

Latest Update: November 20, 2020

As per the statement in the Academic Calendar, the University retains the right to provide updates to the Academic Calendar in the event of errors, omissions or policy or program changes.

The Addendum to the Alberta University of the Arts Calendar provides updates to the published Calendar for 2020-2021, reflecting changes associated with courses (including requirements for campus drop off and/or pick up), programs and fees and will be updated as needed.

The Addendum also includes current Special Topics Course listings for 2020-2021.

Errata reflect revisions to errors published in the Academic Calendar.

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Undergraduate Course Listing – Update

The following courses have been added or modified for the 2020-2021 year due to virtual delivery for Fall 2020 and the impacts on program progression. New courses added may replace elective or program requirements. Modifications include course descriptions, learning outcomes and/or prerequisites. In cases where the course description has been modified, the updated learning outcomes are included in the description.

Ceramics

CRMC 216 – Introduction to Ceramics (Hand building, Mold making and Casting)

Pre-requisite: Completion of 24 credits for First Year Studies or equivalent.

This course introduces the technical and aesthetic aspects of making ceramics using handbuilding methods and Mold processes. Concepts of utility, sculpture and experimental works will be introduced. Course references will include contemporary and historical examples.

Upon successful completion of this course students will be able to:

- Demonstrate a variety of hand-building techniques in forming clay;
- Use basic ceramic surface treatments including slips and glazes;
- fabricate clay-based Molds and explore the complexity of formal solutions;
- finish, alter and assemble cast forms;
- Describe discourse and context relevant to the ceramics discipline as it applies to their assignments in written form;
- create artwork that reflects course content;
- demonstrate safe and healthy ceramics studio use.

CRMC 411 – Advanced Ceramics Seminar

Prerequisite: NASC 221 and CRMC 320.

CRMC 451 – Advanced Ceramics Seminar

Prerequisite: NASC 221 and CRMC 320.

ENGL 333 Comics Narrative

3 credits

Prerequisite: Any 200-level ENGL, plus completion of First Year Studies, or consent of the Chair in consultation with the instructor.

This course introduces students to the diversity of comics narrative and to major elements of comics history. At the same time, this course considers the formal features common among comics, 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.

FBRE 210 – Weaving I

3 Credits

Prerequisite: Completion of 24 credits from First Year Studies or equivalent, or consent of the Chair in consultation with the instructor.

This

This course will introduce students to contemporary hand weaving. Assignments will encourage the active exploration of weaving techniques and equipment with an emphasis on the development of individual expression, technical skill, experimentation, and facility with material. Both loom and hand-manipulated approaches to cloth construction will be covered. Course content will be presented through studio projects, demonstrations, lectures, discussion and critique.

FBRE 320 – Weaving II

3 Credits

Prerequisite: FBRE 210, or consent of the Chair in consultation with the instructor.

This course offers an investigation of advanced weaving techniques, cloth structures and the woven image. Students will learn to utilize a variety of weaving equipment and create digital files for Jacquard weaving. Instruction on digital textile design approaches and image manipulation will expand students' understanding of the translation from image to woven structure

Glass

GLSS 103 – Light and Glass - NEW

Prerequisite: None.

This course will introduce students to processes of working with glass as a material that can and will manipulate light but will also deal with the three-dimensional object in a more general way (not defined by material).

Upon successful completion of this course students will be able to:

- apply aspects of the glass process and light to the creation of new works,
- address a theme in their work
- combine other art materials with their glass works;
- Demonstrate a basic understanding of solid objects and elements, colour applications (I.e. enamel or other colour surface treatment), hollow forms, surface treatments, and cold work;
- Articulate a basic understanding of artistic research including drawing/sketching/note taking, relevance of material choice, art/design/craft issues surrounding the three-dimensional object.

GLSS 412 – Research Seminar

Prerequisite: GLSS 410, GLSS 320 or GLSS 322

GLSS 451 – Senior Studio

Prerequisite: GLSS 410, GLSS 320 or GLSS 322

Jewellery and Metals

JWLM 101 – Jewellery and Metals

Prerequisite: None.

This course introduces students to contemporary practice, materials, and skills in jewellery and small metals. Students will explore elements of 3-D design, while learning basic fabrication skills to create objects incorporating a multitude of materials. There will be exploration in material meaning to create contemporary ornamentation through written statements, drawings and the creation of wearables.

Upon successful completion of this course the student will be able to:

- Demonstrate a basic knowledge of contemporary practice in Jewellery and Metals.
- Demonstrate a basic understanding of the elements and organizing principles of 3-Dimensional Design as they pertain to Jewellery/Metals.
- Demonstrate a basic understanding of metal-working hand skills and work sequences.
- Demonstrate an understanding of the relationship of materials to the body and adornment.
- Apply a general understanding of the safe usage of materials and equipment.

JWLM 205 – Jewellery Skills Concentration

Prerequisite: Completion of 24 credits from First Year Studies or equivalent

Anti-requisite: Student may not take JWLM 321, 311, 320 (revised course) if they have taken JWLM 205 (existing course).

This course introduces core small-scale metalworking and jewellery skills and focuses on an understanding of process and materials in metalworking. Some of the foundational skills covered will include sawing, filing & emery techniques, riveting, basic forming, surface & finishing techniques. Participation in group critiques and maintaining a notebook is required.

Upon successful completion of this course the student will be able to:

- Apply core hand skills for making jewellery and small-scale metal work
- Follow technical decision-making processes
- Develop an efficient work sequence according to organizational principles
- Identify major features of various career paths within the field of jewellery and metals

JWLM 216 – Object Design for Metals

Prerequisite: Completion of 24 credits from First Year Studies or equivalent, or consent of the Chair in consultation with the instructor.

This course introduces students to the use of emerging technologies in jewellery making and metalsmithing. It exposes students to tools and techniques associated with Computer Aided Design (CAD), 3D modelling, 3D printing and rapid prototyping. These technologies will be used in conjunction with traditional techniques from jewellery and metalsmithing.

Upon the successful completion of this course, the student will be able to:

- Create models and assemblies in CAD software to visualize and plan for metals fabrication processes.
- Develop basic jewellery skills and processes.
- Describe the role of digital processes in contemporary metals practices.
- Integrate emerging computer-aided design and manufacturing technologies with studio practices in metals.
- Display a basic understanding of a contemporary metals practice and how rapid prototyping, computer-controlled fabrication equipment and digital modelling can support a craft practice

JWLM 220 – Metalsmithing Skills II

Prerequisite: JWLM 205 or JWLM 210 or consent of the Chair.

This course will explore the metal object in a historical and contemporary context. Non-traditional forming processes will be emphasized in this course as students work to create work using found objects and basic metal fabrication to create form. Objects and their utility are a central focus of this course.

Upon successful completion of this course the student will be able to:

- Create large-scale metal objects using non-traditional techniques
- Apply the elements 3-dimensional design within the realm of metalsmithing.
- Develop multi-step solutions to complex technical problems

JWLM 311 – Production Techniques

Prerequisite: JWLM.205 (revised) or consent of the Chair.

This course will emphasize casting in jewellery and explore various techniques for producing multiples. Processes will include wax modeling, casting, and Mold making. Industrial production techniques and outsourcing options will also be considered.

Upon successful completion of this course, the student will be able to:

- Apply production techniques, methodology and organizational principles to their practice
- Apply skills in wax manipulation for the purpose of casting metal
- Evaluate various production methods for making unique or multiple pieces
- Create work that addresses aesthetic issues as well as technical ones.

JWLM 320 – Studio Techniques II

Prerequisite: JWLM 205 (revised) or consent of the Chair.

This course explores the visual impact of color, and how it can shift our perception of an object or transform its context. Imagery and the narrative are also addressed. Processes and techniques introduced will vary according to the interests and expertise of the instructor, but may include anodizing, enameling, industrial coatings, resins, flocking, Prismacolor™, and photoetching. Development of research skills and content in the work is emphasized.

Upon successful completion of this course, the student will be able to:

- Apply technical and process-based skills related to colour
- Apply colour theory through samples and projects and research.
- Demonstrate the ability to combine surface and form into a conceptual object.

JWLM 321 – Mechanical Devices

Prerequisite: JWLM 205 or JWLM 210 or consent of the Chair.

This course incorporates mechanical and technical components into jewellery and other small metals. Craftsmanship and technical hand skills will be emphasized in this course as students utilize and create various hinges, catches, and mechanisms in their work.

Upon successful completion of this course, the student will be able to:

- Design, construct and use mechanical devices for jewellery purposes
- Apply skills in soldering, layout, fitting and assembly in jewellery construction.
- Demonstrate skills in mechanical assembly and the integration of efficient time/motion considerations in construction procedure
- Discuss the way the principles of catch systems can be applied to larger projects

JWLM 410 – Advanced Studio I

Prerequisite: 6 credits of 300-level JWLM courses.

In this course students will develop an individualized practice combining conceptual and technical experimentation in the creation of artwork. Students will develop an annotated bibliography in conjunction with artistic practice.

JWLM 420 – Advanced Studio II

Prerequisite: JWLM 410 or 6 credits of 300-level JWLM courses.

JWLM 451 – Advanced Studio Seminar

Prerequisite: JWLM 410 or 6 credits of 300-level JWLM courses

Print Media

PRNT 216 Print in the Social Realm - NEW

Prerequisite: Completion of 24 credits from First Year Studies or equivalent, or consent of the Chair in consultation with the instructor.

Students will consider print in relationship to its history as a medium of information dissemination, social and political activism, and community-based movements. Students will learn how to apply a range of traditional and alternative print techniques, develop their own imagery in response to research on given topics, discuss it in a critical context, and learn to work cleanly and safely in a studio environment. Students will also be introduced to contemporary and historical artists who use print processes to engage with social issues in their work. The course will consist of technical demonstrations, lectures, critiques, and critical discussion.

Upon successful completion of this course the student will be able to:

- Apply a range of printmaking skills to explore individual ideas in assigned and independent projects;
- Implement digital technologies and strategies to generate imagery and ideas for their work;
- Recognize the different aesthetic and material qualities of prints and how they might influence the conceptual aspect of the work;
- Critically assess their own work and that of others as the print develops and during critiques;
- Discuss a general history of printmaking relevant to the conceptual focus of the course;
- Demonstrate knowledge of health and safety in the studio;
- Utilize writing as a way to understand and explain the ideas contained in their work.

Undergraduate Special Topics Courses 2020-2021

AUArts offers Special Topics courses under course codes ACAD 310, CRMC 222, CRMC 323, FBRE 300 and FINA 400 and FINA 450. The topics of these courses change and may have additional prerequisites than those listed in the Academic Calendar or require an application.

ACAD 310 A | Justin Waddell

Title: Strong, not silent, and listening: artists' writing and art-writing

This course will situate students and their research/practice within the historical, social, and political context of art-writing. Extended forms of writing will include text-based artworks, performance, spoken word, storytelling, poetry, automatic writing, art books/multiples, and socially engaged practices. The act of deep listening, mindfulness, and tuning-in will be exercised and students are asked to consider their motivations towards a revolutionary world-building. Emphasis will be placed on artists whose work may exist within or express the positions of marginalized groups including but not exclusive to sexuality, people of colour, non-binary, and indigenous perspectives. Coursework will include studio visits, critique, seminar, exhibition, presentation, and self-publishing.

ACAD 310 B | Kay Burns

Title: Truth, Lies, & Lore

Whether enacting alternative performance personas or inventing new realities through objects, documents, parafiction, installation, or technology, this class offers a platform for playful reinterpretation and fabrication of 'truths' thus conveying new insights and perceptions to disrupt and question established conventions. Cryptozoology and pseudoscience (for example) thrive in popular culture today and propel modern mythologies. Portraiture in all its facets has compelled and deceived viewers with a centuries-long reputation for the manipulation and invention of identity and character. In an age of fake news and misinformation, the exploration of platforms for deception possesses renewed relevance. How do ideas of truth change over time, and why does manipulation of it continue to survive, thrive, deceive, and fascinate us? Through any studio media and through research and discourse, students explore the mutable space between truth, lies, and lore. Within this course students of all disciplines are invited to excavate what is hidden and what is revealed; and to question our collective perceptions of veracity.

ACAD 310 C | Sarah Nordean

Title: On Slowness

In this studio-based course, students will examine slowness as a contemporary strategy in art to confront and expand the present, and to consider the meaning of temporality. Through focused research, students will consider the aesthetics of slowness and its relationship to different strategies of art making and presentation, including hesitation, delay, deceleration, repetition, distraction, duration, and simultaneity. The course will examine contemporary artwork from across disciplines, and students will produce a body of work relative to their own practice. Assessment will be based on studio visits, group discussions, research presentations, and the presentation of completed artwork.

ACAD 310 D | Lyndl Hall

Title: Mapping, Magic, and Language: The Power of the Mark

In this studio course students will explore the histories, mythologies, and concepts of mark-making through varying lenses such as magic, ritual, language, writing, math, and mapping. Alongside critical and contextual readings, students will enact and explore varying forms, methods, and applications of marking as well as examining how a body might be implicated or directed by a mark. We will examine how the mark manifests in various spaces, for example: political borders, faerie circles, banishing spells, and cuneiform. The class will query the relationship between a mark and where it is implemented: who is marking what, what constitutes a mark, where is the mark put, how does the mark change space and effect bodies, social interactions, civic spaces, and political atmospheres? We will use various methods to look at these questions: phenomenology, proprioception, and affect theory and explore how varying materials and processes effect meaning making: a mark becomes a boundary, a delineation of power, or a way to alter perception. In this interdisciplinary course, material exploration will encompass traditional mediums as well as contemporary practices such as performance, social practice, and installation. Through readings, writing, discussion, and critique, students will examine how the gestural act of marking can structure and orient perception and how this produces patterns, meaning, and order in the world.

ACAD 310 E | Megan Dyck

Title: Colour: Affect and Perception

For both artists and designers, colour is a ubiquitous language: treasured — though seldom fully appreciated for its impact as a psychological force within subconscious communication, or as an elemental player in phenomenological queries, and anthropological contexts. In this studio course, colour is revered two-fold: as an aesthetic mainstay; capacitating endless navigable perceptual maneuvers to be explored through visual experimentation, and as a fundamental channel of human experience serving to inform our understanding of place, persona, narrative, and circumstance. Herein, we will examine the primacy of colour through both traditional pictorial exercises, as well as multi-sensorial approaches which integrate sculptural, written, audio, and time-based methods as supplemental modes for perceiving and describing colour. Such themes as the nomenclature of colour, contemporary and historical cross-cultural applications and interpretations of colour, and theoretical treatises from both archival and present-day artists and thinkers will be investigated through regular slideshow presentations and seminars to compliment specific projects. Students will learn to locate colour as an aspect of their personal artistic vocabulary: entreating poetical applications while garnering a respect for colour theory in its range of utilitarian and creative praxis.

CRMC 222

Title: Ceramics without Clay

This course will introduce a number of studio-based projects that will address ceramics without making objects out of clay. We will examine drawing, found objects, the still life, and the relationship between art and life. Slideshows and topics of research will address the questions: What is Ceramics? How has the media been used in relation to conceptual art, minimalism, design and contemporary art? How do artists adapt their working processes to suit their circumstances?

CRMC 323

Title: Special Projects Workshop: Ceramics in Context

This course will investigate the context of cultural, aesthetic and technological factors in historical and contemporary ceramics. Readings and lectures will focus on themes that deepen independent studio research practice. Studio work will include drawing, ideation, project planning and maquettes. This course will help form the foundation of upper level independent studio work.

FBRE 300

Title: Histories of Ornamentation

This course explores the diverse histories of humans' desire to adorn and express themselves through practices of ornamentation: the elaboration of a functionally complete object for the sake of visual pleasure. Understanding that the histories and practices of ornamentation are cross-disciplinary by definition, we will consider historic ornamentation examples from hair jewelry and codpieces to contemporary Nick Cave wearables. As this suggests, recurring themes of the body, identity, symbolism, and environmental impact are interwoven across these histories, and will be approached from a variety of Western, Non-Western, and Indigenous perspectives.

Our critical engagement with these histories will be facilitated in part through lectures comprised of a combination of historical and theoretical readings, first-person narrative accounts, and virtual visits to unique collections. Lecture and course materials will be augmented and expanded upon through thematic studio-based assignments. The theme of Ornamentation will be used as a means of narrowing the contexts for research in the creation of studio works.

FINA 400 A – Practicum | Heather Huston

3 Credits

This hands-on practicum class will take place on campus at the Illingworth Kerr Gallery and enable students to gain employable gallery-oriented skills, including (but not limited to) hanging, collections management, art handling, and exhibition planning. Students will work with the IKG staff and invited experts to learn professional skills and then apply them in the gallery. In addition to practical work skills, this course will also cover philosophies around labour practices and students will respond to ideas in the class with a creative final project.

Registration in this course is through application. Email registrar@auarts.ca for more information on deadlines and requirements.

FINA 450 A | Kurtis Lesick

Title: Breaking Aesthetics

“Aesthetics” is one of the most prominent, and arguably overused terms in art. The word has become interchangeable with variety of concepts such as taste, beauty, style, fashion—the word is a floating signifier that has been quickly stripped of its meaning. In response to challenges issued by theoreticians and philosophers in Process Philosophy, Speculative Realism, New Materialism, and Post-Humanism, participants in this course will break traditional orthodoxies of aesthetics, exploring, experimenting, and deconstructing the concept through both research and their own practice. This process also opens up a personal inquiry that will more effectively link the student’s art practice to their publics through meaningful, affective experience. The course is designed to lay a strong theoretical foundation that students may apply to elevating their grad projects and papers later in their 4th year. “Breaking Aesthetics” focuses strongly on theoretical and philosophical discussion and its application to artistic practice.

FINA 450 B + C | Sondra Meszaros and Mark Clintberg

Title: F.I.L.E

This research driven, thematic studio course will employ techniques, themes, and strategies from feminist and queer theory, and other methodologies connected to gender, sexuality, activism, and identity. The title of this section, F.I.L.E., is a response to FILE Magazine (1972-1989), a publication by artists’ collective General Idea that satirizes the society tabloid in order to fashion their own celebrity identities. Students will be responsible for self-directed research connected to their studio practices, and the completion of a series of studio directives linked to themes of correspondence and containment. These activities will engage with collection- based methodologies, as well as modes for archiving, and recording of daily life to support creative practices. Students will be encouraged to flex their individual practices to engage with both analog and digital media platforms to communicate with publics via their work.

This course will crossover two sections of FINA 450: Critical Studio Studies team taught by Mark Clintberg and Sondra Meszaros, and students will be in dialogue with peers enrolled in both sections. Key references for this course include: the techniques of appropriation, collage, and printed matter evident in Dada and surrealist practices; mail art and correspondence practices associated with activism, Fluxus, and the neo avant garde; and artists’ uses of storage, archives, and conservation. The course will be taught in tandem with a series of readings and faculty-driven podcasts. This will manifest into various research activities which circumvent the institutional spaces through which art is usually distributed and consumed – such as museums, galleries, and publishing. Students can expect to study the elasticity of their developing practices within contexts that expand curiosities around the personal and political.

FINA 450 D | Lyndsay Rice

Title: Making in the Time of Crisis, Pandemic and Resistance

In times of crisis and challenge, art, craft and design (from analog to emerging) step in to innovate and transform ways of approaching artistic development and to address cultural needs. This course will explore a breadth of practices and processes from protest knitting to DIY 3D printed safety gear. We will discuss the individuals and groups that are involved in these practices as well as the cultural necessity and impact.

Topics will be presented through a seminar structure. Students will be expected to participate by sharing their own visual examples, research and questions for discussion that are timely and topically relevant that will then be used to inform further studio exploration. Topics to be covered could include but are not limited to the environment, economy, disease, race, politics, culture, religion, violence, feminism, gender, equality and equity. Students will approach this time in history to create contemporary objects, prototypes and artworks that address the issues presented as both commentary, critique and possible resolutions.

FINA 450 E | Tanya Rusnak

Title: Seeing Beyond the Known and Unknown: Interweaving Interdisciplinary

Knowledge, Experience, Memory, and Aesthetic Discourse

The discovery and development of a more self-aware, investigative and radically imaginative studio arts-based practice – as a way of thinking and working within an ever-changing interdisciplinary field of inquiry – is the central focus of this class. Students will be challenged to expand the trajectory, search and scope of their creative studio research in various material and theoretical ways; by exploring, for instance, the interaction between sight and thought, thinking and representation, subject and object, mind and world, body and mind, and so on. Realms of perception and sensibility will be investigated and experienced through a variety of contemporary representational and presentational formats, including those derived from more radical /deconstructive and experimental forms of art production and display. Through collaborative engagement, material research and inquiry-based theory, students will expand and articulate their practice frameworks as part of an ongoing conversation with other fields of influence and persuasion. Experimental, process-driven and agile manifestations of physical research will be used to explore relations with different worlds or realms of experience: the personal, the historical, the cultural, the ideological, the imaginary and the every-day or quotidian

Undergraduate Course Listing - Winter 2021 Campus Access Required

Overview – Winter 2021

All **undergraduate non-studio** courses at all levels (courses in AHIS, ENGL, CCST, PPRL, SOSC) will be offered **online** for the Winter 2021 term. Students registered in non-studio courses as noted here are not expected to be on campus for work associated with these courses at any point during the term.

Select **undergraduate studio** courses will be offered either in-person, in person with additional campus required, online with campus access required and/or with requirements to visit campus for the pick up or drop off of materials or equipment as follows:

1. **Studio course - in person or online with required campus access.** This means that classes will be taught **in person** as per the day/time listed on the Timetable or the course requires regular access to campus outside of class time. Students registered in these courses will be expected to be able to attend classes and have access to studios outside of class time on a regular basis. Note that Week 1 of each class will be online as of January 11, 2021. Studio access begins the week of January 18, 2021.

Table 1. Course Listing – in person or regular campus access required.

Course Code	Course Title	CRN	Instructor
CRMC.215.A	Intro Ceramics (Wheel Throwing)	30077	Robert Froese
CRMC.216.A	Intro to Ceramics	30078	Zimra Beiner
NASC.221.A	Intro to Ceramics (Technology)	30133	Martina Lantin
CRMC.320.A	Intermediate Ceramics Studio	30081	Martina Lantin
FBRE.210.A	Weaving I	30178	Mackenzie Kelly-Frère
FBRE.320.A	Weaving II	30176	Mackenzie Kelly-Frère
FBRE.321.A	Surface Design II	30175	Katarzyna Koralewska
GLSS.210.A	Malleable Methods	30168	Marty Kaufman
GLSS.310.A	Paths and Possibilities	30166	Tyler Rock
GLSS.320.A	Independent Directions	30164	Robert Lewis
GLSS.320.B	Independent Directions	30220	Tyler Rock
GLSS.410.A	Advanced Glass Studio	30163	Robert Lewis
GLSS.451.A	Senior Studio	30161	Tyler Rock
JWLM.220.A	Metalsmithing Skills II	30157	Reed Fagan
JWLM.320.A	Studio Techniques II	30156	Lyndsay Rice
JWLM.321.A	Mechanical Devices	30152	Reed Fagan
MADT.304.A	Ob II – Art and Interactivity	30138	Rita McKeough
PHTG.227.A	Lighting 2	30124	John Gaucher
PRNT.212.A	Introduction to Silkscreen	30086	James Boychuk-Hunter
PRNT.312.A	Intermediate Silkscreen	30084	Richard Gorenko
FINA.400.A	Practicum	30171	Heather Huston

2. **Studio course – online with requirements for drop off/pick up of materials.** This means that classes will be taught **online**, however, students are expected to be able to visit campus for curbside pickup a specific number of times during the term. Students registered in these courses will be expected to be able to visit campus on a semi-regular basis.

Table 2. Course Listing – Drop off/pick up required.

Course Code	Course Title	CRN	Instructor
CRMC.101.A	Ceramics	30068	Robert Froese
CRMC.101.B	Ceramics	30071	Juliana Rempel
GLSS.103.A	Light and Glass	30218	Natali Rodrigues
GLSS.103.B	Light and Glass	30219	Marty Kaufman
SCLP.101.A	Sculpture	30076	Richard Clements
SCLP.101.B	Sculpture	30079	TBA
SCLP.101.C	Sculpture	30208	Kathryn Burns
SCLP.211.A	Materials and Processes	30075	Richard Clements
SCLP.213.A	Strategies	30074	Lisa Lipton

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Undergraduate Course Listing – Fall 2020 Campus Access Required

The following courses have been modified for the 2020-2021 year due to remote delivery and require drop off work product and/or pick up of materials or final product.

Ceramics

CRMC 216 – Introduction to Ceramics (Hand building, Mold making and Casting)

Students will be required to drop off and pick up work 4 times during the term (8 visits).

CRMC 222 – Introduction to Ceramics (Experimental Approaches)

Students will be required to drop off and pick up work 4 times during the term (8 visits).

CRMC 316 – Intermediate Ceramics (Hand building, Mold making and Casting)

Students will be required to drop off and pick up work 4 times during the term (8 visits).

CRMC 323 – Special Projects - Workshop

Students will be required to drop off and pick up work 4 times during the term (8 visits).

Fibre

FBRE 211 – Printing on Cloth

Students will be required to drop off and pick up work 4 times during the term (8 visits).

Glass

GLSS 212 – Introduction to Contemporary Glass Practice: Kiln Glass

Students will be required to drop off and pick up work 4 - 6 times during the term (8-12 visits).

GLSS 312 – Sculptural Concerns (Intermediate)

Students will be required to drop off and pick up work 4 - 6 times during the term (8-12 visits)

Jewellery and Metals

JWLM 311 – Production Techniques

Students will be required to drop off and pick up work 2 times during the term (4 visits).

Print Media

PRNT 212 – Introduction to Silkscreen

Students will be required to drop off and pick up work 4 times during the term (8 visits).

Sculpture

SCLP 210 – Modeling & Replication

Students will be required to drop off and pick up work 4 times during the term (8 visits).

SCLP 211 – Introductory Sculpture (Materials and Processes)

Students will be required to drop off and pick up work 4 times during the term (8 visits).

Undergraduate Program Requirements – Changes for 2020-2021

The following Programs have revisions to degree requirements.

Professional Practices

PPRL 200 and PPRL 201 are not offered in the 2020-2021 Academic Year. Programs requiring PPRL 200 or 201 are substituting CCST 200 OR SOSC 200.

Print Media

The second-year degree requirements for Print Media for students in 2020-2021 be changed to any one of:

- PRNT 212, PRNT 210, PRNT 211, and any one of PRNT 212, PRNT 210, PRNT 211, PRNT 215, PRNT 216.

Table 3. Updated Requirements for the BFA Print Media Major:

Progression	Courses and Electives	Credit Hours
First Year Studies	6 Studios AND 4 SCCS Courses	30
Second Year – Bachelor of Fine Arts		
Studio Required	One of PRNT 210/211/ 212 AND One of PRNT 210/ 211/212/ 215/216	3 3
School of Critical and Creative Studies Required	One 200-level AHIS One 200-level ENGL One of either CCST 200 OR SOSC 200 One 200-level SCCS Course	3 3 3 3
Electives	Four 200-level Studio Electives OR One SCCS Course AND Three 200-level Studio Courses	4 x 3 (12)
Third Year – Bachelor of Fine Arts		
Studio Required	PRNT 314 Two of PRNT 304/310/311/312 ACAD 310 (Non-Program Specific Studio)	3 2 x 3 (6) 3
School of Critical and Creative Studies Required	One 300-level AHIS One 300-level ENGL Two 300-level General Studies Courses	3 3 2 x 3 (6)
Electives	One 200 OR 300-level Studio Course One 300-level Studio Course	3 3
Fourth Year – Bachelor of Fine Arts		
Studio Required	PRNT 406 PRNT 407 PRNT 451 FINA 450 (Non-Program Specific Studio)	4.5 4.5 4.5 4.5
School of Critical and Creative Studies Required	One 400-level SCCS Course, AND One 300- or 400-level SCCS Course	3 3
Electives	Two 300 or 400-level Studio Courses	2 x 3 (6)
	Credits Required for Graduation	120

Tuition & Fees – 2020-2021

Please refer to the Tuition & Fees (2020-2021) Addendum (Fall) or (Winter) online for more information.

<https://www.auarts.ca/current-students/register-courses/academic-calendar>

Errata

This section will indicate errata in the 2020-2021 Calendar.

CCST 200 – Critical Frameworks in Visual Theory

3 Credits

Prerequisite: Any two 100-level SCCS courses (ENGL, HUMN, CCST, AHIS)

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.

Antirequisite: Students who have taken SOSC 200 cannot register for CCST 200 for credit.