May 15, 2025
  - iv. Students with up to 29 credits – May 20, 2025
2. New students – May 21, 2025
3. Exchange students – June 23, 2025
4. Open Studies/Unclassified students – Sept 8, 2025 (for Fall courses) and Jan 8, 2026 (for Winter courses)
5. Students who wish to audit a course – Sept 15-16, 2025 (for Fall courses) and Jan 15-16, 2026 (for Winter courses)

Some required courses may be temporarily restricted and available for registration only to those students who have declared a major in that area.



## **Course Cancellations, Drops, and Withdrawals**

AUArts has the right to cancel courses and student registrations due to low registration numbers or other operational issues. We will strive to provide adequate notice of cancellations and, where possible, will make alternate arrangements.

The Office of the Registrar may either suspend the registration of or deregister from courses students who:

- do not meet the conditions of their program acceptance;
- do not meet prerequisite requirements;
- do not pay required fees by the deadline posted;
- have violated AUArts policies; and/or
- have been suspended or withdrawn from studies for academic or non-academic reasons.

Instructors and Directors may request the deregistration of students who

- are deemed to be a no-show because they did not attend the first meeting of a class without notification to the instructor prior to the end of that class; and/or
- do not follow the course's attendance requirements.

Courses dropped by the Drop Deadline will not appear on student transcripts. Withdrawal from courses after the Drop Deadline and by the Withdrawal Deadline will result in a W grade. Withdrawal from courses after the Withdrawal Deadline will result in an F grade.

## **Waitlists**

Where demand exceeds course capacity, course waitlists will be maintained. In order to be put on the waitlist for a course, a student must meet the course prerequisites, prerequisite restrictions, and registration restrictions. Students who are registered in one section of a course cannot waitlist for another section of the same course in the same term.

When a space becomes available, a student will be notified through their AUArts email. Students have 48-hours within which to accept the seat and process the registration. It is the student's responsibility to monitor their AUArts email and register within this window.

Waitlists will be abolished the day prior to the first day of classes, providing for registration online on a first-come first-served basis during the Add/Drop period.

## **Auditing Courses**

Students who wish to attend courses regularly but do not want to take part in examinations or assessments (including group work and assignments) or receive credit may request to take a course for audit purposes, receiving an AU grade on their transcript.

Registration to audit requires permission of the Director responsible for the course. Credit registrations are given preference over applications to audit. Only SCCS courses are available for auditing. Auditing may not be permitted in certain courses.

## **Repeating Courses**

Students are allowed to attempt a course to a maximum of three (3) times regardless of whether the student successfully received credit for the course in a previous attempt. Students will require approval from the Associate Dean, Undergraduate Studies or designate to attempt courses beyond this limit. This limitation does not apply to Topics courses.

## **Course Extensions**

Students may request course extensions to provide them with more time to submit required work or complete tests due to extenuating circumstances. Students should have completed the majority of work required for their course and have a passing grade in order to be considered. Course extensions must be requested before the end of the final meeting of the class for the term.

Requests for extensions should be initiated by the student and directed to their instructor for initial approval, who will then obtain further approval from the Director that is responsible for School delivering the course. Once approved, the instructor will enter the extension, grade to be assigned if outstanding work is not completed, and extension date.

Extensions will normally be offered for no more than six weeks after the final day of the term. If a student does not submit their work or an updated final grade is not submitted, the student will receive a final grade based on any completed work as specified by the instructor.

# UNDERGRADUATE ACADEMIC STANDING AND GRADUATION

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For the full Undergraduate Academic Standing and Graduation Policy and Procedure, please visit <https://www.auarts.ca/about-auarts/governance/policies-and-procedures>.

## ASSIGNING ACADEMIC STANDING

A student's academic standing is determined at the end of each term following the submission of final grades; for the Spring term, students who have attempted fewer than 6 credits are exempt from this process.

**Good Academic Standing.** A student, whether full-time or part-time, must obtain a minimum term grade point average (GPA) of 2.00 to remain in good academic standing.

**Academic Probation.** A student who obtains a term GPA of under 2.00 will be placed on Academic Probation for the next term in which they register and may be capped in the number of credits in which they can register in their probationary term. To return to good academic standing, the student with a probationary status must obtain a term GPA of at least 2.00 in their probationary term.

**Academic Withdrawal.** A probationary student who fails to obtain a term GPA of at least 2.00 for the probationary term will be assigned the academic standing Academic Withdrawal which includes a notation on the student's academic transcript. The student will be required to withdraw from the University and will not be eligible for readmission to the University for a minimum period of 12 months from the date of their Academic Withdrawal.

An individual who is readmitted to the University after a period of Academic Withdrawal, will be placed on academic probation and be subject to the conditions specified above. A readmitted student who fails to obtain an average of at least 2.00 during this probationary term will be academically withdrawn from the University and will not be eligible for future readmission.

The University recognizes that a student experiencing extenuating circumstances may be unable to maintain the required minimum GPA for Good Academic Standing. As a result, a student experiencing extenuating circumstances who wishes to appeal the assignment of their academic standing, Academic Withdrawal, may submit a letter to the Registrar requesting that the probationary status be extended. The letter, with a recommendation from the Registrar, will be forwarded to the Dean, Academic Programs, for decision. The decision of the Dean may not be appealed.

**President's Honour Roll.** A student who successfully completes a minimum of 12 credits in a term and obtains a minimum grade point average of 3.67 in that term shall be placed on the President's Honour Roll. A "President's Honour Roll" notation will appear on the student's academic transcript.

## ACTIVE STATUS

Students are expected to maintain active status in their program until graduation.

New students who fail to register in any courses or drop all courses in their first term of study will not be considered to have active status and will be withdrawn from the program. They are required to reapply for admission if they wish to return to studies.

Students who have completed at least one term of studies are eligible to take a break of up to two consecutive full terms and maintain their active status. Students who take a longer break will no longer be considered to have active status in their program and will be withdrawn. They will be required to reapply for admission if they wish to return to studies in the program.

Students may only be active within their program of study for a maximum of seven years from their date of admission, inclusive of any breaks in study.

## **AWARDING OF CREDENTIALS**

In order to be eligible to graduate, students must:

- have been admitted to the program and declared a major and/or concentration;
- have completed all program graduation requirements as per the Academic Calendar for the year in which they were admitted;
- have the required minimum cumulative program grade point average of 2.0;
- meet the university's residency requirement and complete a minimum of 60 credits at AUArts, including the last 15 credits completed;
- not have any outstanding monies owing to the University; and
- not have any active holds on their account for academic, financial or other non-academic reasons.

Students who are pursuing a second degree from AUArts or another institution must follow the guidelines for residency and complete a minimum of 60 credits from AUArts. These 60 credits are in addition to any courses used to satisfy requirements for the previous credential(s).

A student who is expecting to graduate within the current academic year will apply by the deadline specified in the AUArts Academic Schedule and pay the required graduation application fee, regardless of whether or not they plan to attend convocation.

Students may request through the Office of the Registrar to follow the curriculum of an Academic Calendar other than that for their admission year if it enables them to meet graduation requirements more quickly and/or with better learning outcomes.

An undergraduate student who, besides meeting all academic program requirements, has also attained a 3.67 cumulative grade point average will have a "With Distinction" notation appear on their academic transcript, along with the graduation notation on their parchment.

Undergraduate credentials are conferred three times per year in the month following each academic term. Students who have had their degree conferred in the past two years are eligible to attend the annual Convocation ceremony held in Spring.

The authority to approve a credential rescission rests with the Dean, Academic Programs. If a School determines that credential rescission is warranted due to breach of Academic Integrity or other conduct, the Director (or designate) may make the recommendation to the Dean, Academic Programs.

## EXCHANGE AND STUDY ABROAD

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### Exchange Opportunities

Undergraduate AUArts second year students (completed minimum 30 credits) may apply to spend one term of their third year of study (having completed minimum 60 credits) on an exchange at a partner institution at one of our Association of Independent Colleges of Art and Design (AICAD) partners or one of our own international exchange partners in Australia, Europe, and the United Kingdom. Exchange programs typically involve a reciprocal tuition waiver, whereby students pay tuition and program fees to AUArts and earn credits toward their degree while studying at a partner institution.

Application information is posted on the AUArts website under Exchange & Study Abroad. Applications for exchange programs are due by the deadline as noted in the Academic Schedule (Dates & Deadlines) and will be submitted to [advsing@auarts.ca](mailto:advsing@auarts.ca).

To participate in the Exchange program students must:

- Have declared a major.
- Have completed a minimum of 60 credits applicable to their degree requirements.
- Have a cumulative GPA of 3.0/4.0 or higher at the time of application and before departure.
- Submit an Exchange Package by the deadline to the Exchange and Study Abroad Committee.
- Request a Letter of Permission.
- Pay the non-refundable application processing fee as stated in the Fees Section of the Academic Calendar.
- Provide all required documentation and fees to the host institution, if admitted to the Exchange Program; and
- Pay tuition and mandatory fees to AUArts during term of study.

Note: Students who transfer to AUArts into their third year of studies are not eligible for the exchange Program, due to University Residency Requirements.

Students accepted to an Exchange Program are required to complete Exchange and Study Abroad Course Approval Form prior to departure and receive approval for required and/or elective courses taken abroad. Any updates to the Exchange and Study Abroad Course Approval Form upon arrival at the host University must also be submitted for approval to ensure transfer credit.

Exchange students must be enrolled full time at AUArts while on exchange. See EXCH courses for more information.

Transfer credit courses will be pre-approved and allocated to replace required 300-level studio, studio elective or School of Critical and Creative Studies course equivalents. A minimum of the equivalent of a "C" grade (60-64%) is required for AUArts to accept transfer credit.

### Study Abroad Opportunities

Students interested in programs outside of our formal exchange relationships can consider Study Abroad opportunities, being a visiting student at another University on a letter of permission. AUArts students visiting other universities are required to apply directly to the host University and are responsible for paying tuition and program fees directly to the host University.

To participate in a Study Abroad program, students must meet the requirements to be a Visiting Student on a Letter of Permission (also see [Transfer Credit](#)).

Students who are successful in their application to study abroad are required to complete Exchange and Study Abroad Course Approval Form prior to departure and receive approval for required and/or elective courses taken abroad. Any updates to the Exchange and Study Abroad Course Approval Form upon arrival at the host University must also be approved to ensure transfer credit.

Study Abroad students are responsible for ensuring that a final academic transcript is sent to the Registrar's Office.

Transfer credit will be assessed upon receipt of the Academic Transcript from the host institution.

### Travel & Experience Awards

Students participating in Exchange Programs and Study Abroad opportunities are invited to apply for Travel & Experience Awards. The applications become available in December – January every year. Successful recipients of these awards will receive funds to help pay for their travel experience.

## SCHOOL OVERVIEWS

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### SCHOOL OF COMMUNICATION DESIGN

The School of Communication Design (SCD) offers the Bachelor of Design (BDes) degree with majors in:

- Visual Communication Design - Graphic Design & Advertising Stream
- Visual Communication Design – Illustration Stream
- Photography

And Concentrations in:

- Animation
- Photography

### SCHOOL OF CRAFT AND EMERGING MEDIA

The School of Craft and Emerging Media (SCEM) offers the Bachelor of Fine Arts Degree (BFA) with a major in Studio Art and concentrations in:

- Ceramics
- Fibre
- Glass
- Jewellery and Metals
- Media Arts
- Object Design and Fabrication

### SCHOOL OF CRITICAL AND CREATIVE STUDIES

The School of Critical and Creative Studies (SCCS) offers required and elective foundational and contextual non-studio courses.

The School of Critical and Creative Studies offers concentrations in:

- Comic Studies
- Game Design

### SCHOOL OF VISUAL ART

The School of Visual Art (SVA) offers a Bachelor of Fine Arts Degree (BFA) with a major in Studio Art and concentrations in:

- Drawing
- Painting
- Print Media
- Sculpture

# UNDERGRADUATE DEGREE REQUIREMENTS

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## Programs

Alberta University of the Arts offers four-year undergraduate programs leading to Bachelor of Fine Arts (BFA) and the Bachelor of Design (BDes) degrees. The Bachelor of Fine Arts and the Bachelor of Design programs emphasize studio practice placed in social and cultural contexts through an integrated studio and School of Critical and Creative Studies curriculum.

Undergraduate programs at AUArts lead to bachelor's degrees which are approved by the Government of Alberta through its Ministry of Advanced Education.

Required and elective courses are offered through the School of Communication Design, the School of Craft and Emerging Media, the School of Critical and Creative Studies and the School of Visual Art.

## General Degree Requirements

The **Bachelor of Fine Arts (BFA)** degree is offered with a major in Studio Art and studio concentrations in Animation, Ceramics, Drawing, Fibre, Glass, Jewellery and Metals, Media Arts, Object Design & Fabrication, Painting, Photography, Print Media, and Sculpture. In addition to the studio concentration, students in the Bachelor of Fine Arts – Studio Art may choose an additional concentration of any type (Studio, Non-Studio, or Hybrid). The Non-Studio and Hybrid concentrations are Comics Studies and Game Design.

Students are admitted directly into the Bachelor of Fine Arts Studio Art major and must declare a studio concentration at the point of application. Students may declare an additional concentration if they choose.

Students must complete a minimum of 120 credits, meet the residency requirements and have a minimum cumulative GPA of 2.0 to earn the BFA degree.

See [page 43](#) for detailed information about the BFA Studio Art.

The **Bachelor of Design (BDes)** degree is offered with majors in Photography and Visual Communications Design. The Visual Communications Design major offers two streams in Advertising & Graphic Design and Illustration.

All programs in the Bachelor of Design can declare one concentration in Animation, Ceramics, Comics Studies, Drawing, Fibre, Glass, Jewellery and Metals, Media Arts, Object Design & Fabrication, Painting, Photography, Print Media, Sculpture and Game Design.

Students must complete a minimum of 120 credits, meet the residency requirements and have a minimum cumulative GPA of 2.0 to earn the BDes degree.

See [page 39](#) for details on the BDes Program



## BACHELOR OF DESIGN DEGREE PROGRAMS

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Admission to the Bachelor of Design majors is competitive and is based on a combination of academic achievement and portfolio assessment. Refer to the [Admissions](#) part of this Academic Calendar for information about applying to the BDes program, the majors and streams of study.

Upon successful completion of a Bachelor of Design degree, students will be prepared to engage in independent advanced applied research to inform and support the design process, apply advanced strategic problem-solving concepts, techniques and approaches to develop sophisticated design solutions, understand the significance of audience's cultural, business and social factors in the context of specific communication problems and social and market conditions and demonstrate a professionally competent working understanding of tools and technology in the creation, reproduction and distribution of creative concepts and effective communication solutions.

Students admitted before the 2025/ 2026 academic year can find their program information in previous academic calendars and using online degree evaluation tool.

## BDes Visual Communications Design – Graphic Design and Advertising Stream

The Graphic Design and Advertising Stream prepares students to be clear and creative visual communicators, focusing on conceptual inventiveness in mediums that speak to contemporary culture.

| Area   | Courses  | Credits  |
|--|--|--|
| <b>First Year – Bachelor of Design Visual Communications Design – Graphic Design &amp; Advertising Stream</b>  |  |  |
| Core Studio  | DESN 101 (formerly VSCM 101)<br>DESN 102 (formerly VSCM 102)<br>DESN 103<br>DESN 104                               | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | AHIS 100<br>AHIS 101<br>CCST 100<br>ENGL 100   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Any two 100-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Second Year – Bachelor of Design Visual Communications Design – Graphic Design &amp; Advertising Stream</b> |  |  |
| Core Studio  | DESN 201<br>GRPH 201<br>GRPH 202<br>GRPH 203   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | One 200-level AHIS<br>One 200-level LITR/ENGL<br>One 200-level CCST or 200-level SOSC<br>One 200-level SCCS Course | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Two 200-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Third Year – Bachelor of Design Visual Communications Design – Graphic Design &amp; Advertising Stream</b>  |  |  |
| Core Studio  | GRPH 301<br>GRPH 302<br>GRPH 303 (formerly VSCM 416)<br>GRPH 304   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | One 300-level AHIS<br>One 300-level LITR/ENGL<br>Two 300-level SCCS courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Two 300-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Fourth Year – Bachelor of Design Visual Communications Design – Graphic Design &amp; Advertising Stream</b> |  |  |
| Core Studio  | DESN 401<br>DESN 402<br>GRPH 401<br>GRPH 402   | <input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____ |
| School of Critical and Creative Studies  | One 400-level SCCS course<br>One 300 OR 400-level SCCS course  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Electives  | Two 300 OR 400-level studio  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
|  | Credits Required for Graduation  | 120  |

## BDes Visual Communications Design – Illustration Stream

The Illustration Stream prepares students excel in character design, storytelling and sequential narrative and create compelling ideas and images that communicate powerfully and clearly.

| Area   | Courses  | Credits  |
|--|--|--|
| <b>First Year – Bachelor of Design Visual Communications Design – Illustration Stream</b>  |  |  |
| Core Studio  | DESN 101 (formerly VSCM 101)<br>DESN 102 (formerly VSCM 102)<br>DESN 103<br>DESN 104                         | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | AHIS 100<br>AHIS 101<br>CCST 100<br>ENGL 100   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Any two 100-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Second Year – Bachelor of Design Visual Communications Design – Illustration Stream</b> |  |  |
| Core Studio  | DESN 201<br>ILLU 201<br>ILLU 202<br>ILLU 203   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | One 200-level AHIS<br>One 200-level LITR/ ENGL<br>One 200-level CCST or 200-level SOSC<br>One 200-level SCCS | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Two 200-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Third Year – Bachelor of Design Visual Communications Design – Illustration Stream</b>  |  |  |
| Core Studio  | ILLU 301<br>ILLU 302<br>ILLU 303<br>ILLU 304   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| School of Critical and Creative Studies  | One 300-level AHIS<br>One 300-level LITR/ENGL<br>Two 300-level SCCS courses                                  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | Two 300-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Fourth Year – Bachelor of Design Visual Communications Design – Illustration Stream</b> |  |  |
| Core Studio  | DESN 401<br>DESN 402<br>ILLU 401<br>ILLU 402   | <input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____ |
| School of Critical and Creative Studies  | One 400-level SCCS course<br>One 300 OR 400-level SCCS course  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Electives  | Two 300 OR 400-level studio  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
|  | Credits Required for Graduation  | 120  |

## BDes Photography

**Note: applications to the BDes Photography are on hold as of April 2025**

Graduates of the Photography major will be visually literate, culturally aware critical thinkers and creative problem solvers and life-long learners who are technically proficient using photography from informed and ethical perspectives.

| Area  | Courses   | Credits  |
|---|---|--|
| <b>First Year – Bachelor of Design – Photography</b>  |   |  |
| Core Studio   | DESN 101 (formerly VSCM 101)<br>DESN 102 (formerly VSCM 102)<br>DESN 103<br>DESN 104  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| School of Critical and Creative Studies               | AHIS 100<br>AHIS 101<br>CCST 100<br>ENGL 100  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| Electives   | Any two 100-level studio courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Second Year – Bachelor of Design – Photography</b> |   |  |
| Core Studio   | PHTG 217<br>PHTG 227<br>PHTG 229<br>PHTG 230<br>PHTG 231                              | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
| School of Critical and Creative Studies               | One 200-level AHIS<br>One 200-level LITR/ENGL<br>One 200-level CCST or 200-level SOSC | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Electives   | Two 200-level studio courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Third Year – Bachelor of Design – Photography</b>  |   |  |
| Core Studio   | PHTG 316<br>PHTG 327<br>PHTG 326<br>PHTG 328  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| School of Critical and Creative Studies               | One 300-level AHIS<br>One 300-level LITR/ENGL<br>Two 300-level SCCS courses           | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| Electives   | Two 300-level studio courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Fourth Year – Bachelor of Design – Photography</b> |   |  |
| Core Studio   | PHTG 416<br>PHTG 418<br>PHTG 426<br>PHTG 427  | <input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____                             |
| School of Critical and Creative Studies               | One 400-level SCCS course<br>One 300 OR 400-level SCCS course                         | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Electives   | Two 300 OR 400-level studio   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
|   | Credits Required for Graduation   | 120  |

## **BACHELOR OF FINE ARTS DEGREE PROGRAM**

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The BFA Studio Art is a new major within the BFA designed to provide a greater breadth of experience for graduates. Students will continue to take discipline-specific courses in second year and third year, and these lead to studio courses in 3rd and 4th year that knit their experiences and interests together and provide more opportunities for cross-disciplinary collaboration. The common 4th year studio courses will replace the 400 level, discipline-specific courses in the School of Craft & Emerging Media and the School of Visual Art.

The BFA Studio Art is designed to allow students to focus on up to two concentrations or disciplines. These changes reflect currency in the studio arts field which has, over time, seen a gradual erosion of narrowly understood disciplinarity. The balance between studio and SCCS courses within the BFA is unchanged and the total number of courses required for graduation is also unchanged.

Graduates of the BFA Studio Art will have their concentrations listed on their official transcript.

Students admitted before the 2025/ 2026 academic year, can find their program information in previous academic calendars and using online degree evaluation tool.

## BFA Studio Art

| Area   | Courses  | Credits  |
|--|--|--|
| <b>First Year – Bachelor of Fine Arts Studio Art</b> |  |  |
| Core Studio  | DRWF 110<br>DRWF 120   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | AHIS 100<br>AHIS 101<br>CCST 100<br>ENGL 100   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| 3D Studio Foundation                                 | One of: CRMC 101, FBRE 102, GLSS 101, GLSS 102, GLSS 103, JWLM 101, OBDF 110, PRNT 104, SCLP 101                     | <input type="checkbox"/> 3 _____   |
| Studio Foundation                                    | Any three 100-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Second Year– Bachelor of Fine Arts Studio Art</b> |  |  |
| Concentration  | One 200-level studio (Concentration)<br>One 200-level studio (Concentration)   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | One 200-level AHIS<br>One 200-level LITR/ENGL<br>One 200-level CCST or 200-level SOSC<br>One 200-level SCCS course   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | One 200-level SCCS OR studio course<br>Three 200-level studio courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| <b>Third Year– Bachelor of Fine Arts Studio Art</b>  |  |  |
| Core Studio  | ARTS 301 (formerly ACAD 310)<br>ARTS 302   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Concentration  | One 300-level studio (Concentration)<br>One 300-level studio (Concentration)<br>One 300-level studio (Concentration) | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | One 300-level AHIS<br>One 300-level LITR/ENGL<br>Two 300-level SCCS courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Elective   | One 300-level studio course  | <input type="checkbox"/> 3 _____   |
| <b>Fourth Year– Bachelor of Fine Arts Studio Art</b> |  |  |
| Core Studio  | ARTS 401 (formerly FINA 401)<br>ARTS 402<br>ARTS 403<br>ARTS 404   | <input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____ |
| School of Critical and Creative Studies              | One 400-level SCCS Course<br>One 300 OR 400-level SCCS Course  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Electives  | Two 300-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
|  | Credits Required for Graduation  | 120  |



For students pursuing two concentrations, the recommended path through the BFA Studio Art major is below. Note that there is the possibility of scheduling conflicts for some disciplines depending on course selection – please consult an Academic Advisor if pursuing two concentrations.

| Area   | Courses  | Credits  |
|--|--|--|
| <b>First Year – Bachelor of Fine Arts Studio Art</b> |  |  |
| Core Studio  | DRWF 110<br>DRWF 120   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | AHIS 100<br>AHIS 101<br>CCST 100<br>ENGL 100   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| 3D Studio Foundation                                 | One of: CRMC 101, FBRE 102, GLSS 101, GLSS 102, GLSS 103, JWLM 101, OBDF 110, PRNT 104, SCLP 101                   | <input type="checkbox"/> 3 _____   |
| Studio Foundation                                    | Any three 100-level studio courses   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Second Year– Bachelor of Fine Arts Studio Art</b> |  |  |
| Studio Concentration                                 | One 200-level studio<br>One 200-level studio   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Secondary Concentration                              | One 200-level studio<br>One 200-level studio   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | One 200-level AHIS<br>One 200-level LITR/ENGL<br>One 200-level CCST or 200-level SOSC<br>One 200-level SCCS course | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| Electives  | One 200-level SCCS OR studio course<br>One 200-level studio courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| <b>Third Year– Bachelor of Fine Arts Studio Art</b>  |  |  |
| Core Studio  | ARTS 301 (formerly ACAD 310)<br>ARTS 302   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Studio Concentration                                 | One 300-level studio<br>One 300-level studio   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| Secondary Concentration                              | One 300-level studio<br>One 300-level studio   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | One 300-level AHIS<br>One 300-level LITR/ENGL<br>Two 300-level SCCS courses  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____         |
| <b>Fourth Year– Bachelor of Fine Arts Studio Art</b> |  |  |
| Core Studio  | ARTS 401 (formerly FINA 401)<br>ARTS 402<br>ARTS 403<br>ARTS 404   | <input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____<br><input type="checkbox"/> 4.5 _____ |
| Studio Concentration                                 | One 300-level studio   | <input type="checkbox"/> 3 _____   |
| Secondary Concentration                              | One 300-level studio   | <input type="checkbox"/> 3 _____   |
| School of Critical and Creative Studies              | One 400-level SCCS Course<br>One 300 OR 400-level SCCS Course  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____   |
|  | Credits Required for Graduation  | 120  |

## CONCENTRATIONS

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A concentration is an area of specialization, made up of 15 credits or five courses (two at the 200 level and three at the 300 level).

Students in the BFA Studio Art must declare one studio concentration; they may choose an additional concentration of any type (studio, non-studio, or hybrid).

Students in the BDes may choose one concentration of any type.

### Studio Concentrations:

- Animation
- Ceramics
- Drawing
- Fibre
- Glass
- Jewellery & Metals
- Media Arts
- Object Design & Fabrication
- Painting
- Photography
- Print Media
- Sculpture

### Non-Studio and Hybrid Concentrations:

- Comics Studies
- Game Design

## Animation Concentration

Animation is a distinctive and highly influential form of expression in the dynamic of contemporary global culture. This concentration focuses on facilitating the development of original creators, providing a broad base of academic and technical support for exploration in the conceptualization and creation of digital and analog forms of expression in graphically created motion art works. This open approach will allow students to express themselves in various contexts, be it an animated short, transmedia explorations, spreadable media, narrative sequential arts, gallery installations, or one of the many other applications of these forms of media art. The Animation Concentration provides a foundation for visual and media literacy to further augment and strengthen the student's understanding and abilities beyond the applications of motion and narrative.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>ANIM 200</li> <li>ANIM 220</li> </ul>                   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>ANIM 300</li> <li>ANIM 301</li> <li>ANIM 320</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |

## Ceramics Concentration

In the Ceramics concentration students explore the role of function, sculptural approaches, emerging technologies, historical precedents, and contemporary practice within a comprehensive, studio-based and theoretical program of study. Graduates will be able to integrate materials and processes appropriate to their individual studio practice through a comprehensive theoretical and practical understanding of ceramics. Students will complete a body of work demonstrative of an advanced awareness of the integration of conceptual considerations, aesthetic choices and problem-solving strategies through a focused work ethic. They will demonstrate knowledge of ceramic technology and be able to critically articulate, analyze and synthesize contemporary and historical discourses within the contexts of craft, design and fine art.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>NASC 221</li> </ul> Choose one of: <ul style="list-style-type: none"> <li>CRMC 215</li> <li>CRMC 216</li> <li>CRMC 223</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>CRMC 315</li> <li>CRMC 320</li> <li>CRMC 322</li> <li>CRMC 323</li> <li>CRMC 324</li> </ul>                      | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Graduation  | 15   |

## Comics Studies Concentration

Comics, as an area of study is, at its core, the study of narration through images in sequence, typically but not always in combination with words. Fundamentally interdisciplinary, it has many points of contact with Animation, Film, Print, Media Art, Popular Culture Studies and English but is clearly distinct from all of these areas. It is a form, the content of which can vary widely across historical eras and cultures and which, in recent years, has seen applications in fields as diverse as journalism, law, medicine, and archaeology.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>LITR 206</li> </ul> Choose one of: <ul style="list-style-type: none"> <li>LITR 200</li> <li>LITR 204</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>LITR 300</li> <li>LITR 301</li> <li>LITR 304</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |

## Drawing Concentration

Drawing concentration graduates will be able to demonstrate subject literacy through effective speaking, writing and presenting, effectively critique one's own work and the work of others, demonstrate an understanding of research methodologies and a critical and creative approach to an independent artist practice. Further, graduates will use interdisciplinary concepts and approaches, apply advanced competition levels to a wide range of presentation methods, exhibit ethical judgement, recognize, and articulate personal strengths and limitations and express a personal creative identity and philosophy clearly.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>DRWG 209</li> <li>DRWG 210</li> <li>DRWG 211</li> <li>DRWG 221</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>DRWG 302</li> <li>DRWG 303</li> <li>DRWG 304</li> <li>DRWG 305</li> <li>DRWG 306</li> <li>DRWG 307</li> <li>DRWG 315</li> <li>DRWG 321</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Fibre Concentration

The Fibre concentration provides opportunities for intensive studio-based material research via discipline-specific and experimental, cross-disciplinary approaches. Students may focus on surface design, mixed media and/or weaving in the production of original creative work. Throughout their studies in Fibre, students will gain understanding of their own work and its position relative to other disciplines, historic precedent and contemporary material culture. Thematic courses at the senior-level allow for the independent investigation of topics relevant to contemporary fibre practice across craft, art and design. In their final year students are encouraged to pursue creative research in the studio that aligns with their academic and artistic goals.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>• FBRE 210</li> <li>• FBRE 211</li> <li>• FBRE 212</li> <li>• FBRE 213</li> <li>• FBRE 218</li> <li>• FBRE 229</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>• FBRE 300</li> <li>• FBRE 312</li> <li>• FBRE 320</li> <li>• FBRE 321</li> <li>• FBRE 327</li> </ul>                   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Game Design Concentration

The Game Design concentration provides students with a foundation in the creative, technical, and theoretical aspects of interactive media. Its courses delve into key topics in game studies, narrative design, programming basics, and philosophies of game design across digital games, tabletop games, and XR platforms. Students will learn to develop original game concepts, create interactive experiences, and analyze different methods of design. The concentration focuses on both the conceptual, theoretical, and artistic aspects of game creation, introducing students to the game industry in order for them to include game design tools into their work, or for them to explore working in games and interactive media.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>• CCST 204</li> <li>• MADT 201</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>• CCST 307</li> <li>• CCST 308</li> </ul> Choose one of: <ul style="list-style-type: none"> <li>• AHIS 301</li> <li>• MADT 307</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |

## Glass Concentration

Glass concentration graduates will apply creative problem solving through innovative thought, defined by analytical thinking skills combined with material understanding relevant to contemporary glass practice and express their understanding of their artistic relationship to contemporary art and culture, the international glass movement and craft ideals. Students will integrate relevant aspects of history, art theory and making technologies in their development of a sustained, innovative studio practice and demonstrate knowledge of technical processes relevant to contemporary art and design practice.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>GLSS 210</li> <li>GLSS 212</li> <li>GLSS 222</li> <li>GLSS 223</li> <li>GLSS 224</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>GLSS 310</li> <li>GLSS 313</li> <li>GLSS 320</li> <li>GLSS 323</li> <li>GLSS 324</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Jewellery and Metals Concentration

The Jewellery and Metals concentration offers a multidisciplinary exploration of ideas of making centered around ornamentation, the body, and functionality. Students investigate technical and material considerations within the discipline, contemporary aesthetics, and pressing conceptual questions and discourse of contemporary craft theory. Students will demonstrate the ability to design, critically analyze, problem solve, research, make technical decisions, develop concepts, and take calculated risks in the realization of projects from initial concept to finished object.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>JWLM 220</li> </ul> Choose one of: <ul style="list-style-type: none"> <li>JWLM 205</li> <li>JWLM 222</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>JWLM 311</li> <li>JWLM 321</li> </ul> Choose one of: <ul style="list-style-type: none"> <li>JWLM 310</li> <li>JWLM 320</li> <li>JWLM 322</li> <li>JWLM 323</li> <li>JWLM 324</li> <li>JWLM 325</li> <li>JWLM 326</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |



## Media Arts Concentration

The Concentration in Media Arts allows students to augment their developing practices with the technical, methodological, theoretical, and critical conceptual rigor of the Media Arts program. Students are able to choose from an assortment of pathways or mix and match their courses in a way that best supports their particular trajectories. Students will be exposed to a variety of media, technologies, and practices, while challenging them to contextualize these within a critical theoretical and trans-disciplinary framework. Throughout the program, students will develop strong technical and conceptual competencies and learn to maintain and renew their knowledge independently through lifelong learning. This will not only serve them throughout their art practice but will support them in diverse future opportunities after graduation.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | Choose two of:<br><ul style="list-style-type: none"> <li>MADT 201</li> <li>MADT 202</li> <li>MADT 204</li> </ul>                                       | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of:<br><ul style="list-style-type: none"> <li>MADT 301</li> <li>MADT 304</li> <li>MADT 307</li> <li>MADT 310</li> <li>MADT 315</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |

## Object Design and Fabrication Concentration

The Object Design and Fabrication concentration goes beyond delivering proficiencies in digital fabrication technologies. Students pursuing this concentration will be challenged to work collaboratively in an interdisciplinary studio environment, to develop skills that foster the synthesis of new and emerging technologies, to experiment with tools and materials as a means to understand and articulate the reciprocal relationships between matter and ideas, and to draw meaningful connections between adjacent disciplines within art, craft and design.

| Level             | Courses  | Credits  |
|-------------------|--|--|
| 200-level Courses | <ul style="list-style-type: none"> <li>OBDF 210</li> <li>OBDF 211</li> </ul>                   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>OBDF 301</li> <li>OBDF 310</li> <li>OBDF 311</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion  | 15   |

## Painting Concentration

Graduates of the Painting concentration will demonstrate an understanding of historical and contemporary painting practices and be familiar with various techniques, skills and processes in order to make informed choices as relevant to individual studio art practice. Students will understand a wide range of media, materials and modes of critical inquiry and develop an understanding of critical language and vocabulary relevant to artistic research.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>• PNTG 223</li> <li>• PNTG 224</li> <li>• PNTG 225</li> <li>• PNTG 226</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>• PNTG 300</li> <li>• PNTG 301</li> <li>• PNTG 302</li> </ul>                                    | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Photography Concentration

Students in the Photography concentration explore the medium along technical, practical, historical, and theoretical lines. They learn to use photography from informed and ethical perspectives, and to be visually literate, culturally aware, critical thinkers, and creative problem solvers. Majoring in the discipline allows for more depth, providing an opportunity to use the medium as a primary vehicle for creative inquiry. Concentrating in the discipline allows for more breadth, providing an opportunity to combine it with other contemporary art, craft, and design disciplines and media.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>• PHTG 217</li> <li>• PHTG 229</li> <li>• PHTG 230</li> <li>• PHTG 231</li> <li>• PHTG 233</li> </ul>   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>• PHTG 316</li> <li>• PHTG 326</li> <li>• PHTG 327</li> <li>• PHTG 328</li> <li>• PHTG 331</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Print Media Concentration

Graduates of the Print Media concentration will demonstrate strong verbal and written communication skills as it pertains to their practice and be able to apply critical thinking and creative problem solving using wide-ranging and in-depth research. They will be able to articulate ideas, concepts and content in their art and produce work that is a synthesis of concept, technique and craftsmanship. Students will demonstrate technical competency in printmaking media and professionalism as print media artists that includes communal studio practices.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>• PRNT 210</li> <li>• PRNT 211</li> <li>• PRNT 212</li> <li>• PRNT 215</li> <li>• PRNT 216</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | <ul style="list-style-type: none"> <li>• PRNT 304</li> <li>• PRNT 312</li> <li>• PRNT 314</li> </ul>  | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

## Sculpture Concentration

Sculpture graduates will be able to employ a range of critical and contextual perspectives to initiate and complete a personal self-directed body of work and identify and comprehend the histories, theories and practices that comprise the discipline of sculpture. Students will demonstrate the exploration, adaptation, and application of a variety of practical methods and skills related to sculpture in the realization of personal self-directed artistic projects.

| Level             | Courses   | Credits  |
|-------------------|---|--|
| 200-level Courses | Choose two of: <ul style="list-style-type: none"> <li>• SCLP 210</li> <li>• SCLP 211</li> <li>• SCLP 213</li> <li>• SCLP 214</li> <li>• SCLP 215</li> </ul> | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____                                     |
| 300-level Courses | Choose three of: <ul style="list-style-type: none"> <li>• SCLP 310</li> <li>• SCLP 315</li> <li>• SCLP 316</li> <li>• SCLP 320</li> </ul>                   | <input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____<br><input type="checkbox"/> 3 _____ |
|                   | Credits Required for Completion   | 15   |

# UNDERGRADUATE COURSE CATALOGUE

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## Course Subject and Course Number

A course is designated by a four-letter course subject, a three-digit course number, and a course title. The course subject + course number uniquely identifies a course. The first digit of the course number signifies the level of the course; first year courses are numbered 1XX, second year 2XX, etc. Graduate level courses are numbered 6XX (or higher).

Example: CCST 100 Introduction to Critical and Creative Studies

A course is delivered as a section in the Academic Timetable for each term, and is identified by course subject, course number, course section, CRN (course registration number), and title. The CRN is used for registration purposes. It is found only in the term timetable and is different for each section in a term.

Example: CCST 100A 20172 Introduction to Critical and Creative Studies

CCST 100B 20815 Introduction to Critical and Creative Studies

Courses that are equivalent as denoted with an 'Equivalent' course element in the course description are courses that have been renamed or renumbered and both courses cannot be taken for credit.

## Course Subjects by School

AUArts courses are offered through the following Schools:

### School of Communication Design (SCD) Course Codes

- ANIM: Animation
- DESN: Design (formerly VSCM and VSCT)
- GRPH: Graphic Design and Advertising (formerly VSCA, VSCD, and VSCM)
- ILLU: Illustration (formerly VSCH, VSCI, and VSCM)
- PHTG: Photography
- VSCM: Visual Communication

### School of Craft and Emerging Media (SCEM) Course Codes:

- CRMC: Ceramics
- FBRE: Fibre
- GLSS: Glass
- JWLM: Jewellery and Metals
- MADT: Media Arts & Digital Technologies
- OBDP: Object Design and Fabrication

### School of Critical and Creative Studies (SCCS) Course Codes:

- AHIS: Art History
- CCST: Critical and Creative Studies
- ENGL: English
- HUMN: Humanities
- LITR: Literature (formerly ENGL)
- NASC: Natural Science
- PPRL: Professional Practice (suspended for the 2025-2026 Academic Year)
- SOSOC: Social Science

### School of Visual Art (SVA) Course Codes:

- ARTS: (Formerly ACAD and FINA)
- DRWF: Drawing Foundations
- DRWG: Drawing
- PNTG: Painting
- PRNT: Print Media
- SCLP: Sculpture

Not all courses listed in this Academic Calendar / Course Catalogue are offered in any academic year. Students should consult the Academic Timetable prior to registration. The Academic Timetable is a list of all courses scheduled in an academic term.

## Prerequisites

Course prerequisite(s) and permanent prerequisite restrictions listed for a particular course must be met by the student to be eligible to register in that course. These prerequisites are in place to restrict course access to students based on previously successfully completed courses and/or admitted degree, major, year of study etc.

Continuing students who do not meet prerequisites but feel they have the required knowledge and skills to be successful can request a prerequisite waiver by submitting a Prerequisite Waiver Request form. Students do not receive course credit for a waived course prerequisite(s). Prerequisite waivers are not automatic and are at the discretion of the School Director in consultation with the instructor.

## Course Types

Courses at the Alberta University of the Arts may take the form of either studio, lecture, or seminar-based instruction. With a focus on experiential learning, courses incorporate a practical experience element.

- **Studio Courses** – A series of studio learning opportunities to facilitate the application of techniques, concepts, theories, and practice. Activities in the class are directed by an instructor. Studio courses are offered in 4.5-hour blocks of time. Students are expected to actively engage in studio related practice work to support and enhance their capacities as a creative.
  - A 3.0-credit studio course represents 4.5 of instructional hours and study time each week. In addition, 4.5 hours are attributed to assessment activities, such as critiques, in the final week of the term as indicated in the Academic Schedule (Dates & Deadlines).
  - A 4.5-credit studio course represents 4.5 of instructional hours and study time each week. In addition, 3-4.5 hours are attributed to assessment activities, such as critiques, in the final week of the term as indicated in the Academic Schedule (Dates & Deadlines).
  - A 6.0-credit studio course represents 4.5 of instructional hours and study time each week. In addition, 4.5-6 hours are attributed to assessment activities, such as critiques, in the final week of the term as indicated in the Academic Schedule (Dates & Deadlines).
- **Directed Studio Courses** – Directed Studio courses provide the opportunity for students to develop a course of study in a specialized field of research. Directed Studio courses allow for students to work with a particular instructor on a subject of common interest. The course of study is initiated by the student(s) and, in consultation with the instructor(s) and the School Director A learning contract will be developed by the student and instructor that defines the intended learning outcomes to be achieved by the student, method of course delivery, media, time limits, assessment criteria, and form of the work to be completed.
  - A 3.0-credit directed studio course normally represents a minimum of 120 hours of combined instruction and preparation, independent study or other out-of-class work.
- **Non-Studio (Lecture/Seminar) Courses** – A series of lessons directed by an instructor and designed to facilitate the acquisition of knowledge in various disciplines such as Visual Arts History and Theory, Humanities, Literature, Social Sciences and professionally related activities.
  - A 3.0-credit lecture/seminar course normally represents 39 hours of instruction and 3 hours are attributed to assessment activities, such as a final exam during the 14<sup>th</sup> week of the term. Students are expected to actively engage in an additional 78 hours (~2 hours / week) of study to support and enhance their ability to achieve the learning outcomes.
- **Topics Course**  
A course whose content and title varies with different offerings. Students may take more than one offering of a topics course for credit if the offering is distinct in its title; a student may not take, for credit, a topics course with the same subject, course number, and title more than once.

# UNDERGRADUATE COURSE LISTING

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## ACAD – Special Topics

ACAD (Special Topics) courses are now coded as [ARTS](#); see [page 60](#).

## AHIS – Art History

### AHIS 100: Themes in Modern and Contemporary Art and Visual Cultures 1789-present

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** None

This course introduces students to ways of thinking about modern and contemporary art, craft and design through a range of visual and material cultural artefacts, practices and discourses. Cultural productions will be considered in their own historical contexts from current, contemporary perspectives. Artworks and artefacts will be discussed in terms of their function as conveyors of complex cultural values and meanings.

### AHIS 101: Themes in Pre-Modern Art and Visual Cultures: Before 1789

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** None

This course introduces students to ways of thinking about the pre-modern art, craft, and design through a range of visual and material cultural artefacts, practices, and discourses. Thematic and conceptual comparisons and contrasts across contemporary and historical visual cultures will be emphasized. The course will introduce basic period-specific and contemporary art historical methods, including formal, social, and gender-based analysis. Possible themes include gender, sexuality, and the body; the built environment and public space; decoration and ornamentation; commodities and economies; and sovereignty and colonization.

### AHIS 210: Visual Arts – Modernisms

**3 Credits (3.0 Hours | Non-studio)**

**Prerequisite:** AHIS 100 or AHIS 101

This course introduces students to the history of Modernism(s) as an on-going series of critical debates. Modernism(s) deals primarily with visual arts from the middle of the 19<sup>th</sup> through to the middle of the 20<sup>th</sup> century. Designed to support studio-based education in Fine Arts, Crafts, Design, Media Arts and Digital Technologies, this course emphasizes skills relevant to all visual art disciplines. Students will develop an awareness of connections between the visual arts and major socio-economic formations of Modernity such as urbanism, industrialization, technology, market economies, colonialism and post-colonialism, feminism and gender politics as understood from contemporary perspectives.

### AHIS 211: History of Design

**3 Credits (3.0 Hours | Non-studio)**

**Prerequisite:** AHIS 100 or AHIS 101

This course surveys the history of graphic design with a particular emphasis on a chronology and a canon of media, practices, and concepts relevant to fields associated with visual communication design.

### AHIS 212: Art and Technology in History

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** AHIS 100 or AHIS 101

This lecture-based course addresses the relationship between cultural production and technological capacity and change throughout history. Students will learn to analyze themes in the history of the complex dialogue between art and technology regionally, nationally and internationally, and to apply research and interpretive methodologies connected to case studies and their contexts.

### AHIS 218: Survey of Craft History

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** AHIS 100 or AHIS 101

This course provides a critical survey of modern and contemporary craft history and theory including work and texts from the arts and crafts movement, the Bauhaus, the studio pottery movement, post-WWII modernism, the new jewellery and textile movements, and feminist practice. This course also includes works and critical perspectives either not included, or critical of these histories. Students will consider craft as a genre and as studio/social practice. Class discussions will contextualise craft within such locations as the factory, the studio, the street, the museum, the University, the land, and the kitchen table.



**AHIS 219: Contemporary Art History****3 Credits (3.0 hours | Non-studio)****Prerequisite:** AHIS 100 or AHIS 101

This course examines key developments and case studies in the field of contemporary art with a focus on the past three decades. Students will be furnished with central methodologies and will discuss pivotal debates in contemporary practice. Artwork discussed will involve a range of local, national, and international examples, as well as diverse materials and artistic disciplines. Possible themes include socially engaged practices, institutional critique, museums and curatorial approaches, representations of the body, and economies and markets of contemporary art.

**AHIS 300: Critical Topic in Art History****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers the history of art, craft and/or design through a range of visual and material cultural artefacts, practices and discourses, organized around a specific topic to be announced in advance of registration. Students will further develop facility with art historical methods, including formal, social and gender-based analysis.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**AHIS 301: History of Video Games and Interactive Art****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 204 and MADT 201

This class will survey the history of interactive art by exploring key moments, movements, and pieces that have created the foundations for how video games and playable media operate today. We will look at art forms where interactivity can be at the forefront such as performance art, interactive film, theatre, and fiction, VR, and AR, and analyze their different uses and understandings of interactivity.

**AHIS 310: Landscape and Place****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers the representation of place through landscape, and its role in the construction and politics of entities as identity, nationalism, colonialism, post-colonialism, natural and built environments, and tourism. The course invites and applies a variety of methodological frameworks, as it considers a wide range of artistic practices and practitioners.

**AHIS 311: Canadian Contexts****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers art, design, and craft in its Canadian context. It introduces students to the multiple ways in which the “Canadian” might be both framed and problematized, including, for example, Indigenous and Francophone perspectives. The course invites and applies a variety of methodological frameworks.

**AHIS 313: Craft History****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers the politics and theoretical complexities of a broad range of visual and material cultural artefacts that have been variously described as decorative art, ornamental art, applied art, or fine craft, i.e. an intercultural encounter mediated by objects. Students will learn to compare and contrast craft production across selected themes and contexts, while analyzing work from multiple critical perspectives that take into account the role craft plays in such areas as education, politics, gender construction, colonialism/post-colonialism, and social organization.

**AHIS 316: Display Cultures****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers the politics and theoretical complexities of display, and the manner in which display has a wide range of social, political, and aesthetic effects. The course invites and applies a variety of methodological frameworks, as it considers a wide range of methods of display such as museums, galleries, commercial display, publishing, project design, new media, and site-specific interventions.

### **AHIS 317: Critical Contexts in Modern and Contemporary Visual Communications Design**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This course examines design through the analysis of a key theme or topic and contexts drawn from its history. Through the in-depth analysis of a selection of case studies drawn from modern and contemporary advertising, graphic design, illustration, and character design, students will develop an awareness of long-standing and emergent key issues affecting both the field of design and the role of the designer. Such issues might include the relationship between design and popular culture, historical avant-gardes, radical politics, special interests, different design movements and media, the emergence of new technologies, urban subcultures, or other phenomena. Intended to support AUArts studio-based education in Visual Communications Design, this course covers skills relevant to all visual arts disciplines while striving to provide a context and reference for the student's own practice. This seminar course emphasizes the critical engagement of students and will utilize and welcome a broad range of perspectives.

**Note:** AHIS 317 is a recommended course for Visual Communications Design majors but is also open to students in other majors. Registration priority will be given to Visual Communications Design majors

### **AHIS 318: Topic in Modern and Contemporary Photography**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This course examines photography through the analysis of specific themes and contexts drawn from the history of photography. Through the in-depth analysis of a selection of case studies, students will develop an awareness of both long-standing and emergent key issues in the field of photography.

Such issues might include relationships between photography and science, social science, art, popular culture, politics, the representation of gender, and other areas. Designed to support AUArts studio-based education in photography, this course covers skills relevant to all visual arts disciplines while striving to provide a context and reference for the student's own practice. This seminar course emphasizes the critical engagement of students and will utilize and welcome a broad range of critical approaches and theoretical perspectives.

**Note:** Combines the former AHIS 215 and AHIS 315. AHIS 318 is a recommended course for students in Photography but is also open to other majors. Registration priority will be given to Photography majors.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

### **AHIS 319: Genre**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course focuses upon a specific genre in Art History, exploring its multiple themes and contexts. Possible genre topics include but are not limited to still life, portrait, psychedelia, memento mori, and religious art. Students will discover the history and elements of a genre through a broad range of artefacts and practitioners, and learn to compare and contrast works within it through a variety of critical and theoretical frameworks.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

### **AHIS 320: Contemporary Indigenous Practices**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course explores contemporary Indigenous cultural production across selected themes and contexts. Students will be introduced to a broad range of practitioners and work across multiple mediums that include but are not limited to those of AUArts' immediate surrounding region, such as the Treaty 7 land on which it is located. Work will be considered through a variety of critical perspectives such as colonialism, gender critique, Indigenous identity in global contexts, and identity construction.

### **AHIS 323: The Moving Image**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course considers the history of the moving image in its many forms. Students will learn to compare and contrast various forms of the moving image across multiple themes and historical and cultural contexts using a range of critical frameworks.

### **AHIS 324: Sustainable Art, Craft and Design**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level AHIS and completion of 24 credits

This lecture/seminar course focuses upon aspirations to sustainability in art, craft and design, both throughout history and in the context of the Anthropocene. Students will be introduced to the issues, concerns, and complexities of this contemporary challenge sustainability in and through art, craft and design through a broad range of examples, and learn to consider sustainability in art, craft and design from multiple critical and theoretical perspectives

## **AHIS 401: Advanced Topics Seminar in Art History**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 300-level SCCS Course

This topics-based seminar course develops students' critical and theoretical acuity in the field of art history. The course allows for the focused study of specific topics and themes, frameworks of analysis, periods, movements, artists, and case studies in art history, while supporting the development of students' research, writing and presentation skills. Possible themes and subjects may include: historiographical and methodological approaches; the idea of periodization; global art histories; institutions and art economies; systems of critique and validation; Indigenous knowledge; and display.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

## **AHIS 417: Advanced Topics Seminar in Design Studies**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 300-level SCCS Course

This art history seminar course further develops students' critical and theoretical skills and understanding in the field of design studies. The course allows for the study of a specific topic, framework of analysis, series of case studies, or theme in depth, while further developing students' research and presentation skills. Possible themes and subjects include: speculative and critical design; adversarial and activist design; narrative studies; design innovation and technology; Indigenous knowledge; ecology; and the design of future.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

## **ANIM – Animation**

### **ANIM 101: Introduction to Animation**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

This introductory course deals with the exploration of animated motion basics. Students will create short character-driven projects learning how to think and draw for different animation approaches. Students will be introduced to project focused research, observation, and application to create effective emotional communication in service of short personal narratives.

### **ANIM 200: Animation Foundation**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** ANIM 101 or Completion of 24 credits

Animated images are an effective way to communicate to all types of audiences. In this introductory course students will learn the basic principles of animation and motion through exploration of multiple animation techniques, with emphasis on various narrative, conceptual, aesthetic, and 2D/3D technical processes. Animation history and current practitioners approaching the art form in diverse ways will be presented. Students will have the option of images being created inside or outside the digital realm throughout the course.

### **ANIM 201: Character Animation**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

Animated characters have the ability to present and evoke strong emotions. This introductory course deals with the creation and performance of character animation. Utilizing the basic principles of animation and motion students will create short character-driven projects that consider the construction and mechanics of the human form, character design, visual development, and movement. Students will also develop a personal visual language that utilizes research, observation, and imagination to create effective communication of emotion through character performance in service of narrative.

### **ANIM 220: Introduction to Storyboards**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** ANIM 101 or Completion of 24 credits

The storyboard is one of the first steps in translating an idea or script into sequential narrative visuals for production. This set of communication tools is used in a wide array of media including animation, motion graphics, and live action development. Different applications of storyboarding will be presented to emphasize interrelated visual approaches and proper cinematic vocabulary, and then contextualized for their various purposes. Students will also be introduced to the animatic process and basic sound design as a way of testing, developing, and enhancing the narrative aspect of the storyboard.

**ANIM 300: Animation Development****3 credits (4.5 hours | Studio)****Prerequisite:** ANIM 200

Students will explore the intermediate application of animation fundamentals, motion principles, and visual language specific to narrative project development. Further exploration into traditional and experimental genres will help students to create their own directorial voice in support of short form projects. Further exploration in conceptual, aesthetic, and technical approaches to the medium of animation using both 2D and 3D tools are actualized using a hybrid approach to animation techniques and technology.

**Note:** Equivalent to DESN 301**ANIM 301: Animation Portfolio (formerly VSCM 432)****3 credits (4.5 hours | Studio)****Prerequisite:** ANIM 200 or ANIM 220

This course focuses on self-directed visual narrative projects with significant motion content and sound design in preparation for the creation of a professional independent animation portfolio. Continued development and exploration of the student's own relationship with conceptual, aesthetic, and technical approaches in historical and current animation, motion graphics and media contexts is encouraged to develop their personal creative vision.

**ANIM 320: Storytelling****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 36 credits

This course deals with the art of storytelling and explores how we as humans have long developed understanding about ourselves and how we bring ideas into the world through the creation of stories. Students will be introduced to various core fundamental story structures and genres which have direct application for visual sequential mediums such as animation, streaming, gaming, and comics through lectures and presentations of works in various media, including cinema, animation and motion graphics, graphic novels, and literature. Using images and writing students will also actualize narrative theories and concepts presented through directed visual narrative assignments.

**ARTS – Arts Studies (formerly ACAD and FINA)****ARTS 222/ 333/ 444: Artists Workshop (formerly ACAD 222/ 333/ 444)****3 Credits (Independent Study | Direct Studio)****Prerequisite:** First Year Studies or equivalent

The student will gain: (1) the experience of working with professional artists presenting specific subjects in their field; and (2) information about various aspects of the visual arts relevant to the artist's area of expertise, and relevant to a studio practice.

**ARTS 301: Topics in Studio Practice (formerly ACAD 310)****3 Credits (4.5 hours | Studio)****Prerequisite:** Nine 200-level student credits and three 200-level SCCS credits

The course will build on knowledge, skills and practices developed in program specific majors to support emergent inquiry in studio practice relative to a topic and recognize the capacity of works of art to engage with the contemporary. The learning in this course will be delivered through a range of activities and assignments such as studio projects, readings, critique and presentations. Relative to their practice and the topic, by the end of the course students will understand how to evaluate the effectiveness of a range of practical and conceptual/theoretical perspectives; analyze, evaluate and apply relevant research, and reframe their practice through experimentation and an exploration of a range of media and processes as well as reflect on and evaluate their own and others' work.

**Note:** Topics Course – Cannot be repeated for credit**ARTS 302: Studio Practice I****3 Credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

Explore your individual studio interests to learn about your creative practice and methods of working. Investigation of materials, concept, strategies and processes will inform your practice. These ideas will be developed through your independent creative work, individual and group discussions with your peers and instructors, critiques and written assignments. Over the term you will create, present and articulate the concerns of a series of related works.

**ARTS 400: Practicum (formerly FINA 400)****3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of a minimum of 60 credits and consent of the Instructor(s) pending positive assessment of application, personal interview and academic commitment as demonstrated by academic transcript or consent of the School Director in consultation with the instructor

This course affords the student the opportunity to actively participate in a practical work/study situation of limited duration in external cultural and business communities, under the general supervision of the course instructor(s). In case of extraordinary circumstances, internal practicums may be granted with the consent of the instructor(s) and School Directors of schools. Course content includes specific practicum experience, documented in both written report and oral presentation formats; related field research, as required; attendance of seminars, lectures, and field trips, as required.

**Note:** Students must submit a separate Practicum Application to the Registrar's Office by April 1 (for fall term) and December 1 (for winter term) with an attached unofficial AUArts transcript. Students will be notified of their approval for registration prior to the start of classes.

**Note:** Cannot be repeated for credit

**ARTS 401: Dissemination and Connecting to Community (formerly FINA 401/ 450)****4.5 Credits (4.5 hours | Studio)****Prerequisite:** ARTS 301

Explore, develop, and learn strategies for the dissemination of your artworks in collaboration and dialogue with your colleagues. Engage in critical conversations with classmates on contemporary topics from your own disciplinary perspective. Lay the foundation to grow and sustain an active art-practice and connect to a community postgraduation.

**ARTS 402: Studio Practice II****4.5 Credits (4.5 hours | Studio)****Prerequisite:** ARTS 301

Develop and articulate your individual studio and research methodologies as you initiate a creative project through a process of iteration and experimentation. You will articulate your research trajectory and the relevance of your processes, materials, and intent. A focus on critique will support your work as you refine your ability to critically evaluate your work and the work of your peers. Presentation and critique will provide opportunities to develop the work to professional standards.

**ARTS 403: Studio Research I****4.5 Credits (4.5 hours | Studio)****Prerequisite:** ARTS 301

A studio course with an emphasis on articulating the relationship between your work and contemporary and historical discourses in art, culture, and society. You will situate yourself within and engage with communities relevant to your own ongoing development and tailor your proposals to relevant opportunities. The creation and development of independent studio work will be supported by instructors delivering the course.

**ARTS 404: Studio Research II****4.5 Credits (4.5 hours | Studio)****Prerequisite:** ARTS 301

Create and present an independent body of artworks that articulates your investigations on a contemporary topic. You will document and present your work to a high level while considering conventions of display appropriate for your work, preparing you for related applications post-graduation. Communication of your research and contextualization of the work is situated will demonstrate where your work fits within the contemporary art and craft landscape.

**CCST – Critical and Creative Studies****CCST 100: Introduction to Critical and Creative Studies****3 Credits (3.0 hours | Non-studio)****Prerequisite:** None

This course provides an introduction to Critical and Creative Studies. It develops basic skills for critical and creative reasoning as students begin to explore contemporary critical knowledge and its limits. Critical thinking is the process used to reflect on and assess assumptions underlying the understanding of various issues or worldviews. Creative thinking is the process used to generate ideas/projects/practices that are imaginative and worthy of further elaboration. Students will develop these skills in lectures, seminars, and attendance at relevant events internal and external to AUArts. This course will explore selected complex issues that necessitate multi-faceted critical and creative approaches such as, but not limited to: Eco-cultures; Post-colonial Imaginaries; Social Justice; Art, Science and Technology; Post-Humanism; Nationalism and Globalism.

**CCST 200: Critical Frameworks in Visual Theory****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100

This lecture-based course introduces students to the frameworks of analysis that can be applied to visual culture. Students will develop their ability to situate, analyze, and contextualize responses to visual media from a variety of theoretical stances relevant to both art and design practice.

**CCST 202: Contemporary Frameworks****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100

This course covers specialized topics in Humanities. It will take advantage of presented opportunities such as visiting artists, symposia, conferences and or cultural resources and will respond to institutional needs. Utilizing a combination of lecture, slides, films, videos, visiting speakers, workshops, group discussions and presentations as appropriate, this course emphasizes student critical engagement.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CCST 203: Critical Making****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100

This critical making course invites students to analyze and utilize different methodologies within the process of creation. With a focus on artist-scholarship, students will evaluate the intersection of critical theory, artists' writing, research methods, and process-driven art, while engaging in hands-on projects to develop and clarify their own artistic methodologies and theoretical standpoints. Through a combination of making and writing, students will deepen their understanding of how critical processes inform practices of art and design.

**CCST 204: Game Design I****3 Credits (3.0 hours | Non-studio)****Prerequisite:** None

Game Design I teaches the basics of creating games with a focus on key concepts like mechanics, rules, and branching story. In reading and discussing essential keywords in the field, we will engage with the most common practices in game design. Students will work in groups to create physical games, employing iterative design and playtesting, that form a foundation for further game design. By the end of the course, students will have a foundation for developing and refining various types of physical games.

**CCST 300: Topic in Humanities****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

Aimed at students who have advanced in their critical studies, this course covers specialized topics in Humanities. It will take advantage of presented opportunities such as visiting artists, symposia, conferences and or cultural resources and will respond to institutional needs. Utilizing a combination of lecture, slides, films, videos, visiting speakers, workshops, group discussions and presentations as appropriate, this course emphasizes student critical engagement. Specific topics will be announced in the current timetable.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CCST 301: Topic in Art and Philosophy****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course considers visual and material cultural production in relation to a selected philosophical theme, to be announced in advance of registration. Students will learn to consider cultural production through the lens of a philosophical framework or theme including, but not limited to, phenomenology, aesthetics, the sublime, humanism, Marxism, feminism, animal studies, and ecological sustainability.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CCST 302: Cinema Studies****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course introduces students to the history and analysis of cinema through the consideration of a broad range of cinematic materials situated in historical, regional, national, and international contexts. Students will learn fundamentals of cinematic analysis and will analyze cinema from a variety of critical and theoretical perspectives.



**CCST 303: Gender and Sexuality****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course considers the broad field of the study and theorization of gender and sexuality. Students will be invited to analyze representations of gender and sexuality from a number of theoretical perspectives through the consideration of a broad range of examples and case studies drawn primarily from visual and material culture.

**CCST 305: Topic in Indigenous Studies****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course considers a selected topic within the broad field of Indigenous Studies for in-depth analysis. Students will consider an element of Indigenous Studies with attention to its application to multiple issues, and with consideration of the theme's relationship to Canadian and regional Treaty Seven contexts.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CCST 307: Theory of Game Design****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 204

This course introduces foundational approaches to game design, encompassing tabletop and video games, experimental games, and games for change. It looks at key methods for game creation used in game development and studies. Students will explore key concepts such as interactivity, multilinear story, world-building, mechanics, and player experience through critical readings and playing games. By examining the social implications of game mechanics and design, participants will develop a deeper understanding of how games can reflect and encourage values, reflection, and engagement.

**CCST 308: Game Design II****3 Credits (3.0 hours | Non-studio)****Prerequisite:** CCST 204 and MADT 201

This advanced game design course focuses on group work to develop a finished game. Students will pitch ideas, prototype mechanics, and conduct playtesting with iterations. The course covers writing a game design document and includes lectures on industry practices. By the end, students will have a complete game and practical experience in the game development process.

**CCST 321: Material and Process****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course investigates the significance of materials and processes across a broad range of contemporary cultural practices and practitioners. Students will analyze materials and processes in relation to the context for the production and reception of cultural artefacts from a variety of theoretical and critical perspectives that consider issues such as ethics, aesthetics, erotics, and politics.

**CCST 323: Contemporary Discourses: Situating Science and Technology****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This course will focus on how science and technology are experienced and imagined as cultural phenomena. It will examine the broader social contexts and theoretical implications of the overlapping and distinctive domains of science, technology, digital communications, information technologies and related delivery systems. Designed to support a studio-based education, this course will explore the place of imagination, representation, cultural use and interaction within such constructs as cyber culture, virtual reality environments, digital imaging tools, transgenics, neurobiology/cognition, artificial life systems and interactive entertainment media in the context of contemporary visual arts practices.

**CCST 324: Curatorial Discourses****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This course investigates issues about exhibiting practices, collecting, audience reception, spectacle, censorship, institutional politics, ethics and the contemporary role of exhibitions and other presentation models in society. Utilizing a combination of lectures, seminar discussions, case studies, and guest speakers, this course will develop both theoretical and practical knowledge in the field of curating. Students will be required to actively participate in independent research related to collections, curatorial work, exhibition design and critical responses to current happenings.

**CCST 325: Craft Discourses****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course introduces students to the range of critical theory concerning the materials, processes, technologies, and reception of craft today, as it situates Canadian craft within a global context. Students will learn to analyze contemporary craft with respect to such issues as domesticity, decoration, function, tacit knowledge, audience reception, and economic roles.

**CCST 326: Media Cultures****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST course

This lecture/seminar course examines the relationship between communications media and the constitution of the socio-political sphere, with particular emphasis on contemporary developments in media forms. Students will consider a broad range of forms and contexts of media formations and analyze the ways in which cultures and media shape one another from a variety of theoretical perspectives.

**CCST 401: Advanced Topics Seminar in Media Studies****3 Credits (3.0 hours | Non-studio)****Prerequisite:** Any 300-level SCCS Course

This Critical and Creative Studies seminar course develops the breadth and depth of students' critical and theoretical acuity in the broad field of media studies. The course allows for the in-depth study of a specific topic, framework of analysis, series of case studies, or theme in media studies, while further developing students' research and presentation skills. With the ubiquitous rise of digital media, it has become imperative that creative practitioners across disciplines contend with and critically analyze the role that the technical plays within their work. Potential thematic areas include media theory; media histories; histories of visualization; technologies of design; digital materialities; screen studies; Indigenous new media; algorithmic cultures; media ecologies.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CRMC – Ceramics****CRMC 101: Ceramics****3 Credits (4.5 hours | 3D Studio)****Prerequisite:** None

This course will introduce students to the diversity of practice within the discipline/discourse of Ceramics employing elements of 3D fundamentals including form, space, texture, and color. The course will consist of a combination of lectures, demonstrations, assignments, field trips, and critical/evaluative sessions. Topics addressed in the curriculum may include the following: hand building, wheel throwing, mold making and casting, clay and glaze technology, experimental and interdisciplinary approaches, as well as contemporary/historical ceramics theory and practice.

**CRMC 215: Wheel Throwing****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces the technical aspects of using the potter's wheel as a tool in the production of functional and sculptural forms. Students will also explore glazing, surface decoration, and high temperature reduction firing. Contemporary and historical sources will anchor conversations on the role of utility, iteration and the multiple.

**CRMC 216: Handbuilding****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces the technical aspects of hand building; including coil building, slab building, and working solid. Basic slip decorating techniques, glaze application, and mid fire electric kiln technologies will also be covered. The course will address concepts of utility, process, materiality and hybridity through historical and contemporary references.

**Note:** Students who have taken both CRMC 210 and CRMC 212 may not receive credit for this course.

**CRMC 222: Introduction to Ceramics Processes - Experimental Approaches****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces an experimental approach to ceramics materials, processes, and technologies normally outside the general purvey of pottery and ceramic sculpture. Strategies and contexts for working within inter-media or interdisciplinary frameworks will be addressed. Craft, Fine Art, and Design contexts will be investigated.

**CRMC 223: Mouldmaking and Multiples****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces the technical aspects of working with plaster in ceramics to produce single part and multiple part slip casting and press moulds. Students will be introduced to basic casting techniques, including attaching parts, basic handbuilding, slip decorating, glaze application and mid fire electric kiln technologies. The course will address concepts of utility, mimicry, seriality and abundance through historical and contemporary references.

**CRMC 315: Social Pots****3 credits (4.5 hours | Studio)****Prerequisite:** CRMC 215

Integrating contemporary and historical roles of the vessel, this course expands on the concepts and practices grounding contemporary functional ceramics. Using a variety of forming methods, students will create ceramic works that investigate the capacities of form and surface as vehicles for narrative, cultural critique, and social action.

**CRMC 316: Intermediate Ceramics - Hand building, Mold making and Casting****3 credits (4.5 hours | Studio)****Prerequisite:** CRMC 216

A continued investigation and experimentation of hand building Mold making and casting processes for ceramics. Historical and contemporary examples serve as references.

**CRMC 320: Intermediate Ceramics Studio****3 credits (4.5 hours | Studio)****Prerequisite:** CRMC 315 and CRMC 316

This course requires the development of a cohesive body of self-directed studio work. Students must submit a written proposal outlining an appropriate program.

**CRMC 323: Topics in Ceramic Practice****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level CRMC course

Driven by faculty expertise and research, this course will focus on a specific topic or theme within contemporary or historical ceramic practice. Students will explore the topic through studio-based production and theoretical research. Iterative processes that include material exploration, theoretical research, and critical thinking and making will be emphasized.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**CRMC 324: Ceramic Colour and Surface****3 credits (4.5 hours | Studio)****Prerequisite:** NASC 221

This course examines ceramic colour and surface through a range of technologies related to clay, slip, glaze and overglaze using various kiln firing techniques. The course will address concepts related to archives, technology and material transformation through historical and contemporary references.

**CRMC 333: Intermediate Ceramics - Experimental Approaches****3 credits (4.5 hours | Studio)****Prerequisite:** One of CRMC 215, CRMC 216, CRMC 222

This course is offered in association with CRMC 333 and CRMC 444. The course provides an opportunity for intermediate level students to undertake self initiated studio projects under the tutelage of an instructor.

**CRMC 410: Advanced Ceramics Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** NASC 221 and CRMC 320

In this course the student will develop a cohesive body of self-directed studio work. Individual written proposals will outline an appropriate program emphasizing conceptual growth, continued technical development and material understanding. Evidence of text-based research will accompany focused and integrated studio research.

**CRMC 411: Advanced Ceramics Seminar****4.5 credits (4.5 hours | Studio)****Prerequisite:** CRMC 410

This course will center on the individual's studio research program and culminate in a presentation-ready body of work. Students will demonstrate skill, artistic ability, and a sophisticated understanding of the relationship between material and content. They will be expected to situate their work in relation to contemporary contexts. This will evidence the capacities that they have gained from their BFA studies to date.

## **CRMC 444: Advanced Ceramics - Experimental Approaches**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** NASC 221 and any 300-level CRMC course

Students will be expected to undertake advanced research and practice into the incorporation of ceramic media within other creative contexts. The home studio of the student will be the site of production and critique. This course provides a critical forum to support advanced students undertaking creative projects involving inter-media or interdisciplinary contexts.

## **CRMC 451: Advanced Ceramics Seminar**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** CRMC 410

This studio-based resource seminar will address topics specific to contemporary ceramics practice. This includes readings focused on refining a student's critical discourse and historical awareness. In addition to augmenting their professional development, individuals will engage in significant research that marries text and object-based production.

## **DESN – Design (formerly VSCM and VSCT)**

### **DESN 101: Design Foundations (formerly VSCM 101)**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

This course will identify and investigate the formal and expressive qualities of the basic visual elements of design. Students will develop the ability to manipulate basic elements of design using visual techniques and principles of organization. Students will be introduced to the relationship between form and content in visual communications.

**Note:** Priority will be given to students in the Visual Communications Design major.

### **DESN 102: Colour Foundations (formerly VSCM 102)**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

As part of design fundamental studies, this course will identify and investigate the fundamentals of colour theory and basic applications. This course will provide students with a hands-on opportunity to analyze and produce colour charts, as well as the opportunity to apply this knowledge to assigned design problems.

**Note:** Priority will be given to students in the Visual Communications Design major.

### **DESN 103: Digital Foundations for Design**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

Digital skills are a necessity for anyone working as a creative professional. Not only do we need to create digital files that work, but we also often share them with colleagues for use in a variety of situations. Students will learn different methods and tools to create and edit digital artwork, organize and prepare files for sharing, and prepare files for different types of output such as print, web, and motion.

**Note:** Priority will be given to students in the Visual Communications Design major.

### **DESN 104: Drawing Foundations**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

Both privately and publicly, drawing has and continues to be one way that humans record and make sense of the world. In addition to recording what we see or bringing to life what we imagine, drawing allows us to purposefully think through and improve an idea, solve a problem, and communicate with others. Students will be introduced to perspective, 3D forms, and classical lighting, and learn to use drawing to communicate simple concepts through line, value, texture, and composition.

**Note:** Priority will be given to students in the Visual Communications Design major.

### **DESN 201: Communication Design I (formerly VSCM 212)**

**3 credits (4.5 hours | Studio)**

**Prerequisites:** DESN 101

This course introduces students to the idea of symbols and their meanings. Students build on the ability to manipulate visual content to create derivative form. Issues of hierarchy, audience, context and research are investigated and applied

**DESN 202: Motion Graphics I (formerly VSCT 226)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 201 and VSCM 225

This course will introduce the student to the principles and practice of animated motion graphics. This course will provide a thorough foundation in time-based graphic design, which underlines the new and expanding realm of digital motion graphics. Students will develop their skills in time-based narrative strategies that will include graphics, text and live action components. Soundtrack design along with basic video and audio editing will also be covered.

Being fully immersed in digital moving image production, the student will draw upon his/her existing knowledge of graphic design and illustration to adapt their ideas and graphics to motion in order to create exciting, imaginative, and compelling short time based narratives. Students will have the option of images being created inside or outside the digital realm with all project post-production taking place using digital software.

**DESN 301: Motion Graphics II (formerly VSCT 326)****3 credits (4.5 hours | Studio)****Prerequisite:** DESN 202

This course will allow the student to study at an intermediate level the wide range of experimental animation techniques as applied to the concepts of motion graphics, in the pursuit of creating a unique artistic vision. There will be more emphasis on production planning, and more involved applications of sound design and animation production software. A more in-depth study of the medium of motion graphics and experimental animation will be presented and explored through lectures, screenings, hands-on assignments, and individual and group critiques. Students will have the option of images being created inside or outside of the digital realm with all post-production taking place using digital software.

**Note:** Equivalent to ANIM 300**DESN 400: Designing for Work****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits and in good academic standing

Working in a professional setting provides opportunities to apply your skills and knowledge, develop new and valuable ones, as well as gain a deeper understanding of your field of interest and yourself. In this self-directed work-integrated learning experience course, students will propose and complete a field placement related to their studies with the direction of a faculty advisor.

**DESN 401: Ethics in Design Practice****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

What are the criteria for good design? What's my responsibility as a design practitioner? As someone who brings clients and audiences together through visual communication, it's important to think about your practice and how it affects members of society and the environment. Through discussions and practical assignments, students will be introduced to ethics, ethical issues in design, and develop their own ethical framework to aid decision making.

**Note:** Restricted to students in the Bachelor of Design program.**DESN 402: Professional Presentation and Development****4.5 credits (4.5 hours | Studio)****Prerequisite:** GRPH 401 or ILLU 401

In this collaborative and self-directed studio course, students will work on a series of assignments to advance their understanding of and prepare for entry into a professional design practice. Students will develop professional entrepreneurial and networking skills and create marketing and portfolio presentation materials, considering portfolio options as well as other professional branding strategies and personal goals.

**Note:** Restricted to students in the Bachelor of Design program.**DRWF/DRWG – Drawing****DRWF 110: Drawing I****3 credits (4.5 hours | Studio)****Prerequisite:** None

Drawing I is an introductory drawing course in which students will explore the fundamentals of observational drawing. As they deepen their understanding of representational methods, students will be challenged with questions related to abstraction, drawing as a process and the relevance of personal content. The course will introduce principles of drawing technique, pictorial content and concepts, and personal interpretations in drawing. As well, students will examine line, tonal value, pictorial space, perspective and an introduction to drawing the human figure. Course material will be presented through classroom studio projects, as well as group and individual critiques. Students will be expected to complete some course work outside of class.

**DRWF 120: Drawing II - Contemporary Investigations****3 credits (4.5 hours | Studio)****Prerequisite:** DRWF 110 or DRWF 115

Drawing II places an emphasis on the exploration of ideas and the development of individual approaches to a variety of topics in contemporary art. The course builds on the fundamentals learned in Drawing I and expands traditional notions of drawing by employing diverse strategies that examine methods, media and intent. Students will investigate various contemporary topics including narrative structures, the vocabulary of the photograph, and the human body within cultural contexts, perceptual processes and alternatives to illusionistic drawing. Research and experimentation will play an integral role in the development of students' self-awareness and visual language. Course content will be delivered through studio production, critique, discussion and debate. Students will be expected to complete some course work outside of class time.

**DRWG 203: Drawing: Representations of Nature****3 credits (4.5 hours | Studio)****Prerequisite:** DRWF 110 and DRWF 120 or DRWF 125

The changing relationships of art to nature will be introduced through slides, readings and studio assignments. Students will begin to develop a personal imagery with drawing media that responds to the idea of nature in contemporary contexts.

**DRWG 204: Drawing: The Human Figure****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

An introduction to the representation of the human figure in art through observational drawing. Employs the human figure as a basis for the study of gesture, line, plane, and volume. This study serves as a reference for a broad range of approaches in various media. Students are encouraged to explore contemporary methods of drawing the human figure that consider various issues related to the politics of the body. Slide presentations, discussions, and critiques are an integral part of the course. The life model environment, portrait and public or private situations will be explored.

**DRWG 206: Drawing: Social Issues****3 credits (4.5 hours | Studio)****Prerequisite:** DRWF 110 and DRWF 120 or DRWF 125

This course will address social issues and themes explored through the medium of Drawing. Topics will include art and social change, war and peace, propaganda art, art of conscience, and the response of artists to poverty, hunger and catastrophic events.

**DRWG 207: Drawing: The Urban Environment****3 credits (4.5 hours | Studio)****Prerequisite:** DRWF 110 and DRWF 120 or DRWF 125

The changing relationship of art to the urban environment will be introduced through slides, readings and studio assignments. Students will begin to develop a personal imagery with drawing media that responds to the idea of the urban environment in contemporary contexts.

**DRWG 209: Observation****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

In this studio course, students will develop observational drawing skills. Employing the figure, objects, architecture, and landscape as references for a broad range of approaches, students will explore conventional and expanded methods of drawing from observation while considering their relevance to contemporary issues.

**DRWG 210: Perception****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

In this studio course, students will apply strategies for illuminating and interpreting perceptual and sensory experience. With topics that may include psychology and the neuroscience of vision, phenomenology, synesthesia, and the world of dreams, students will develop the ability to discern and represent various perceptual experiences and translate their conceptual understanding through speculative methods, material exploration, and expanded forms of drawing.

**DRWG 211: Media and Techniques****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

In this studio course, students will be introduced to a wide range of drawing materials and techniques within the expansive context of contemporary art practice. Emphasis will be placed on formal process-based exploration of both common and unconventional tools and approaches, facilitating new directions and personal development.



**DRWG 212: Drawing: Anatomy****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This study of the human body emphasizes the symbiotic relationship between skeleton and muscle to enhance the understanding of surface anatomy and to develop skill and confidence in drawing the figure. Practical exercises are supplemented by studies of the skeleton, individual bones, and the live figure, and by lectures and demonstrations. The study of proportion and the acquisition of anatomical terminology are linked to the creative process and the science of anatomy. Research and studio assignments are a component of the course.

**DRWG 214: Drawing: Studio/Research****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

An introductory, studio-based course emphasizing research and development of drawing practices through instructor-initiated research and projects. Emphasis will be placed on the development of critical and conceptual skills and the acquisition of in-depth knowledge of historical and contemporary drawing practice through instructor led readings and discussions.

**DRWG 221: Ideas and Concepts****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

In this studio course, students will be introduced to ideas and concepts of time, space, and light in drawing practice within a contemporary art context. Emphasis will be placed on conceptual and research-based explorations and their synthesis in developing an individual approach.

**DRWG 302: Time Through Drawing****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

In this course, students will explore contemporary drawing processes through the formal and conceptual lens of time. With an emphasis on understanding both the theoretical aspects of time as well as its material environment, this course could introduce ideas such as the time image, duration, and temporal thickness, among other time-based approaches.

**DRWG 303: Space Through Drawing****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

In this studio course, students will explore contemporary drawing processes through the formal and conceptual lens of space. With an emphasis on understanding both the theoretical aspects of space as well as its material environment, this course will introduce ideas which could include scale and proximity, site specificity, imagined space, continuities between virtual and actual spaces, as well as other space related concepts.

**DRWG 304: Light Through Drawing****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

In this course, students will explore contemporary drawing processes through the formal and conceptual lens of light. With an emphasis on understanding both the theoretical aspects of light as well as its material properties and effects, this course introduces ideas such as disembodied presence, experiential interactivity, and particle – wave duality, among other light related approaches.

**DRWG 305: Mapping****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

This studio course explores contemporary drawing as mapping in both theory and practice. Critical cartographies will be developed through various map-making practices, such as countermapping and collaborative drawing. Meanwhile, students will visually map their own drawing practices by understanding the relationship of their identity and worldview to the art world and the world at large.

**DRWG 306: Collaboration and Social Practice****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

Students will study the work of artists who collaborate or engage with a social practice before moving on to create work. Students can choose to collaborate and/or create work that operates in the social sphere in whatever way they define. The instructor will set parameters on the scope of the work and support its development through group discussions and critiques. Students will write a short reflective paper at completion of the semester.

**DRWG 307: Theory and Practice****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

Students will address a theoretical text of the instructor's choice and subsequently create work in response, and then move to a personal choice of a text that mirrors or informs their practice. Students will use a variety of techniques to perform a rudimentary break down and analysis of theoretical texts. Students will draw from texts they have been wanting to explore, texts that have been introduced by the instructor, or from texts related to other classes. Students will be challenged to produce work that is informed, critical of, or otherwise engages with theory of their choice.

**DRWG 311: Intermediate Drawing: Studio****3 credits (4.5 hours | Studio)****Prerequisite:** DRWG 211 and DRWG 221 or DRWG 214

Under individualized instruction, students will explore and realize their ideas in drawing. Development and evaluation of form, content and technique of drawing are essential components of this course.

**DRWG 315: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

In this course, students will balance studio and academic research toward the evolution of their personal contemporary drawing practice. Emphasis will be placed on synthesizing form and content in their work and developing critical analytical skills through instructor-guided seminars and critiques.

**DRWG 321: Processes****3 credits (4.5 hours | Studio)****Prerequisite:** Two 200-level DRWG courses

This studio course emphasizes unconventional material approaches in which the processes of making are of principal focus affecting the work's objecthood, its concept, and its context. Using techniques that could include journaling and improvisation, exposing materials to natural forces and organic processes, and determining actions through chance interventions, students will explore creative transformations that have been employed in artmaking from the historical to the contemporary.

**DRWG 325: Intermediate Drawing: Studio/Research****3 credits (4.5 hours | Studio)****Prerequisite:** DRWG 315

This course is intended to supplement students' studio exploration through research related to their work. An Artist's statement will be developed.

**DRWG 390/490: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Only by consent of the School Director in consultation with the instructor

This course will allow students to work on an individual basis with one selected instructor. Each student will be responsible for initiating a program of study and with consultation define the direction, media, time limits and form of the final presentation. Each student's proposal will be approved in the form of a contract between the student and the instructor, with evaluation taking place at the end of each contract period.

**DRWG 411: Advanced Drawing: Open Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** DRWG 321

A studio-based course in which students develop their work at an advanced level. This course is intended to further students' studio exploration through research related to their work. Exploring visual forms and issues from a personal perspective, students undertake major research culminating with the presentation of a coherent body of work at a jury critique. Students will develop the first draft of a document relevant to the form and content of their studio work.

**DRWG 415: Advanced Drawing: Studio Research****4.5 credits (4.5 hours | Studio)****Prerequisite:** DRWG 411

This studio-based course will provide students with a studio focus within their major. Students will be expected to create a body of work that demonstrates the level of their relevant, contemporary knowledge, skill and artistic abilities that they have gained from their studies to date

**DRWG 451: Senior Studio**  
**4.5 credits (4.5 hours | Studio)**  
**Prerequisite:** DRWG 411

This studio-based course will provide students with an in-depth studio focus within their major. This course is intended to supplement students' studio exploration through research related to their work. The body of work created will be the culmination of their research demonstrating an advanced level of contemporary art knowledge, skill and self-directed abilities. Students will articulate their research in a document that supports their studio work.

**ENGL – English**

*Most ENGL (English) courses are now coded as [LITR \(Literature\)](#); see [page 86](#).*

**ENGL 100: Writing for Critical and Creative Practices**  
**3 credits (3.0 hours | Non-studio)**  
**Prerequisite:** None

This course introduces students to the fundamentals of writing and composition, with an emphasis on clear, organized, articulate written expression in a variety of genres relevant to the creative professions, including expository prose that engages critically and responsibly with research materials, and that reviews and analyses multiple art and design events both internal and external to AUArts.

**ENGL 215: Applied Writing and Composition**  
**3 credits (3.0 hours | Non-studio)**  
**Prerequisite:** ENGL 100

This course enables students to use written language effectively as a medium for lucid, engaging, sophisticated, and persuasive expression. The course is a workshop, with significant class time given to in-class writing, revising, discussion, and peer editing, and so attendance is particularly important. The course covers:

- The Writing Process: effective critical reading, drafting, workshoping, editing, and revising.
- Writing Mechanics: fundamentals of writing in English, from punctuation to paragraphing to effective management of tone, agreement, idiom, etc.
- Rhetorical Modes of written English: different compositional styles for different audiences, purposes, mediums, and effects, including description, narration, classification, argument, and others.
- Practical Applications: particular consideration will be given to such applications as the crafting of proposals, reviews, catalogue essays, and artist statements, as well as project proposals and précis.

**EXCH – Exchange**

**EXCH 309: Exchange – enrolled at host institution – equivalent 9 credits, graded “L”.**

**EXCH 312: Exchange – enrolled at host institution – equivalent 12 credits, graded “L”.**

**EXCH 315: Exchange – enrolled at host institution – equivalent 15 credits, graded “L”.**

**Prerequisites:** See [Exchange and Study Abroad Section](#) in this Academic Calendar.  
**Placeholder courses for students approved for Exchange and Study Abroad.**

**FBRE – Fibre**

**FBRE 101: Fibre-2D**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** None

This course will introduce students to the potential of contemporary fibre arts practice through the exploration of fundamental elements of two-dimensional art and design including colour, texture, pattern, composition and content. A variety of fibre techniques and materials will be presented which may include weaving, felt, papermaking, printing, dyeing, cloth construction, embroidery and mixed media. Students will be assigned several material and process-based projects that will allow them to develop ideas in the context of contemporary fibre art. Course content will be presented through studio projects, demonstrations, lectures, discussion and critique.

**FBRE 102: Fibre-3D****3 credits (4.5 hours | 3D Studio)****Prerequisite:** None

This course will introduce students to the potential of contemporary fibre arts practice through the fundamental elements of three-dimensional art and design including form, space, colour, texture, movement, composition, and content. A variety of techniques and materials will be presented which may include soft sculpture, felt making, woven construction, wearable art, cardboard construction, paper casting, book arts and mixed media. Students will be assigned several material and process-based projects that will allow them to develop ideas in the context of contemporary fibre art. Course content will be presented through hands-on projects, demonstrations, lectures, discussion and critique.

**FBRE 210: Weaving I: Introduction to Weaving****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

Weaving I invites students to explore hand weaving with an emphasis on individual expression and experimentation. Assignments encourage hands-on engagement with techniques for designing, weaving and finishing hand-made cloth on a loom. Contemporary and historical contexts for handwoven cloth will also be explored, along with basic yarn construction methods, dyeing and fibre identification. Course content will be presented through studio projects, workshops, lectures and critique.

**FBRE 211: Printing on Cloth****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course will introduce students to silk-screen printing on cloth and its application in craft, art and design. Students will learn various processes and approaches to silk-screen printing and explore the potential of printed imagery, repeating pattern and other effects on cloth. Studio-based assignments will challenge students to develop their own imagery and to discuss it in a critical context. Course content will be presented through studio projects, demonstrations, lectures, discussion and critique.

**FBRE 212: Mixed Media I****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces students to the experimental stream within the fibre program. It focuses on sculptural form and various approaches within as well as on the periphery of contemporary fibre practice. The course addresses 3-D forms and materials and their connection with specific content. There is an opportunity to explore various media and approaches including earthworks, installation, wearable art, performance, video, etc. In some assignments, a written component forms an integral part of the project. In addition, students will be required to present an individual research project. Course content will be provided through studio projects, demonstrations, lectures, discussions and critiques.

**FBRE 213: Cloth Dyeing and Painting****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course is an introduction to cloth dyeing and painting using various dyes and resist techniques. Experimental and traditional approaches will be introduced in an atelier context focusing on the direct and deliberate exploration of dye application and the nature of material. Assignments will encourage the development of personal creative process and an independent studio practice. Course content will be presented through studio projects, demonstrations, lectures, discussion and critique.

**FBRE 218: Papermaking****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course is an introduction to the creative potential of handmade paper. Both two and three-dimensional papermaking techniques will be explored. Course content will be presented through studio projects, demonstrations, lectures, discussion and critique.

**FBRE 229: Textile: Materials/Design/Concept****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This studio-based course will allow students to investigate concepts in contemporary fibre art, craft and design through the exploration of processes and materials specific to textiles. Assignments will encourage the development of a conceptual vocabulary, personal aesthetic and individual approaches to studio practice in a critical context. Course content will be presented through studio projects, lectures, assigned readings, a research assignment, discussion and critique.

**FBRE 300: Topic in Contemporary Fibre****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 48 credits

This course selects an aspect of contemporary fibre practice or theory relevant to studio artists/designers, for its focus. The course topic will be selected from current issues and approaches in the fibre field but will be of interest to students from a range of disciplines. Course content will be developed through lectures, audiovisual presentations, assignments, material-based workshops, discussion and critical engagement. Students will be expected to explore the topic theme through both studio-based production and theoretical research. Research, material exploration and critical thinking will be emphasized. Specific topics will be determined by the Fibre program and will be announced in the current timetable prior to registration.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**FBRE 311: Surface Design I****3 credits (4.5 hours | Studio)****Prerequisite:** FBRE 213 or FBRE 211

This course focuses on the further development of a student's technical skill, aesthetic and conceptual interests through surface design with an emphasis on various techniques of cloth dyeing and painting. In consultation with the instructor, each student will develop a proposal regarding a self-directed program of study. These objectives will be clarified and realized throughout the term. Students will be encouraged to develop personal imagery and concepts and to work in a professional manner. Students are required to write an artist statement and make a class presentation based on independent research. Course content will be presented through independent studio projects, demonstrations, lectures, discussion and critique.

**FBRE 312: Mixed Media II****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 48 credits

This course will focus on independent studio direction and further explore the 3-dimensional form. Combining media as well as working with experimental processes and approaches such as installation, performance, site-specific intervention, wearable art and innovative sculptural form within the context of contemporary fibre practice will be encouraged. Visual documentation of work produced and a written statement will be required aiding in the development of professionalism within the field. Course content will be presented through studio projects. Interdisciplinary is encouraged and supported.

**FBRE 317: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 48 credits

This course will allow students to work on an individual basis with an instructor. Each student will initiate and propose a program of directed study in consultation with her/his selected instructor. A Directed Studio Proposal will be developed by mutual consent and approved in the form of a contract between student and instructor. The Directed Studio Proposal will clearly define personal direction and research goals, media, timelines, quantity of work and the form of final presentation. Interdisciplinarity is encouraged and supported.

**Note:** Students taking this course may not also receive credit for FBRE 327.

**FBRE 320: Weaving II: Structure, Pattern and Woven Image****3 credits (4.5 hours | Studio)****Prerequisite:** FBRE 210

Engage critically with weaving as a contemporary creative practice and expand your knowledge of complex woven structures, pattern and the woven image. Assignments focus on methods for textile design and growing student confidence with handweaving practice. Opportunities for collaborative studio research will provide important context for independent work with Jacquard, multi-shaft and/or tapestry weaving. Course content will be presented through studio projects, workshops, lectures and critique.

**FBRE 321: Surface Design II****3 credits (4.5 hours | Studio)****Prerequisite:** FBRE 211

This course focuses on the further development of a student's technical skill, aesthetic and conceptual interests through surface design with an emphasis on various techniques and approaches for printing on cloth including repeat pattern printing. In consultation with the instructor, each student will also have the opportunity to develop a proposal regarding a self-directed program of study. These objectives will be clarified and realized throughout the term. Students will be encouraged to develop personal imagery and concepts and to work in a professional manner. Students are required to write an artist statement and make a class presentation based on independent research.

**FBRE 322: Mixed Media III****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 36 credits

This course will focus on independent studio direction and further explore the Three-dimensional form. Combining media as well as working with experimental processes and approaches such as installation, performance, site-specific intervention, wearable art and innovative sculptural form within the context of contemporary fibre practice will be encouraged. Visual documentation of work produced and a written statement will be required aiding in the development of professionalism within the field. Course content will be presented through studio projects. Interdisciplinary is encouraged and supported.

**FBRE 327: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 48 credits

This course will allow students to work on an individual basis with an instructor. Each student will initiate and propose a program of directed study in consultation with her/his selected instructor. A Directed Studio Proposal will be developed by mutual consent and approved in the form of a contract between student and instructor. The Directed Studio Proposal will clearly define personal direction and research goals, media, timelines, quantity of work and the form of final presentation. Interdisciplinarity is encouraged and supported.

**Note:** Students taking this course may not also receive credit for FBRE 317.

**FBRE 411: Directed Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

This course will allow students to work on an individual basis with an instructor. Each student will initiate and propose a program of directed study in consultation with his or her selected instructor. A Directed Studio Proposal will be developed by mutual consent and approved in the form of a contract between student and instructor. The Directed Studio Proposal will clearly define personal direction and research goals, media, timelines, quantity of work, and the form of final presentation. Interdisciplinary is encouraged and supported.

**Note:** Students taking this course may not also receive credit for FBRE 410 or FBRE 420.

**FBRE 412: Directed Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

This course will allow students to work on an individual basis with an instructor. Each student will initiate and propose a program of directed study in consultation with his or her selected instructor. A Directed Studio Proposal will be developed by mutual consent and approved in the form of a contract between student and instructor. The Directed Studio Proposal will clearly define personal direction and research goals, media, timelines, quantity of work, and the form of final presentation. Interdisciplinary is encouraged and supported.

**Note:** Students taking this course may not also receive credit for FBRE 410 or FBRE 420.

**FBRE 419: Senior Studio I****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

This course will provide a forum for discussion, criticism and support related to 400-level requirements. Students will research and write a graduating paper relevant to the content and form of their practice. In consultation with the instructor students will propose and pursue a dedicated body of independent studio work. Interdisciplinarity is encouraged and supported.

**FBRE 420: Directed Studio****4.5 credits (4.5 hours | Directed Studio)****Prerequisite:** Completion of 60 credits

This course will allow students to work on an individual basis with an instructor. Each student will initiate and propose a program of directed study in consultation with his or her selected instructor. A Directed Studio Proposal will be developed by mutual consent and approved in the form of a contract between student and instructor. The Directed Studio Proposal will clearly define personal direction and research goals, media, timelines, quantity of work, and the form of final presentation. Interdisciplinary is encouraged and supported.

**Note:** Students taking this course may not also receive credit for FBRE 410.

**FBRE 451: Senior Studio II****4.5 credits (4.5 hours | Studio)****Prerequisite:** FBRE 419

This course will provide students with a studio focus within their major program or area of interest in their graduating term. Students will be expected to create a dedicated body of work that demonstrates the relevant research, artistic facility and technical skill gained from their studies to date. Students will be provided contact with a faculty member as well as facilities within their major program or area of interest. Interdisciplinary is encouraged and supported.



## **FINA – Fine Arts**

*FINA (Fine Arts) courses are now coded as [ARTS](#); see [page 60](#).*

## **GLSS – Glass**

### **GLSS 101: Glass Casting**

**3 credits (4.5 hours | 3D Studio)**

**Prerequisite:** None

This course will introduce students to contemporary glass studio practice through mold-making and casting. Assignments will address the fundamental elements and principles of 3-Dimensional art and design as well as issues specific to historical and contemporary glass practices and glass as a material. Students will explore ideas related to representation/ abstraction, repetition/modular construction, material shifts and progressive distortion of a basic form. Students will encounter a variety of reproductive techniques including the waste mold, the refractory mold, the two-part mold and flexible molds. Students will create their own forms and will also employ found objects to use in the casting process. Casting materials may include glass, wax, clay, concrete, plaster and ice.

### **GLSS 102: Hot Glass**

**3 credits (4.5 hours | 3D Studio)**

**Prerequisite:** None

This course will introduce students to contemporary hot glass studio practice. Students will experience the fundamental elements and principles of 3-Dimensional art and design through the study of glass. Students will also explore glass in relation to other media, both within the context of historical and contemporary glass practice and from a broader art / craft / design viewpoint. Assignments are designed to support meaningful experiences for students new to hot glass as well as those with some previous experience.

### **GLSS 210: Hot Glass – Malleable Methods**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course provides an introduction to hot glass techniques and processes. Students will be challenged to make connections between their ideas and approaches to the material through a variety of methods. Approaches to idea generation and idea development will be integrated into each project assigned. Key working strategies and conceptual approaches to contemporary glass practice will be introduced through discussions, demonstrations, and projects.

**Note:** Students intending to major in Glass are strongly encouraged to take GLSS 212 in the same term as GLSS 210.

### **GLSS 212: Kilnformed Glass – Sculptural Explorations**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course provides a comprehensive introduction to kilnforming and coldworking processes. Students in this course will be challenged to make connections between their ideas and approaches to the material through a series of topical explorations and investigations. Approaches to idea generation and idea development will be integrated into each project assigned. Key Formatted: Highlight working strategies and conceptual approaches to contemporary glass practice will be introduced through discussions, demonstrations, and projects.

**Note:** Students intending to major in Glass are strongly encouraged to take GLSS 210 in the same term as GLSS 212.

### **GLSS 222: Hot Glass - Alternative Processes**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This is a responsive workshop where ideas, topics and interests are approached utilizing glass in experimental and nontraditional ways. Collaborative problem solving is encouraged, and mixed media and conceptual approaches are supported. This course is based in the hot glass studio Formatted: Highlighted during the course day, all glass working studios are available to students and during the course day, all glass working studios are available to students.

### **GLSS 223: Kilnformed Glass - Image and Glass**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course provides an introduction to kilnforming processes, emphasizing the creation of imagery on and within glass. Approaches to imagery will be introduced within the projects in this course through a range of material and process-oriented explorations using glass. Idea generation and idea development will be integrated into each project assigned. With an emphasis on warm glass processes, students can expect to learn key working strategies using kilnforming, and casting techniques.



**GLSS 224: Hot Glass – Contemporary Topics****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course provides an introduction to hot glass processes through topics in the field of contemporary studio glass. Projects will be assigned based on themes within contemporary practice and students will be encouraged to explore glass processes through this conceptual basis. Students can expect to learn key working strategies using hot glass processes, but will have the opportunity to explore other processes and media to support their ideas.

**GLSS 310: Hot Glass - Paths and Possibilities****3 credits (4.5 hours | Studio)****Prerequisite:** One of GLSS 210, GLSS 222, GLSS 224

In this course with a focus on hot glass, a series of paths and directions are explored through projects designed to make students think about the possibilities of the material, while considering their own interests in the context of the broader discourse the field of glass, craft and contemporary culture. The projects direct students towards their own individual motivations for creating work, while exploring a wide variety of processes and techniques. Feedback on projects and learning will occur in an ongoing way throughout the semester during the project development and during mid-term and final critiques.

**Note:** Students intending to major in Glass are strongly encouraged to take GLSS 310 in the same term as GLSS 312.

**GLSS 312: Intermediate Sculptural Concerns****3 credits (4.5 hours | Studio)****Prerequisite:** GLSS 212**Corequisite:** GLSS 310 for Glass majors only.

This course deals with sculptural concerns specific to glass through a variety of processes including fusing, casting, fabrication, light, installation, etc. Specific aspects of process research will be determined by each student to support the development of their concepts.

**GLSS 313: Hot Glass - Experimental Practices****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level GLSS course

In consultation with the instructor, students will use glass in experimental and nontraditional ways to pursue their own creative inquiry. Students will develop topic-based objectives and execute conceptual-based approaches to expand their knowledge of the craft. Students will also explore and define research methodologies and strategies toward studio practice through ongoing instructor mentorship. Problem-solving with other classmates is encouraged. Media specific and mixed-media results are supported in dialogue with the instructor. While this course is based in a hot glass studio, all glassworking facilities are available to students.

**GLSS 320: Glass - Independent Directions****3 credits (4.5 hours | Studio)****Prerequisite:** One of GLSS 310, GLSS 312, GLSS 324

This course emphasizes conceptual research and technical development. Students will work through an extended exploration of their ideas. Through the development of a coursework proposal, and with guidance, students will test ideas and explore approaches by investigating various conceptual aspects related their art practice with techniques developed during this course.

**GLSS 323: Axis Mundi: an Excavation of Practice Through Informal, Formal, and Experimental Methodologies.****3 credits (4.5 hours | Studio)****Prerequisite:** GLSS 212

Students will interrogate their existing practice by engaging in a variety of research, production, and material approaches. The outcome of this course will be a deeper understanding of the key thematic underpinning of their practice, material literacy, and the conceptual/ philosophical foundations of how they approach the artworks they create. Students will be expected to produce a variety of maquettes, thumbnails, objects, and a précis of their findings.

**GLSS 324: Kilnformed Glass - Kilnforming as Practice (formerly GLSS 312)****3 credits (4.5 hours | Studio)****Prerequisite:** GLSS 204 or GLSS 212

This course provides an intensive and technical exploration of kilnforming where the components of contemporary kilnforming becomes the vocabulary for consideration. The student will be pushed to approach their practice through an experimental methodology toward material and technical learning. The student will be applying new and existing technical skill to interrogate their existing practice and research. The outcome of this course will be a deeper understanding of the key craft relationship of making, material, and thinking.

**GLSS 390/490: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Only by consent of the School Director in consultation with the instructor

This course will allow students to work on an individual basis with one selected instructor. Each student will be responsible for initiating a program of study and with consultation define the direction, media, time limits and form of the final presentation. Each student's proposal will be approved in the form of a contract between the student and the instructor, with evaluation taking place at the end of each contract period.

**GLSS 401: Advanced Glass Studio I****9 Credits (Studio)****Prerequisite:** GLSS 302

This is a studio course in which the student will work toward the development of a practice and strategies to support the practice which can be continued after graduation. Each student will prepare a proposal for the term's activity in consultation with the faculty. While most instructor contact will be individual tutorials, group discussion is scheduled, and faculty loading will accommodate diverse technical support.

**Note:** GLSS 401 is a two-day course.**GLSS 410: Advanced Glass Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** GLSS 320 or GLSS 322

Advanced Glass Studio provides the opportunity for a senior glass student to demonstrate their original thinking, synthesizing sophisticated understanding of processes, and knowledge of materials to create to works. Working from a professional-level creative proposal, the student engages in intentional exploration that is informed by relevant discourses. Through regular discussions, in-class critiques, and reflective practice, the student builds capacity as a creative. Advanced Glass Studio culminates with the student presenting their proposal-based original works to a panel critique.

**GLSS 412: Research Seminar****4.5 credits (4.5 hours | Studio)****Prerequisite:** GLSS 410

Glass Research Seminar is an intense blend of student-initiated research and studio practice. This senior level course deepens students' understanding of the dynamics involved in a sustainable creative glass professional practice.

Through research informed activities, the student develops a comprehensive research plan that demonstrates their understanding of key concepts, principles, and frameworks. Working closely with others within in the seminar structure, students work reiteratively between research and the work they have produced resulting in a completed project dossier.

**GLSS 451: Senior Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** GLSS 410

GLSS 451 challenges students to define their own studio practice and creative research using Glass. The development of each individual's studio explorations in this course will be facilitated through discussion and guidance from faculty and supported through access to Glass program facilities and resources. Students will be expected to create a body of work that demonstrates the relevant research, technical skill, artistic facility, and subject knowledge that they have gained from their studies to date.

**GRPH – Graphic Design and Advertising (formerly VSCA, VSCD and VSCM)****GRPH 201: Advertising and Design Concepts I (formerly VSCA 211)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101 and DRWF 120 or DRWF 125 or DESN 104

This course will focus on concept creation as a form of visual communication. Professional visualization skills will be stressed in the development of concepts, including formative process for problem solving and comprehensive exploration that reveals original and relevant solutions. Focused on daily exercises and homework assignments, this course will leverage the imagination and creative process using drawing as a primary tool for turning complex problems, into simple provocative creative ideas.

**GRPH 202: Typography I (formerly VSCM 211)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101

This course is an introduction to letter form. Students will be introduced to letter styles and type families and be presented with an historical overview and evolution of letter form design. Students will study and explore the structure and expressive qualities of letter forms. Layout and composition using letter forms as elements of design will be investigated.

**GRPH 203: Typography II - Fundamentals of Text-Based Design (formerly VSCD 221)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 202

This course is an introduction to text-based design. The student will be introduced to the formal and functional properties of typography as applied to layout design. An understanding of the factors of format, hierarchy, legibility, clarity and type as carrier of meaning will be developed. This course will also present an historical overview of typography in the 20th and 21st centuries including the exploration and critique of the anatomy, character and usage relating to contemporary advertising and design.

**GRPH 204: Advertising and Design Concepts II (formerly VSCA 221)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 201

This is the second part of the two-term Concept Course. This course that will expand on what a good idea is: how to take a product and give it a unique concept, and how to take that concept and creatively execute it as ad layouts, TV concepts and online executions. On successful completion of this course the student will have developed a conceptual process and be able to apply them to advertising assignments.

**GRPH 205: Communication Design II (formerly VSCM 221)****3 credits (4.5 hours | Studio)****Prerequisite:** DESN 201

This course is an introduction to visual literacy and communication design. Students will explore the graphic image and elements of design and their meaning and relationship to the two-dimensional format. Principles of spatial forces, organization and the relationship of text to image are explored. Issues of hierarchy, audience, context and research are investigated and applied.

**GRPH 301: Brand Design I (formerly VSCD 329)****3 credits (4.5 hours | Studio)****Prerequisites:** One of GRPH 203, GRPH 204, GRPH 205

This course is intended for both advertising and graphic design students. Students will examine the basic principles of product and corporate identities, basic corporate structure and the process designers use to create brand identity programs. Students will explore both operational models and brand models, as well as create, develop and execute a range of visual identities. These visual identities will be applied to multiple applications in media and non-media context, with a consistent voice and culture. On completion of this course students will demonstrate an essential understanding of brand design principles and to have applied these to a series of effective brand identity solutions.

**GRPH 302: Digital Experience Design (formerly VSCM 318)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 203 or GRPH 205

This course is an introduction to digital product design and development. Students develop a basic understanding of how user-centered research, application of design principles, and an iterative approach can lead to digital products that meet user needs and enhance the digital experience.

**GRPH 304: Typography III - Advanced Typography (formerly VSCD 323)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 203

Although this course will emphasize concept, it will further explore the use of typography in sequence-based text, content, and information. Students further develop their understanding of the interrelationship of text, image, content, audience in context and function considering factors of format, visual hierarchy, pacing, legibility, typographic systems, colour media and materials. These subjects will explore through a variety of practical projects ranging from niche magazine design, annual reports, museum and promo brochures, and book series. Students will also creating on-line components for some of these projects.

**GRPH 305: Advertising I (formerly VSCA 319)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 203 and GRPH 204 or GRPH 205

This course focuses on developing the student's ability to create on-target creative that effectively addresses a specified audience and creative objectives. The students will create strong, creative advertising concepts in a variety of media ranging from print to on-line. The role and business of advertising in relationship to the marketing system will be investigated.

### **GRPH 306: Advertising II - Introduction to Campaigns (formerly VSCA 323)**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** GRPH 305

This studio course is designed for advertising students with an emphasis on time-based advertising. Instead of single ads, students will be expected to produce multi-media advertising campaigns. The ubiquity of the video camera and the global stage of YouTube and PDAs have made the facility with the moving image a priority for the advertising creative. Students will examine the basic principles of storytelling and idea generation as it relates to television and on-line media. Students will create advertising strategies and concepts, as well as introduced to writing scripts, storyboards in order to produce strong, creative time-based advertising.

### **GRPH 307: Time-Based Advertising (formerly VSCA 331)**

**3 credits (4.5 hours | Studio)**

**Prerequisites:** GRPH 204

Time-Based Advertising emphasizes storytelling and narrative strategies. Although the critical and technical skills essential to the production of live action short digital films will be included in this course, students will focus on the process and principles of creating original and persuasive stories. At the same time, students must critically reflect upon their own work, the work of their peers and contemporary industry output. Case studies will be used to examine examples of the utilization of time-based media to address advertising and design communication problems. Students will be expected to be proactive in exploring contemporary developments and bringing back their observations and critical analysis to class for discussion. Subjects will include television commercials, on-line media and other media currently used in context of modern global advertising. In addition to producing their own advertising during the course, students will develop their awareness of issues such as:

- the creative and production process, writing, and directing a short film,
- the utilization of digital film as a communication tool within a strategic context,
- the nature and role of the audience, and
- the impact of changing distribution methods upon the role of digital film in advertising.

Emphasis will be placed upon the development of the ability of students to generate creative, critically informed, targeted digital time-based content. Students will be expected to work collaboratively with other students both in the production and critical evaluation of their digital film output.

### **GRPH 308: Time-Based Design I - Graphics for Designers and Art Directors (formerly VSCD 321)**

**3 credits (4.5 hours | Studio)**

**Prerequisites:** GRPH 205 and ANIM 200 or DESN 202

This course emphasizes storytelling, narrative strategies and conceptual thinking. Although the critical and digital skills essential to the production of motion graphics will be included in this course, students will focus on the process and principles of creating original and conceptually strong motion design.

Within the framework of outcomes described below, students will be expected to develop their own distinctive creative approach to solving design problems using time-based media. At the same time, students must critically reflect upon their own work, the work of their peers and contemporary industry output. Case studies will be used to examine examples of time-based media used to address a wide range of design communication problems in film, broadcast and on-line such as; film titles, broadcast graphics and on-line advertising. Students will be encouraged to experiment with motion graphics while expanding their vision to include such non-traditional media as the interactive menus of cell phones and digital billboards. The course will build on the design process and further develop a sound understanding of the principles of motion graphics. Students will be expected to be proactive in exploring contemporary developments and bringing back their observations and critical analysis to class for discussion. In addition to producing their own motion project solutions during the course, students will develop their awareness of issues such as:

- Developing a design brief
- The utilization of motion graphics as a communication tool within a strategic context
- The nature and role of the audience and competitive context
- The impact of changing media upon advertising and graphic design

Emphasis will be placed upon the development of the student's ability to generate creative, critically informed, targeted digital time-based content. Students will be expected to work collaboratively with other students both in the production and critical evaluation of their motion graphics solutions.

### **GRPH 309: Typography IV - Expressive Typography (formerly VSCD 328)**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** GRPH 304

This course will further develop the student's understanding of the expressive qualities of typography. The student will explore the relationship between language, text and typography. An emphasis will be placed on the experimental and conceptual aspects of typography. Along with conventional print materials, the student will also have explored the possibilities of utilizing materials other than paper in the production of print pieces.

**GRPH 310: Information Design I (formerly VSCM 329)****3 credits (4.5 hours | Studio)****Prerequisite:** One of GRPH 203, GRPH 205, ILLU 306

This course explores information design, its development and historical background. Students will develop their understanding of the principles of information organization and design in relationship to audience and communication goals through a series of projects. A variety of methods of organizing information will be explored. Students will conduct research, create and edit content and produce effective and targeted communications solutions.

**GRPH 401: Creative Design Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

This course focuses on research, risk-taking exploration and experimentation as a foundation to develop a self-directed body of professional-quality design. With the guidance of an instructor, students will incorporate historical and contemporary knowledge of visual communication design, technical skills, and strategies to deeply investigate a topic of their interest which will be designed and executed as a capstone project in a subsequent course.

**Note:** Restricted to students in the Graphic Design and Advertising stream**GRPH 402: Capstone Design Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** GRPH 401

Guided by the instructor, this primarily self-directed studio course challenges the student to integrate all their previous design knowledge, skills, and experience to create a body of cohesive work based on research and exploration conducted in GRPH 401 Creative Design Studio. Students will develop and execute a capstone project of professional quality design that showcases their interests and abilities as emerging designers

**Note:** Restricted to students in the Graphic Design and Advertising stream**GRPH 403: Advanced Advertising I - Memorable Campaigns (formerly VSCA 412)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 301 or GRPH 305

This course will develop integrated campaigns for advertising media including print, television, on-line and outdoor. The student will develop creative strategies that will be the catalyst and basis for execution of memorable advertising campaigns. The student will develop creative objectives and strategies and explore the process of developing ideas for multiple mediums. Students will develop an understanding of 'audience insights' and explore emotion/humour narratives in their conceptualization and development of memorable campaigns.

**GRPH 404: Advanced Advertising II - Moving Pictures (formerly VSCA 422)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 305 and ANIM 200 or DESN 202 or GRPH 307

This course is an expansion of instruction in advertising campaign development, to encompass concepts for television and online video media. Students further develop their storytelling abilities in time-based media.

**GRPH 405: Advanced Advertising III - Out of the Box (formerly VSCA 423)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 301 and GRPH 305

This course is a further expansion of instruction in advertising campaign development and will incorporate non-traditional / 'guerilla viral' approaches into self-directed advertising campaigns. Students will create provocative advertising strategies and solutions encompassing non-traditional media.

**GRPH 406: Advanced Information Design (formerly VSCD 410)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 310

This course focuses on creating integrated information campaigns. Students will conduct in-depth self-directed research and apply their findings to an information design project. Students will further develop their ability to translate a complex body of information into an effective form for a specified audience and purpose.

**GRPH 407: Advanced Brand Design – Product Identity and Packaging (formerly VSCD 411)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 301

This course investigates product identity programs. Students will examine products, how products are developed and how product identities are developed. Students will address consumer needs and relationship of branding to product development. Students will create, develop and execute various elements associated with product identity programs.



**GRPH 408: Advanced Graphic Design II - Editorial Design (formerly VSCD 420)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 304

In this course, students collaborate to identify a specific community and create a new magazine which targets that audience. Students will develop an editorial point of view and develop appropriate content and form for the magazine.

**GRPH 409: Advanced Graphic Design III - Branding (formerly VSCD 421)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 301

This course examines the broader application and context of visual identity programs for franchises. Students will create and develop effective branding strategies and execute design solutions articulated to objectives. These projects are self-directed.

**ILLU – Illustration (formerly VSCH, VSCI and VSCM)****ILLU 201: Illustration Fundamentals I (formerly VSCM 220)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101 and DESN 102 and DRWF 120 or DRWF 125 or DESN 104

This introductory illustration course deals with basic illustration process and development. Students are introduced to various media in the context of basic illustration problems. Projects are designed to direct the student to conceptualize and enhance visual perception.

**ILLU 202: Figure Illustration I (formerly VSCM 223)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101 and DRWF 120 or DRWF 125 or DESN 104

This course continues the investigation of the human figure as applied to illustration. Issues such as the figure in the environment and the figure and narrative are investigated. Projects are designed to enable the student to conceptualize and solve figurative scenarios with reference to historical and contemporary contexts.

**ILLU 203: Media Exploration for Illustrators I (formerly VSCM 224)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101 and DESN 102 and DRWF 120 or DRWF 125 or DESN 104

This introductory media exploration course deals with the fundamental aspects of image making in the context of illustration. Students will explore the potential of a wide range of media and application techniques. This course is an extension of the Design Drawing, Design Colour Fundamentals and second year illustration courses.

**ILLU 204: Anatomy for Illustrators (formerly VSCM 213)****3 credits (4.5 hours | Studio)****Prerequisites:** DESN 101 and DESN 102 and DRWF 125 or DESN 104

This course is an analytical study of human anatomy as it applies to illustration. The student will demonstrate the interaction and relationships of human structure (muscle, bone and external features). The student will explore the figure in motion, comparative anatomy and proportion through a series of illustration projects. Issues of hierarchy, layout and composition will be addressed.

**ILLU 301: Storytelling and Environments I (formerly VSCI 317)****3 credits (4.5 hours | Studio)****Prerequisite:** ILLU 201

This course explores contemporary and historic context and processes that relate to the creation of a broad range of environment illustrations. This course focuses on the principles of illustrating, landscape, architecture, artifacts, lighting and atmospheric effects, with an emphasis on observational drawing/ painting, and prepares the students for content development in ILLU 305. This course is a rigorous study of the various aspects of image making processes and is intended for the Illustration / Animation profile students.

**ILLU 302: Illustration II (formerly VSCM 322)****3 credits (4.5 hours | Studio)****Prerequisite:** ILLU 201

This course focuses on the study of intermediate level illustration problems and emphasizes conceptual approaches to image making. Students further develop their understanding of concept, metaphor, abstraction, symbolism and narrative in the context of illustration. Students will develop innovative visual solutions that are appropriate in tone, style, content and to audience.

**ILLU 303: Figure Illustration II (formerly VSCM 314)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 201 and ILLU 202

This intermediate level course investigates figure illustration in the context of storyboarding and narrative for film, print and video applications. Character design and development, environments and narrative concepts will be explored through a series of assignments.

**ILLU 304: 2D and 3D Illustration****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 202

This course provides a comprehensive study of advanced illustration techniques for digital concept art emphasizing rendering, texturing, and custom brush design. Students will learn to digitally apply the principles of spatial representation, composition and lighting to 3D object, character, and environment design. Students will also learn cinematic techniques to enhance visual storytelling and 2D painting to add texture and colour to 3D objects.

**ILLU 305: Storytelling and Environments II (formerly VSCI 327)****3 credits (4.5 hours | Studio)****Prerequisite:** ILLU 301

This course builds on the illustrative and conceptual skills developed in ILLU 301 – Storytelling and Environments I. ILLU 305 will examine and use narrative genres as the basis for the creation, design and structure of two and three-dimensional environments. This course is conducted in collaboration with Critical and Creative Studies and is intended for the Illustration / Animation profile students.

**ILLU 306: Information Illustration I (formerly VSCI 329)****3 credits (4.5 hours | Studio)****Prerequisites:** GRPH 205 or ILLU 201

This course explores information illustration, its development and historical background. Through a series of projects students will develop their understanding of the principles of information illustration and design in relationship to audience and communication. A variety of methods of organizing information will be explored. Students will conduct applied research, create and edit content and produce effective and targeted illustrative solutions. Traditional and contemporary illustration practices will be explored.

**ILLU 307: Figure Illustration III (formerly VSCM 324)****3 credits (4.5 hours | Studio)****Prerequisite:** ILLU 303

This intermediate figure illustration course further develops their abilities in concept art to create characters and environments. Film and publishing genres are explored in relation to illustration. Students will utilize existing and/or original content as the basis for concept art.

**ILLU 401: Creative Illustration Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** Completion of 60 credits

This course focuses on research, risk-taking creative exploration and experimentation as foundations to develop a self-directed body of professional-quality design. With the guidance of an instructor, students will incorporate historical and contemporary knowledge of visual communication design, technical skills, and strategies to deeply investigate a topic of their interest which will be designed and executed as a capstone illustration project in a subsequent course.

**Note:** Restricted to students in the Illustration stream**ILLU 402: Capstone Illustration Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** ILLU 401

Guided by the instructor, this primarily self-directed studio course challenges the student to integrate all their previous illustration knowledge, skills, and experience to create a body of cohesive work based on research and exploration conducted in ILLU 401 Creative Illustration Studio. Students will develop and execute a capstone project of professional-quality illustration (illustration series, comic, storybook, animation, product line, etc.) that showcases their interests and abilities as emerging illustrators.

**Note:** Restricted to students in the Illustration stream**ILLU 403: Advanced Character Design I - Animation and Media (formerly VSCH 416)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 303 and ILLU 305 and ANIM 200 or DESN 202

This is an advanced course for the development of character design with the supporting application of time-based solutions. Through self-initiated projects, students will learn to communicate the personalities, emotions and behavior of their characters through visual, written and animated motion studies. Students will develop strategies to control the visual language to create a memorable impact on their audience.



**ILLU 404: Figure Illustration IV – Portfolio (formerly VSCH 417)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 303 and ILLU 305

This advanced figure illustration course is intended for portfolio development. Course work is focused on broad-based figure illustration problems. Self-directed assignments can be harmonized with other 4th year courses to form more comprehensive graduating portfolio projects.

**ILLU 405: Advanced Character Design I - Children's Book (formerly VSCH 427)****3 credits (4.5 hours | Studio)****Prerequisite:** One of GRPH 301, ILLU 302, ILLU 303

This is an advanced course for character development and design as it pertains to children's narrative illustration. Students are encouraged to create original content. Projects may utilize both traditional and new media. All projects are intended to build the student's graduating portfolio.

**ILLU 406: Advanced Character Design II - World Building (formerly VSCH 428)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 305

This is an advanced course for the development of fully realized environments that encompass a variety of cultures, genres, and time periods. Students author their own narratives and develop environments that incorporate figure, architecture, atmospheres, and landscapes. Professionals from the industry are active participants in the course. Assignments can become harmonized with other courses to form more comprehensive graduating portfolio projects, providing projects and feedback for students throughout the process.

**ILLU 407: Advanced Character Design III – Gaming (formerly VSCH 429)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 303 or ILLU 305

This is an advanced course focused on character design for gaming, multi-media and motion graphics. Students utilize a professional process to develop a character design portfolio. Professionals from the gaming industry are active participants in the course, providing projects and feedback for students throughout the process.

**ILLU 408: Advanced Narrative Illustration I (formerly VSCI 414)****3 credits (4.5 hours | Studio)****Prerequisites:** ILLU 301 or ILLU 303

This course is an intensive study of illustration based on narrative content as it applies to gaming, advertising, and publishing. All projects are intended to build the student's graduating portfolio.

**ILLU 409: Advanced Illustration I - Corporate and Cultural (formerly VSCI 415)****3 credits (4.5 hours | Studio)****Prerequisite:** ILLU 302 or GRPH 301

This is an intensive study of advanced illustration, stressing conceptual approaches to visual problem solving in corporate and cultural contexts. Students are encouraged to select content for each assignment that will build their portfolios and help them develop their own illustrative voice. Students are expected to explore and develop their own methods of utilizing appropriate digital and traditional mediums.

**ILLU 410: Advanced Illustration II - Information (formerly VSCI 424)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 310 or ILLU 306

This is an intensive study of advanced illustration problems dealing with complex and involved subject matters. Students further develop their ability to research subject matter in order to create more in-depth content into their illustration projects. Students will further develop their ability to produce effective visual solutions for information illustration. All projects are intended to build the student's graduating portfolio.

**ILLU 411: Advanced Illustration III - Advertising (formerly VSCI 425)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 301 or ILLU 302

This advanced course is an intensive study of illustration as it pertains to advertising, publishing and product. Students will further develop their ability to translate a set of objectives into an effective illustrative form for a specified audience and purpose. All projects are intended to build the student's graduating portfolio.

**ILLU 412: Advanced Illustration IV - Classic Books (formerly VSCI 426)****3 credits (4.5 hours | Studio)****Prerequisite:** GRPH 301 or ILLU 302

This is an advanced illustration course relating to book publishing and retail applications. Students research prominent authors, develop strategies, and create appropriate and compelling promotional materials using illustration for their literary subject.

**ILLU 413: Digital Production (formerly VSCM 431)****3 credits (4.5 hours | Studio)****Prerequisite:** One of GRPH 301, GRPH 306, ILLU 302, ILLU 305

This specialized course is an intensive study leading the student to a professional understanding of digital print and web production processes.

**Note:** Equivalent to VSCM 422.**JWLM - Jewellery and Metals****JWLM 101: Introduction to Jewellery and Metals****3 credits (4.5 hours | 3D Studio)****Prerequisite:** None

An introduction to contemporary practice, materials, and skills in jewellery and small metals. Focus is on elements of 3-D design, basic fabrication skills, and the creation of contemporary ornamentation with a variety of materials. The relationship between materials and meaning is introduced through written statements, drawings, and the creation of wearables.

**JWLM 205: Jewellery and Metals****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

An introduction to small-scale metalworking and jewellery skills with a focus on building an understanding of process and materials in metalsmithing. Foundational skills may include sawing, filing and emery techniques, riveting, basic forming, and surface and finishing techniques.

**Note:** Students who have completed JWLM 210 may not receive credit for this course.**JWLM 220: Metalsmithing****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

An exploration of hollowware in historical and contemporary context. Basic, non-traditional metal fabrication processes are applied to create forms that incorporate found objects. Objects and their utility are a central focus of this course.

**JWLM 222: Media Skills****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205

This course enriches the working vocabulary of the Jewellery and Metals major. Techniques such as etching, filigree and reticulation are addressed.

**JWLM 310: Stones****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 210

Students will develop technical skills associated with stone and object setting in metal and alternative materials. Setting, containing, and carrying methods such as bezel, prong, flush, tabs and pavé will be explored through the creation of traditional jewellery samples and projects. Students will also learn the manipulation of new materials and the means to contain them and apply these contemporary methods to challenge traditional scales, materials, and the sense of value embedded in jewellery.

**JWLM 311: Casting****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

An exploration of various techniques for producing multiples. Emphasis is on lost wax casting in jewellery. Other processes may include wax modeling and mold making.

**JWLM 320: Colour on Metal****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

An exploration of the visual impact of color in jewellery, and how it can shift the perception of an object or transform its context. Imagery and narrative are also addressed. Processes and techniques introduced vary but may include anodizing, enameling, industrial coatings, resins, flocking, Prismacolor™, and photoetching. Development of research skills and conceptual focus is emphasized.

**JWLM 321: Mechanisms****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

An application of mechanical and technical components to jewellery and other small metal objects. Craftsmanship and technical hand skills in the design and construction of mechanisms is emphasized.

**JWLM 322: Enamelling****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

This course will explore a variety of methods in which vitreous enamel can be fused onto metal surfaces, as a means of adding colour to jewellery and object. Emphasis will be placed on the contemporary execution of historical techniques such as: champlevé, cloisonné, basse-taille and plique-à-jour by means of challenging attributes such as scale or concept and experimenting with the material and its application. Samples and projects will allow students to thoroughly dive into the subject matter and practice this complex method of surface ornamentation

**JWLM 323: Production Techniques****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

The focus of this course will be on the individual development of a production jewellery collection involving design, production of multiples, packaging, presentation, marketing, and sales. The technical skill development phase will focus on blanks, dies, jigs, and the option of digital manufacturing processes (ie. Laser cutting or 3D printing). Students will participate in a seasonal market or build an online space that will highlight their newly developed collection and introduce them to small business development strategies

**JWLM 324: Surface Manipulation****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

In this course, students will discover the diverse techniques for enhancing metal surfaces with color and texture, with a particular focus on jewelry and small-scale objects. Participants will engage in an exploration of color application methods, including airbrushing, patination, powder coating, and electroforming as well as other approaches. With an emphasis on historical and contemporary surface treatments, students will actively craft samples through in-class demonstrations and hands-on exercises. These samples, crafted during the course, will serve as an inspiration for the creation of two distinct, finished pieces.

**JWLM 325: Documentation and Presentation (formerly JWLM 215)****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

Students will be introduced to traditional and non-traditional methods of documenting jewellery and object. Professional skills such as exhibition planning, written and visual communications (photography, videography) will be addressed.

**JWLM 326: Digital Design (formerly JWLM 216)****3 credits (4.5 hours | Studio)****Prerequisite:** JWLM 205 or JWLM 222

This course provides students with skills in Computer Aided Design (CAD) and 3D modeling software that supports processes in jewelry making and metalsmithing. This allows students exploration in a virtual space to facilitate in different modes of designing and fabrication that can assist working in a metal focused discipline. This course will utilize newer technologies, like 3D printing and laser cutting, to create rapid prototypes and models in conjunction with basic skills in metals. At the conclusion of this course students should have a foundational level skill in both 3D modeling and metals processes.

**JWLM 390/490: Directed Studio****3 credits (4.5 hours | Studio)****Prerequisite:** Only by consent of the School Director in consultation with the instructor

This course will allow students to work on an individual basis with one selected instructor. Each student will be responsible for initiating a program of study and with consultation define the direction, media, time limits and form of the final presentation. Each student's proposal will be approved in the form of a contract between the student and the instructor, with evaluation taking place at the end of each contract period.

**JWLM 410: Advanced Studio I****4.5 credits (4.5 hours | Studio)****Prerequisite:** Two of JWLM 311, JWLM 320, JWLM 321

The development of an individualized practice combining conceptual and technical experimentation in the creation of a cohesive body of work. Emphasis is on researching the work's relation to broader social, aesthetic, and conceptual themes.

**JWLM 420: Advanced Studio II****4.5 credits (4.5 hours | Studio)****Prerequisite:** JWLM 410

A capstone studio course focused on the development of an independent and cohesive body of work. Emphasis is on the synthesis of the academic and studio-based research conducted to date. Alignment with contemporary professional practice including presentation strategies is a central consideration.

## **JWLM 451: Advanced Studio Seminar**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** JWLM 410

A studio-based research seminar addressing topics specific to the contemporary practice of jewellery and metals. Focus will be on the development of a cohesive body of work in conjunction with research, critical discourse, and professional development. Professional skills in documentation and dissemination will also be addressed.

## **LITR - Literature**

### **LITR 200: Introduction to Narrative (formerly ENGL 217)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

This course introduces the student to some traditional narrative forms such as fable, the tale, and the allegory, and shows their development into modern day story forms in literary texts and popular culture. Through examination of both traditional and contemporary examples of narrative, the student will become familiar with features common to all stories, and with underlying patterns such as the quest and the romance.

**Note:** Of special interest to Visual Communications Design majors but is open to all majors.

### **LITR 201: A Survey of World Literature (formerly ENGL 203)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

This lecture-based course introduces students to a sample of the broad range of literary production at work in the world today. Students will learn to analyze common themes and forms among various genres as they consider individual works within their regional, national, and international contexts.

### **LITR 202: Narration and Identity (formerly ENGL 211)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

This course explores concepts and representations of identity in contemporary literary texts of at least two genres. Topics typically considered include the relationship between individual and collective identity; self-generated and externally generated constructions of identity; identity and voice; difference between and difference within communities; fixed and fluid identities; queer, raced, and classed identities, and more. Attendance is critical in this course as it combines lectures with a format in which students articulate and refine their responses to the course material through extensive discussion.

### **LITR 203: Myth in Literature (formerly ENGL 212)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

Using contemporary texts from at least two genres, this course investigates the use of myth as a site of resistance, as a structural principle, and as metaphor. The course can draw on a broad range of mythologies: from classical and traditional myths to more current acts of mythopoeia, historically; and from any number of cultures and communities, globally.

### **LITR 204: Creative Writing (formerly ENGL 214)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

This course will provide students with guidance and constructive aid in the production of their own creative literary work. While a variety of instructional methods will be employed, such as lectures, discussions, directed written assignments, and the study of literary exemplars, LITR 204 is primarily a workshop course. Students will be expected to work in multiple genres. Please note that this is not a course in commercial writing.

### **LITR 205: Literatures of Community (formerly ENGL 216)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** ENGL 100

Using multiple genres, this course focuses upon literature that is organized around a specific community or voice, so as to investigate ways in which literature acts as a tool for the complex expression of collective identity, as a means for the expression of differences and debates within that collectivity, and as an example of the complexities with which collective expression, identification, and change are marked. Representative communities might be organized around: Region, past or present (Chinatowns, the American South, Yoruba writing, Nova Scotia's Africville, or the Harlem Renaissance, for example); Subject Position and Self-Identification (Caribbean- French- or Indo-Canadian Writing, for example: First Nations Canadian Writing; Writing Queer Identities; Disability Writing; Black Diasporic Writing; sub-groupings of any of these or other comparable communities)

**LITR 206: Survey of Comics (formerly ENGL 222)****3 credits (3.0 hours | Non-studio)****Prerequisite:** ENGL 100

This course demonstrates and develops the analysis of comics from a variety of theoretical perspectives. It situates the development of North American comics in historical and cultural context from the nineteenth century to the present day. The course will also draw upon comics from beyond North America for the purposes of contextualization and comparison. Students will explore and consider the opportunities and limitations of comics expression with consideration given to a variety of formats from the comic strip to the graphic novel.

**LITR 300: Contemporary Narrative (formerly ENGL 317)****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level LITR/ENGL

This course assumes traditional narrative categories introduced in LITR 200/ENGL 217 - Introduction to Narrative and applies them to modern day storytelling in literary texts, popular culture, film, advertising and entertainment products within the context of contemporary design. Students will study contemporary examples of literary narrative to fine-tune expertise in recognizing, manipulating and discussing narrative characteristics and patterns found in other visual mediums.

**Note:** Of special interest to Design majors, especially those in the Illustration stream; this course is open to all majors. Registration priority will be given to Design major.

**LITR 301: The Graphic Novel (formerly ENGL 333)****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level LITR/ENGL

This course introduces students to the diversity of contemporary comics narrative represented by the graphic novel form, and to major elements of the history from which this contemporary practice has emerged. At the same time, this course considers the formal features common among this diversity of graphic novels, the opportunities and limitations afforded by sequential art, and the ways in which comics narrative engages critically with its cultural contexts. The instructor will both present and invite a variety of theoretical perspectives.

**LITR 302: Topic in Contemporary Canadian Literature (formerly ENGL 315)****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level LITR/ENGL

This course introduces students to issues relevant to contemporary literary production in Canada through the in-depth examination of a specific, selected topic. Generally, the course emphasizes the politics, problems, potentialities, and complexities of representation in Canadian literature; considers the relationship between nation and narration; and considers the relevance and role of national identity when it is complicated by the cultural diversity within it, and the global culture it is itself within. It may do so through a variety of postmodern and postcolonial critiques of literature and/or concepts of nation and it may also do so by drawing upon more historically distant literary texts that can be brought to bear on contemporary Canada. While a given iteration of LITR 315 might organize itself around a specific theoretical framework, this course welcomes the diversity of student interests and approaches. Specific topics will be announced in the current timetable prior to registration.

**Note:** Topics Course - This course is repeatable up to three times provided the course topic is different.

**LITR 303: Topic in Contemporary International Literature (formerly ENGL 314)****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level LITR/ENGL

This course selects one specific aspect of contemporary international literature, relevant to studio artists and designers, for its focus. Generally, it will emphasize the politics, problems, potentialities, and complexities of representation in literature, so as to complement students' studio practices. It may do so through a variety of postmodern and postcolonial literary critiques, and it may also do so by drawing upon more historically distant literary texts that can be brought to bear on the contemporary scene in terms of their relevance or influence. While a given iteration of LITR 314 might be organized around a specific theoretical framework, this course welcomes the diversity of student interests and approaches. Specific topics will be determined by the instructor and will be announced in the current timetable prior to registration.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

**LITR 304: Manga in Translation (formerly ENGL 202/ LITR 207)****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level LITR/ENGL

This lecture-based course introduces students to the analysis of manga and its place in relation to other popular cultural media as well as its national, transnational, global, and historical contexts.

## **LITR 400: Advanced Topics Seminar in Literature (formerly ENGL 400)**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 300-level SCCS Course

This seminar course allows for the in-depth study of a specific author or group of authors closely related by such elements as period, region, or movement, while further developing students' research and presentation skills.

**Note:** Topics Course – This course is repeatable up to three times provided the course topic is different.

## **MADT – Media Arts**

### **MADT 101: Exploring Media Culture**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

This is an introductory course in which students will explore the role of media and digital technologies in contemporary culture and their implications for art making. Students will be exposed to basic fundamental digital skills useful for their University art experience, as well as being introduced to the media art applications of video, audio, motion graphics, and rudimentary electronics through short workshop modules.

### **MADT 201: Digital Interventions**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course provides an introduction to the digital genres of media art including programming, web-based or internet art, and patch-based programming, through the lens of "digital intervention." Students will be exposed to software, practices, techniques, and artists proficient in this area of expression, and will explore the ways in which digital technologies can be re-thought, re-purposed, hacked, and manipulated to create artistic interventions and new forms of public art experience. The class will stress the importance of broad interdisciplinary experience and encourage production through collaboration.

### **MADT 202: Practices in Video and Audio**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course introduces students to tools, practices and processes in video and audio production through hands-on use of professional digital video equipment and software. Students will gain familiarity with the creative and technical aspects of research and storyboarding, pre-production planning, lighting and shooting motion, recording audio and basic non-linear video editing within the context of art, draft and design studio practices.

### **MADT 204: Interactive Objects– Sensors and Interfaces**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course is designed for students with little or no previous experience with electronics. Starting with fundamental concepts the course enables students to design and build simple control circuits with useful applications for a wide range of artistic projects. Students will utilize some pre-existing solutions or tools while also developing new forms and processes of interactivity. Students will learn how to control a wide range of devices using sensors and triggers. Throughout the term students are encouraged to apply the principles they have learned to the needs of their personal practice.

**Note:** Completion of MADT 201 is recommended, though not required.

### **MADT 301: Studio I – Personal Practice in Media Arts**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** One 200-level MADT and Completion of 48 credits

This is an intermediate studio course in which students focus on establishing their personal practice and portfolio in media arts including the development of their artistic voice and point of view, a conscious and defined relationship to/with their audience(s), an appreciation of the role and process of practice-led research in providing depth and context for artistic expression, and an understanding of the roles of these factors in defining a body of independently driven artistic inquiry rather than assignment-based production. Critical components of this course are studio-visits and the final panel critique in which a panel of adjudicators evaluates the student's progress and performance.

### **MADT 304: Interactive Objects II – Art and Interactivity**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** MADT 204

This course focusses on the exploration and development of new forms and systems of interactivity and their implementation in a wide range of artistic projects. This faculty supported studio further develops the skills and fundamentals of MADT 204 through student-driven investigations in circuits, sensors, and the development of interactive objects. Students will build upon their skill sets with workshops including advanced Arduino programming, interfacing with audio and video systems, data-responsive objects, advanced sensing circuits, and kinetics.



**MADT 307: Computational Arts****3 credits (4.5 hours | Studio)****Prerequisite:** MADT 201

This course focusses on the development of media artworks that employ programming, scripting, and algorithmic structures. Students will investigate two programming languages, one code-based and one visually oriented. Students will use these tools to develop sound, video, performance and interactive art projects. Additionally, lectures will examine aesthetic and conceptual issues related to the use of technology in art practice. Students will work independently and collaboratively to further their knowledge of code-based art practices.

**MADT 310: Sound and Video in Studio Practice****3 credits (4.5 hours | Studio)****Prerequisite:** MADT 202

This course focuses on the development of a studio practice that integrates the techniques, technologies, theories, methods, histories and contemporary practices of Video art and Sound Art. Building upon the fundamentals taught in MADT 202, students can engage in wide range of creative video and sound practices from technical, aesthetic, and conceptual perspectives and may supplement their knowledge with a variety of in-class demos, workshops, and independent research. Students will utilize a range of digital technologies in the competent production, post-production and presentation of their works. Students are encouraged to work collaboratively when appropriate.

**MADT 311: Studio Seminar-Concept and Theory in Practice****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 48 credits

This course is an intermediate seminar emphasizing research, critical thought, and synthesis of philosophy, criticism, and contemporary social, cultural, art, and media theory as the cornerstones of a nuanced and affective media arts practice. Emphasis will be placed on the development of critical and conceptual skills and the acquisition of an in-depth knowledge of historical and contemporary art and media practice through instructor led readings and discussions. The class will stress the importance of broad interdisciplinary knowledge and experience, the value of collaboration and the development of areas of a particular specialization and interest.

**MADT 315: Audio and Video for Performance and Installation****3 credits (4.5 hours | Studio)****Prerequisite:** One of MADT 201, MADT 202, ANIM 200

This course introduces students to tools and strategies for integrating audio, video and interactivity into performance and installation works. Students will develop works centered on performance and installation through instructor-led workshops in such topics as: projection mapping, spatial audio, immersive environments, interactive interfaces, live cinema, audio performance and experimental narrative. Presentations of artists' work will introduce students to the histories and possibilities of interactive performance and installation. Throughout the term students are expected to apply the principles they have learned to the specificities of their individual artistic practices.

**MADT 400: Media Project****3 credits (4.5 hours | Studio)****Prerequisite:** Any 300-level MADT and approval of the School Director

This course will result in the production of a major graduating project. Students will under the supervision of a MADT Instructor designated as a Media Project advisor. This course is designed to provide space and time for students to develop a major work extending and implementing the information acquired in their elective and major course clusters. The project can be independently or collaboratively produced using AUArts or external resources. Over the course of an academic year students will develop and realize a media-based project. They will acquire the theoretical, material and technical skills required to bring the project to completion.

**Note:** MADT majors only.**MADT 401: Studio II – Advanced Practice Media Arts****4.5 credits (4.5 hours | Studio)****Prerequisite:** MADT 301 and two 300-level MADT courses

This is an advanced studio course in which students establish their artistic, conceptual, and technical style and point of view at a professional level. Students undertake major research and media work extending and implementing tools, theory and information acquired in their previous and current courses. Working both independently as a cohort, students will produce shows, lead critiques, and run both presentations and critical discussions exploring, evaluating, and extrapolating off of their work and that of contemporary practitioners. This course will provide the foundation of the student's professional working portfolio in anticipation of graduation. Critical components of this course are studio-visits and the final panel critique in which a panel of adjudicators evaluates the student's progress and performance.



### **MADT 411: Studio Seminar – Theoretical Discourses in Practice**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** MADT 401

This senior seminar focuses on achieving the competencies and confidence required for professional art practice. Building on the research, ideation, communication, and presentation skills developed in the student's first three years, MADT 411 refines the student's abilities to synthesize, discuss, document, debate, and lead conversations pertinent to their art practice and conceptual orientations both through their art and in formal dialogue.

### **MADT 412: Digital Studio**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** MADT 401 and MADT 411

A studio-based course in which students specialize in an area of particular interest at an advanced, professional level. Students undertake major research and media work extending and implementing tools, theory and information acquired in their previous courses. Over the course of a term students will develop and realize media-based projects. Completed work will be accompanied by a major graduating research paper in an area relevant to the content and form of the work. Students will research and develop the theory and technology to produce digital and media works and they will present their results regularly to the class through seminars and lectures. The class will stress the importance of broad interdisciplinary experience and encourage production through collaboration. Students will engage with the theory and practice of the contemporary digital cultures through workshops and additional instructor specified assignments.

### **MADT 451: Advanced Studio in Media Arts**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** MADT 401

This course challenges students to experiment and define their own senior studio practice integrating advanced theory and creative production in Media Arts with the ideas and practices explored throughout their BFA studies. The course is focused on individual studio exploration guided and facilitated by faculty resources and workshops.

## **NASC – Natural Sciences**

### **NASC 221: Introduction to Ceramics Processes - Material Technologies**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Completion of 24 credits

This course introduces the technical and practical aspects of ceramic materials science. Students will learn how raw materials and firing methods can be manipulated to generate specific outcomes. Incorporating examples from historical ceramics and contemporary approaches, students will engage in material-based research through hands-on laboratory experimentation.

### **NASC 315: Introductory Gemology**

**3 Credits (3.0 hours | Non-studio)**

**Prerequisite:** Completion of 36 credits

This course introduces students to the principles of gemology necessary to evaluate, identify and differentiate gem species. The course has a theoretical and practical component. Low level technology is utilized.

## **OBDF – Object Design and Fabrication**

### **OBDF 110: Object Design and Fabrication**

**3 Credits (4.5 hours | 3D Studio)**

**Prerequisite:** None

This introductory course provides a comprehensive overview of the field. Through theory, hands-on projects, and exploration of CAD, 3D modeling, computer-aided manufacturing, and digital fabrication, students gain a foundational understanding of object design. They develop basic technical proficiency while exploring theoretical and contextual aspects within art, craft, design, and technology. Studio-based projects enable experimentation with rapid prototyping technologies, fostering an understanding of design possibilities.

### **OBDF 210: 3D Modelling and Computer Aided Design**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course introduces Computer-Aided Design software and its applications in object design and fabrication. Practical exercises develop technical proficiency in CAD and 3D modeling for creating objects across a range of mediums. Exploring intermediate-level theories in art, craft, design, and technology, students emphasize rapid prototyping technologies. Combining studio processes with digital tools, they bring designs to life. By course end, students showcase CAD and 3D modeling abilities through a project portfolio, alongside a solid grasp of theoretical and contextual aspects in the field.

### **OBDF 211: Fabrication Methodologies**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** OBDF 110 or OBDF 210

This course delves into computer aided manufacturing and digital fabrication. Students practice advanced implementation of digital designs using cutting-edge technologies. Hands-on projects and assignments facilitate the transformation of digital designs into physical objects. Through CNC machines, 3D printers, and other tools, students gain expertise in bringing designs to life. Intermediate-level projects explore CAD, 3D modeling, and digital fabrication intersections. By course end, students will possess a strong grasp of these processes, enabling them to realize creative visions physically.

### **OBDF 301: Digital Craft**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** OBDF 211

This advanced course expands on prior knowledge in 3D modeling and digital fabrication, integrating them into craft and visual art practices. Through theoretical discussions, hands-on projects, and studio explorations, students merge digital design with craft processes. Collaborative and individual projects encourage experimentation, blending digital precision with craft's tactile qualities. By course end, students grasp the interplay of digital tech and craft, creating innovative, conceptually rich objects that bridge both worlds.

### **OBDF 310: Emergent Technologies in Object Design**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** OBDF 210 and OBDF 211

This course surveys emergent technologies in object design, focusing on topics such as algorithmic object design, artificial intelligence as a design tool, or augmented reality platforms for object creation. Students explore the theoretical foundations and practical applications of the chosen topic. Through hands-on exploration and projects, they delve into the innovative potential of the selected technology within the realm of object design. Students gain a comprehensive understanding of an emergent technology and its impact on contemporary design practices.

### **OBDF 311: Studio Practice in Object Design**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** OBDF 210 and OBDF 211

This course enables students to propose and develop their projects, merging tools and strategies from previous OBDF courses. Through self-directed learning and access to technology, they integrate CAD, 3D modeling, and digital fabrication with their artistic vision. Guided by faculty mentors and interdisciplinary collaboration, they refine designs, address technical and conceptual aspects, and participate in group critiques. By course end, students showcase their projects, demonstrating applied skills, expanded expertise, and a deeper understanding of object design and fabrication.

## **PHTG – Photography**

### **PHTG 101: Introduction to Photography**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

Photography is an important basis for learning how to see, as a part of any art, craft and design practice. This course introduces students to the basic techniques, concepts, and genres of photography. Students will learn the fundamentals of camera operation, strategies for photographic seeing, digital workflow and printing. They will use these skills to complete assigned creative projects that demonstrate both technical skill and personal intention.

**Note:** Students will be responsible for the cost of printing. A digital camera is recommended but a film camera may be used. Students will be responsible for cost of film and off campus film processing. All cameras must have the capability for user selection of independent manual aperture and shutter speed settings.

### **PHTG 217: Understanding Light**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

In this workshop-style course, students will learn the basic principles and techniques of lighting on location and in a studio environment. Through demonstrations, in-class lighting exercises, and visual assignments, students will learn to control light and shadow to represent three dimensional forms that communicate mood, tone, and meaning.

**PHTG 227: Lighting II**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** PHTG 217

This course introduces students to studio strobe lighting and builds on the skills and theory of lighting introduced in PHTG 217 (Lighting 1). Through demonstrations, in-class lighting exercises, and visual assignments, students will learn to work safely and proficiently with strobe lights both in the studio and on location. More complex lighting scenarios, including the use of strobe lights on location in conjunction with available light, will be introduced. Assignments require that students plan and diagram lighting strategies for particular visual outcomes, control colour balance in lighting, and use lighting techniques effectively to communicate both creative and professional photographic content.

**PHTG 228: Photographic Technology**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** PHTG 218

A photographic technology course that builds the student's skills through studies of the theory and physics of photographic cameras, lights and lenses, including digital capture and output hardware devices and their supporting software, cameras, lenses, sensors and arrays, photographic lighting hardware, equipment maintenance, computer operating systems and software applications, data projectors, digital scanners and printers, screen calibration, printing profiling and professional software.

**PHTG 229: Digital Photography**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** Completion of 24 credits

In this course, students will learn essential skills in digital photography workflow, file management, and digital printing. Projects combine technical skills, compositional skills, analytical skills, and contextual knowledge of photographic history, culture, and practice.

**PHTG 230: Photoshop I – Digital Post-Production**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** Completion of 24 credits

This course introduces students to fundamental skills and techniques of digital postproduction. Through demonstrations, visual assignments, and discussion, students will gain experience with digital image editing.

**PHTG 231: Design for the Photographic Image**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** Completion of 24 credits

This course introduces students to basic principles of design and how they are applied in both student and professional photographic practice. Students will analyze photography's role in the context of photo-based communication design applications, create photography that utilizes principles of design to support communication, and examine how photographers collaborate with graphic designers within a communication design context.

**Note:** Registration priority will be given to Photography majors.

**Note:** Students who have successfully completed DESN 201 (VSCM 212) may not receive credit for this course.

**PHTG 233: Film and Darkroom Photography**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** Completion of 24 credits

Film and darkroom processes continue to inspire photographers even in the digital age. This course introduces students to the basics of film and darkroom photography. Students will learn the fundamentals of film and paper processing and darkroom printing. They will use these skills to complete assigned creative projects that demonstrate both technical skill and personal intention.

**PHTG 316: The Photographic Portrait**  
**3 credits (4.5 hours | Studio)**  
**Prerequisite:** Completion of 200-level PHTG course

Photography serves as a way to both document and express the human experience. Through in-studio and location exercises and assignments, students research and apply their photographic skills to effectively represent the human form to communicate expression and emotion. Special attention will be paid to classical and experimental portraiture with consideration for both commercial and fine art applications.

**PHTG 317: Digital Imaging II****3 credits (4.5 hours | Studio)****Prerequisite:** PHTG 229

A studio-based course photographic centric that advances the students' knowledge of raster digital imaging theories, processes and techniques including archival digital printing and data archiving. Formats and file types – 8 and 16 bit, including the RAW format digitization, re-sampling, resolution, color space, compression, importing, exporting, translating and archiving editing the digital image, realistic compositing, retouching, effects and photography for digital compositing. This course requires students to produce original analog and/or digital photographs that are required for assignments and projects in this course.

**PHTG 318: Specialization in Photography****3 credits (4.5 hours | Studio)****Prerequisite:** All required 200-level Photography major courses

Through seminar, investigation and research this course prepares the student to make informed decisions regarding their choice of photographic specialization in their senior year.

**PHTG 326: Photographing Places and Spaces****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level PHTG course

Urban and natural environments such as landscape and architecture are a rich source of subject matter in photography. Students research and apply photographic and visual communication principles to represent places, spaces, forms, and their interrelationships using traditional and experimental approaches.

**PHTG 327: Photography for Visual Communication****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level PHTG course

Photographic images are an important factor in editorials, album covers, media campaigns, and other advertising and design projects. Students create original photographic content that successfully integrates with design and advertising in print, online, and social media platforms. Through exercises, collaboration, and practical research, students focus on creating images that effectively communicate.

**PHTG 328: Photoshop II – Digital Post-Production****3 credits (4.5 hours | Studio)****Prerequisite:** PHTG 230

Many professional images you see (and might assume to be a single great shot) are actually multiple images carefully combined and enhanced in the post-production process. Using multiple tools, students combine and manipulate their original digital images to construct complex digitally enhanced and constructed images. Critical perspectives and application to individual areas of specialization will be explored through exercises, discussion, and assignments.

**PHTG 330: Introduction to Web Design****3 credits (4.5 hours | Studio)****Prerequisite:** PHTG 230 and PHTG 231 and PHTG 232

This course introduces photographers to design concepts and methods in web design and interactive media environments, with an emphasis on the integration of photography and design.

**Note:** Registration priority will be given to Photography majors.

**Note:** Students who have successfully completed VSCM 318 may not receive credit for this course.

**PHTG 331: Interdisciplinary Photography****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 42 credits

In this course students will learn to use photography as a primary vehicle for creative projects, for integrating with other disciplines or media, and for documenting their work originating in other disciplines and media. Critical dialogue will include a variety of interdisciplinary methods, themes, and approaches.

**PHTG 416: Creative Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** Two of PHTG 316, PHTG 327, PHTG 326

This course encourages research, exploration, and experimentation with a range of advanced strategies and techniques used to develop personal, self-directed projects. Students will work toward a coherent body of professional-quality photographic images that demonstrate their historical and contemporary knowledge of photography, technical skills, conceptual interest, and personal direction gained from their studies to date. This course prepares students for capstone project work.

## **PHTG 418: Photoshop III – Photographic Illustration**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** PHTG 328

This senior studio course explores advanced digital post-production techniques and extensive post-production strategies that support the student's personal creative direction. Studies will develop a body of professional-quality photographic images that communicate unique ideas and concepts based on self-directed research, development, and photographic production.

## **PHTG 426: Capstone Studio**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** PHTG 416

Guided by the instructor, this primarily self-directed studio course challenges the student to integrate all their previous knowledge, skills, and experience in photography. Students will create a considered portfolio of professional-quality photographic images that reflects their voice and identity as photographic artist and visual communicator.

## **PHTG 427: Professional Presentation and Development**

**4.5 credits (4.5 hours | Studio)**

**Prerequisite:** Two of PHTG 316, PHTG 327, PHTG 326

In this collaborative and self-directed studio course, students will work on a series of in-depth projects to advance their understanding of and prepare for entry into professional photography practice. Students will develop professional entrepreneurial and networking skills and create marketing and portfolio presentation assets, considering portfolio options as well as other personal professional branding strategies.

## **PHTG 428: Photographic Illustration II**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** All required first term PHTG 400 level courses

Students will further explore how digital image construction, manipulation, retouching and collage techniques can be used to create powerful and memorable conceptual photographic images that effectively communicate an idea. Emphasis will be placed on campaign projects and producing professional quality photographic illustrations as defined by project briefs, objectives and audience.

## **PNTG – Painting**

### **PNTG 101: Painting**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

This course introduces students to a range of materials, processes, and concepts in contemporary painting. Materials are assigned by the instructor and may include any or all of the following: acrylic, oil, collage, and mixed media. Reading, one research project, and group critiques will be a part of this class. Contemporary and historical imagery is examined and discussed.

### **PNTG 223: Methodologies and Methods**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

An introduction to a variety of methodologies (general research strategies guided by theoretic frameworks) and method (approaches and processes) applicable to present-day art practices. Projects with an emphasis on primary research will provide students with the opportunity to select and use different methodologies and methods and to understand their appropriateness. The course is designed to help students understand research practices and frameworks, reflect critically on their own art, and cultivate self-motivation.

### **PNTG 224: Critical Theories**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

An introductory examination of critical theories of concern to contemporary (within the past 15 years) art practices with an emphasis on secondary research. Close readings of theoretical texts and of visual art will highlight intersecting categories of contemporary art, philosophy, and culture. Students will consider and respond to critical theories in creating their own works.

### **PNTG 225: The Public Sphere**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

An introductory examination of modes of creating and critical analysis of present-day visual art practices in the public sphere with an emphasis on primary research. Through both individual and collaborative creative projects, students will engage with issues central to these practices, such as relational aesthetics, urban intervention, institutional critique, post-studio creation, and interdisciplinary. Art works will be understood to identify and address differing audiences for varied purposes.

**PNTG 226: Global Perspectives****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

An introduction to a wide range of significant international painting in the context of contemporary (within the past 15 years) art practices with an emphasis on secondary research. Projects will engage a range of cultural perspectives and approaches. Reflexive reasoning skills (those that attend to the context of knowledge construction and to the effect of the researcher) will be emphasized in critiques and in ongoing creative projects.

**PNTG 300: Painting Studio I****3 credits (4.5 hours | Studio)****Prerequisite:** PNTG 223 or PNTG 225 and PNTG 224 or PNTG 226

An introduction to self-directed investigations of painting within a contemporary art practice. This course emphasizes development through broad experimentation and critical reflection.

**Note:** It is recommended that this course be taken concurrently with PNTG 301.

**PNTG 301: Painting Studio II****3 credits (4.5 hours | Studio)****Prerequisite:** PNTG 223 or PNTG 225 and PNTG 224 or PNTG 226

An introduction to self-directed investigations of painting within a contemporary art practice. In this course, students contextualize their work within relevant discourses and forms of international contemporary art.

**Note:** It is recommended that this course be taken concurrently with PNTG 300.

**PNTG 302: Integrated Painting Discourse****3 credits (4.5 hours | Studio)****Prerequisite:** PNTG 223 or PNTG 225 and PNTG 224 or PNTG 226

A self-directed studio in which students create a cohesive body of work adding to the discourse of contemporary art. Students will critically reflect on their work and its context. Students will present their research interests and will demonstrate focus and competency with the student's selected media. Students will research a self-chosen scholarly reading that supports their topic of interest and develop a written artist's statement.

**Note:** It is recommended that students take PNTG 300 and PNTG 301 before taking this course.

**PNTG 316: Media Extension****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level Painting course

Media extension is an exploration and elaboration of student research into visual materials and communication devices. Open-ended non-traditional concepts are explored along with methods of achieving contemporary visual imagery in both old and new materials.

**PNTG 390/490: Directed Studio****3 credits (4.5 hours | Directed Studio)****Prerequisite:** Only by consent of the School Director in consultation with the instructor

This course will allow students to work on an individual basis with one selected instructor. Each student will be responsible for initiating a program of study and with consultation define the direction, media, time limits and form of the final presentation. Each student's proposal will be approved in the form of a contract between the student and the instructor, with evaluation taking place at the end of each contract period.

**PNTG 400: Painting Senior Studio I****4.5 credits (4.5 hours | Studio)****Prerequisite:** PNTG 302

An advanced studio course centered upon student-selected research interests in the context of contemporary art. Emphasis will be placed on critical reflection, working strategies, and the creation of artworks. An end of term panel review will take place.

**PNTG 401: Painting Senior Studio II****4.5 credits (4.5 hours | Studio)****Prerequisite:** PNTG 400

A senior level studio-based course emphasizing focused, in-depth research with respect to self-selected projects that culminate with a body of work.

**Note:** It is recommended that Painting majors take this course concurrently with PNTG 402

**PNTG 402: Painting Senior Studio III****4.5 credits (4.5 hours | Studio)****Prerequisite:** PNTG 400

A senior level studio-based course emphasizing the presentation and reception of student-selected practices and projects.

**Note:** It is recommended that Painting majors take this course concurrently with PNTG 401



## **PPRL – Professional Practice (suspended for the 2025-2026 Academic Year)**

### **PPRL 200: Professional Practices for Artists**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Two of HUMN 110, HUMN 124, AHIS 101, AHIS 100, ENGL 100 and CCST 100

A survey of professional issues and responsibilities artists face in their practice.

**Note:** Equivalent to ACAD 200.

### **PPRL 201: Professional Practices for Designers**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Two of HUMN 110, HUMN 124, AHIS 101, AHIS 100, ENGL 100 and CCST 100

This course offers an overview of the kinds of professionally related issues and responsibilities contemporary designers face in their practices, and an introduction to basic business processes relevant to the professional practice of design.

Upon completion of this course students will have achieved practical, critical and conceptual outcomes. Specific topics considered in the course will include the examination and analysis at a fundamental level of business plans, project management, and intellectual property issues. This examination and analysis will be framed within the context of the social and ethical role of the designer. This course will provide students with fundamental knowledge and skills to support their development as professionals.

### **PPRL 202: Fundamentals for the Art and Design Professional**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any two 100-level SCCS Courses

This lecture-based course introduces students to the basics of professional practice, such as personal finance, tax preparation, investments, basic personal accounting, and introductions to basic market economics, professional ethics, copyright and intellectual property, business, entrepreneurship, and professional studio practice. It will encourage students to develop skills in public presentation and personal marketing.

### **PPRL 303: Business**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any two 100-level SCCS Courses

This lecture-based course introduces students to business fundamentals relevant to the professional artist and designer, with particular emphasis on marketing, professional ethics, presentational skills, issues of legal compliance, and the building, marketing and presenting of a business plan.

### **PPRL 304: Entrepreneurship**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any two 100-level SCCS Courses

This lecture-based course introduces students to entrepreneurial fundamentals relevant to the professional artist and designer, with a particular emphasis on copyright, intellectual property, start-ups, scaling, marketing, presentation skills, interviewing, and ethical leadership and management.

### **PPRL 305: Studio Professional Practice**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any two 100-level SCCS Courses

This lecture-based course introduces students to business fundamentals relevant to the studio professional, such as understanding contracts and grant applications, working with commercial galleries, co-ops, and artist associations; preparing c.v., composing an artist statement, and documenting work, as well as marketing oneself, presenting in public, interviewing, and maintaining an ethical professional practice.

### **PPRL 319: Ethics, Standards and Practices in Photography**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** AHIS 210 and completion of 30 credits

This course investigates the social impact of photography in advertising and photojournalism. It presents ethical questions raised by these images and the processes by which they are created. Examples of case studies will range from how specific images and advertising campaigns have contributed to shaping public opinion by creating a “perceived” reality, the phenomenon of the Paparazzi, the impact of digital technology, and the rights, releases and policies of national park photography. Designed to support AUArts studio-based professional education in design/photography, this course provides a context and reference for the student’s own practice. This course emphasizes professional ethics and will utilize a combination of lecture, classroom discussion, presentations, reports, and research papers.

**Note:** Equivalent to PHTG 319.



### **PPRL 325: Fundamentals of Advertising and Marketing**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level LITR/ENGL

An investigation and application of creative problem solving for advertising copywriting through marketing driven strategic planning as affected by contemporary social/cultural context.

**Note:** Equivalent to VSCM 325.

### **PPRL 419: Business Practices in Photography**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** All required PHTG 300 level courses

This course is designed to provide a basic understanding of business and marketing practices in order to develop a successful photographic business. The course will consist of a series of lectures, workshops and guest speakers.

**Note:** Equivalent to PHTG 419.

## **PRNT – Print Media**

### **PRNT 101: Print through Drawing**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

Students will explore a range of printmaking techniques that enables the exploration of drawing in new ways. Students will discover the unique possibilities of mark-making within printmaking while learning to use presses to create small editions of prints.

### **PRNT 104: Pixels and Print**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** None

This course introduces students to the techniques and creative possibilities of alternative photographic print processes and explores the relationship between digital imagery and hand-drawn imagery. Students will explore a selection of techniques as a vehicle for creative exploration, such as photo manipulation, the use of digital transparencies, and the techniques and creative possibilities of photographic print processes. Students will be expected to discuss their work in a critical context and to work cleanly and safely within a shared environment. This course will allow first year students to learn about photography within a printmaking and experimental context. The course will consist of technical demonstrations, lectures, and critiques.

### **PRNT 210: Introduction to Intaglio**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

Students will develop a foundation in intaglio printmaking techniques including hardground, softground, and aquatint. Students will undertake projects printing small editions of prints that explore personal imagery in response to both technical and conceptual frameworks.

### **PRNT 211: Introduction to Lithography**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course provides a solid foundation in lithographic principles, history, techniques, and print lab procedures, with an introduction to the development of personal imagery in the medium.

### **PRNT 212: Introduction to Silkscreen**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

Students will create both hand-drawn and digital imagery as they work through understanding the fundamentals of the screen print process using photo-emulsion. Students will develop imagery in response to different topics using the visual language of screen printing. Students learn how to create a variety of stencils, develop imagery in response to a prompt, plan an image in layers, discuss work critically, and learn to work cleanly and safely in a shared environment.

### **PRNT 215: Image and Text Through Print**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** Completion of 24 credits

This course introduces students to the fundamentals of different relief process which are applied to creating art works based on concept-led inquiry. Students will consider text in relationship to imagery as well as explore how text is used as imagery. Students will learn how to apply a range of relief techniques, develop their own imagery, discuss it in a critical context, and learn to work cleanly and safely in a shared environment. Students will also be given an introduction to contemporary and historical artists who work with relief processes as well as artists who use text in their work. The course will consist of technical demonstrations, lectures, critiques, and critical discussion.

**PRNT 216: Print in the Social Realm****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course will introduce the student to traditional and alternative print techniques in the context of social and political activism and will develop skills using personal imagery.

**PRNT 304: Print through Drawing I****3 credits (4.5 hours | Studio)****Prerequisite:** One of PRNT 210, PRNT 211, PRNT 212, PRNT 215, PRNT 216

Drawing from existing knowledge of print techniques, students will develop a small series of independently driven works. Students will create print-based works that deepen technical abilities and consider relationships between materials and concept. Regular discussions with peers and the instructor will refine your concepts.

**PRNT 310: Intermediate Intaglio****3 credits (4.5 hours | Studio)****Prerequisite:** PRNT 210 and completion of 48 credits

This course continues instruction in intaglio techniques and studio disciplines. Students will work with multiple-plate colour printing, photo etching, and be encouraged to explore multi-media and experimental printmaking.

**PRNT 311: Intermediate Lithography****3 credits (4.5 hours | Studio)****Prerequisite:** PRNT 211 and completion of 48 credits

This course provides thorough technical instruction in color lithography and special techniques not included in the introductory lithography course. Emphasis is placed upon the development of personal imagery and conceptual growth.

**PRNT 312: Intermediate Silkscreen****3 credits (4.5 hours | Studio)****Prerequisite:** PRNT 212 and completion of 48 credits

This course provides students who have fulfilled the introductory requirements, the opportunity to specialize in silkscreen processes at a more advanced level. Students will be encouraged to develop an independent course of action for their particular aesthetic and technical concerns.

**PRNT 314: Print Media: Studio/Research****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level PRNT course

Students will focus on the aesthetic, social, and political contexts that have informed the medium of printmaking. Course material will cover a range of topics in printmaking with an emphasis on contemporary issues, conceptual concerns, and technological innovation. Students will explore self-directed research through discussions, studio work, and critique.

**PRNT 390/490: Directed Studio****3 credits (4.5 hours | Directed Studio)****Prerequisite:** Only by consent of the School Director in consultation with the instructor

This course will allow students to work on an individual basis with one selected instructor. Each student will be responsible for initiating a program of study and with consultation define the direction, media, time limits and form of the final presentation. Each student's proposal will be approved in the form of a contract between the student and the instructor, with evaluation taking place at the end of each contract period.

**PRNT 404: Print through Drawing II****4.5 credits (4.5 hours | Studio)****Prerequisite:** One of PRNT 304, PRNT 310, PRNT 311, PRNT 312

Students who wish to continue to specialize in advanced levels of creating printed images through drawing processes may choose this advanced level print media course in which the opportunity is provided for conceptual development of personal imagery and increasing independence with self-initiated exploration. Students will be expected to display increased independence and greater exploration of both print and drawing media and materials. In consultation with the instructor, students will propose a body of work to be researched and completed over the term.

**PRNT 406: Senior Print Studio – Research****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 314

Students will develop a research foundation on a topic of their choosing and create a body of artwork that demonstrates their research. Students will conduct a broad exploration that includes studio-based approaches and external research sources.

**PRNT 407: Senior Print Studio: Presentation****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 406

A studio-based course in which students will create a capstone body of work, ready for professional presentation in a targeted exhibition environment. Students will synthesize senior level independent research, and demonstrate cohesiveness of conceptual development, process, materials and presentation.

**PRNT 410: Advanced Intaglio****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 310 or PRNT 320

Students who have completed intermediate intaglio courses and wish to continue to specialize in intaglio may choose this advanced course, in which an opportunity is provided for conceptual growth, the development of personal imagery, self-initiated exploration and improvement of technical skills at increasingly advanced levels.

**PRNT 411: Advanced Lithography****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 311 or PRNT 321

Students who have completed intermediate lithography courses and wish to continue to specialize in lithography may choose this advanced course, in which an opportunity is provided for conceptual growth, the development of personal imagery, self-initiated exploration and improvement of technical skills at increasingly advanced levels.

**PRNT 412: Advanced Silkscreen****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 312 or PRNT 322

Students who have completed intermediate silk-screen courses and wish to continue to specialize in silkscreen may choose this advanced course, in which an opportunity is provided for conceptual growth, the development of personal imagery, self-initiated exploration and improvement of technical skills at increasingly advanced levels.

**PRNT 451: Senior Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** PRNT 406

A studio-based course in which students create a body of work that demonstrates the synthesis of their research and studio work. Students will be expected to create a body of work that demonstrates cohesiveness in terms of conceptual development and finish in terms of process, materials and presentation.

**SCLP – Sculpture****SCLP 101: Sculpture****3 credits (4.5 hours | 3D Studio)****Prerequisite:** None

The fundamental elements, principles and processes of three-dimensional art will be introduced through a combination of directed studio projects and independent study. Students will experience a variety of sculptural approaches such as additive, reductive, constructive and reproductive processes, as well as the study of space as it applies to the discipline of sculpture. Media used in this course may include clay, plaster, wood, metal, found objects/materials, space and electronic media. The exploration of these processes and media will be the means for students to discover their own individual approach to assignments and the general emphasis of the course will be toward concept development.

**SCLP 210: Material Translation and the Multiple****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This course introduces students to concepts and processes related to replication, reproduction, multiples and simulation. Study includes modeling techniques, an introduction to traditional mold-making techniques including plaster and flexible molds, and explorations into non-traditional media and forming processes. Students will experience a variety of assigned projects including clay modeling, bronze casting, and open-media assignments. Students learn how their choice of material and process affect the physical, conceptual and psychological aspects of their work.

**SCLP 211: Material Specificity and Process as Content****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

In this course, students will be introduced to a variety of sculptural materials and processes and will explore their applications through a series of assigned projects. Students will study connections between materiality and content, and process as subject. The course expands traditional notions of sculpture and fabrication, and challenges students to explore their own personal vision and discover resolutions while they build an artistic practice in contemporary sculpture. Technical information will be addressed as required and may include metalworking, woodworking, fasteners and fabrication techniques.

**SCLP 213: Sculptural Methodologies and Strategies****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

A studio-based introductory course with emphasis on developing reasons, strategies, methods and approaches for making sculptural artworks. Although artists work in many different ways to develop and refine the ideas they wish to carry out, there are recurring methodologies that assist in this process. This class will explore how experimentation, play, serial production, problem solving, and the utilization of diverse media such as drawing, photography, video, 3D modeling etc. can contribute to building a practice in the visual arts.

**SCLP 214: Concepts and Parameters****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

This research-led studio course examines critical methodologies that use procedural, linguistic, or conceptual parameters. This course promotes the use of systematized processes and self-imposed limitations within a studio practice that are crucial to the production of art, provoking generative and transgressive thought. Seriality, language, games, (post) conceptual art, chance and improvisation will be explored.

**SCLP 215: Transgressing the Figure****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 24 credits

Understanding sculpture both in the conventional and “expanded” sense, in this course students will experience radical re-conception of how the artist’s body itself can be employed as both a physical agent and source of content in the production of contemporary sculpture. Enacting physically embodied approaches to art production serves to explore and make visible the fundamental reciprocities and embedded relationships between our physical self and surrounding environments. Physical scale, wearable objects, interactivity, body casting, and figurative sculpture will be examined.

**SCLP 310: Intermediate Sculpture Studio I****3 credits (4.5 hours | Studio)****Prerequisite:** Two of SCLP 210, SCLP 211, SCLP 213, SCLP 214, SCLP 215

A studio-based course designed to develop technical, conceptual and critical skills relating to contemporary sculpture and/or related disciplines. In consultation with the instructor, the student will investigate sculptural ideas of personal interest.

**SCLP 315: Site-Specificity and Relations as Concept****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 42 Credits

In this conceptually driven course students will explore site specificity, interventions, “happenings”, and the “immaterial” or temporal sculptural forms produced via relational aesthetics. Art here acts as a vehicle to examine and make visible our sociological, political, ecological and economic constructs by facilitating “events” and social relations. In challenging the aesthetic paradigm of modernism and disrupting the private space of the artist these methods position the artist as catalyst and participant rather than lone creator and reconsiders what art might be for both artist and viewer. Identity politics, aesthetic theory, abjection, social space, and the politics of aesthetics will be examined.

**SCLP 316: Performance and the Object****3 credits (4.5 hours | Studio)****Prerequisite:** Completion of 42 Credits

This course is an extensive study of the practices of performance with emphasis on conceptual and logistical concerns. Students will explore performance and the object in site specific, political, and social contexts, as well as the relationship to interdisciplinary practice. The course will focus on interactions with objects, performing with both physical and digital objects to create interrelationships as content, and articulating the complexities of an object’s materiality. The course will involve technical workshops, presentations, and group discussions.

**SCLP 320: Intermediate Sculpture Studio II****3 credits (4.5 hours | Studio)****Prerequisite:** Any 200-level SCLP course

This course is designed to further develop technical, conceptual, and critical skills relating to contemporary sculpture and/or related disciplines. In consultation with the instructor, the student will continue to examine and refine the ideas which inform their individual practice. Sculpture majors will be required to participate in a panel critique at the conclusion of this course.

**SCLP 321: Intermediate Sculpture Studio Seminar****3 credits (4.5 hours | Studio)****Prerequisite:** SCLP 210 or SCLP 211 and SCLP 213 or SCLP 214

This combined studio-seminar course will examine issues relating to sculpture and/or related disciplines, through discussion, research, assigned readings and presentations. In addition, students will be expected to pursue a self-initiated studio practice for purposes of presentation and critique.

**SCLP 410: Advanced Sculpture****4.5 credits (4.5 hours | Studio)****Prerequisite:** SCLP 320

A studio-based course emphasizing personal exploration of media and concepts. Through self-initiated projects, students are expected to develop an increasing independence and professionalism.

**SCLP 411: Advanced Sculpture Studio Seminar****4.5 credits (4.5 hours | Studio)****Prerequisite:** SCLP 410

This combined studio/seminar course will address issues of concern to contemporary sculptors through a series of discussions, presentations, and assigned reading/research.

**SCLP 451: Senior Studio****4.5 credits (4.5 hours | Studio)****Prerequisite:** SCLP 410

This studio-based course will provide students with a studio focus within their major in their graduating term. Students will be expected to create a body of work that demonstrates the level of their relevant, contemporary knowledge, skill and artistic abilities that they have gained from their studies to date.

**SOSC – Social Science****SOSC 200: Introduction to Visual Theory****3 credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100 or ENGL 100

This lecture-based course introduces students to the frameworks of analysis that can be applied to visual culture. Students will develop their ability to situate, analyze, and contextualize responses to visual media from a variety of theoretical stances relevant to both art and design practice.

**SOSC 201: Introduction to Cultural Anthropology****3 credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100 or ENGL 100

Students will be introduced to fundamentals of cultural anthropology through lectures, readings, films and other materials. Examples will be drawn from a wide variety of anthropological studies, with examples ranging from traditional warfare in New Guinea to “Big Hair” in North America.

**SOSC 202: Introduction to Indigenous Studies****3 credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100 or ENGL 100

This lecture-based course introduces students to the field of Indigenous Studies, including its application to the regional context of Treaty Seven territory. Students will learn Indigenous ways of knowing through multiple lenses, including art, music, activism, ecology, history, identity.

**SOSC 203: Media Analysis and Criticism****3 credits (3.0 hours | Non-studio)****Prerequisite:** CCST 100 or ENGL 100

This course will provide an introduction to the methods and practice of media analysis. With a particular focus on photography, film, and digital media, students will develop their ability to situate, analyze, and contextualize media works and practices from a variety of technical and theoretical perspectives. Themes, methods and methodologies covered in this course may include: social histories of media; broadcast media; the Frankfurt School; the Information Age; Algorithmic Culture; semiotic analysis; discourse and content analysis; mise-en-scène and narrative analyses; psychoanalysis; feminist analysis; contemporary media theory; and critical making.

**SOSC 301: Material Culture****3 credits (3.0 hours | Non-studio)****Prerequisite:** Any 200-level CCST or 200-level SOSC

This lecture/seminar course introduces students to the analysis of material culture. The social processes and techniques involved in the creation of objects will be studied in a cross-cultural and interdisciplinary framework, together with the interrelationship between objects and their socio-cultural contexts. Students will learn to analyze the socio-cultural place of the object through a variety of critical and disciplinary perspectives as they are applied to a broad range of examples and case studies according to selected themes.

### **SOSC 302: Activism in Art and Design**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level CCST or 200-level SOSC

This lecture/seminar course invites students to consider the potential for art and design to encourage socio-political engagement and change through discussion and the examination of case studies. The political role of art and design will be considered across a broad range of topics and mediums in relation to selected themes, which may include but are not limited to environmentalism, political protest, Indigeneity, class mobilization, and globalization.

### **SOSC 303: Art Science and the Environment**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level CCST or 200-level SOSC

This lecture/seminar course considers the many points of intersection between art, science, and human environments through the exploration of selected contexts and themes. Students will be introduced to a broad range of issues and case studies that invite analysis of way in which art, science, and built or natural environments impact upon one another from a variety of critical perspectives such as ecocriticism, phenomenology, animal studies, post-colonialism, and class critique.

### **SOSC 380: Design Thinking**

**3 credits (3.0 hours | Non-studio)**

**Prerequisite:** Any 200-level CCST or 200-level SOSC

This lecture/seminar course introduces students to the application of various theoretical models in the design of innovative solutions to challenging problems. Students will learn to apply a variety of theoretical frameworks in the consideration of a broad range of design case studies, addressing such concepts as the presumed user, the politics of design, sustainability, and information science.

## **VSCA - Visual Communication Design – Advertising**

VSCA (Advertising) courses are now coded as [GRPH](#); see [page 77](#).

## **VSCD - Visual Communication Design – Graphic Design**

VSCA (Graphic Design) courses are now coded as [GRPH](#); see [page 77](#).

## **VSCH - Visual Communication Design – Character Design**

VSCH (Character Design) courses are now coded as [ILLU](#); see [page 81](#).

## **VSCI - Visual Communication Design – Illustration**

VSCI (Illustration) courses are now coded as [ILLU](#); see [page 81](#).

## **VSCM - Visual Communication Design**

Most VSCM (Visual Communication Design) courses are now coded as [DESN \(page 66\)](#), [GRPH \(page 77\)](#) or [ILLU \(page 81\)](#)

### **VSCM 225: Design Technology I**

**3 credits (4.5 hours | Studio)**

**Prerequisites:** DESN 101 and DESN 102 and DRWF 125 or DESN 104

In this class students will learn the Macintosh operating system, Adobe Creative Suite software system with focus on Adobe Illustrator, Adobe Photoshop and Adobe InDesign and learn to properly develop and assemble digital files.

**Note:** VSCM 225 will continue to be offered through the 2026-2027 Academic Year to meet students' degree requirements.

### **VSCM 416: Words at Work in Communication Design**

**3 credits (4.5 hours | Studio)**

**Prerequisite:** One of GRPH 301, GRPH 306, ILLU 302, ILLU 305

This advanced studio course uses design thinking to develop students' abilities in working with texts and images. It draws on a range of professional writing forms selected to align with individual students' interests and utilizes various techniques and approaches to combining texts and images. Professional writing forms considered in the course may include screenwriting, websites, advertising copywriting, brochures, and editorials. Students will practice research, composition, and editing across a variety of genres of writing and visual forms to facilitate communication skills.

**Note:** VSCM 416 will continue to be offered through the 2027-2028 Academic Year to meet students' degree requirements.

## **VSCT - Visual Communication Design – Digital Film**

*VSCT (Digital Film) courses are now coded as [DESN](#); see [page 66](#).*





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ACADEMIC CALENDAR

GRADUATE



## GRADUATE STUDIES – MFA IN CRAFT MEDIA

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### Program Overview

The AUArts Master of Fine Arts in Craft Media (MFA) degree is the standard terminal degree required for teaching craft, design and visual art at post-secondary educational institutions. This program facilitates high-level, cross-disciplinary creative research in the context of emerging craft discourses. Graduate students will undertake practice-led investigations grounded in a comprehensive understanding of research methodologies, current pedagogy and professional practice.

Dedicated craft practitioners with relevant knowledge of critical and historical discourse will be admitted to the program. Successful candidates will demonstrate an active exhibition and/or publication record and possess attributes, capabilities and research interests that will contribute to their success as makers, teachers and scholars.

Building upon knowledge and competencies acquired at the undergraduate level, individual student progression in the MFA in Craft Media requires specialized focus, depth of research and learner autonomy throughout. As key participants in the creative research culture at AUArts, graduate students will discover, test, and transform knowledge in their chosen field.

The core of the MFA in Craft Media is practice-led research sustained through five Graduate Studio courses. Alongside studio work, students will advance established knowledge in their chosen field(s), as they investigate methodologies for research, pedagogy and professional practice. Research Methods and Craft Discourse seminars will provide a contextual framework and methodological approaches to facilitate the generation and application of original knowledge.

Graduate students may choose to work within one discipline (Ceramics, Glass, Fibre, or Jewellery and Metals) or they may develop a cross-disciplinary craft program of study or initiate an interdisciplinary program by adding another discipline to their craft specialization. In consultation with their Interim and then Principal Supervisor, students will develop and refine a Research Plan outlining anticipated research directions, methodologies and plans for practice-led research throughout the program.

During their individualized program of study, graduate students will be required to create and sustain an original body of studio work and corollary creative research that extends the boundaries of existing knowledge in their chosen field. The MFA in Craft Media culminates in the defense of a Thesis Project comprising a Thesis Exhibition and Paper.

The MFA in Craft Media is approved by the Government of Alberta through its Ministry of Advanced Education.

## Program Requirements

The MFA in Craft Media is offered for full-time studies only. The required courses and standard program delivery is as follows:

| First Year – MFA (Craft Media)  |   |
|---------------------------------|---|
| Fall Term                       | CRAH 630 - Historical Craft Discourse (3 credits)<br>CRPR 660 - Craft Discourse II (3 credits)<br>CRST 611 - Graduate Studio I (6 credits)  |
| Winter Term                     | CRRM 640 - Research Methods (3 credits)<br>CRSM 621 - Craft Discourse I (3 credits)<br>CRST 612 - Graduate Studio II (6 credits)<br>MAPR 600 - Mid-Program Review   |
| Spring Term                     | CRST 613 - Graduate Studio III (9 credits)<br>Elective: One of EPRI 600 – Professional Internship (3 credits), ERES 600 – Artist Residency (3 credits), or ESDS 600 – Self-Directed Study (3 credits)   |
| Second Year – MFA (Craft Media) |   |
| Fall Term                       | CRSM 623 - Emerging Craft Discourse (3 credits)<br>CRST 614 - Graduate Studio IV (6 credits)<br>Elective: One of EPRI 600 – Professional Internship (3 credits), ERES 600 – Artist Residency (3 credits), or ESDS 600 – Self-Directed Study (3 credits) |
| Winter Term                     | CRST 615 - Graduate Studio V (12 credits)<br>THES 600 - Thesis Project Defense  |

| Distribution of Credits |                  |
|-------------------------|------------------|
| Studio                  | 39 Credits (65%) |
| Academic/Seminar        | 15 Credits (25%) |
| Electives               | 6 Credits (10%)  |
| TOTAL                   | 60 Credits       |

The duration of study is normally five terms over two years. Students with advanced standing/transfer credit may complete in one year, and students have up to four years to complete their degree requirements.

# GRADUATE PROGRAM ADMISSIONS

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Admissions to an Alberta University of the Arts MFA program is competitive and is based upon academic standing, a demonstrated studio practice, and a commitment to undertake a rigorous program of study as determined by the Graduate Program Committee. Prospective students should obtain information about admission requirements and procedures from the AUArts website or from the Research and Graduate Studies Office at [graduatestudies@auarts.ca](mailto:graduatestudies@auarts.ca).

Applicants meeting the minimum University requirements for admission given below are not assured admission into any graduate program. Normally, each graduate program will have admission requirements in addition to the minimum published. Furthermore, program admission is limited to students whose background and interests are compatible with available resources and faculty expertise.

## Academic Requirements

Minimum requirements for admission include:

- A relevant baccalaureate degree with a minimum GPA of 3.0 from a recognized institution.
- An adequate level of proficiency in English as evidenced by one of the following:
  - Successful completion of an undergraduate degree from a school where English is the primary language of instruction,
  - Achievement of an official Test of English as a Foreign Language (TOEFL) score of at least 93 on the internet-based test (iBT) with a minimum score of 20 in each of the four testing sections, 580 on the paper-based test (PBT), or 237 on the computer-based test (CBT), or
  - Achievement of a score of 7.0 or higher on the International English Language Testing System (IELTS),
  - Achievement of a score of 115 or higher on the Duolingo English Test (DET), or
  - The equivalent in other accepted measures of English proficiency.

## MFA Application Guidelines

Application to the MFA program is online only via Apply Alberta. The application and accompanying materials must be submitted before the specified deadline.

Applicants are advised to check with the Research and Graduate Studies Office regarding application procedures and deadlines for their chosen graduate program.

## Application Requirements and Admissions Process

Applicants are required to submit the following materials and documents as advised on the AUArts website

**Digital Portfolio** -The digital portfolio should include up to 20 examples of work. Applicants may upload images (jpg), video (mov, wmv, flv), audio (mp3) or PDF documents. Relevant publications (reviews, critical essays, etc.) (up to 3) authored by the applicant or others, as evidence of professional activity may be submitted in PDF format along with portfolio.

## Statement of Intent

A Statement of Intent must:

- propose a plan of graduate study and research at AUArts;
- the statement should outline specific educational objectives and the applicant's expectations regarding graduate study,
- explain how the content/focus of the visual work represented in the portfolio provides a strong foundation for the proposed plan of study, demonstrate historical, theoretical, and critical awareness of the field of study and the applicant's relationship to it, highlight any interests and/or intentions, and
- identify potential faculty supervisors listing their names in prioritized order with rationale.

Applicants should submit their statement of intent with their portfolio.

## Letters of Recommendation

Two letters of recommendation should be submitted by faculty members and/or professionals (with whom the applicant has most recently studied or worked) commenting on the applicant's educational and professional qualifications. At least one referee must be a faculty member. Each letter must include the full names and contact information of both the applicant and the referee. All referees must send their letters of recommendation as indicated on the AUArts website.

## Transcripts

Applicants must ensure the submission of official transcripts from each post-secondary institution attended, as detailed on the AUArts Graduate Studies website. Official transcripts issued in a language other than English must be accompanied by notarized English translations. International applicants must submit detailed course descriptions, translated and notarized if not in English, in order for an evaluation to be completed.

## Oral Interview

In addition to the general and program specific requirements, each applicant will be required to take part in an oral interview with at least two members of the Graduate Program Committee.

## Curriculum Vitae

The CV should concisely outline related professional experience (exhibitions, publications awards) and activities that convey a sense of commitment to a career in the arts/ Maximum 4 pgs.

## Transfer Credit

AUArts will consider transfer credit from applicants seeking advanced credit from a recognized institution and not have been used for any degree or diploma accreditation. The courses must be graded, graduate-level courses, and the performance must be equivalent to a B or higher at AUArts. Transfer credit is not normally given for courses taken more than five years before admission or for courses taken for the purpose of qualifying for admission.

## Prior Learning Assessment & Recognition

An individual who does not meet formal academic requirements but who has significant professional achievements may be considered for admission to a graduate program. The candidate must provide the relevant graduate program with clear evidence demonstrating a potential to successfully undertake the proposed program of study. Such a candidate is advised to make early contact with the Graduate Program Office. In all cases, the decision of whether the candidate will be admitted rests with the Graduate Program Committee.

Applicants are encouraged to visit the campus to see if the facilities and faculty match their requirements. If a visit is not possible the Research and Graduate Studies Office will be pleased to respond to specific inquiries by email [graduatestudies@auarts.ca](mailto:graduatestudies@auarts.ca).

## Admission Categories

- **Regular Admission**  
Students may be admitted to a program providing that admission qualifications are met and appropriate resources are available.
- **Deferred Admission**  
A student who has been offered regular admission may request deferral of up to one year with approval from the Office of Research and Graduate Studies.
- **Conditional Admission**  
A conditional admission may be offered to an applicant who is substantially ready to undertake a program but who has not completed all admission requirements at the time of application. An offer of conditional admission will specify the remaining requirements to be met and a limited time period within which to meet them. Normally, the requirements must be fulfilled either prior to registering in the program, or within the first term of registration.
- **Qualifying**  
A student may be admitted as a qualifying graduate student when the student meets the qualifications for admission but lacks the necessary background for a graduate program in a chosen area of specialization. A qualifying student is required to take more courses in a degree program than a regular graduate student. Upon satisfactory completion of a qualifying term or year, the student will be transferred to regular student status. Qualifying status will not be granted for a period exceeding one year.
- **Visiting and Exchange Students**  
Students from other institutions may engage in course or research work at AUArts for credit at their home institution. It should be noted that admission as a visiting or exchange student does not guarantee later admission to the graduate program at AUArts. A visiting or exchange student must submit the appropriate application/approval form.

Acceptance of an exchange student is subject to coordination of program requirements between AUArts and the home institution as well as a Graduate Program Committee vetting of the student's background and AUArts' resources. Students from institutions with reciprocal fee agreements pay tuition fees at their home institution and any applicable

general fees at AUArts. Students from institutions without such an agreement pay all fees at AUArts.

### Application to a Second Graduate Degree

Applicants with a graduate degree from another University may apply for admission to a master's degree program at AUArts under the following constraints:

- no course work taken for the first degree shall count towards the second,
- none of the research completed for the first degree shall be replicated for the second.

### Offer of Admission

An offer of admission to a graduate program shall specify the program to which the student is admitted, funding commitments, and any other details and conditions relating to the offer.

### Readmission

A student who withdrew or was withdrawn from a program and wishes to be readmitted must apply for readmission to the graduate program. The submission of official transcripts for any academic work done since departure may be requested. If readmission is granted, then program requirements, completion time, funding commitments, and any other details and conditions will be stipulated in the offer of readmission. An offer of readmission to a graduate program will specify the program specifications, completion time, conditions related to the readmission, and any offer of funding.

### Retention of Student Records

Graduate Students' files are kept in the Research and Graduate Studies Office. All application documents become the property of AUArts and cannot be returned to the students.

### Admissions Dates and Deadlines

AUArts admits students annually to the MFA in Craft Media program in the Fall (September). If the date falls on a weekend or a holiday the deadline will be the next business day.

| Fall Admission Dates for Canadian Students  |   |
|---|---|
| January 15  | Application deadline for following September start                                      |
| January 15  | Portfolio, Statement of Intent, CV, final transcripts and letters of recommendation due |
| February 1  | Official offers of acceptance sent  |
| Please contact <a href="mailto:graduatestudies@auarts.ca">graduatestudies@auarts.ca</a> | Late applications accepted - space permitting   |

| Fall Admission Dates for International Students   |   |
|---|---|
| January 15  | Application deadline for following September start                                      |
| January 15  | Portfolio, Statement of Intent, CV, final transcripts and letters of recommendation due |
| February 1  | Official offers of acceptance sent  |
| Please contact <a href="mailto:graduatestudies@auarts.ca">graduatestudies@auarts.ca</a> | Late applications accepted – space permitting   |



## GRADUATE STUDENT REGISTRATION

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Students will be automatically registered for their courses each term must register in the program every semester (Fall, Winter, Spring/Summer) throughout the tenure of their program and for all their fixed classes (for which they are automatically enrolled) and elective classes. Registration begins three months before the start of each semester and must be completed no later than the first day of classes as listed in the AUArts academic schedule. The course or research-related work for which the student registers must have the approval of the Principal Supervisor and Associate Dean: Research, Internationalization and Graduate Studies. This applies to students registered on leave. A student who does not register attend classes within the add/drop period without prior notification is considered to be a no-show and will be withdrawn from the program. Students may apply for a leave of absence through the Office of the Registrar in advance of the end of the add/drop deadline for each term.

**Audited courses:** To facilitate the acquisition of skills or knowledge in additional disciplines, graduate students may have the option to audit graduate or undergraduate courses, with permission of their Principal Supervisor and the instructor of the course they wish to audit, and with the approval of the Associate Dean responsible for the course.

Audits are subject to safety requirements, facility availability, and faculty workload.

Students may either informally audit a portion of a course or formally audit a full course; in the case of a full audit, the student will be registered as per the process in the Undergraduate Registration Procedure.

Auditing students are required to complete all Health and Safety orientation and/or training required for participation in the course. Course audit fees for graduate students are included in their graduate program tuition fee. Any additional cost for field trips, materials or incidental expenses are the responsibility of the student.

**Electives:** Students propose Elective study in consultation with their Principal Supervisor to support the development of the Thesis Project. Electives may be organized in several ways:

- i. AUArts 300-400 level course elevated to graduate-level credit (aaaa 500).
- ii. Graduate level academic course at another institution (UNST 600 / UNSM 600).
- iii. Self-directed study with ACAD faculty member (ESDS 600) For this the candidate and supervisor will complete a Directed Study form detailing the expectations and outcomes of the study.
- iv. Professional internship (EPRI 600). For this, the candidate and supervisor will complete a Professional Internship form.
- v. Artist residency (ERES 600): For this the candidate and supervisor will complete an Artist Residency form.

## GRADUATE SUPERVISION

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Each student will work with a three-member Graduate Supervisory Committee (GSC), including the student's Principal Supervisor, who guide the program of study and culminating thesis project. All members of each student's GSC must be members of AUArts Graduate Faculty. Regular meetings (at least once per term) will be organized between the student and the full GSC and minutes filed with the Office of Research and Academic Affairs.

**Interim Supervisor:** All incoming graduate students will be assigned an Interim Supervisor for the first semester of the program. They will guide students through early milestones (Individual Plan of Student Research (IPSR), selecting Principal Supervisor, CORE requirements etc.) and orient the student within the University. The Interim Supervisor will normally serve as Instructor-of-record for Graduate Studio I; provide indications of course and program requirements as well as written feedback at end-of-term, submitting the final marks for Graduate Studio I. Written feedback and the final mark will account for consultation with all faculty who have provided advice/direction to the students.

**Principal Supervisor:** By the end of the first semester, first-year students will reach a mutual agreement with a member of Graduate Faculty to serve as their Principal Supervisor for four semesters beginning in the second semester of the first year. The assignment of a Principal Supervisor must be approved by the Associate Dean Research, Internationalization & Graduate Studies (AD:RIGS) or designate.

The Principal Supervisor will:

- 1) advise and impart skills as necessary to facilitate the student's planning and conduct of studio-based research through constructive criticism in support of the highest standards of research, professional development and practice;
- 2) serve as Instructor-of-Record for Graduate Studio courses, Semesters II-V (including Spring/Summer);
- 3) meet at least biweekly with their student to monitor progress and provide written feedback at least once per term, including evaluation of each Graduate Studio. Written feedback should take into account consultation with other Supervisory Committee members;
- 4) assist the student in refining and completing the Individual Plan of Study and Research (IPSR), and helping the student establish a realistic timetable for the completion of the various program requirements;
- 5) consult with the student in the nomination of the full Supervisory Committee to the AD:RIGS or designate for approval, no later than December 15th of the first semester
- 6) track and advise regarding funding opportunities;
- 7) review the Program Educational Objectives and Program Learning Outcomes with the student and clarifying how and when these will be achieved and assessed;
- 8) serve as the first source of advice in the event of conflict between the student and any anyone else in the University;
- 9) advise regarding options and final choices for Electives;
- 10) guide the student through the development of all parts of the thesis and its drafts.
- 11) work with Office of Research and Academic Administration (ORAA) to schedule the Exhibition and Defense, including recommending potential External Reviewers and ensuring all required paperwork is completed in connection with the Defense.

**Graduate Supervisory Committee (GSC):** Each student's Graduate Supervisory Committee is nominated by the student Principal Supervisor (via the appropriate form) and approved by the AD:RIGS or designate no later than the end of the first semester of the program. The Graduate Supervisory Committee comprises no fewer than three Graduate Faculty members, including the Principal Supervisor as Chair, one faculty member whose primary expertise falls within the program area, and one faculty member whose expertise and home program is external to the graduate program area, with additional members as needed. Responsibilities of the GSC include offering guidance and advice relevant to the student's program of study, including sign-off of the IPSR; participation in all evaluative events as outlined below in Section Graduate Academic Standing and Progression including the Mid-Program Review (end of Second Semester), the Fourth Semester Progression Review, and the final Graduation Review.

In exceptional circumstances, change in the Graduate Supervisory Committee are allowed using the appropriate form after consultation with members of GSC and with the approval of AD:RIGS.

## SUBMISSION AND EXAMINATION OF THESIS

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The MFA Craft Media Thesis Project is composed of three parts: a Thesis Exhibition, a Thesis Paper and a Thesis Defense. The Thesis Examination Committee (TEC) is comprised of the student's Graduate Supervisory Committee plus an external examiner recommended by the student's Principal Supervisor in consultation with the student and approved by the Associate Dean: Research, Internationalization and Graduate Studies (AD:RIGS). The examination is overseen by a Neutral Chair who is an appropriate member of Graduate Faculty invited by the AD:RIGS.

**Thesis Exhibition:** Normally, the Thesis exhibition will occur within a period, from the end of March to the middle of April, and must be available for viewing by the Thesis Examination Committee before the day of the Thesis Defense. Complete documentation of the Thesis Exhibition is the responsibility of the student and must be included in the Thesis materials submitted to the Research and Graduate Studies Office for accession to the Luke Lindoe Library (see below).

**Thesis Paper:** The Thesis Paper supports and aligns with the body of work presented in the Thesis Exhibition and demonstrates sustained critical inquiry and advanced knowledge in the field. It will engage with historical and emerging discourse(s) and provide relevant contextual information for the student's chosen subject area(s). The TEC will expect that the Thesis Paper is a unique contribution to knowledge in the field; addresses relevant literature in a substantial way; evidences knowledge and advanced comprehension of the student's chosen subject area(s); acknowledges contributing scholars; comprises in the range of 5,000 - 8,000 words and is free from major errors.

**Scope of Content:** Students have considerable scope with regard to the content and mode of address of the Thesis Paper. It is understood that practice-led research in craft media presents an opportunity to develop and evaluate discursive methodologies and appropriate 'artistic' strategies of evaluation and dissemination. In addition to art historical, theoretical and critical analysis as genres of writing, students may consider a wide range of possibilities.

**Substantive Draft:** A substantive draft (complete, penultimate draft) of the Thesis Paper should be submitted to the student's Graduate Supervisory Committee before the end of Graduate Studio IV (December 1st) to allow sufficient time for feedback and revision, and the Final Draft submitted no later than three weeks prior to the established Thesis Defense date. Following the Thesis Defense, revisions may be required. Once completed, the approved Thesis Paper including documentation of the Thesis Exhibition will be submitted to the Luke Lindoe Library

**Final Draft:** The student will submit an electronic copy as a Microsoft Word document of the Final Draft of the Thesis Paper to the Office of Research and Academic Affairs (ORAA) by the middle of the fifth semester and no later than three weeks prior to the Thesis Defense date stipulated on the Notice of Examination weeks before the examination date.

Failure to submit the Final Draft of the Thesis Paper by the established deadline may result in the requirement that the student register for the next semester.

**Thesis Defense:** The Thesis Defense is a public event. It is the student's opportunity to explain publicly the Thesis Paper and Exhibition and respond to questions from the TEC. When the student is ready for the Thesis Defense, they must formally inform their Supervisor by completing a Defense Set-up Request form. This form will be submitted to the ORAA by December 1st of the fourth semester. Each student and Principal Supervisor will work together to propose the composition of the Thesis Examination Committee.

**Thesis Examination Committee:** The Defense Set-up Request form recommends the composition of the Thesis Examination Committee and the tentative schedule of the Thesis Defense. The Supervisor completes the form and submits it to AD:RIGS for approval, finalizing all the TEC members. A Neutral Chair is appointed by the AD:RIGS or designate. The Principal Supervisor and all other members of the Graduate Supervisory Committee participate in the examination plus one faculty member external to AUArts (External Examiner). The external examiner is identified by the student and Principal Supervisor, and appointed by the AD:RIGS. The TEC will evaluate the Thesis Paper, the Thesis Exhibition and participate in the Thesis Defense.

### **Thesis Defense Process:**

**Timing:** The Thesis Defense will occur concurrently with the student's Thesis Exhibition. At the scheduled date and time, the Thesis Examination Committee and student will convene in the scheduled exam location.

**Procedure:** The Thesis Defense will begin with the student giving a 15-20 minute oral presentation of the Thesis Project. Following the presentation, members of the committee will each have the opportunity to ask questions related to the Thesis Exhibition and the Thesis Paper. Normally this will entail two rounds of questions. When the Neutral Chair determines that no further questions are forthcoming, the student and audience will be asked to leave the room.

**Decision:** The Committee will then make a determination as to whether the student's examination receives 'Clear Pass,' 'Pass with Minor Revisions' (to thesis paper or oral), 'Pass with Major Revisions' (to thesis paper or oral), or 'Fail' indicating that one or more of the three components of the thesis defense were found unacceptable.

The voting is based on a simple majority; the majority must include the vote of the External Examiner. Upon reaching a decision, the Thesis Examination Committee will invite the student back into the room to inform them of the decision.

The student's Principal Supervisor, as Instructor of Record, will submit the awarded outcome to the ORAA. If the student passes the Thesis Defense with revisions, these must be completed before the student is considered to have fulfilled program requirements.

**Revisions to Thesis:** The Thesis Examination Committee may require revisions to the final draft of the Thesis Paper. When revisions are required, members of the Thesis Examination Committee will provide the student with a detailed, written account of the specific changes requested by completing the Examiner's Report (which will be provided to the examiners by the ORAA after the exam date has been set). The student will be expected to address the Committee's requested changes.

Minor revisions/concerns to the Oral Examination are addressed as for the Thesis Paper, in this case in the form of a written response. Major revisions/concerns regarding the Oral Examination may result in rescheduling the Oral Examination. Revisions to the Thesis Exhibition are not permitted.

Once completed, the revisions must be approved by the student's Principal Supervisor. Once final revisions have been made, the Supervisor will approve by providing the last signature on the Thesis Approval Form, which must be submitted to the ORAA together with the final revised thesis. Sign-off of revisions must normally take place by April 30th for participation in May convocation.

Submission of Approved Thesis Paper to the Library: Complete documentation of the Thesis Exhibition including an appendix containing a detailed Exhibition Inventory should be added to the Approved Thesis Paper before it is submitted for accession to the Luke Lindoe Library.

Two copies of the Approved Thesis Paper must be submitted to the ORAA for accession to the Library within six-weeks of the Thesis Defense and no later than April 30 for May convocation, as follows: 1) One unbound or bound hard copy to be submitted to the RIGSO for submission to the AUArts Library; 2) One high-quality, electronic PDF version of the approved Thesis submitted via USB flash drive, or other suitable data storage device, including all appendices and accompanying materials; 3) Electronic documentation of the Thesis Exhibition. (See Requirements for Thesis Exhibition documentation in the Thesis Guidelines); 4) All completed and signed required forms and, as appropriate, optional forms.

## **CORE TRAINING AND HUMAN AND HUMAN SUBJECTS ETHICS REVIEW**

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Graduate student researchers have an ethical obligation to design and conduct research in ways that protect participants from unnecessary and avoidable harm: harm that may be, physical, psychological, economic, social. In Canada, a set of guidelines has been created to help researchers consider the ethical dimensions of their research involving human subjects: the Tri- Council Policy Statement 2 (TCPS2). The primary function of these guidelines is the welfare of human subjects.

The TCPS2 is the minimum standard Canadian research institutions use when conducting research involving human subjects. The TCPS2 defines research involving human subjects as an undertaking intended to extend knowledge through a disciplined inquiry or systematic investigation where individuals whose data, or responses to research interventions, stimuli or questions, are relevant to a research question.

The TCPS2 is supported by the three federal research agencies: the Canadian Institutes of Health Research (CIHR), the Natural Sciences and Engineering Research Council (NSERC) and the Social Sciences and Humanities Research Council (SSHRC).

All graduate students will take the TCPS2 CORE Training during their first semester and must complete it before the Mid- Program Review: <http://www.pre.ethics.gc.ca/eng/education/tutorial-didacticiel/>

All research conducted by graduate students involving humans and/or animals must receive clearance from the AUArts Research Ethics Board (REB). Please refer to the REB website and procedure. Research involving human and/or animal subjects shall not violate applicable municipal, provincial or federal laws.

# GRADUATE ACADEMIC STANDING AND PROGRESSION

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## Assigning Academic Standing

A student's academic standing is determined at the end of each term following the submission of final grades.

**Good Academic Standing.** A student, whether full-time or part-time, must obtain a minimum term grade point average (GPA) of 3.00 and obtain a favorable assessment on the Mid-Program Review conducted by their Graduate Supervisory Committee (GSC) to remain in good academic standing.

**Academic Probation.** A student who obtains a term GPA of under 3.00 will be placed on Academic Probation for the next term in which they register and must obtain a term GPA of at least 3.00 in their probationary term to return good academic standing. A student who obtains an unsatisfactory assessment on the Mid-Program Review will be placed on Academic Probation and must meet the conditions set out in the review to return to good academic standing.

**Academic Withdrawal.** Except in extenuating circumstances, a probationary student who fails to obtain a term GPA of at least 3.00 will be assigned the academic standing Academic Withdrawal which includes a notation on the student's academic transcript. The student will be required to withdraw from the University and will not be eligible for readmission to the University for a minimum period of 12 months from the date of their Academic Withdrawal.

## President's Honour Roll

a. A student who successfully completes a minimum of 12 credits in a term and obtains a minimum grade point average of 3.8 in that term shall be placed on the President's Honour Roll. A "President's Honour Roll" notation will appear on the student's academic transcript.

## Active Status

Students are expected to maintain active status in their program until graduation.

Students who have completed at least one term of studies are eligible to take a break Leave of Absence of up to two consecutive full terms and maintain their active status. Students who take a longer break will no longer be considered to have active status in their program and will be withdrawn. Withdrawn Students will be required to reapply for admission.

Normally students may only be active within their program of study for a maximum of three years from their date of admission, inclusive of any Leaves of Absence.

Graduate students are entitled to a total of two weeks of annual vacation, not including statutory holidays or days designated by the institution as closed.

Exceptions to active status requirements must be approved by the Registrar in consultation with the Associate Dean: Research, Internationalization and Graduate Studies.

## GRADUATION REQUIREMENTS FOR MFA STUDENTS

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As part of the Defense Examination Set-Up, the Office of the Registrar will perform a program check to ensure all requirements have been met.

To graduate, MFA students must achieve the following:

- Pass all courses with a minimum cumulative GGPA of 3.0.
- Pass the Thesis Defense.
- Complete all required revisions to the Thesis Paper.
- Submit the appropriate copies (1 electronic 1 hard bound copy) of the Final Thesis Paper to the Research and Graduate Studies Office and the Luke Lindoe Library.
- Complete, and submit to the AUArts Library, the Non-Exclusive License to Reproduce and Lend Thesis form.

MFA students are responsible for ensuring they have met all their graduate degree requirements. Students must apply for graduation by completing and submitting an Application to Graduate Registrar's Office.

Awarding of the degree is recommended by Graduate Studies Committee and approved by General Faculties Council. Students are eligible to graduate after any term; all graduates from the past two academic years are eligible to attend the annual convocation ceremony in May.



## GRADUATE COURSE LISTING

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### **CRAH 630 - Historical Craft Discourse**

**3 Credits (Seminar)**

**Grade mode:** Normal – Letter grade

Identify the state of the literature and interdisciplinary nature of craft studies through the critical evaluation of a broad variety of historical and contemporary texts that underpin global and Canadian craft discourse and practice. Discuss and critique these texts and create an original research project that contextualizes the student's own practice within this framework. Seminar. Not available for Prior Learning Assessment & Recognition.

### **CRPR 660 - Craft Discourse II: Pedagogical and Professional Practices**

**3 Credits (Seminar)**

**Grade mode:** Normal – Letter grade

Develop foundational pedagogical skills appropriate to post-secondary teaching. Explore pedagogical methodologies and methods, course design, and delivery, and assessment models. Analyze theories of learning, the dynamics of learning environments and their roles in teaching, student motivation and development. Develop a dossier of professional teaching resources that support excellence for teaching at the post-secondary level. Not available for Prior Learning Assessment & Recognition.

### **CRRM 640 - Research Methods**

**3 Credits (Seminar)**

**Prerequisite:** CRAH 630

**Grade mode:** Normal – Letter grade

Support the development of the MFA research project by defining the mode of inquiry. Develop a foundation in graduate research, its methodologies, its challenges, and its organization. Integrate research methods into your individual practice and critically assess the issues surrounding the dissemination of those outcomes. Not available for Prior Learning Assessment & Recognition.

### **CRSM 621 - Craft Discourse I**

**3 Credits (Seminar)**

**Prerequisite:** CRAH 630

**Grade mode:** Normal – Letter grade

Examine the contemporary context of craft in a seminar environment. Draw from key themes in craft including critical and theoretical inquiry in visual culture, material culture and art history. Readings, discussions, presentations, and written assignments provide the means to foster critical and reflective engagement. Not available for Prior Learning Assessment & Recognition

### **CRSM 623 - Emerging Craft Discourse: Thesis Project Seminar**

**3 Credits (Seminar)**

**Prerequisite:** CRST 613.

**Corequisite:** CRST 614.

**Grade mode:** Normal – Letter grade

Support critical engagement with the various contexts that frame studio practices. Refine the research question and support it with a specific research bibliography. Present the research in a variety of critical contexts, which may include open classrooms, workshops, public presentations, and symposia with other MFA students. Complete a substantial draft of the thesis paper. Not available for Prior Learning Assessment & Recognition.

### **CRST 611 - Graduate Studio I**

**6 Credits (Studio)**

**Grade mode:** Normal – Letter grade

Launch the studio-led inquiry that forms the basis for the thesis project. Experiment and explore the critical application of knowledge to the student's practice. Work with an interim supervisor to produce the first iteration of the research plan (IPSR), a living document that will evolve throughout the program. Not available for Prior Learning Assessment & Recognition.

## **CRST 612 - Graduate Studio II**

**6 Credits (Studio)**

**Prerequisite:** CRST 611

**Grade mode:** Normal – Letter grade

Define the research position, its corollary methodologies, and practical methods. Refine a body of creative work that synthesizes studio activity with ongoing research. Critically reflect and refine the goals for studio-led inquiry. Develop and define the thesis project articulating a research position and its corollary methodologies in a finalized research plan\* (IPSR) in preparation for the Mid-Program Review. Participate in a work-in-progress exhibition. Not available for Prior Learning Assessment & Recognition.

\*The Research Plan (IPSR) is a living document that will evolve throughout the student's program.

## **CRST 613 - Graduate Studio III**

**9 Credits (Studio)**

**Prerequisite:** CRST 612

**Grade mode:** Normal – Letter grade

Graduate Studio III facilitates intensive, self-directed studio activity as defined in the student's Research Plan. In this course the student will produce a significant body of work that evinces sustained studio-led inquiry and critical reflection on the methodologies undertaken. The work produced will clarify and refine the student's Research Plan\* and inform the overall Thesis Project. Not available for Prior Learning Assessment & Recognition.

\*The Research Plan is a living document that will evolve throughout the student's program.

## **CRST 614 - Graduate Studio IV**

**6 Credits (Studio)**

**Prerequisite:** CRST 613

**Co-requisite:** CRSM 623

**Grade mode:** Pass/Fail

Synthesize studio practice and written work. Initiate an original body of work that critically engages with a defined research position while demonstrating effective theoretical and methodological approaches. Build a discrete body of work that functions as a key site of critical thought and inquiry, in order to produce an original contribution of knowledge explicit in the final thesis project. Leverage critical engagement with the studio work from both the principal supervisor and instructor of CRSM 623. Not available for Prior Learning Assessment & Recognition.

## **CRST 615 - Graduate Studio V**

**12 Credits (Studio)**

**Prerequisites:** CRST 614, CRSM 623

**Grade mode:** Pass/Fail

Work intensively to complete and defend a thesis project (consisting of a thesis exhibition, thesis paper, and oral defence) that critically engages with a defined research position while demonstrating effective theoretical and methodological approaches in order to add to the body of contemporary craft knowledge. Not available for Prior Learning Assessment & Recognition.

## **ESDS 600 – Self Directed Study**

**3 Credits**

As required by the graduate program, students propose elective study in consultation with their Principal Supervisor to support the development of the Thesis Project. Electives may be organized in several ways:

- AUArts 300-400 level course elevated to graduate-level credit (aaaa.500)
- Graduate level academic course at another institution (UNST.600/UNSM.600)
- Self-directed study with AUArts faculty member (ESDS.600)
- Professional internship (EPRI.600)
- Artist residency (ERES.600)

# ACADEMIC GLOSSARY

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## **Academic Calendar**

An annual publication from the University which encodes the official policies, admission requirements, program completion requirements, course descriptions and other vital academic and service information for a particular academic year.

## **Academic Day**

The academic day runs from 8:00am - 10:00pm Monday through Saturday.

## **Academic Terms**

- Fall Term - The period of the academic year which runs from September - December.
- Winter Term - The period of the academic year that runs from January - April.
- Spring Term - The period of the academic year that runs from May - June.
- Spring/Summer Term - The period of the academic year that runs from May - August.
- Summer Term - The period of the academic year from July - August.

## **Academic Year**

The academic year runs from September 1 to August 31.

## **Concentration**

A concentration is an area of specialization, made up of 15 credits or five courses (two at the 200 level and three at the 300 level).

## **Course**

A course is a unit of work in a specific topic, categorized by discipline/subject and level of study. Courses can have one or many course sections within a term of study.

## **Course Outline**

Course Outlines are a resource that defines the learning outcomes, course requirements, textbooks, and assessment dates and criteria for each course section.

## **Course Registration Number (CRN)**

The unique identifier assigned for each Course Section in the University's Student Information System.

## **Course Section**

A specific instance of a course offered in a specific term into which students are registered.

## **Corequisite**

A course that must be taken prior to or in conjunction with another course.

## **Degree with Distinction**

Is automatically awarded to undergraduate students who, besides meeting all academic program requirements, have also attained a minimum GPA of 3.67.

## **Equivalent (Equivalent course)**

Courses that are equivalent as denoted with an 'Equivalent' course element in the course description are courses that have been renamed or renumbered and both courses cannot be taken for credit.

## **Full-time Students (see also Part-time Students)**

In order to be considered full-time during a full term (Fall, Winter, or Spring/Summer) a student must maintain a minimum registration of 9 credits per term. For more information see Registration, Full-time and Part-time.

## **Grade Point Average (GPA)**

A numerical calculation of the course grades and course weights taken in a term. A cumulative Grade Point Average (CGPA) includes all courses a student has taken at AUArts. For details see the Undergraduate Final Grading section in this Academic Calendar.

## **Panel or Jury Critiques**

Panel or Jury critiques are forums for discussions of an individual student's work typically with multiple faculty present. Such evaluations often play an advisory role in the determination of a student's final grade.

## **Major**

Primary area of specialization in an academic program. Requires the successful completion of a specified number of defined courses as per the Academic Calendar Program requirements for the year of entry to the major.

**Part-Time Students (see also Full-time Students)**

In order to be considered part-time, a student will register in less than the minimum credits required for full-time, per term. For more information see Registration, Full-time and Part-time.

**Prior Learning Assessment & Recognition (PLAR)**

The process of assessing and recognizing a person's knowledge and skills, acquired through work/life experiences, non-formal, and informal learning, in relation to applicable program or course learning outcomes.

**PLAR Credit**

Credit completed through prior non-formal learning accepted at AUArts.

**President's Honor Roll**

Undergraduate students who complete a minimum of 12 credits in a term and obtain a minimum grade point average of 3.67 will be placed on the President's Honor Roll. For Graduate students, a minimum of 12 credits in a term and grade point average of 3.8 in that term are required to be placed on the President's Honour Roll.

**Prerequisite - Course**

The requirement of the successful completion of one (or more) course(s) which must be met before registration is permitted into another course.

**Prerequisite – Restriction**

A permanent requirement, often the student major or year of study, which must be met to permit registration in a course.

**Priority Application Deadline**

Complete applications received by this date will be considered for entrance awards.

**Program**

A program is the combination of the degree and major, defined by its requirements for completion of the credential.

**Registration Restriction**

When registration opens, there is a minimum two-week window when some required courses are temporarily restricted and available for registration only to those students who have declared a major in that area.

**School**

A formal subdivision within the University whose mission is the administration of programs and courses (usually) relating to common fields of study and academic disciplines.

**School Director**

The administrative leader of a School at the University.

**Term Break**

A recess during the term (sometimes referred to as a Reading Week). AUArts observes two term breaks, one in the Fall term during the week which includes the observation of Remembrance Day and the other in the Winter term for the week following Family Day.

**Topics Course**

A course whose content and title varies with different offerings. These courses may be repeated for credit when the topics are different.

**Transfer Credit**

Credit granted towards an AUArts program for equivalent course(s) successfully completed at another recognized post-secondary institution.