

# Faculty of Fine Arts

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## Section 81

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# 81

## FACULTY OF FINE ARTS

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### Dean

CATHERINE WILD, MFA Wis.(Madison)

### Associate Deans

ANA CAPPELLUTO, MEd McG., *Planning and Academic Facilities*

MARK SUSSMAN, PhD N.Y., *Academic and Student Affairs*

HAIDEE WASSON, PhD McG., *Research*

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### Location

*Sir George Williams Campus*

Engineering, Computer Science and Visual Arts Complex, Room: EV 2.781

514-848-2424, ext. 4600

finearts.concordia.ca

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### Objectives

The Faculty of Fine Arts is recognized internationally for its long-standing record of excellence in undergraduate education in the visual, performing, cinematic, design, and electronic arts. The Faculty strives to create an environment that reflects the openness and diversity of contemporary culture, with a strong commitment to integrating new technologies with traditional fine arts practices. Programs and courses in studio or academic disciplines situate students within both the pluralism of the university academic experience and an active urban arts milieu.

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### 81.10 PROGRAMS AND ADMISSION REQUIREMENTS

General admission requirements are listed in §13. Specific requirements for admission to the various programs leading to the BFA degree are set out in the first column of the following listings. They refer to the table of Cegep profiles and other specific requirements defined below.

Profile	Requirements
0.00	Diploma of Collegial Studies (DEC — Diplôme d'études collégiales)
10.12	Mathematics 103, 105, 203
A	Interview/Audition
G	Letter of intent
K	Submission of a portfolio of representative work

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Programs offered:

*For information concerning any of the following programs, please consult the calendar section listed opposite each program.*

Recommended Profile and Specific Requirements	Program	Calendar Section
	<i>Specializations:</i>	
0.00, G,K	Art Education – Visual Arts	81.40
0.00, A,G,K	Design for the Theatre	81.120
0.00, G,K	Film Production	81.60
0.00	Film Studies	81.60
0.00, A	Jazz Studies	81.100
0.00, A	Music Performance Studies	81.100
0.00, A	Music Composition	81.100
0.00, A,G	Theatre and Development	81.120
0.00, A,G	Theatre Performance	81.120

### *Majors:*

0.00, G,K	Art Education – Visual Arts	81.40
0.00	Art History	81.50
0.00	Art History and Film Studies	81.50, 81.60
0.00, G,K	Art History and Studio Art	81.50
0.00, G,K	Ceramics	81.110
0.00, 10.12, G,K	Computation Arts	81.90
0.00, A	Contemporary Dance	81.70
0.00, G,K	Design	81.90
0.00, G,K	Electroacoustic Studies	81.100
0.00, G,K	Fibres and Material Practices	81.110
0.00, G,K	Film Animation	81.60
0.00, G,K	Film Production	81.60
0.00	Film Studies	81.60
0.00, G,K	Intermedia/Cyberarts	81.110
0.00, A	Music	81.100
0.00, G,K	Painting and Drawing	81.110
0.00, G,K	Photography	81.110
0.00, A,G,K	Playwriting	81.120
0.00, G,K	Print Media	81.110
0.00, G,K	Sculpture	81.110
0.00, G,K	Studio Art	81.110
0.00, A,G,K	Theatre	81.120

### *Minors:*

0.00, G,K	Art Education – Visual Arts	81.40
0.00	Art History	81.50
0.00, G,K	Art History and Studio Art	81.50
0.00, G	Cinema	81.60
0.00, G,K	Computation Arts	81.90
0.00, G,K	Electroacoustic Studies	81.100
0.00, G,K	Film Animation	81.60
0.00	Film Studies	81.60
0.00	Interdisciplinary Studies in Sexuality	81.60.4
0.00, Theory Test	Music	81.100
0.00, G,K	Photography	81.110
0.00, G,K	Print Media	81.110
0.00	Theatre	81.120

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## **Transfer Students**

Applicants who have completed courses in other colleges or universities may be granted transfer credits towards their program at Concordia University. These transfer credits will normally be awarded as general credits and as such may not be equivalent to specific first-year courses at Concordia.

Applicants to a second undergraduate degree must complete a minimum of 60 credits, other than those credited towards the first degree, at least 36 of which must be taken in the new field of specialization (§16.1.3). Students transferring credits towards a first degree must complete a minimum of 45 credits at Concordia (see §16.1.3).

Students must complete all program and degree requirements, as well as the Faculty of Fine Arts residence requirements (see §81.20.2).

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## **Mature Entry**

General admission requirements to the 108-credit program (Mature Entry) are listed in §14. Students admitted into the Faculty of Fine Arts through the Mature Entry plan are required to complete 18 credits in addition to the 90 credits normally required for the BFA degree.

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## **Extended Credit Program**

Definition of the Extended Credit Program (ECP) is listed in §13.2. Students admitted to an Extended Credit Program in Fine Arts are required to complete an additional 30 credits for the degree. Transfer credits awarded for Ontario Academic Courses (OACs) must be applied towards the ECP portion of a student's degree program.

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## 81.20 DEGREE REQUIREMENTS

Students preparing for the BFA degree require a minimum of 90 credits. Each credit represents, for the average student, a minimum of 45 hours of work spread across lectures, conferences, tutorials, studios, rehearsals or practice periods, tests, examinations, and personal work.

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### 81.20.1 BFA Degree Requirements

1. A candidate for the BFA degree must have qualified for admission to, and successfully completed a program of concentration in the form of a specialization (see §16.2.3) or major (see §16.2.3) program in the Faculty of Fine Arts. A selection is made upon entry, prior to registration. The requirement of selecting a program upon entry should not be thought of as being necessarily a final commitment. Students wishing to transfer out of one degree program must satisfy the admission requirements of the program they seek to enter. Program changes are, however, subject to limitations where certain programs are in great demand. Students should be aware that to effect certain transfers they may be required to complete more than the 90 credits normally required for the degree.
  2. A candidate for graduation must satisfy the Fine Arts General Education requirement by successfully completing a minimum of six credits from course offerings outside the Fine Arts academic sectors (Visual Arts and Performing Arts). The non-Fine Arts academic sectors are defined as: Humanities, Social Sciences, Sciences, Business, Engineering and Computer Science. BFA students graduating with the Major in Computation Arts – Option Computer Applications double program or the Specialization in Art Education – Visual Arts will be considered as having satisfied the General Education requirement. The courses FLIT 382; COMS 301, 304, 416, 434 can only be applied within a student's degree as electives from the Visual Arts sector and therefore do not fulfill the General Education requirement. This list is subject to modification.
  3. A candidate for graduation must have successfully completed the course FFAR 250<sup>6</sup>.
  4. A candidate for graduation normally may apply no more than 54 credits in studio work towards the 90 credits required for the BFA degree.
  5. The credits obtained for any course may not be used to satisfy the requirements of more than one program.
  6. Students may take a maximum of six ESL credits towards a 90- or 108-credit degree, and a maximum of 12 credits towards the 120-credit degree.
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### 81.20.2 Residence Requirements

Students are subject to the university residence requirement (see §16.1.3) which states that of the 90 credits required for the BFA degree, a minimum of 45 credits must be taken at Concordia University. Combining both residence requirements implies that the full-time student must enrol for a minimum of two years of study at Concordia University.

To fulfill the residence requirements for a BFA degree with a concentration in:

1. Ceramics, Fibres and Material Practices, Painting and Drawing, Print Media, Sculpture, or Studio Art: a minimum of 30 credits in Studio Art and six credits in Art History must be completed at Concordia.
  2. Art Education – Visual Arts, Art History, Art History and Studio Art, Art History and Film Studies, Computation Arts, Design, Film Animation, Film Production, Film Studies, Photography, Contemporary Dance, or Intermedia/Cyberarts: at least half of the concentration requirements must be completed at Concordia.
  3. Theatre, Theatre and Development, Theatre Performance, Playwriting, or Design for the Theatre: a minimum of 30 credits from the Department of Theatre must be completed at Concordia.
  4. Music, Electroacoustic Studies, Jazz Studies, Music Performance Studies, or Music Composition: a minimum of 30 credits required from the Department of Music must be completed at Concordia.
  5. Minor programs: at least half of the required credits must be completed at Concordia.
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### 81.20.3 Course Load

The normal course load for students enrolled in the Faculty of Fine Arts is 30 credits per year for all full-time students, and a maximum of 18 credits per year for part-time students.

- i) Full-time students may not register for more than 18 credits of their maximum 30 credits in any studio area in any given academic year. Part-time students may not register for more than 12 credits.
- ii) Students may register for a maximum of six credits in which films are produced as a course requirement during any given academic year. See §81.60.2 for list of courses. Also, students are limited, during their degree program, to 18 credits in Film Production or 24 credits in Film Animation courses in which films are produced as a course requirement (§81.60.2).
- iii) Students may register for a maximum of six credits in Theatre Production in any given academic year, up to a maximum of 18 credits in all.
- iv) Students may register for a maximum of six credits in Music Private Study in any given academic year, up to a maximum of 12 credits in the Major in Music degree program, and 18 credits in a specialization in music degree program.
- v) Students may register for a maximum of nine credits in Independent Study courses in their degree program. In the case of disciplines not offering three-credit Independent Study courses, students may register for a maximum of two six-credit Independent Study courses in their degree program.

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## 81.20.4 Academic Performance Requirements

The system used by the Faculty of Fine Arts to assess academic performance at the undergraduate level is based on the annual weighted grade point average (WGPA). See §16.3.11 for definition of annual WGPA.

*Acceptable standing* requires that a student obtain an annual WGPA of at least 2.00.

**NOTE:** Although a "C-" grade (1.70 grade points) is designated as satisfactory for an individual course in §16.3.3, an annual WGPA of 2.00 is required to remain in acceptable standing.

*Conditional standing* results when a student obtains an annual WGPA of less than 2.00, but at least 1.50. A student is not permitted to obtain two consecutive conditional standing assessments.

Students in conditional standing may not write supplemental examinations and will not be permitted to register for further study until their program has been approved by the appropriate advisor in their Faculty or department. They must obtain acceptable standing at the time of their next assessment.

*Failed standing* results when a student obtains an annual WGPA of less than 1.50, or conditional standing in two consecutive periods of assessment. Failed students may not write supplemental examinations. In order to continue in their program, failed students must apply for readmission through the Office of Student Affairs. If readmitted, failed students will be placed on academic probation. In addition, there may be other conditions determined by the Faculty at the time of readmission. Decisions of the relevant authority in the Faculty are final. Failed students wishing to be admitted to another Faculty must apply through the Dean's Office of the Faculty to which they wish to be admitted.

### Graduation Requirements

Students must satisfy all course requirements, be in acceptable standing, and have a minimum final graduation GPA of 2.00. Potential graduates who fail to meet the requirements of acceptable standing, but meet the requirements of conditional standing, will have the following options:

- a) register for an additional 12 credits and, at the next assessment, meet the requirements for acceptable standing;  
or
- b) register for fewer than 12 additional credits. In this case, standing will be determined on the basis that these extra credits constitute an extension of the last assessment period.

For both option a) and option b), the additional courses taken must be selected in consultation with the student's department.

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## 81.20.5 Lapsed Program

Students enrolled in a specialization or major program in the Faculty of Fine Arts who have not registered for a course for nine consecutive terms or more will have a lapsed notation entered on their student record. Lapsed students must meet with the appropriate advisor in order to resume their program and be made aware of possible program modifications. In some cases, students might be required to submit a new application.

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## 81.30 FINE ARTS COURSES OF FACULTY-WIDE INTEREST

The following courses provide a format in which topics of Faculty-wide interest are considered:

### FFAR:

#### **FFAR 250**     *The Visual and Performing Arts in Canada* (6 credits)

A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus.

**NOTE:** Students who have received credit for FFAR 251 or 252 or IDYS 250 may not take this course for credit.

#### **FFAR 251**     *The Visual and Performing Arts in Canada I* (3 credits)

A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus. This course is equivalent to the first term of FFAR 250.

**NOTE:** Students enrolled in a BFA program must register for FFAR 250. Students who have received credit for FFAR 250 or 252 in a previous academic year may not take this course for credit.

**NOTE:** Students who have received credit for IDYS 251 may not take this course for credit.

#### **FFAR 252**     *The Visual and Performing Arts in Canada II* (3 credits)

A lecture course surveying the current practice and theory of the visual and performing arts in Canada, with a special focus on interdisciplinary forms. The institutional, regional, and cultural traditions of the arts in Canada are discussed as contexts of

contemporary developments; as well, artistic avant-gardes are related to popular cultures and the media. Invited guests and other experts in various disciplines are an essential part of the syllabus. This course is equivalent to the second term of FFAR 250.

*NOTE: Students enrolled in a BFA program must register for FFAR 250. Students who have received credit for FFAR 250 or 251 in a previous academic year may not take this course for credit.*

*NOTE: Students who have received credit for IDYS 252 may not take this course for credit.*

**FFAR 253     *Art, Science and Technology: Interactions* (3 credits)**

An introduction, for non-Fine Arts students, to the rich historical and contemporary relationships between art, science, and technology. Topics range from the scientific and engineering drawings of Leonardo, through to the influence of scientists such as Isaac Newton, the impact of the scientific and industrial revolutions on 19th- and 20th-century aesthetic concerns, to the Internet and "new media." The course does not require prior knowledge of the visual arts, science, or technology.

*NOTE: Students enrolled in a Fine Arts program (BFA specialization, major, or minor) may not take this course for credit.*

*NOTE: Students who have received credit for this topic under an FFAR 398 number may not take this course for credit.*

**FFAR 290     *(also listed as INTE 270)***

***HIV/AIDS: Cultural, Social and Scientific Aspects of the Pandemic* (6 credits)**

An interdisciplinary survey of the major issues and challenges of the HIV pandemic. Such topics as the biology of the virus, therapeutic, clinical and epidemiological research developments, the social costs of sexual taboos and discrimination, and media and artistic representation by and of people with HIV are presented by faculty and visiting community experts. The epidemics in the Western hemisphere, Africa, Asia, and other regions are addressed. Learning is based on lectures, weekly tutorials, and community involvement.

*NOTE: Students who have received credit for FFAR 390, INTE 270, INTE 390, or for this topic under an FFAR 398 or INTE 398 number, may not take this course for credit.*

**FFAR 291     *HIV/AIDS: An Interdisciplinary Introduction to Scientific, Social and Cultural Aspects* (3 credits)**

This course is an interdisciplinary survey of the major issues and challenges of the AIDS pandemic, introducing students to a broadly based overview of its scientific, social and cultural impacts. It also examines the interaction of personal and experiential perspectives with collective values, beliefs and behaviours in response to the health crisis worldwide and locally. Students examine the history of the pandemic and responses to it by governments, medical authorities, businesses, religious and community groups, as well as artists and cultural producers. Readings and requirements are diverse in nature and it is possible to submit creative work as part of the course assignments.

*NOTE: Students who have received credit for FFAR 290, 390, INTE 270, 390, or for this topic under an INTE 398, COMS 399, or SOCI 399 number, may not take this course for credit.*

**FFAR 298     *Special Topics in Fine Arts* (3 credits)**

A course at the introductory level which provides an opportunity for the study of specialized aspects of Fine Arts.

*NOTE: This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.*

**FFAR 299     *Special Topics in Fine Arts* (6 credits)**

A course at the introductory level which provides an opportunity for the study of specialized aspects of Fine Arts.

*NOTE: This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.*

**FFAR 398     *Special Topics in Fine Arts* (3 credits)**

A course which provides an opportunity for the study of specialized aspects of Fine Arts. *NOTE C/See §200.3*

**FFAR 399     *Special Topics in Fine Arts* (6 credits)**

A course which provides an opportunity for the study of specialized aspects of Fine Arts. *NOTE C/See §200.3*

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# 81.40

## ART EDUCATION

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### Faculty

#### *Chair*

DAVID PARISER, DEd *Harv.*, Professor

#### *Distinguished Professor Emerita*

LEAH SHERMAN, MA N.Y.

#### *Professors Emeriti*

ANDREA FAIRCHILD, PhD *U.Q.A.M.*

PAUL LANGDON, PhD *McG.*

CATHY MULLEN, PhD *Penn.State*

ROBERT J. PARKER, PhD *Iowa*

ELIZABETH J. SACCÀ, PhD *Penn.*

#### *Associate Professors*

LORRIE BLAIR, PhD *Ohio State*

RICHARD LACHAPELLE, PhD *C'dia.*

LINDA SZABAD-SMYTH, PhD *McG.*

#### *Assistant Professors*

JUAN CARLOS CASTRO, PhD *Br.Col.*

ANITA SINNER, PhD *Br.Col.*

KATHLEEN VAUGHAN, PhD *York (Can.)*

*For the complete list of faculty members, please consult the Department website.*

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### Location

#### *Sir George Williams Campus*

Engineering, Computer Science and Visual Arts Complex, Room: EV 2.619

514-848-2424, ext. 4646

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### Department Objectives

The Art Education Department offers two teacher preparation programs that emphasize the student's development as artist, researcher, and professional. Students are expected to develop an artistic and teaching practice that connects conceptual understanding, critical reflection, and practical experience. The Major in Art Education – Visual Arts is a three-year program. In the first two years, students are introduced to the fundamentals of the field of art education. In the third year, students concentrate on professional practice and performance as community art educators in settings such as community centres, adult education programs, recreation programs, and museums.

The Specialization in Art Education – Visual Arts is a four-year program leading to teacher certification as an elementary- and secondary-school art specialist. The program conforms to the Ministère de l'Enseignement supérieur, de la Recherche, de la Science et de la Technologie (MESRST) requirements for an extended teaching practicum and preparation in visual arts. The number of practicum hours is determined by the MESRST and may be subject to change.

The Minor in Art Education – Visual Arts is a 24-credit program designed to give students familiarity and ability with the basics of the theory and practice of community arts education, and may be particularly useful to visual artists who anticipate that some project-based teaching work will supplement their studio practice.

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### Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

N.B. The BFA Specialization in Art Education – Visual Arts leads to teacher certification by the Ministère de l'Enseignement supérieur, de la Recherche, de la Science et de la Technologie (MESRST).

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**120 BFA Specialization in Art Education – Visual Arts**

- 24 ARTE 220<sup>3</sup>, 230<sup>3</sup>, 320<sup>3</sup>, 330<sup>3</sup>, 340<sup>3</sup>, 420<sup>3</sup>, 422<sup>3</sup>, 424<sup>3</sup>
- 3 EDUC 301<sup>3</sup> or 305<sup>3</sup>
- 9 ARTE 352<sup>3</sup>, 354<sup>3</sup>, 498<sup>3</sup>
- 15 ARTE 421<sup>3</sup>, 423<sup>3</sup>, 425<sup>3</sup>
- 6 Chosen from ARTE 398<sup>3</sup> offerings
- 6 FFAR 250<sup>6</sup>
- 12 DRAW 200<sup>6</sup>; PTNG 200<sup>6</sup>
- 6 Studio Art courses chosen from FBRS 240<sup>6</sup>, 260<sup>6</sup>; CERA 230<sup>6</sup>; SCUL 210<sup>6</sup>
- 6 Studio Art electives
- 6 Art History courses chosen from Group C
- 6 Studio Art or Art History electives
- 6 Free electives
- 15 EDUC 210<sup>6</sup>, 445<sup>3</sup>, 450<sup>3</sup>, 454<sup>3</sup>

**66 BFA Major in Art Education – Visual Arts**

- 21 ARTE 220<sup>3</sup>, 230<sup>3</sup>, 320<sup>3</sup>, 330<sup>3</sup>, 340<sup>3</sup>, 432<sup>3</sup>, 434<sup>3</sup>
- 6 Studio Art courses chosen from CERA 230<sup>6</sup>; FBRS 240<sup>6</sup>, 260<sup>6</sup>; SCUL 210<sup>6</sup>; PTNG 200<sup>6</sup>
- 6 Studio Art electives
- 3 ARTE 398<sup>3</sup>
- 6 DRAW 200<sup>6</sup>
- 6 Chosen from ARTE 352<sup>3</sup>, 354<sup>3</sup>, 398<sup>3</sup>, 498<sup>3</sup>
- 6 Art History electives
- 6 Studio Art or Art History elective credits
- 6 EDUC 210<sup>6</sup>

*NOTE: This program does not lead to teacher certification. Electives permit a wider choice in courses in preparation for graduate study in areas such as art therapy, museum education, recreation, and arts administration.*

**24 Minor in Art Education – Visual Arts**

- 15 ARTE 203<sup>3</sup>, 320<sup>3</sup>, 330<sup>3</sup>, 432<sup>3</sup>, 434<sup>3</sup>
- 9 Art Education courses chosen from ARTE 352<sup>3</sup>, 354<sup>3</sup>, 398<sup>3</sup>, 498<sup>3</sup>

*NOTE: Students may take up to six credits in ARTE 398.*

*NOTE: This program may be especially useful for students in the Major in Studio Arts or combined Major in Art History and Studio Arts who wish to learn the basics of community arts theory and practice.*

**81.40.1 Admission to the Specialization, Major, and Minor in Art Education – Visual Arts**

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Art Education – Visual Arts and the Minor in Art Education – Visual Arts. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

All successful applicants interested in the Specialization in Art Education – Visual Arts are automatically enrolled in the Major in Art Education – Visual Arts. The Specialization in Art Education – Visual Arts is offered at the third-year and fourth-year levels. Upon completion of the second year (completion of 60 credits including ARTE 220, 230, 320, 330), students in the Major in Art Education – Visual Arts may apply for transfer to the Specialization in Art Education – Visual Arts program. Admission to the Specialization in Art Education – Visual Arts is assessed on the basis of the applicant's suitability for school-based teaching, grades for courses completed in the first two years, a letter of intent, two references, the completion of a 70-hour internship in an elementary school (ARTE 230), and, in some cases, an interview. Students must apply to the Department by the deadline of March 1.

**Academic Standing**

To remain in good academic standing in the specialization and be recommended for the Quebec Art Specialist teaching permit, students must:

1. Achieve at least a "B" grade in the practicum courses ARTE 420, 423, and 425.
  - a. Students who fail any of the above courses are required to withdraw from the specialization program.
  - b. Students who obtain a passing grade in any of the above courses that is below a "B" will be placed on conditional standing within the program and will be so informed in writing. These students will be allowed to repeat the practicum only once in order to achieve the required grade. Students who do not achieve the required grade in the repeated course will be required to withdraw from the specialization program.
2. Maintain an overall grade average of "B-" or higher in courses of the third and fourth years. Students who do not maintain the minimum grade average during that time will be required to withdraw from the specialization program.

*NOTE: ARTE 423 is evaluated on a pass/fail basis and therefore is not included in the calculation of the grade point average.*

3. To be recommended to the Quebec Teachers Certification Service for a Quebec permanent teaching diploma, students must satisfy the English language proficiency requirements of the program.



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## Courses

### Art Education:

#### **ARTE 201     *Art in Early Childhood I* (3 credits)**

Prerequisite: Enrolment in the Specialization in Early Childhood or Major in Child Studies, or written permission of the Department. An introductory study of the art-making process in early childhood. This course is a studio workshop which investigates potential media and teaching approaches appropriate for the young child.

*NOTE: Students enrolled in the Major in Art Education – Visual Arts or the Specialization in Art Education – Visual Arts programs may not take this course for credit.*

#### **ARTE 202     *Art in Early Childhood II* (3 credits)**

Prerequisite: ARTE 201. A continuation of ARTE 201.

*NOTE: Students enrolled in the Major in Art Education – Visual Arts or the Specialization in Art Education – Visual Arts programs may not take this course for credit.*

#### **ARTE 203     *Arts in Recreation* (3 credits)**

In this workshop/seminar course, students are introduced to various art forms currently used in recreation centres. Intrinsic to the course content is a consideration of the role of the arts in recreation and leisure populations.

*NOTE: Students enrolled in the Major in Art Education – Visual Arts or the Specialization in Art Education – Visual Arts programs may not take this course for credit.*

#### **ARTE 220     *Foundations of Art Education* (3 credits)**

A survey of content and contexts of the art education profession. In studio activities, students explore art-making skills and techniques, creative expression, artistic heritage and art in society. This content is related to lesson planning for schools, museums, and community settings. Students are introduced to children's artistic development as well as basic management and safety standards for the art classroom. Practicum experiences will include observation of children's art processes and some teaching.

*NOTE: Students who have received credit for ARTE 200 may not take this course for credit.*

#### **ARTE 230     *Practicum: Observation and Analysis of Children's Learning* (3 credits)**

Prerequisite: ARTE 220. This practicum course gives students first-hand experience and knowledge of children's learning as it occurs in the schools. It also provides students with a theoretical framework for observing and analyzing individual and group learning processes in the art classroom. It permits students to develop preliminary skills in assessing and meeting the needs of individual children. Students are introduced to methods for evaluating learning and for critically reflecting on learning and teaching. The practicum experience consists of a placement in a primary school one day a week for a total of 70 hours.

*NOTE: Students who have received credit for ARTE 200 may not take this course for credit.*

#### **ARTE 320     *Multidisciplinary Approaches to Art and Teaching* (3 credits)**

Prerequisite: ARTE 230 or written permission of the Department. This course investigates various creative, historical, and critical approaches to art as a basis for developing curriculum content. Students expand their repertoire of skills and techniques for planning and teaching lessons with multiple dimensions. Students also consider the specific requirements of students with special needs and those at different age levels. This course includes a practicum component.

*NOTE: Students who have received credit for ARTE 300 may not take this course for credit.*

#### **ARTE 330     *Introduction to Community Art Education* (3 credits)**

Prerequisite: ARTE 320 or written permission of the Department. The course investigates the various issues and concerns related to community art education. Students develop skills in assessing community needs. After observation and studio research, students develop and propose an art education curriculum for a specific community setting or population. This course includes a practicum component.

*NOTE: Students who have received credit for ARTE 300 may not take this course for credit.*

#### **ARTE 340     *Art Education for Adolescents and Adults* (3 credits)**

Prerequisite: 24 credits in the Major or Specialization in Art Education – Visual Arts. Students are introduced to theories of adolescent and adult development, and the effect these have on their behaviour and attitudes towards learning and art making. Students learn about different types of group management and support techniques appropriate for adolescent and adult students. The course presents ways to effectively integrate aspects of popular culture into curriculum planning.

#### **ARTE 352     *Light-Based Media* (3 credits)**

Prerequisite: 24 credits in the Major or Specialization in Art Education – Visual Arts, or permission of the Department. Students develop proficiency in a variety of imaging processes, including traditional and digital photography, that are suitable for school or community art education programs. Students investigate related approaches to teaching and curriculum.

*NOTE: Students are expected to have basic computing skills or to have completed INTE 290 before registering for this course. Students who have received credit for ARTE 430 may not take this course for credit.*

**ARTE 354**     *Time-Based Media* (3 credits)

Prerequisite: 24 credits in the Major or Specialization in Art Education – Visual Arts, or permission of the Department. Students develop proficiency in a variety of time-based media, including video and multimedia installations that are suitable for school or community art education programs. Students investigate related approaches to teaching and curriculum.

*NOTE: Students are expected to have basic computing skills or to have completed INTE 290 before registering for this course. Students who have received credit for ARTE 430 may not take this course for credit.*

**ARTE 398**     *Special Topics in Art Education* (3 credits)

This course provides an opportunity for the study of specialized aspects of art education. Topics chosen for consideration vary from year to year.

**ARTE 420**     *Art Education for Elementary School* (3 credits)

Prerequisite: ARTE 330. Students apply theories of development and learning to design appropriate lessons for elementary school practicum settings. The course explores currently available teaching resources such as textbooks, MESRST curriculum, and communication technologies. The course also investigates processes and procedures for assessment appropriate to an elementary art classroom.

**ARTE 421**     *Practicum in the Elementary School* (3 credits)

Prerequisite: ARTE 330. Student teachers observe and assist an elementary school classroom teacher in the development and implementation of an effective art program during a practicum of 140 hours. Student teachers also observe the social and cultural dynamics of the school and initiate positive interactions with their students and professional colleagues.

**ARTE 422**     *Art Education in the Secondary School I* (3 credits)

Prerequisite: ARTE 434. A lecture/seminar course where students identify themes and concerns that are appropriate to secondary-school students with diverse backgrounds. Students explore the currently available teaching resources such as MESRST curriculum and others, textbooks and communication technology.

**ARTE 423**     *Practicum in the Secondary School I* (3 credits)

Prerequisite: ARTE 420, 434; EDUC 200. Student teachers observe and assist a secondary-school art specialist in the development and implementation of an effective art program during a practicum of 140 hours. Student teachers also observe the social and cultural dynamics of the school and initiate positive interactions with their students and professional colleagues.

**ARTE 424**     *Art Education in the Secondary School II* (3 credits)

Prerequisite: ARTE 422. The course concentrates on the objectives, goals, and content of the *MESRST Secondary School Curriculum Guidelines* in visual arts. Students analyze, reflect on, and evaluate their own practice and philosophy of art learning and teaching within the wider context of school and society.

**ARTE 425**     *Practicum in the Secondary School II* (9 credits)

Prerequisite: ARTE 423. This course is a 350-hour teaching practicum in a secondary school. Student teachers implement curriculum planning and classroom management that respects ethnic, socio-economic, and cultural diversity, and that successfully integrates students with special needs. Student teachers also apply safe use of art materials and appropriate art learning assessment procedures.

**ARTE 432**     *Community Art Education: Theory and Practice* (3 credits)

Prerequisite: ARTE 330 or written permission of the Department. Students connect theory and practice by planning and teaching appropriate art events for a particular community setting or population. Students investigate organizational and administrative approaches necessary for successful community art education programming. This course includes a practicum component.

**ARTE 434**     *Professional Practice for Art Educators* (3 credits)

Prerequisite: ARTE 420 or 432. Students develop, teach, and then evaluate an art program during a practicum in a community setting. Students formulate and express a philosophy of teaching art in a community setting that connects theory, critical thinking, reflective practice and fieldwork experience. Students investigate entrepreneurial skills needed to market community art programs. Students must complete a practicum in a community setting.

**ARTE 498**     *Special Topics in Inter-Related Media and Technologies* (3 credits)

Prerequisite: 24 credits in the Major or Specialization in Art Education – Visual Arts, or permission of the Department. This course provides an opportunity for the study of specialized aspects of art education. Topics chosen for consideration vary from year to year. *NOTE: Students are expected to have intermediate computing skills in image-manipulation processes, word processing, and Internet searches.*

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# 81.50

## ART HISTORY

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### Faculty

#### *Chair*

CYNTHIA HAMMOND, PhD *C'dia.*, *Associate Professor*

#### *Professors*

JEAN BELISLE, PhD *Paris*

MARTHA LANGFORD, PhD *McG.*, *Concordia Research Chair and Director, Jarislowsky Institute*

LOREN LERNER, PhD *Montr.*

CATHERINE MACKENZIE, PhD *Tor.*

#### *Associate Professors*

KRISTINA HUNEALD, PhD *Manc.*, *Concordia Research Chair*

ALICE MING WAI JIM, PhD *McG.*

JOHN POTVIN, PhD *Qu.*

JOHANNE SLOAN, PhD *Kent*

ANNE WHITELAW, PhD *C'dia.*

#### *Assistant Professors*

ELAINE CHEASLEY PATERSON, PhD *Qu.*

STEVEN STOWELL, PhD *Oxf.*

#### *Lecturer*

HEATHER IGLOLIORTE

*For the complete list of faculty members, please consult the Department website.*

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### Location

#### *Sir George Williams Campus*

Engineering, Computer Science and Visual Arts Complex, Room: EV 3.809

514-848-2424, ext. 4700

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### Department Objectives

Art History provides the student scholar and the student artist with an understanding of creative and visual responses to the world in both the past and the present. Art History is a lively, at times even controversial, discipline that encourages the study of art objects with its historical, cultural, political, social, and economic contexts. The Department of Art History offers a full range of courses which allows the student to concentrate on particular art historical concerns or to investigate diverse issues within the discipline. Students can explore the multidisciplinary aspects of art history for graduate study and for future careers in a variety of fields including museums, galleries and libraries, conservation, education, journalism, and research. The Department of Art History offers major and minor programs, providing students with a solid foundation in the critical inquiries involved in a full understanding of the work of art and its context. Also available are the Major and Minor programs in Art History and Studio Art that balance studio work with art historical and theoretical studies, and the Major in Art History and Film Studies which examines art and film from related perspectives.

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### Programs

*Students are responsible for satisfying their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

#### **66 BFA Major in Art History**

6 ARTH 200<sup>6</sup>

3 ARTH 300<sup>3</sup>

6 Chosen from Group A

- 3 Group B: ARTH 360<sup>3</sup>, 361<sup>3</sup>, 362<sup>3</sup>
  - 3 Group B: ARTH 363<sup>3</sup>, 364<sup>3</sup>, 365<sup>3</sup>
  - 3 Group B: ARTH 366<sup>3</sup>, 367<sup>3</sup>, 368<sup>3</sup>
  - 3 Group B: Art History electives
  - 6 Chosen from Group C
  - 6 Chosen from Group D
  - 3 Chosen from Group E
  - \*24 Chosen from at least three Groups in Art History
- \*Students may substitute credits from the Faculty of Fine Arts for up to 12 credits in Art History.*

#### **60 BFA Major in Art History and Film Studies**

- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 Chosen from ARTH 353<sup>3</sup>, 354<sup>3</sup>
- 6 Chosen from ARTH 366<sup>3</sup>, 367<sup>3</sup>, 368<sup>3</sup>
- 3 Chosen from ARTH 370<sup>3</sup>, 371<sup>3</sup>, 372<sup>3</sup>, 373<sup>3</sup>, 374<sup>3</sup>, 375<sup>3</sup>, 376<sup>3</sup>
- 3 Chosen from ARTH 379<sup>3</sup>, 381<sup>3</sup>, 388<sup>3</sup>, 400<sup>3</sup>
- 3 Chosen from ARTH 383<sup>3</sup>, 384<sup>3</sup>, 385<sup>3</sup>, 386<sup>3</sup>, 387<sup>3</sup>, 389<sup>3</sup>, 391<sup>3</sup>, 392<sup>3</sup>
- 3 Art History electives
- 6 FMST 212<sup>6</sup>
- 6 Chosen from FMST 311<sup>3</sup>, 312<sup>3</sup>, 318<sup>3</sup>, 321<sup>6</sup>, 325<sup>3</sup>, 332<sup>3</sup>; VDEO 350<sup>6</sup>
- 6 Chosen from FMST 211<sup>6</sup>, 322<sup>6</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>, 418<sup>3</sup>, 419<sup>3</sup>
- 3 Chosen from FMST 327<sup>3</sup>, 329<sup>3</sup>, 416<sup>3</sup>, 422<sup>3</sup>, 423<sup>3</sup>, 424<sup>3</sup>, 425<sup>3</sup>
- 3 Film Studies electives
- 3 ARTH 348<sup>3</sup>/FMST 348<sup>3</sup>
- 3 ARTH 448<sup>3</sup>/FMST 448<sup>3</sup>

#### **60 BFA Major in Art History and Studio Art**

- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 ARTH 300<sup>3</sup>
- 21 Art History electives
- 30 Studio Art electives

#### **30 Minor in Art History**

- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 ARTH 300<sup>3</sup>
- 21 Art History electives chosen from at least three of the Groups in Art History, in consultation with an assigned advisor

#### **30 Minor in Art History and Studio Art**

- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 ARTH 300<sup>3</sup>
- 6-9 Art History electives
- 12-15 Studio Art electives

### **Art History Co-operative Program**

The Art History co-operative program is available to selected students who are enrolled in the BFA program and are majoring in Art History. The academic content of the co-op program is identical to the regular program with some specific recommendations for courses designed to improve and enhance the student's quality of work performance. While it is hoped that most of the positions will be in the Montreal area, students must be prepared to work in other parts of Canada. Please see §24 for specific details concerning the curriculum.

### **81.50.1 Admission to Art History, Art History and Studio Art, and Art History and Film Studies Programs**

There are no specific courses or procedures required for the Major and Minor in Art History and the Major in Art History and Film Studies other than the successful completion of a two-year pre-university Cegep program (or equivalent). In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major or Minor in Art History and Studio Art. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process. For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## Groups:

### A — Media Based Studies

ARTH 262	Aspects of the History of Drawing (3 credits)
ARTH 263	Aspects of the History of the Print (3 credits)
ARTH 264	Aspects of the History of Ceramics (3 credits)
ARTH 265	Aspects of the History of Sculpture (3 credits)
ARTH 266	Aspects of the History of Fibre Art (3 credits)
ARTH 267	Aspects of the History of Photography (3 credits)
ARTH 348	Special Topics in Art and Film (3 credits)
ARTH 349	Studies in the History of the Print (3 credits)
ARTH 350	Studies in the History of Ceramics (3 credits)
ARTH 351	Studies in the History of Sculpture (3 credits)
ARTH 352	Studies in the History of Fibre Art (3 credits)
ARTH 353	Technology and Contemporary Art (3 credits)
ARTH 354	Studies in Interdisciplinarity in the Visual Arts (3 credits)
ARTH 355	Studies in Architecture (3 credits)
ARTH 356	Studies in the Materials and Processes of Art (3 credits)
ARTH 357	Studies in the History of Craft and the Decorative Arts (3 credits)
ARTH 358	Studies in the History of Media Art (3 credits)
ARTH 359	Studies in Contemporary Photographic Art (3 credits)
ARTH 448	Advanced Seminar in Art and Film (3 credits)

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### B — Period Studies

ARTH 270	Icons of Architectural History (3 credits)
ARTH 360	Studies in Ancient Greek Art and Architecture (3 credits)
ARTH 361	Studies in Ancient Roman Art and Architecture (3 credits)
ARTH 362	Studies in Early Christian and Byzantine Art and Architecture (3 credits)
ARTH 363	Studies in Medieval Art and Architecture (3 credits)
ARTH 364	Studies in Renaissance Art and Architecture (3 credits)
ARTH 365	Studies in 17th- and 18th-Century Art and Architecture (3 credits)
ARTH 366	Studies in 19th-Century Art and Architecture (3 credits)
ARTH 367	Studies in 20th-Century Art and Architecture (3 credits)
ARTH 368	Studies in Contemporary Art and Architecture (3 credits)
ARTH 369	Studies in Near Eastern Art and Architecture (3 credits)
ARTH 450	Advanced Seminar in the History of Art and Architecture (3 credits)
ARTH 498	Special Topics in the History of Art and Architecture (3 credits)

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### C — Art in Canada

ARTH 271	Introduction to Canadian Art (3 credits)
ARTH 272	From Realism to Abstraction in Canadian Art (3 credits)
ARTH 370	Studies in Canadian Art (3 credits)
ARTH 371	Studies in Canadian Architecture (3 credits)
ARTH 372	Issues in Contemporary Canadian Architecture (3 credits)
ARTH 373	Issues in Contemporary Canadian Art (3 credits)
ARTH 374	Architecture and Urbanism in Montreal (3 credits)
ARTH 375	Issues in the Montreal Art Milieu (3 credits)
ARTH 376	Topics in Amerindian and Inuit Art (3 credits)

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### D — Theory and Criticism

ARTH 200	Perspectives of Art History (6 credits)
ARTH 300	Art Historical Methods (3 credits)
ARTH 379	Postcolonial Theory in Art History (3 credits)
ARTH 380	Histories of Art History (3 credits)
ARTH 381	Feminism and Art History (3 credits)
ARTH 383	Art and Philosophy (3 credits)
ARTH 384	Theories of Representation (3 credits)
ARTH 385	Colour: Theory and Application in the Visual Arts (3 credits)

<b>ARTH 386</b>	Art and the Viewer (3 credits)
<b>ARTH 387</b>	Issues in Art and Criticism (3 credits)
<b>ARTH 389</b>	Issues in Ethnocultural Art Histories (3 credits)
<b>ARTH 400</b>	Advanced Seminar in Art Historical Method (3 credits)

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## E — Art and Society

<b>ARTH 283</b>	The Life and Work of ... (3 credits)
<b>ARTH 290</b>	Art History and Archaeology (3 credits)
<b>ARTH 298</b>	Special Topics in Genre Studies (3 credits)
<b>ARTH 388</b>	Narration and Art (3 credits)
<b>ARTH 390</b>	Art and the Museum (3 credits)
<b>ARTH 391</b>	Art and its Changing Contexts (3 credits)
<b>ARTH 392</b>	Gender Issues in Art and Art History (3 credits)
<b>ARTH 396</b>	Art and Culture (3 credits)
<b>ARTH 398</b>	Special Topics in Art and Society (3 credits)

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## F — Tutored Studies

<b>ARTH 401</b>	Independent Studies in Art History (3 credits)
<b>ARTH 403</b>	Studies in Art History Practice (3 credits)

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## Courses

**ARTH 200**     *Perspectives of Art History* (6 credits)  
 A critical overview of the history of art and architecture and a selective examination of canonical figures, movements, periods, and thematic issues.  
*NOTE: Students who have received credit for ARTH 284 may not take this course for credit.*

**ARTH 262**     *Aspects of the History of Drawing* (3 credits)  
 A selective examination of drawing as an art form and of its relation to painting and other visual arts. *NOTE A/See §200.3*

**ARTH 263**     *Aspects of the History of the Print* (3 credits)  
 A selective examination of the development and uses of the print. *NOTE A/See §200.3*

**ARTH 264**     *Aspects of the History of Ceramics* (3 credits)  
 A selective examination of the development and uses of ceramics. *NOTE A/See §200.3*

**ARTH 265**     *Aspects of the History of Sculpture* (3 credits)  
 A selective examination of the development and uses of sculpture.

**ARTH 266**     *Aspects of the History of Fibre Art* (3 credits)  
 A selective examination of the development of fibre art. *NOTE A/See §200.3*

**ARTH 267**     *Aspects of the History of Photography* (3 credits)  
 A selective examination of the development and uses of photography.  
*NOTE: Students who have received credit for PHOT 250 may not take this course for credit.*

**ARTH 270**     *Icons of Architectural History* (3 credits)  
 A study of key buildings and the vocabulary of architecture.

**ARTH 271**     *Introduction to Canadian Art* (3 credits)  
 An introduction to selected subjects and themes in Quebec and Canadian art.  
*NOTE: This course may not be applied within any program offered in the Faculty of Fine Arts.*  
*NOTE: Students who have received credit for ARTH 370 may not take this course for credit.*

**ARTH 272**     *From Realism to Abstraction in Canadian Art* (3 credits)  
 An introduction to ideas and techniques associated with the transition from representationalism to abstraction in 19th- and 20th-century Quebec and Canadian art.  
*NOTE: This course may not be applied within a BFA degree or any Fine Arts specialization, major, or minor program.*

**ARTH 283**     *The Life and Work of ...* (3 credits)  
 A critical examination of an artist's life and work.

- ARTH 290** *Art History and Archaeology* (3 credits)  
A selective examination of the relationship between art history and archaeology. *NOTE A/See §200.3*
- ARTH 298** *Special Topics in Genre Studies* (3 credits)  
Topics pertaining to categories of subject matter such as landscape, portraiture, and still life. *NOTE C/See §200.3*
- ARTH 300** *Art Historical Methods* (3 credits)  
Prerequisite: ARTH 200. An in-depth examination of the methods used in art history to analyze and interpret works of art.
- ARTH 348** *Special Topics in Art and Film* (3 credits)  
Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 200 and FMST 212; or written permission of the program director. A comparative examination of some aspects of art history and film studies. *NOTE C/See §200.3*  
*NOTE: Students who have received credit for FMST 348 may not take this course for credit.*
- ARTH 349** *Studies in the History of the Print* (3 credits)  
An examination of selected subjects in the history of the print.
- ARTH 350** *Studies in the History of Ceramics* (3 credits)  
An examination of selected subjects in the history of ceramics. *NOTE A/See §200.3*
- ARTH 351** *Studies in the History of Sculpture* (3 credits)  
An examination of selected subjects in the history of sculpture.
- ARTH 352** *Studies in the History of Fibre Art* (3 credits)  
An examination of selected subjects in the history of fibre art. *NOTE A/See §200.3*
- ARTH 353** *Technology and Contemporary Art* (3 credits)  
A selective examination of the relationship between technology and contemporary art.
- ARTH 354** *Studies in Interdisciplinarity in the Visual Arts* (3 credits)  
A selective examination of historical and contemporary art that utilizes a number of media.
- ARTH 355** *Studies in Architecture* (3 credits)  
An examination of the role and implications of selected materials and technology in architecture.
- ARTH 356** *Studies in the Materials and Processes of Art* (3 credits)  
An examination of selected historical and contemporary materials and processes of art.
- ARTH 357** *Studies in the History of Craft and the Decorative Arts* (3 credits)  
Selected subjects in the history of craft and the decorative arts as forms of material culture.
- ARTH 358** *Studies in the History of Media Art* (3 credits)  
A selective examination of new media art since the 1990s, including the historical development, thematic content, and conceptual strategies for such practices as video art, projection installation and performance, and experimental film.
- ARTH 359** *Studies in Contemporary Photographic Art* (3 credits)  
A selective examination of recent photographic art.  
*NOTE: Students who have received credit for PHOT 250 may not take this course for credit.*
- ARTH 360** *Studies in Ancient Greek Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of Ancient Greece. *NOTE A/See §200.3*
- ARTH 361** *Studies in Ancient Roman Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of Ancient Rome. *NOTE A/See §200.3*
- ARTH 362** *Studies in Early Christian and Byzantine Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of Early Christian and Byzantine cultures. *NOTE A/See §200.3*
- ARTH 363** *Studies in Medieval Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of the Medieval period. *NOTE A/See §200.3*
- ARTH 364** *Studies in Renaissance Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of 15th- and 16th-century Europe. *NOTE A/See §200.3*
- ARTH 365** *Studies in 17th- and 18th-Century Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of the 17th and 18th centuries. *NOTE A/See §200.3*

- ARTH 366** *Studies in 19th-Century Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of the 19th century. *NOTE A/See §200.3*
- ARTH 367** *Studies in 20th-Century Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of the 20th century. *NOTE A/See §200.3*
- ARTH 368** *Studies in Contemporary Art and Architecture* (3 credits)  
Selected subjects in contemporary art and architectural production. *NOTE A/See §200.3*
- ARTH 369** *Studies in Near Eastern Art and Architecture* (3 credits)  
Selected subjects in the art and architectural production of the Near East.
- ARTH 370** *Studies in Canadian Art* (3 credits)  
Selected subjects in the art of Canada. *NOTE A/See §200.3*
- ARTH 371** *Studies in Canadian Architecture* (3 credits)  
Selected subjects in the architecture of Canada. *NOTE A/See §200.3*
- ARTH 372** *Issues in Contemporary Canadian Architecture* (3 credits)  
A consideration of specific issues in the practice of recent architecture in Canada.
- ARTH 373** *Issues in Contemporary Canadian Art* (3 credits)  
A consideration of specific issues in the recent art of Canada. *NOTE A/See §200.3*
- ARTH 374** *Architecture and Urbanism in Montreal* (3 credits)  
The relationship of architecture to issues of urbanism, analyzed through examples from Montreal's past and/or present.
- ARTH 375** *Issues in the Montreal Art Milieu* (3 credits)  
An analysis of specific issues in the historical and/or contemporary Montreal art community.
- ARTH 376** *Topics in Amerindian and Inuit Art* (3 credits)  
A selective examination of the work of First Nations artists.
- ARTH 379** *Postcolonial Theory in Art History* (3 credits)  
Prerequisite: Six ARTH credits. A critical examination of the key concepts of postcolonial art and theory.
- ARTH 380** *Histories of Art History* (3 credits)  
Prerequisite: Six ARTH credits. The history of art history as a discipline and the concepts of history it uses.
- ARTH 381** *Feminism and Art History* (3 credits)  
Prerequisite: Six ARTH credits. A consideration of feminism in art history.
- ARTH 383** *Art and Philosophy* (3 credits)  
Prerequisite: Six ARTH credits. A consideration of the relationship between philosophy, art theory and practice.
- ARTH 384** *Theories of Representation* (3 credits)  
Prerequisite: Six ARTH credits. An examination of the different concepts of representation involved in creating, defining, and interpreting an artwork.
- ARTH 385** *Colour: Theory and Application in the Visual Arts* (3 credits)  
An examination of various theories of colour by artists, philosophers, psychologists, and scientists.  
*NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.*
- ARTH 386** *Art and the Viewer* (3 credits)  
Prerequisite: Six ARTH credits. A consideration of the relationships between artwork and audience.
- ARTH 387** *Issues in Art and Criticism* (3 credits)  
Prerequisite: Six ARTH credits. An examination of selected aspects of the relationship between art, aesthetics, and critical writing.  
*NOTE A/See §200.3*
- ARTH 388** *Narration and Art* (3 credits)  
Prerequisite: Six ARTH credits. A critical examination of selected aspects of the relationship between art and its narratives.  
*NOTE A/See §200.3*
- ARTH 389** *Issues in Ethnocultural Art Histories* (3 credits)  
Prerequisite: Six ARTH credits. An analysis of the concepts of ethnic and cultural identity in art and art history.



**ARTH 390** *Art and the Museum* (3 credits)

A study of selected issues in museums and related art institutions.

*NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.*

**ARTH 391** *Art and its Changing Contexts* (3 credits)

Prerequisite: Six ARTH credits. An investigation of art in its original context and of its changing meanings and uses through time.

**ARTH 392** *Gender Issues in Art and Art History* (3 credits)

An examination of gender as a factor in making and interpreting art.

*NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.*

**ARTH 396** *Art and Culture* (3 credits)

Prerequisite: Six ARTH credits. A critical examination of selected issues in art and its cultural context.

**ARTH 398** *Special Topics in Art and Society* (3 credits)

A detailed examination of a selected aspect of art in society. *NOTE C/See §200.3*

*NOTE: It is strongly recommended that students follow at least six credits in Art History courses before enrolling in this course.*

**ARTH 400** *Advanced Seminar in Art Historical Method* (3 credits)

Prerequisite: Third-year\* standing in the Major in Art History and written permission of the Department of Art History. A detailed examination of selected aspects of art methodologies. *NOTE A/See §200.3*

*\*Fewer than 33 credits remaining in degree program.*

**ARTH 401** *Independent Studies in Art History* (3 credits)

Prerequisite: Third-year\* standing in the Major in Art History, and written permission of the Department of Art History. Students are required to prepare a research paper under the supervision of a faculty member. *NOTE A/See §200.3*

*\*Fewer than 33 credits remaining in degree program.*

**ARTH 403** *Studies in Art History Practice* (3 credits)

Prerequisite: Third-year\* standing in the Major in Art History, and written permission of the Department of Art History. A course in the practice of art history. Students are required to work on specific projects under the supervision of a faculty member.

*\*Fewer than 33 credits remaining in degree program.*

**ARTH 448** *Advanced Seminar in Art and Film* (3 credits)

Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 348 or FMST 348; or written permission of the program director. A seminar designed to permit an in-depth course of study on some aspects of art and film history. *NOTE A/See §200.3*

*NOTE: Students who have received credit for FMST 448 may not take this course for credit.*

**ARTH 450** *Advanced Seminar in the History of Art and Architecture* (3 credits)

Prerequisite: Third-year\* standing in the Major in Art History, and written permission of the Department of Art History. A detailed examination of selected aspects of art and architectural history. *NOTE A/See §200.3*

*\*Fewer than 33 credits remaining in degree program.*

**ARTH 498** *Special Topics in the History of Art and Architecture* (3 credits)

Prerequisite: 18 credits in Art History, or written permission of the Department of Art History. A course for advanced students which provides for the study of more specialized areas of art. *NOTE A/See §200.3*

### Faculty

#### *Chair*

DANIEL CROSS, MFA *C'dia.*, Associate Professor

#### *Professors*

RICHARD KERR, Dip Media Arts *Sheridan Coll.*

JOHN LOCKE, MA *N.Y.*

MARIELLE NITOSLAWSKA, MFA *Nat'l. Film Sch., Lodz, Poland*

PETER RIST, PhD *N.Y.*

CATHERINE RUSSELL, PhD *N.Y.*

THOMAS WAUGH, PhD *Col.*, Concordia Research Chair

#### *Associate Professors*

JEAN-CLAUDE BUSTROS, BFA *C'dia.*

LUCA CAMINATI, PhD *Wis. (Madison)*

ROY CROSS, MFA *C'dia.*

KAY DICKINSON, PhD *Sus.*

GUYLAINE DIONNE, PhD *Stras.*

LOUISE LAMARRE, Cert Études Cinématog. *Laval*

MARTIN LEFEBVRE, PhD *U.Q.A.M.*, Concordia Research Chair

ERIN MANNING, PhD *Car.*, PhD *Hawaii*, Concordia Research Chair

ROSANNA MAULE, PhD *Iowa*

CILIA SAWADOGO, BA *C'dia.*

HAIDEE WASSON, PhD *McG.*

#### *Assistant Professors*

SHIRA AVNI, MFA *Art Inst. Chic.*

MASHA SALAZKINA, PhD *Yale*, Concordia Research Chair

MARC STEINBERG, PhD *Brown*

#### *Lecturer*

LUIGI ALLEMANO, BFA *Emily Carr*

*For the complete list of faculty members, please consult the Department website.*

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### Location

*Sir George Williams Campus*

Faubourg Tower, Room: FB 319

514-848-2424, ext. 4666

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### Department Objectives

The School investigates and develops cinema as a means of artistic expression. Its programs aim to graduate filmmakers, film animators, and scholars who have a rich appreciation of the artistic and cultural potential of the medium, and also of its history and traditions. Students are exposed to the possibilities of both digital and analog technologies, and the School's scholarly and artistic community celebrates its celluloid heritage and participates in the construction of the cinema of the future.

School programs, always evolving, embrace diversity, both in artistic formats and in the cultural values espoused through the study, creation, and dissemination of the cinema. The work of teachers, students, and artists engages with other artistic disciplines, and is grounded on academic rigour, teaching excellence, creative vision, and specific and high standards for the recruitment and admission of students, both undergraduate and graduate, who fit the School's mission. Its mission is inseparable from its commitment to the relevance and responsibility of its activities to the community, understood as being rooted here in Montreal and Quebec, throughout Canada, and internationally.

All programs offer core courses, elective courses, lectures by visiting specialists, independent studies, and professional internships, assuring continuous contact with working professionals in the arts community. Research and creative practice by faculty are also an essential part of the School's mission.

The BFA in Film Studies prepares graduates for professions as critics, arts administrators, educators, archivists, and curators within the regional, national, and international communities.

The BFA Film Animation and the BFA Film Production are studio programs that address practical and creative aspects of filmmaking, with the goal of providing a solid foundation for research and discovery to facilitate students' articulation of their unique artistic personality. Film Animation programs teach the full process of frame-by-frame filmmaking, its theory, and its practice. Film Production programs instill a thorough knowledge of the mechanics involved in producing motion pictures and help students develop personal perspectives on the aesthetics of creation. Students make their own films.

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## Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequences must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

### 66 BFA Specialization in Film Production

*NOTE: It is strongly recommended that students in the Specialization in Film Production have, or acquire, a knowledge of French.*

- \*12 FMST 211<sup>6</sup>, 212<sup>6</sup>
- 18 FMPR 231<sup>6</sup>, 332<sup>6</sup>, 432<sup>6</sup>
- 12 FMPR 336<sup>3</sup>, 338<sup>3</sup>, 339<sup>3</sup>, 340<sup>3</sup>
- 9 Chosen from FMPR 335<sup>3</sup>, 341<sup>3</sup>, 343<sup>3</sup>, 350<sup>3</sup>, 398<sup>3</sup>, 435<sup>3</sup>, 438<sup>3</sup>, 439<sup>3</sup>, 440<sup>3</sup>, 441<sup>3</sup>, 442<sup>3</sup>, 450<sup>3</sup>, 498<sup>3</sup>
- 9 Film Studies electives\*\* (excluding FMST 200)
- 6 Cinema electives\*\* \*\*\*\* or credits outside of Cinema selected in consultation with the head of Film Production

### 66 BFA Specialization in Film Studies

*NOTE: It is strongly recommended that students in the Specialization in Film Studies have, or acquire, a knowledge of French.*

- \*24 FMST 211<sup>6</sup>, 212<sup>6</sup>, 321<sup>6</sup>, 322<sup>6</sup>
- 6 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 418<sup>3</sup>, 419<sup>3\*\*\*\*</sup>
- 6 FMPR 231<sup>6</sup> or Cinema electives\*\*\*\* approved by the head of Film Studies
- 3 FMST 450<sup>3</sup>
- 21 Film Studies electives\*\* (excluding FMST 200); FMPR 341<sup>3</sup>, 441<sup>3</sup>
- 6 Film Studies seminar credits chosen in consultation with an advisor

### 54 BFA Major in Film Production

- \*12 FMST 211<sup>6</sup>, 212<sup>6</sup>
- 21 FMPR 231<sup>6</sup>, 332<sup>6</sup>, 338<sup>3</sup>, 339<sup>3</sup>, 340<sup>3</sup>
- 6 Film Studies elective(s)\*\* (excluding FMST 200)
- 15 Cinema electives\*\* \*\*\*\*

### 60 BFA Major in Film Animation

- 18 FMAN 202<sup>6</sup>, 224<sup>6</sup>, 254<sup>6</sup>
- 9 FMST 212<sup>6</sup>, 323<sup>3</sup>
- 12 FMAN 305<sup>6</sup> and six credits of Film Animation electives
- 6 FMAN 315<sup>3</sup>, 319<sup>3</sup>
- 9 FMAN 402<sup>9</sup>
- 3 Cinema electives\*\*\*\*
- 3 Fine Arts electives (exclusive of Cinema)

*NOTE: FMAN 402 may not be taken as a Cinema elective.*

### 48 BFA Major in Film Studies

- \*24 FMST 211<sup>6</sup>, 212<sup>6</sup>, 321<sup>6</sup>, 322<sup>6</sup>
- 18 Film Studies electives\*\* (excluding FMST 200)
- 6 Cinema electives\*\* \*\*\*\*

### 60 BFA Major in Art History and Film Studies

- 6 FMST 212<sup>6</sup>
- 6 Chosen from FMST 311<sup>3</sup>, 312<sup>3</sup>, 318<sup>3</sup>, 321<sup>6</sup>, 325<sup>3</sup>, 332<sup>3</sup>; VDEO 350<sup>6</sup>
- 6 Chosen from FMST 211<sup>6</sup>, 322<sup>6</sup>
- 3 Chosen from FMST 214<sup>3</sup>, 215<sup>3</sup>, 217<sup>3</sup>, 418<sup>3</sup>, 419<sup>3</sup>
- 3 Chosen from FMST 327<sup>3</sup>, 329<sup>3</sup>, 416<sup>3</sup>, 422<sup>3</sup>, 423<sup>3</sup>, 424<sup>3</sup>, 425<sup>3</sup>
- 3 Film Studies electives
- 6 ARTH 200<sup>6</sup> to be taken as first six credits in studies in Art History
- 3 Chosen from ARTH 353<sup>3</sup>, 354<sup>3</sup>
- 6 Chosen from ARTH 366<sup>3</sup>, 367<sup>3</sup>, 368<sup>3</sup>

- 3 Chosen from ARTH 370<sup>3</sup>, 371<sup>3</sup>, 372<sup>3</sup>, 373<sup>3</sup>, 374<sup>3</sup>, 375<sup>3</sup>, 376<sup>3</sup>
- 3 Chosen from ARTH 379<sup>3</sup>, 381<sup>3</sup>, 388<sup>3</sup>, 400<sup>3</sup>
- 3 Chosen from ARTH 383<sup>3</sup>, 384<sup>3</sup>, 385<sup>3</sup>, 386<sup>3</sup>, 387<sup>3</sup>, 389<sup>3</sup>, 391<sup>3</sup>, 392<sup>3</sup>
- 3 Art History electives
- 3 FMST 348<sup>3</sup>/ARTH 348<sup>3</sup>
- 3 FMST 448<sup>3</sup>/ARTH 448<sup>3</sup>

*This is a program for students who want to examine art and film from a variety of social, cultural, political, and critical perspectives.*

### **30 Minor in Cinema**

- 12 FMST 211<sup>6</sup>, 212<sup>6</sup>
- 18 Film Studies electives\*\* (With the written permission of the School, introductory-level Film Animation or Film Production courses, selected in consultation with the School, may be substituted.)

### **30 Minor in Film Animation**

- 12 FMAN 202<sup>6</sup>, 224<sup>6</sup>
- 6 FMAN 254<sup>6</sup>
- 9 FMST 212<sup>6</sup>, 323<sup>3</sup>
- 3 Cinema electives

### **24 Minor in Film Studies**

- 12 Chosen from FMST 200<sup>6</sup>, 211<sup>6</sup>, 212<sup>6</sup>
- 12 Film Studies electives\*\*

*This minor is primarily intended for students outside the Faculty of Fine Arts. Students in Communication Studies Department degree programs must have written permission of their Department to enter this program.*

#### **NOTES:**

*\*FMST 211 and 212 should be taken as part of the first 30 credits.*

*\*\*In the Major and Specialization in Film Production, and the Major and Specialization in Film Studies, up to 12 credits chosen from the following courses in the Faculty of Arts and Science may be applied as Film Studies or Cinema electives for degree purposes: Communication Studies listed in §81.60.3; Littérature FLIT 382. In the Minor in Cinema and the Minor in Film Studies, up to six credits chosen from the following courses in the Faculty of Arts and Science may be applied as Film Studies elective(s) for degree purposes: Communication Studies listed in §81.60.3; Littérature FLIT 382.*

*\*\*\*Communication Studies 303 may be substituted for three credits in Film Studies and must be considered as Film Studies credits for degree purposes.*

*\*\*\*\*In the Specialization in Film Production, the Specialization in Film Studies, and all Cinema major programs, the following course may be applied as Cinema electives for degree purposes: VDEO 350.*

### **Minor in Interdisciplinary Studies in Sexuality**

See §81.60.4

## **81.60.1 Admission to Cinema Programs**

For programs in Film Animation and Film Production, the Mel Hoppenheim School of Cinema has distinct admission procedures in addition to the normal admission process of Concordia University. While applicants are required to submit a *portfolio* and a *letter of intent*, an *interview* may also be required.

In order to allow themselves sufficient preparatory time, applicants are strongly urged to contact the School of Cinema or its website at [cinema.concordia.ca](http://cinema.concordia.ca) to obtain important information regarding portfolio submissions and deadline dates. An Admissions Evaluation form will be completed by the applicant at the time of submission of the portfolio. A completed Admissions Evaluation form must accompany every application. Applicants who do not expect to bring their dossiers in personally must contact the School to request a copy of the Admissions Evaluation form, or download it from the web. There are no additional requirements for admission to Film Studies.

*NOTE: The Specialization in Film Production is offered at the third-year level. Students taking FMPP 332, in the Major in Film Production, may apply for transfer to the Specialization in Film Production by March 1.*

## **Courses**

### **Film Studies:**

*NOTE: Courses may occasionally be offered in French.*

#### **FMST 200 Introduction to Film Studies (6 credits)**

A survey acquainting the student with the art of the film. The technical and critical terminology of film studies is discussed. Popular literature on film, such as reviews, is analyzed and the more specialized film literature is introduced. Directors whose films are usually viewed include Bergman, Eisenstein, Fellini, Ford, Hitchcock, Kurosawa, Lubitsch, Keaton, and Welles. Weekly screenings.

*NOTE A/See §200.3*

**FMST 211\* History of Film to 1959** (6 credits)

The evolution of the forms and themes of world cinema from its origin to 1959, in relation to its cultural, social, and political contexts. Special emphasis is placed on film historical methodology, focusing on approaches based on genre, auteur, national cinemas, social history, particular cinematic modes, or other frameworks. Weekly screenings. *NOTE A/See §200.3*

*\*Students in Cinema programs who require FMST 211 should complete the course as part of their first 30 credits.*

**FMST 211\* L'histoire du cinéma jusqu'à 1959** (6 crédits)

Ce cours couvre l'évolution des formes et des thématiques cinématographiques depuis leur début jusqu'à 1959 et les place dans leur contexte culturel, social et politique. L'accent est mis principalement sur la méthodologie de l'histoire du cinéma tout en privilégiant plusieurs angles d'approche: genre, cinéma d'auteur, cinéma national, histoire sociale, forme cinématographique particulière ou d'autres grilles. Visionnements hebdomadaires. *NOTE A/Voir §200.3*

*\*Si ce cours figure au programme d'une personne inscrite en Cinéma, il devrait faire partie des 30 premiers crédits.*

**FMST 212\* Film Aesthetics** (6 credits)

A study of the aesthetics of film. Topics include film criticism, theories about the fundamental elements of film, and comparisons between films which do not depend on their date of production. Problems of film description, interpretation, and evaluation are discussed. Weekly screenings. *NOTE A/See §200.3*

*\*Students in Cinema programs who require FMST 212 should complete the course as part of their first 30 credits.*

**FMST 214 English-Canadian Film** (3 credits)

A survey of English-Canadian film from the earliest surviving works to the present. Topics include fictional, documentary, animated, and experimental film, and the role of the National Film Board is discussed. Weekly screenings. *NOTE A/See §200.3*

**FMST 215 Le cinéma québécois** (3 crédits)

Tour d'horizon du cinéma québécois mettant l'accent sur des œuvres contemporaines. Les films sont examinés en fonction de leur valeur culturelle et politique. On y traite également de la structure de l'industrie du cinéma au Québec et du rôle joué, entre autres, par l'Office national du film. Visionnements hebdomadaires. *NOTE A/Voir §200.3*

*NOTE: Ce cours peut, à l'occasion, être offert en anglais. / Course may occasionally be taught in English.*

**FMST 217 First Nations and Film** (3 credits)

A survey of representation by and of aboriginal peoples in film and video. The emphasis is on the Americas, but important works from other continents are included. Films and videotapes, both mainstream and experimental, are discussed in the context of contemporary aesthetic issues, socio-cultural history, and post-colonial theory. Weekly screenings.

*NOTE: Students who have received credit for FMST 398H may not take this course for credit.*

**FMST 311 Montage Aesthetic** (3 credits)

Prerequisite: FMST 212. An intensive study of montage as an element of film style. Beginning with the work of D.W. Griffith, developments in film editing are followed through French Avant-Garde and Russian films of the 1920s to contemporary film. Weekly screenings.

**FMST 312 Moving Camera Aesthetic** (3 credits)

Prerequisite: FMST 212. An intensive study of camera movement as an element of film style. Consideration is given to relations between long takes, deep-focus cinematography, and camera movement, as well as to the role of camera movement in creating the signification of film. Films by Murnau, Renoir, Welles, Ophuls, and Snow are included among those viewed and discussed. Weekly screenings.

**FMST 313 Film Comedy I** (3 credits)

Prerequisite: Second-year standing.\* An introduction to film comedy in the silent and sound eras. The visual and verbal sources of comedy are analyzed through the study of films ranging from Mack Sennett and Buster Keaton to Woody Allen and Jacques Tati. Weekly screenings.

*\*66 or fewer credits remaining in degree program.*

**FMST 315 Topics in Film Theory** (3 credits)

Prerequisite: Second-year standing.\* This course closely examines a variety of theoretical writings concerned with aesthetic, social, and psychological aspects of the cinema. Students study the writing of classical theorists such as Eisenstein, Bazin, Balázs, and Kracauer, and/or contemporary thinkers such as Metz, Mulvey, Bordwell, and Jameson. Questions addressed in the course may include the nature of cinematic representation, film language, the relationship of film to other forms of cultural expression, and to racial and gender identity. The specific topics vary from year to year according to the specialization of the instructor. Screenings of films and film clips are included in the course.

*NOTE: Students who have received credit for this topic under a FMST 398 number may not take this course for credit.*

*\*66 or fewer credits remaining in degree program.*

**FMST 318 Experimental Film** (3 credits)

Prerequisite: Second-year standing.\* An examination of experimental film emphasizing developments from the late 1940s to the present. The New American Cinema is considered in relation to other North American and European experimental cinemas, and examples of the historical antecedents of recent experimental films are viewed and discussed. Weekly screenings.

*\*66 or fewer credits remaining in degree program.*

**FMST 321    *Studies in Film Directors*** (6 credits)

Prerequisite: FMST 211 or second-year standing.\* A concentrated study of the work of several major directors, principally narrative, from different periods in film history. Each director's work is examined in detail with representative films from distinct periods. The films are considered in terms of thematic and stylistic consistency and variation as well as biographical, social, and political factors. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 322    *History of Film since 1959*** (6 credits)

Prerequisite: FMST 211 or second-year standing.\* A cross-cultural historical examination of selected aspects of world cinema since 1959, including trends in documentary and experimental film. The principal focus on European and American cinema is contextualized through reference to Canadian, Japanese, and Third World film. A range of perspectives is introduced, including genre and auteur study, formal analysis, and feminist analysis. Films are studied in their political and cultural contexts. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 323    *History of Animated Film*** (3 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, or second-year standing.\* A survey of animated film from the first decade of the 20th century to the present. Styles of animation ranging from abstract experimental film of the 1920s, to the Disney Studio, to computer animation are viewed and discussed. The contribution of the National Film Board of Canada and particularly that of Norman McLaren is considered. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 325    *Film Acting*** (3 credits)

Prerequisite: Second-year standing.\* A study of film acting centred on examining performances and individual scenes from films. Among the issues studied are the creation of star personas, casting against type, the influence of the script in the performance, the use of improvisation, the gesture system in silent film acting, ensemble acting, stylization, and exaggeration. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 326    *Approaches to World Cinema*** (3 credits)

Prerequisite: Second-year standing.\* The course investigates films, film movements, filmmakers and film industries worldwide focusing on transnationalism as well as specific geopolitical cultural contexts. Among the possible topics: contemporary global art cinema and festivals, global and regional economies of film and media, film movements and genres, transcultural and diasporic cinemas, Third Cinema, postcoloniality and eurocentrism, international co-productions, practices of dubbing and subtitling.

\*66 or fewer credits remaining in degree program.

**FMST 327    *Third World Film*** (3 credits)

Prerequisite: Second-year standing.\* A survey of Third World films seen in relation to their cultural, political, and aesthetic environment. Films are selected from areas such as Latin America, the Caribbean, Africa, the Middle East, South and East Asia. Weekly screenings.

\*66 or fewer credits remaining in degree program.

**FMST 328    *Non-fiction Film Since 1956*** (3 credits)

Prerequisite: Second-year standing.\* A cross-cultural survey of contemporary developments in the documentary film. The course begins with the precursors of *cinéma-direct* in North America and Europe during the 1950s, and extends through the most recent applications of *cinéma-direct* in the emerging cinemas of the Third World. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of the non-fiction film during this period of technological and aesthetic transition. Weekly screenings.

\*66 or fewer credits remaining in degree program.

**FMST 329    *Women and Film*** (3 credits)

Prerequisite: FMST 211 or second-year standing.\* An examination of films made by women, film criticism written by women, and the portrayal of women in films. These topics are considered within the context of film history and with an emphasis on their relation to ideas in contemporary feminist theory. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 332    *Issues in Independent Cinema*** (3 credits)

Prerequisite: FMST 211 or second-year standing.\* An intensive study of selected tendencies in cinema produced outside the mainstream of the film industry. Topics may include documentary, video art, experimental or narrative film, or particular convergences of these modes of film practice. Topics will vary according to the instructor's specialization. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

*NOTE: Students who have received credit for FMST 331 may not take this course for credit without permission from the School.*

**FMST 335    *Aspects of National Cinemas*** (3 credits)

Prerequisite: Second-year standing.\* An examination of films as reflections of national cultures. Films by a range of directors representing one or several national groupings such as Japan, Brazil, Eastern Europe, Great Britain, or contemporary West Germany are discussed in the context of their aesthetic, cultural, and political aspirations. Weekly screenings. *NOTE A/See §200.3*

\*66 or fewer credits remaining in degree program.

**FMST 336 *Documentary Film of the Classical Period* (3 credits)**

Prerequisite: Second-year standing. This course is a cross-cultural survey of the history of the documentary film from its origins in early cinema to the emergence of direct cinema in the postwar period. Emphasis is placed on both the artistic achievement and the theoretical, cultural, and political context of nonfiction film during the first half of the 20th century. Directors studied may include Flaherty, Grierson, Lorentz, Ivens, Riefenstahl, Shub, Vertov, and Vigo.

*\*66 or fewer credits remaining in degree program.*

**FMST 337 *Topics in American Cinema* (3 credits)**

Prerequisite: Second-year standing.\* A lecture or seminar course which provides an opportunity for the study of limited and more specialized aspects of U.S. cinema. Topics may include individual genres, directors, production studios, historical periods, or aspects of independent cinema. Topics vary from year to year according to the instructor's field of specialization.

*\*66 or fewer credits remaining in degree program.*

**FMST 348 *Special Topics in Art and Film* (3 credits)**

Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 200 and FMST 212; or written permission of the program director. A comparative examination of some aspects of film studies and art history. *NOTE C/See §200.3*

*NOTE: Students who have received credit for ARTH 348 may not take this course for credit.*

**FMST 350 *Studies in Film Genres* (3 credits)**

Prerequisite: Second-year standing\*; FMST 211 or 322. An intensive analysis of one or two film genres, which assumes previous experience in film-genre studies. The genre is discussed in terms of its structural characteristics and the ways in which it is a product of specific social situations. Weekly screenings.

*\*66 or fewer credits remaining in degree program.*

**FMST 391 *Sexual Representation in Cinema* (3 credits)**

Prerequisite: Second-year standing\* or six credits in the Minor in Interdisciplinary Studies in Sexuality. An investigation of cinematic sexual imagery as art, communication and socio-cultural phenomenon. Weekly screenings of films and videos, representing fiction, experimental and documentary genres, as well as different historical and cultural contexts, are related to theoretical readings, both classical and contemporary, by authors from Freud and the Surrealists to Foucault and recent feminist and queer theorists. Contemporary issues such as pornography, autobiography, and the HIV epidemic are confronted. Learning is interdisciplinary, interactive and group-oriented.

*\*66 or fewer credits remaining in degree program.*

*NOTE: Students who have received credit for this topic under a FMST 498 number may not take this course for credit.*

**FMST 392 *Representation and Sexuality: Queer Cinema I* (3 credits)**

An interdisciplinary, cross-cultural survey of queer cinema and video. Selected phases in the historical trajectory of lesbian and gay film are highlighted, both underground and mainstream, including studies of representative major artists from Jean Cocteau and Dorothy Arzner to Patricia Rozema and Derek Jarman. Problems in the depiction of sexual minorities are analyzed, and a selection of the principal aesthetic, theoretical and socio-political issues raised by queer theory and cultural production is introduced. *NOTE A/See §200.3*

**FMST 393 *Representation and Sexuality: Queer Cinema II* (3 credits)**

Prerequisite: FMST 392. An extension of FMST 392. An in-depth focus on selected historical, aesthetic, and theoretical issues, which vary from year to year according to the expertise of faculty. *NOTE A/See §200.3*

**FMST 398 *Special Topics in Film Studies* (3 credits)**

Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of limited and more specialized aspects of film studies. *NOTE C/See §200.3*

**FMST 399 *Special Topics in Film Studies* (6 credits)**

Prerequisite: Written permission of the School of Cinema. A course which provides an opportunity for the study of specialized aspects of film studies outside the scope of existing courses. *NOTE C/See §200.3*

**FMST 409 *Seminar in Women and Film* (3 credits)**

Prerequisite: Written permission of the School of Cinema. An advanced course in the study of films made by women, as well as of the representation of women in films. The topics selected for study may vary from year to year and are considered within the context of film history, contemporary feminist philosophy, and feminist film theory. Students are expected to conduct independent research for class presentation. *NOTE A/See §200.3*

**FMST 414 *Seminar in Film Directors* (3 credits)**

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema. A seminar for advanced students which provides for more concentrated study of the work of specific film directors. The director or directors whose films are chosen for study varies from year to year according to the instructor's field of specialization. *NOTE C/See §200.3*

**FMST 416 *Seminar in Film History* (3 credits)**

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema. A seminar for advanced students which provides for the study of limited and more specialized areas of film history. The areas chosen for study vary from year to year according to the instructor's field of specialization. *NOTE C/See §200.3*

**FMST 418 Seminar in English-Canadian Film** (3 credits)

Prerequisite: FMST 214 or COMS 316, and written permission of the School of Cinema. A seminar in which selected aspects of English-Canadian film are examined and discussed. The areas chosen for study vary from year to year according to the instructor's field of specialization.

**FMST 419 Séminaire sur le cinéma québécois** (3 crédits)

Préalable: FMST 215 ou COMS 316, ainsi que permission écrite de l'École de cinéma. Un séminaire dans lequel des aspects sélectifs du cinéma québécois sont analysés et discutés. Les sujets d'étude choisis varient d'année en année selon la spécialisation de l'instructeur.

**FMST 421 Seminar in Film Script Analysis** (3 credits)

Prerequisite: Written permission of the School of Cinema. A study of the film script both as a basis for the construction of a film and as literature in its own right. Film scripts serving as illustrations of a variety of issues are used. Among these are point-of-view, voice-over, adaptation from novel and theatre to film, character development, multi-story narratives, and uses of dialogue. Several scripts by the same screenwriter are examined, as well as different drafts of the same script. The course requirement includes an oral presentation to be given in conjunction with one or more students in the class.

*NOTE: Students who have received credit for FMST 324 may not take this course for credit.*

**FMST 422 Seminar in Film Theory and Criticism** (3 credits)

Prerequisite: FMST 212 and written permission of the School of Cinema. Theories including those of Sergei Eisenstein and André Bazin are studied both as explanations of the effects of films and as foundations for film criticism. The relation of contemporary theoretical writings, such as those in film semiology, to film criticism is discussed. Weekly screenings.

**FMST 423 Seminar in Comparative Stylistic and Formal Analysis** (3 credits)

Prerequisite: Written permission of the School of Cinema. An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.

**FMST 424 Seminar in Film Narrative** (3 credits)

Prerequisite: Written permission of the School of Cinema. An examination of conventions of film narrative from a theoretical and historical point of view. Innovations in narrative structure are discussed and consideration is given to the origin, development, and transformation of narrative traditions in their cultural and aesthetic context.

**FMST 425 Seminar in Contemporary Film Theory** (3 credits)

Prerequisite: Written permission of the School of Cinema. A survey and analysis of major recent theoretical approaches to film. Among the topics discussed are auteurism, semiotics, textual analysis, ideological criticism, psychoanalysis, feminism, and neo-formalism. The seminar includes screenings, discussions of weekly readings, and oral presentations by the students.

*NOTE A/See §200.3*

**FMST 426 Professional Internship I** (3 credits)

Prerequisite: Second-year standing\* in the Major in Film Studies or the Specialization in Film Studies; written permission of the School of Cinema. A Film Studies student who has been commissioned to work in such areas as film research, archival work, editing film publications, or writing film criticism, may seek permission to apply three credits towards the Film Studies degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member. *NOTE A/See §200.3*

*\*66 or fewer credits remaining in degree program.*

**FMST 427 Professional Internship II** (3 credits)

Prerequisite: Second-year standing\* in the Major in Film Studies or the Specialization in Film Studies; written permission of the School of Cinema. A student repeating FMST 426 registers for credit under FMST 427. *NOTE A/See §200.3*

*\*66 or fewer credits remaining in degree program.*

**FMST 428 Independent Study I** (3 credits)

Prerequisite: 24 credits completed in Film Studies; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.

**FMST 429 Independent Studies II** (3 credits)

Prerequisite: FMST 428; 24 credits completed in Film Studies; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings.



**FMST 448    *Advanced Seminar in Art and Film*** (3 credits)

Prerequisite: Enrolment in the Major in Art History and Film Studies; ARTH 348 or FMST 348; or written permission of the program director. A seminar designed to permit an in-depth course of study on some aspects of art and film history. *NOTE A/See §200.3*  
*NOTE: Students who have received credit for ARTH 448 may not take this course for credit.*

**FMST 450    *Film Studies Specialization Seminar*** (3 credits)

Prerequisite: Second-year standing\* in the Specialization in Film Studies; written permission of the School of Cinema. This intensive seminar includes workshops in research methodology, in advanced study and career planning, and in the practice of criticism, publication, preservation, and programming. The relation of film studies to filmmaking practice, the role of changing technology, and the current cultural context of the discipline are discussed by visiting experts from both within the University and the community at large. The course brings together all students in the Specialization in Film Studies.

*\*66 or fewer credits remaining in degree program.*

**FMST 498    *Special Topics in Film Studies*** (3 credits)

Prerequisite: Written permission of the School of Cinema. A lecture or seminar course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film studies. *NOTE A, C/See §200.3*

**Film Animation:**

*NOTE: A student may register for only one course in which films are produced as a course requirement during each academic session. See §81.60.2*

**FMAN 202    *Animation I*** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; FMAN 254 concurrently; or written permission of the School of Cinema, with either FMPR 231 or six credits in a Studio Art course. A studio course introducing the study and practice of film animation. Students are taught the fundamentals of motion analysis and frame-by-frame filmmaking, basic character animation, camera layouts, exposure sheets and character design. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**FMAN 224    *Analytical Drawing and Design for Animated Filmmaking*** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation; or written permission of the School of Cinema, with either FMPR 231 or six credits in Studio Art. An analytical approach to various elements supporting the concept of representation, including character design, virtual space, and perception, among others. The concept of drawing is expanded beyond observational drawing.

*NOTE: Students who have received credit for FMAN 324 may not take this course for credit.*

**FMAN 254    *Technical Aspects of Animated Filmmaking*** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, FMAN 202 concurrently; or written permission of the School of Cinema. A studio course introducing students to the use of digital and analog equipment in the production of frame-by-frame films. Students learn the technical aspects of animation software and analog animation production equipment.

*NOTE: Students who have received credit for FMAN 214 may not take this course for credit.*

**FMAN 305    *Animation II*** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMAN 202, 224, 254. A continuation on a more advanced level of FMAN 202. During the production of short animation exercises and films, students enhance their knowledge of film planning strategies and various frame-by-frame filmmaking techniques. Students explore film language, sound design and editing.

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

*NOTE: Students who have received credit for FMAN 302, 303, 304, 306, or 314 may not take this course for credit.*

**FMAN 315    *From Idea to Storyboard*** (3 credits)

Prerequisite: FMAN 305 previously or concurrently. It is recommended that students take FMAN 319 concurrently. Exploration of the visual and written development of ideas and scripts in a storyboard form. Students engage in creative and experimental exercises, including timing, planning the soundtrack, and creating animatics.

**FMAN 319    *Character Animation*** (3 credits)

Prerequisite: FMAN 305 previously or concurrently. It is recommended that students take FMAN 315 concurrently. An examination of the fundamentals of character animation, its theory, techniques, and application to studio situations. Exercises in character design and dramatization are directed towards the students' particular interests and styles. *NOTE A/See §200.3*

*NOTE: Previous drawing experience is recommended.*

**FMAN 325    *Advanced Analytical Drawing*** (3 credits)

Prerequisite: FMAN 202, 224. A continuation on a more advanced level of FMAN 224.

**FMAN 340    *Sound for Animated Film*** (3 credits)

Prerequisite: FMAN 202; or written permission of the School of Cinema. An introduction to the creation of sounds, simple music and theme composition as well as sound effects for the soundtrack of the animated film.

*NOTE: Students who have received credit for this topic under a FMAN 398 number may not take this course for credit.*

**FMAN 352 Stop-Motion Animation** (3 credits)

Prerequisite: FMAN 202; or written permission of the School of Cinema. An intensive hands-on seminar/workshop in the art and craft of animation. This course is designed to acquaint the student with photographic techniques, model, puppet, and set construction, materials, motion control, and lighting, as it applies to animation filmmaking. Recent developments and a study of international styles and techniques are included.

*NOTE: Students who have received credit for this topic under a FMAN 498 number may not take this course for credit.*

**FMAN 353 Principles of 3D Digital Film Animation** (3 credits)

Prerequisite: FMAN 202 previously or concurrently; or written permission of the School of Cinema. An introduction to the principles and practices of the 3D digital approach to frame-by-frame filmmaking.

*NOTE: Students who have received credit for FMAN 354 may not take this course for credit.*

**FMAN 354 3D Digital Animated Filmmaking** (6 credits)

Prerequisite: Enrolment in the Major in Film Animation or the Minor in Film Animation, and FMAN 202, 224, 254; or written permission of the School of Cinema. An intensive technical course in the art and creation of 3D computer graphics. Students learn to use 3D software and related applications for modelling, rigging, lighting, and texture. Students are encouraged to explore the aesthetic combinations of digital 3D, 2D, and other animation techniques in exercises and projects.

*NOTE: Students who have received credit for FMAN 353 may not take this course for credit.*

**FMAN 398 Special Topics in Film Animation** (3 credits)

Prerequisite: Written permission of the School of Cinema. An opportunity for study of limited and more specialized aspects of film animation. *NOTE C/See §200.3*

*NOTE: Students are required to bear the cost of materials.*

**FMAN 402 Animation III** (9 credits)

Prerequisite: Enrolment in the Major in Film Animation; FMST 212, 323; FMAN 305, 315, 319. A continuation on a more advanced level of Animation II. Students produce a major animated film project using the medium of their choice. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

*NOTE: Students who have received credit for FMAN 403 may not take this course for credit.*

**FMAN 436 Digital Post-Production for Animation** (3 credits)

Prerequisite: FMAN 305 previously or concurrently; or written permission of the School of Cinema. This course is both technical and aesthetically oriented, designed to develop an understanding of montage in terms of pacing, rhythm, transitions, and continuity. Working on a series of exercises, students are introduced to the digital postproduction process in film and animation. Topics include such elements as video signals, digital video formats, colour correction, codecs, and compression.

*NOTE: Students who have received credit for FMAN 336 may not take this course for credit.*

**FMAN 437 Animated Special Effects** (3 credits)

Prerequisite: FMAN 352 or 353 or 354; or written permission of the School of Cinema. Through a series of short exercises, students are introduced to the art of special effects creation, learning digital animated effects and practical special effects.

**FMAN 446 Professional Internship I** (3 credits)

Prerequisite: FMAN 202, 224, 254; written permission of the School of Cinema. A Film Animation student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Animation degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

**FMAN 447 Professional Internship II** (3 credits)

Prerequisite: Written permission of the School of Cinema. A student who has received credit for FMAN 446 and wishes to do a second professional internship registers for FMAN 447.

**FMAN 448 Independent Study I** (3 credits)

Prerequisite: 24 credits completed in Film Animation; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. *NOTE A,C/See §200.3*

**FMAN 449 Independent Study II** (3 credits)

Prerequisite: FMAN 448; 24 credits completed in Film Animation; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. *NOTE A/See §200.3*

**FMAN 498 Special Topics in Film Animation** (3 credits)

Prerequisite: Written permission of the School of Cinema. A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film animation. *NOTE A,C/See §200.3*

## Film Production:

*NOTE: A student may register for only one course in which films are produced as a course requirement during each academic session. See §81.60.2.*

### **FMPR 231    *Filmmaking I*** (6 credits)

Prerequisite: Enrolment in the Major in Film Production; or enrolment in the Specialization in Film Studies and written permission of the School of Cinema. A comprehensive course introducing students to the art of making films. This course stresses the individual student's creative efforts in filmmaking. Students are expected to master basic technique and theory. Students will also be using digital post-production systems to edit their works. The course requires attendance at mandatory workshops outside of class time. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

### **FMPR 332    *Filmmaking II*** (6 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 338 and 340 concurrently. An intermediate course in the theory, practice and technique of filmmaking. The course emphasizes idea development, creative process, methods of production, and production planning. Projects are made with a crew or individually, using film and/or digital technology, and digital post-production software. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

*NOTE: Students who have received credit for FMPR 331 may not take this course for credit.*

### **FMPR 335    *Acting and Directing Acting for the Screen I*** (3 credits)

Prerequisite: Written permission of the School of Cinema; FMPR 332 previously or concurrently, or six credits in Theatre Performance. This studio course for Cinema and Theatre students explores directing and performing for film; exercises are recorded on video for analysis. Both performers and directors examine acting and directing acting for the camera through such topics as role preparation, character development, and performance continuity. *NOTE A/See §200.3*

### **FMPR 336    *Introduction to Film Producing*** (3 credits)

Prerequisite: FMPR 231 or written permission of the School of Cinema. A comprehensive course introducing students to the art of production methods. This implies exposure to the creative and technical aspects of the total production experience, and includes both independent and industry strategies and methods for fundraising, preparation of the project, production budgeting and scheduling techniques, legal and monetary involvement, and post-production, distribution, and exhibition strategies.

*NOTE: Students who have received credit for FMPR 334 may not take this course for credit.*

### **FMPR 338    *Image I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332 and 340 previously or concurrently. This is a comprehensive course about the equipment and technologies available to the contemporary filmmaker. Traditional technical aspects of filmmaking remain fundamental in this course, while digital technologies are also explored. Students learn about different cameras, image formats, lenses, lighting and grip equipment, film stocks, electronic image support systems and laboratory procedures. Students must attend compulsory workshops in addition to classes.

*NOTE: Students who have received credit for FMPR 342 may not take this course for credit.*

### **FMPR 339    *Montage I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212; FMPR 332, 338 and 340 previously or concurrently. An introduction to methods, approaches and techniques of editing used by editors working in various genres of film — drama, documentary, experimental. Editing image, sound and preparation and supervision or re-recording are included. Analog and digital post-production platforms will be included. Attendance is required at mandatory laboratory sessions outside of class time. *NOTE A/See §200.3*

### **FMPR 340    *Sound I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212. An introductory course in the aesthetics of sound and music design, and the techniques of location and studio recording and post-production. Analog and digital platforms and technologies will be included. Weekly mandatory laboratory sessions.

*NOTE: Students who have received credit for FMPR 242 may not take this course for credit.*

### **FMPR 341    *Writing for Film I*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production; FMPR 231; FMST 211, 212. An introduction to writing for film, with special emphasis on the relation of the script to filmmaking. Students are expected to submit work of their own for discussion, analysis, and possible production in filmmaking courses. Students will also use special computer software to write scripts. *NOTE A/See §200.3*

### **FMPR 343    *Production Design*** (3 credits)

Prerequisite: Enrolment in the Major in Film Production, FMPR 231, FMST 211 and 212; or written permission of the School of Cinema. A practical examination of the visual aspects of film production. Topics in production design considered may include texture and visual styles, the collaborative process, project management, and the nature of constraints which apply to student and independent productions. *NOTE A/See §200.3*

**FMPR 350    *Ways of Seeing in Film Production* (3 credits)**

Prerequisite: Enrolment in a Film Production program; FMPR 231; FMST 211, 212. A forum of ideas intended to increase the student's awareness of cinema as a visual medium. Aspects of our visual culture are presented and discussed: work by painters, photographers, sculptors, architects, and artists working with digital media. A relationship is made between the work of such artists and the work of the filmmaker. Students work on individual visual projects. *NOTE A/See §200.3*

*NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.*

**FMPR 361    *Documentary Approaches in Film Production* (3 credits)**

Prerequisite: Enrolment in a Film Production program; FMPR 231; FMST 211, 212. This course deals with aesthetic and conceptual issues surrounding the subject of documentary as a form. All issues in the production of a documentary film are treated, including budget, production, and post-production, and the changes brought by new technologies. This course also analyzes the shift in production away from film to digital technologies, in the field of the documentary.

*NOTE: Students who have received credit for this topic under a FMPR 498 number may not take this course for credit.*

**FMPR 398    *Special Topics in Film Production* (3 credits)**

This course provides an opportunity for the study of specialized aspects of film production outside the scope of existing courses. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

*NOTE C/See §200.3*

**FMPR 399    *Special Topics in Film Production* (6 credits)**

A course which provides an opportunity for the study of specialized aspects of film production outside the scope of existing courses. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule. *NOTE C/See §200.3*

**FMPR 432    *Filmmaking III* (6 credits)**

Prerequisite: FMPR 332, 338, 340; written permission of the School of Cinema. A progression of FMPR 332, with students working on more advanced filmmaking projects. Students will edit projects using digital technologies. The development of concepts introduced in FMPR 332 is continued. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

*NOTE: Students who have received credit for FMPR 431 may not take this course for credit.*

**FMPR 435    *Acting and Directing Acting for the Screen II* (3 credits)**

Prerequisite: FMPR 335 and written permission of the School of Cinema. A continuation of FMPR 335 on a more advanced level.

**FMPR 438    *Image II* (3 credits)**

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332, 338, 340; FMPR 339 previously or concurrently; written permission of the School of Cinema. Building on the technical knowledge acquired in Image I, this course focuses on the art of cinematography. Advanced lighting and camera techniques are treated, emphasizing their aesthetic function. Students in this course will have mastered basic technical concerns, and are expected to develop interesting visual approaches for films made in Filmmaking III. Exercises are shot on film, digital and 35mm stills. Film excerpts and rushes are analyzed from a cinematographer's point of view.

**FMPR 439    *Montage II* (3 credits)**

Prerequisite: FMPR 339. A continuation of FMPR 339. This course is taught utilizing digital post-production editing systems.

**FMPR 440    *Sound II* (3 credits)**

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 338, 340. The central focus of the course is the creative designing of the soundtrack. The course emphasizes the interaction between sound and image in film and includes both individual and collective sound projects. This course is also taught on digital sound post-production platforms, and stresses the use of digital editing systems.

**FMPR 441    *Writing for Film II* (3 credits)**

Prerequisite: FMPR 341. A continuation of FMPR 341 on a more advanced level. Students will also use special computer software to write scripts.

**FMPR 442    *Optical Printer Practice* (3 credits)**

Prerequisite: Enrolment in the Major in Film Production with FMPR 338 previously or concurrently, or enrolment in the Major in Film Animation and FMAN 254, with written permission of the School of Cinema. A film production course assisting students in the understanding and application of advanced optical printer technology and aesthetics. *NOTE A/See §200.3*

**FMPR 445    *Professional Internship* (6 credits)**

Prerequisite: Written permission of the School of Cinema. A Film Production student who will be employed within the film industry during the same calendar year may seek permission to apply six credits towards the Film Production degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member.

**FMPR 446 Professional Internship I** (3 credits)

Prerequisite: Written permission of the School of Cinema. A Film Production student who will be employed within the film industry during the same calendar year may seek permission to apply three credits towards the Film Production degree program. A written proposal describing the project must be submitted prior to the work taking place in order to determine the appropriateness of the level and scope of the project. The School of Cinema must be satisfied that the work will be done under the joint supervision of a qualified professional and a full-time Cinema faculty member. *NOTE A/See §200.3*

**FMPR 447 Professional Internship II** (3 credits)

Prerequisite: Written permission of the School of Cinema. A student repeating FMPR 446 for credit registers under FMPR 447. *NOTE A/See §200.3*

**FMPR 448 Independent Study I** (3 credits)

Prerequisite: 24 credits completed in Film Production; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. *NOTE A,C/See §200.3*

**FMPR 449 Independent Study II** (3 credits)

Prerequisite: FMPR 448; 24 credits completed in Film Production; written permission of the Department. A minimum cumulative GPA of 3.5 is required. This course offers a limited number of students the opportunity to pursue advanced research under the supervision of a full-time Cinema faculty member. A written agreement between the student and the supervisor shall clearly state the nature of the student's research, the scope of the project, and the work schedule. The study workload should be equivalent to a three-credit course in the program. Independent study may not duplicate curriculum offerings. *NOTE A/See §200.3*

**FMPR 450 Film Production Specialization Seminar** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production and written permission of the School of Cinema. A seminar offering in-depth, practical approaches to artistic and technical situations. This course brings together all students in the Specialization in Film Production.

**FMPR 451 Advanced Project Internship I** (3 credits)

Prerequisite: Enrolment in the Specialization in Film Production or the Major in Film Production; FMPR 332 previously or concurrently; written permission of the School of Cinema. A Film Production student who contributes in a key position to a graduate project in the Film Production MFA program may apply for credits on the understanding that the application take place prior to the production and is authorized by the faculty members responsible for both programs.

**FMPR 452 Advanced Project Internship II** (3 credits)

Prerequisite: FMPR 451 and written permission of the School of Cinema. A student repeating FMPR 451 for credit registers under FMPR 452.

**FMPR 498 Special Topics in Film Production** (3 credits)

A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film production. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule. *NOTE A,C/See §200.3*

**FMPR 499 Special Topics in Film Production** (6 credits)

A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of film production. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule. *NOTE A,C/See §200.3*

**81.60.2 Filmmaking**

Courses in which films are produced as a course requirement are:

FMAN 202<sup>6</sup>, 305<sup>6</sup>, 402<sup>9</sup>  
FMPR 231<sup>6</sup>, 332<sup>6</sup>, 432<sup>6</sup>

**81.60.3 Communication Studies Film Courses**

NOTE: For course descriptions see §31.070.

Students enrolled in the Film Studies or Film Production Major or Specialization programs may select up to 12 credits from the Communication Studies courses listed below. Students enrolled in the Minor in Cinema and the Minor in Film Studies may select up to six credits from the Communication Studies courses listed below.

The credits earned may be applied as Film Studies and/or Cinema electives for degree purposes.

- COMS 301** Selected Topics in National Cinemas (3 credits)
- COMS 304** Selected Topics in Film Studies (3 credits)
- COMS 416** Film Criticism (3 credits)
- COMS 434** Advanced Topics in Film Studies (3 credits)

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## 81.60.4 INTERDISCIPLINARY STUDIES IN SEXUALITY

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### Coordinators

FRANCES SHAVER, PhD Montr., Associate Professor, Sociology and Anthropology  
THOMAS WAUGH, PhD Col., Professor and Concordia Research Chair, Mel Hoppenheim School of Cinema

### Coordinating Committee

RACHEL BERGER, PhD Camb., Assistant Professor, History  
DANIELLE BOBKER, PhD Rutgers, Assistant Professor, English  
DONALD BOISVERT, PhD Ott., Assistant Professor, Religion  
TAGNY DUFF, MFA C'dia., Assistant Professor, Communication Studies  
GILBERT ÉMOND, PhD U.Q.A.M., Assistant Professor, Applied Human Sciences  
EVERGON, MFA Roch.Inst.Tech., Assistant Professor, Studio Arts  
MARCIE FRANK, PhD Johns H., Professor, English  
BRIAN GABRIAL, PhD Minn., Assistant Professor, Journalism  
ROBERT GIFFORD, MA C'nell., Assistant Professor, Art History  
VINCE GRAZIANO, MA York (Can.), MLIS McG., Associate Librarian, Concordia Libraries  
ROSS HIGGINS, PhD McG., Instructor, Sociology and Anthropology  
WILSON CHACKO JACOB, PhD N.Y., Assistant Professor, History  
EDWARD LITTLE, PhD Tor., Professor, Theatre  
SHANNON MCSHEFFREY, PhD Tor., Professor, History  
VIVIANE NAMASTE, PhD U.Q.A.M., Associate Professor and Concordia Research Chair, Simone de Beauvoir Institute  
KAT O'BRIEN, MFA Alabama, Associate Professor, Design Art  
JAMES G. PFAUS, PhD Br.Col., Professor, Psychology  
GENEVIÈVE RAIL, PhD Ill., Professor and Principal, Simone de Beauvoir Institute  
HILARY ROSE, PhD Ga., Associate Professor, Applied Human Sciences  
SANDRA WEBER, PhD Alta., Professor, Education

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## Program

Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.

The superscript indicates credit value.

### 27 Minor in Interdisciplinary Studies in Sexuality

- 12 Chosen from FFAR 290/INTE 270<sup>6</sup>; FASS 291/INTE 275<sup>3</sup>; FASS 392/INTE 392<sup>3</sup>; SOCI 375/ANTH 375<sup>3\*</sup>; FMST 392<sup>3</sup>
- 9 Elective credits on sexuality and sexual orientation chosen in consultation with the program coordinator from periodic topics courses and other suitable courses identified in a given year, and from the following regular courses:  
AHSC 253<sup>3</sup>; ENGL 393<sup>3</sup>; FMST 391<sup>3\*</sup>; RELI 380<sup>3</sup>; WSDB 383<sup>3</sup>.
- 6 Chosen each year from courses in gender and women's studies in consultation with the program coordinator from a list of available offerings within departments of the Faculties of Fine Arts and Arts and Science.

\*Prerequisites waived for students having completed six credits in the Minor in Interdisciplinary Studies in Sexuality.

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## Courses

### FASS:

#### FASS 291 (also listed as INTE 275) *Introduction to Sexuality Research* (3 credits)

An interdisciplinary survey of approaches to research in sexuality within the humanities, the arts, and the social sciences. Basic concepts of sexual identity, values, conduct, representation, and politics are addressed through such topical concerns as pornography and censorship, and through the perennial dialogue between biological and socio-cultural models of sexuality. The relation between theories and research methods is discussed in the context of classical and current research and creative activity. The syllabus reflects the varying specializations of the instructors from year to year.

NOTE: Students who have received credit for INTE 275, INTE 391 or FASS 391 may not take this course for credit.

#### FASS 392 (also listed as INTE 392) *Queer Theory* (3 credits)

Prerequisite: 30 credits. An interdisciplinary survey of the basic post-1970 theories of sexual minorities and diversity, in their historical and cultural contexts. Authors from Michel Foucault to Eve Kosofsky Sedgwick are introduced, as well as the work of artists and performers from Derek Jarman to k.d. lang. The syllabus reflects the varying specializations of the instructors from year to year.

NOTE: Students who have received credit for INTE 392 may not take this course for credit.

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# 81.70 CONTEMPORARY DANCE

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## Faculty

### Chair

MICHAEL MONTANARO, Grad. Maj. *Hartford Conserv.*, Associate Professor

### Professor

SILVY PANET-RAYMOND, MEd *Montr.*

For the complete list of faculty members, please consult the Department website.

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## Location

### Sir George Williams Campus

GM Building, Room: 500-01

Tel.: 514-848-2424, ext. 4555/4559

Fax: 514-848-3155

Email: [dance@concordia.ca](mailto:dance@concordia.ca)

Website: [dance.concordia.ca](http://dance.concordia.ca)

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## Department Objectives

The Contemporary Dance Department offers comprehensive training which combines formal dance training with extensive studies in choreography. Encouraging students to discover and develop their individual creative capacities as both dancers and choreographers is the mission of the Dance program.

Performance is a crucial element in this development, and students at Concordia gain valuable experience performing or staging their own choreographies.

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## Program

Students are responsible for satisfying their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.

The superscript indicates credit value.

### 60 BFA Major in Contemporary Dance

18 DANC 201<sup>6</sup>, 301<sup>6</sup>, 401<sup>6</sup>

18 DANC 205<sup>6</sup>, 305<sup>6</sup>, 405<sup>6</sup>

12 DANC 320<sup>6</sup>, 420<sup>6</sup>

3 DANC 211<sup>3</sup>

3 DANC 250<sup>3</sup>

3 DANC 260<sup>3</sup>

3 DANC 350<sup>3</sup>

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### 81.70.1 Admission to Contemporary Dance

There is a distinct procedure for admission to the Major in Contemporary Dance in addition to the normal admission process of Concordia University. All applicants to Contemporary Dance are required to attend an *audition* as part of the admission process. Applicants should preferably contact the Department of Contemporary Dance before March 1 to arrange their audition and for detailed information regarding admission to Dance.

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## Courses

### DANC 201 *Creative Process I* (6 credits)

Prerequisite: Appropriate technique course (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. Introduction to the creative process in dance. Students learn to explore, observe, and structure ideas and movements through improvisations and specific exercises

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which cover such fundamentals as kinetics, rhythm and dynamics, spatial organization, perceptual skills, integration of acoustic, visual and verbal elements, and the use of technology as a creative tool. In addition to the regular studio hours, students must attend two hours of laboratory each week.

*NOTE: Students who have received credit for DANC 200 may not take this course for credit.*

**DANC 205    *Technique I*** (6 credits)

Prerequisite: Enrolment in the Major in Contemporary Dance, or written permission of the Department. Emphasis is placed on the proper alignment and placement of the body in stillness and in motion. Integration and execution of movement fundamentals and sequences are taught as a preparation for dance.

*NOTE: Students who have received credit for DANC 210 may not take this course for credit.*

**DANC 211    *Dance Traditions*** (3 credits)

A survey of the history of dance, including relations between modernism, post-modernism, and beyond. Support material may include slides and videos, and bibliographies of specific topics. The course is also designed to provide opportunities for personal and critical reflection and stimulation for contemplating ideas related to dance.

**DANC 240\*    *Principles of Contemporary Dance*** (6 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. A survey of technical skills, improvisation, and dance composition. Studio: four hours per week. Laboratory: two hours per week.

*\*Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their degree program.*

**DANC 250    *Aspects of Production for Dance*** (3 credits)

Prerequisite: Enrolment in the Major in Contemporary Dance, or written permission of the Department. This course provides students with a forum for exploration, experimentation, and for study of process and principles of technical production in the performing arts. Students learn the basic techniques of creation-based production as well as the practical skills used in the successful application of technical theory. Topics may include costume, make-up, audio-visual support and documentation as well as the use of current technologies within the context of the creative and choreographic process of contemporary dance.

**DANC 260    *Sound and Silence for the Dancer*** (3 credits)

Prerequisite: Enrolment in the Major in Contemporary Dance, or written permission of the Department of Contemporary Dance. The basics of music theory through guided analytical text using singing, single line score reading and moving, including the study of rhythm, melody, harmony, tempi, dynamics, tone colour, and musical forms with emphasis on the fundamental understanding of rhythm, melody, and harmony physically and mentally.

*NOTE: Students who have received credit for DANC 230 may not take this course for credit.*

**DANC 261    *Summer Workshop in Dance I*** (3 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. Sequences of studio sessions which may include body movement, improvisation, performance technique, and choreography. Studio: four hours per week. Laboratory: two hours per week.

*NOTE: Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their program requirements.*

**DANC 262    *Summer Workshop in Dance II*** (3 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. A continuation of DANC 261. Studio: four hours per week. Laboratory: two hours per week.

*NOTE: Students enrolled in the Major in Contemporary Dance may not take this course for credit towards their program requirements.*

**DANC 301    *Creative Process II*** (6 credits)

Prerequisite: Appropriate technique course (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 320 concurrently; DANC 200 or 201; and enrolment in the Major in Contemporary Dance, or written permission of the Department. A continuation of DANC 200. Students further develop the practical and theoretical aspects of the creative process in dance and the elaboration of an individualized kinetic language. Methods of research and their application to concepts, themes, collaborations, projects, and the use of technology are evolved in studio and laboratories. In addition to the regular studio hours, students must attend two hours of laboratory each week.

*NOTE: Students who have received credit for DANC 300 may not take this course for credit.*

**DANC 305    *Technique II*** (6 credits)

Prerequisite: Enrolment in the Major in Contemporary Dance, or written permission of the Department. Emphasis is placed on the technical development of suppleness, strength, coordination, rhythm, and kinetic fundamentals. Loco-motor patterns, spatial relations, and phrasing are formulated into movement sequences to prepare the students for dance.

*NOTE: Students who have received credit for DANC 310 may not take this course for credit.*

**DANC 320    *Choreography I*** (6 credits)

Prerequisite: Appropriate technique course (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 300 or 301 concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. Choreography is the art of rendering a concept into the physical design of dance through movement and forms of notation. This course develops personal creativity and broadens the student's physical and expressive potential into public performances. By



organizing movement, space, and time into dances, students follow through the stages of originating ideas, developing themes, and rehearsing and performing choreographic creations. The course also explores the role that technology plays within both the choreographic and production processes. Practical exercises provide students with a working knowledge in the use of video, sound manipulation, and stage lighting.

**DANC 330 *Principles of Anatomy and Body Movement*** (6 credits)

Prerequisite: DANC 205 (210), and written permission of the Department of Contemporary Dance. A workshop of movement fundamentals based on the practical understanding of anatomy and dance technique. Studio: six hours per week.

**DANC 350 *Practical Anatomy for the Moving Body*** (3 credits)

An introduction to human anatomy in relation to movement and dance. The study of skeletal structure and the function of muscles and joints for proper alignment.

**DANC 398 *Special Topics in Dance*** (3 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. Topics vary from year to year, taking into account the special aptitudes of instructors and students. Studio: six hours. *NOTE C/See §200.3*

**DANC 401 *Creative Process III*** (6 credits)

Prerequisite: Appropriate technique class (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 420 concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. A continuation of DANC 301 (300). This course enables students to advance their creative process and practice as movement artists through kinetic exploration, improvisation, performance coaching, extended studio projects, and lab reports. Discussion of current artistic issues and cultural manifestations help students situate their own research within a diversity of contexts. Building on initial research carried out in DANC 301 (300), further exploration is conducted into the use of technology within the creative process. In addition to the regular studio hours, students must attend two hours of laboratory each week.

*NOTE: Students who have received credit for DANC 400 may not take this course for credit.*

**DANC 405 *Technique III*** (6 credits)

Prerequisite: Enrolment in the Major in Contemporary Dance, or written permission of the Department. Emphasis is placed on refining and consolidating the student's practical understanding of kinetics in relation to placement, locomotion, movement patterns, dynamics, and phrasing. Students refine their perceptual and memory skills, and learn to integrate more complex movement notions to support interpretation in dance.

*NOTE: Students who have received credit for DANC 410 may not take this course for credit.*

**DANC 420 *Choreography II*** (6 credits)

Prerequisite: Appropriate technique class (DANC 205 [210], 305 [310], or 405 [410], as determined by the Department) and DANC 401 (400) or 405 (410) concurrently; enrolment in the Major in Contemporary Dance, or written permission of the Department. Building on initial research carried out in DANC 320, further exploration is conducted into the use of technology within the choreographic process as well as an examination of the role that it plays in all aspects of production. This course expands on various approaches to choreography through movement research, discussion and theory, extended studio assignments, rehearsal management, and production. Students also examine the role of the choreographer in social, political, and artistic contexts. Students are expected to produce work for public performance.

**DANC 441 *Independent Study I*** (3 credits)

Prerequisite: Written permission of the Department. Students who have completed advanced choreography courses or the equivalent have the opportunity of carrying out a project of independent study. Subject matter must deal with specific aspects of contemporary dance. Tutorials with the project advisor are mandatory. *NOTE A/See §200.3*

**DANC 442 *Independent Study II*** (3 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. A student repeating DANC 441 registers for credit under DANC 442. *NOTE A/See §200.3*

**DANC 499 *Topics in Dance*** (6 credits)

Prerequisite: Written permission of the Department of Contemporary Dance. Advanced choreography where movement shares equal emphasis with all other arts developed into multimedia theatre. Studio: four hours per week. Practice laboratory: two hours per week. Rehearsal: four hours per week.

### Faculty

#### *Chair*

STEPHEN SNOW, PhD N.Y., *Professor*

#### *Professor*

SANDRA CURTIS, PhD *C'dia.*

#### *Associate Professors*

BONNIE HARNDEN, MA *C'dia.*

LOUISE LACROIX, MFA *C'dia.*

JOSÉE LECLERC, PhD *C'dia.*

YEHUDIT SILVERMAN, MA *Lesley*

#### *Assistant Professors*

JANIS TIMM-BOTTOS, PhD *New Mexico*

GUYLAINE VAILLANCOURT, PhD *Antioch*

LAUREL YOUNG, PhD *Temple*

#### *Senior Lecturer*

IRENE GERICKE, MA *C'dia.*

#### *Affiliate Professors*

SHERRY DIAMOND, MA *Calif.State, Los Angeles, JD Pacific Coast Sch.Law*

PHIL JONES, PhD *Herts.*

LELAND PETERSON, MA *Art Inst.Chic.*

*For the complete list of faculty members, please consult the Department website.*

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### Location

#### *Sir George Williams Campus*

Visual Arts Building, Room: VA 264

514-848-2424, ext. 4790

[creativeartstherapies.concordia.ca](http://creativeartstherapies.concordia.ca)

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### Department Objectives

The Department of Creative Arts Therapies offers a program of study with options of specialization in Art Therapy and Drama Therapy, and Music Therapy, leading to the degree of Master/Magisteriate of Arts in Creative Arts Therapies. In addition, the Department offers a Graduate Certificate in Music Therapy.

Three introductory courses, which are prerequisites for admission to the Art Therapy and Drama Therapy MA Options, and the Graduate Certificate in Music Therapy, are offered at the undergraduate level. These courses are designed to provide prospective students with a foundation in either Art Therapy, Drama Therapy, or Music Therapy.

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### Courses

#### **Art Therapy:**

This course is intended as partial preparation for graduate studies in the field of art therapy.

#### **ATRP 301     *An Introduction to Art Therapy* (3 credits)**

Prerequisite: 30 credits; PSYC 200 or equivalent; six credits in Studio Arts. This course provides an introduction to the subject and profession of art therapy, including its history, key processes, and selected approaches. Didactic and experiential components provide students with a broad understanding of the application of basic concepts in art therapy.

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## **Drama Therapy:**

This course is intended as partial preparation for graduate studies in the field of drama therapy.

### **DTHY 301     *An Introduction to Drama Therapy* (3 credits)**

Prerequisite: 30 credits; PSYC 200 or equivalent; permission of the Department of Creative Arts Therapies. This course provides an introduction to the subject and profession of drama therapy, including its history, key processes, and selected approaches. Didactic and experiential components provide students with a broad understanding of the application of basic concepts in drama therapy.

*NOTE: Students who have received credit for TDEV 421, DFHD 421, or DINE 420 may not take this course for credit.*

## **Music Therapy:**

This course is intended as partial preparation for graduate studies in the field of music therapy.

### **MTHY 301     *An Introduction to Music Therapy* (3 credits)**

Prerequisite: 30 credits; PSYC 200 or equivalent; six credits in Music. This course provides an introduction to the subject and profession of music therapy, including its history, key processes, and selected approaches. Didactic and experiential components provide students with a broad understanding of the application of basic concepts in music therapy.

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# 81.90

## DESIGN AND COMPUTATION ARTS

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### Faculty

#### *Chair*

JOANNA BERZOWSKA, MSc *M.I.T.*, Associate Professor

#### *Canada Research Chair*

SHA XIN WEI, PhD *Stan.*

#### *Associate Professors*

PK LANGSHAW, MFA *U. Q. A. M.*

JASON EDWARD LEWIS, MPhil *R. C. A.*

CHRISTOPHER MOORE, MFA *N. S. C. A. D.*

KAT O'BRIEN, MFA *Alabama*

MARTIN RACINE, PhD *Montr.*

RHONA RICHMAN KENNEALLY, PhD *McG.*

CHRISTOPHER SALTER, PhD *Stan.*

#### *Assistant Professors*

CARMELA CUCUZZELLA, PhD *Montr.*

NATHALIE DUMONT, MA *R'dg.*

JONATHAN LESSARD, MA *Montr.*

*For the complete list of faculty members, please consult the Department website.*

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### Location

#### *Sir George Williams Campus*

Engineering, Computer Science and Visual Arts Complex, Room: EV 6.761

514-848-2424, ext. 4626

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### Department Objectives

The Department offers programs that examine the broad vision or culture of design within contemporary society.

The Design Major is located primarily within the disciplines of image, object-making, and screen-based media in design practice with an emphasis on the study of material culture. Digital technologies are integrated into the creative process to serve as strategies and tools for enhanced communication, application, representation, and dissemination.

The Computation Arts programs are concentrated within the digital and virtual environments where computer technology is embedded in all stages of the creative process and production. The Internet as a system for communication in information and networked societies serves as the intersection that strongly links the disciplines of Design and Computation Arts. Students are encouraged to take courses across Design and Computation Arts.

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### 81.90.1 DESIGN

#### Program Objective

The Design Major offers a program of study that examines the environments of image, object, and web design as persuasive forms of intervention and mediation in contemporary society. Emphasis is put on material culture studies that have a strong impact on design history and theory, the world of the everyday, and the primacy of the artefact as a reflection of the cultural landscape. Students develop a background in the three streams and then specialize according to their interests and abilities. In both the theoretical and practical considerations of the program, the curriculum integrates creative experimentation in social design with ecologically oriented and collaborative productions.

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#### Program

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

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- 72 BFA Major in Design**
- 6 DART 261<sup>3</sup>, 262<sup>3</sup>
- 3 DART 280<sup>3</sup>
- 3 DART 380<sup>3</sup> or 381<sup>3</sup>
- 18 DART 291<sup>3</sup>, 292<sup>3</sup>, 391<sup>3</sup>, 392<sup>3</sup>, 491<sup>3</sup>, 492<sup>3</sup>
- 3 Chosen from DART 221<sup>3</sup>, 223<sup>3</sup>, 225<sup>3</sup>, 229<sup>3</sup>, 298<sup>3</sup>
- 3 Chosen from DART 331<sup>3</sup>, 335<sup>3</sup>, 339<sup>3</sup>, 398<sup>3</sup>
- 12 Chosen from DART 400-level courses
- 6 Chosen from Art History or Art Theory electives
- 18 Computation Arts, or other Fine Arts electives

## Design Co-operative Program

The Design co-operative program is available to selected students who are enrolled in the BFA program and are majoring in Design. The academic content of the co-op program is identical to the regular program with some specific recommendations for courses designed to improve and enhance the student's quality of work performance. Please see §24 for specific details concerning the curriculum.

## Admission to the Major in Design

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Design Art. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

## 81.90.2 COMPUTATION ARTS

### Program Objective

The Computation Arts programs facilitate a hybrid learning environment for the integration of fine arts and computer science. The core curriculum incorporates conceptual and technical aspects of dynamic imagery, sound, and virtual dimension. Teaching emphasizes non-traditional applications of digital technologies while also developing awareness of the cultural and political implications of new technologies in networked and information societies. Areas of interest in the program include interaction design, physical computing, immersive environments, and experimental sound.

### Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

- 60 BFA Specialization in Computation Arts**
- 9 CART 211<sup>3</sup>, 212<sup>3</sup>, 253<sup>3</sup>
- 6 CART 214<sup>3</sup>, 255<sup>3</sup>
- 3 CART 351<sup>3</sup>
- 9-12 Chosen from CART 312<sup>3</sup>, 345<sup>3</sup>, 346<sup>3</sup>, 347<sup>3</sup>, 353<sup>3</sup>, 355<sup>3</sup>, 356<sup>3</sup>, 357<sup>3</sup>, 358<sup>3</sup>, 360<sup>3</sup>, 361<sup>3</sup>, 362<sup>3</sup>, 370<sup>3</sup>, 398<sup>3</sup>
- 6 CART 411<sup>3</sup>, 412<sup>3</sup>
- 9-12 Chosen from CART 414<sup>3</sup>, 434<sup>3</sup>, 444<sup>3</sup>, 453<sup>3</sup>, 455<sup>3</sup>, 456<sup>3</sup>, 457<sup>3</sup>, 458<sup>3</sup>, 460<sup>3</sup>, 498<sup>3</sup>
- 9 Chosen from CART, DART, EAST, IMCA, or other Fine Arts electives
- 6 Chosen from ARTH or other Fine Arts theory electives
  
- 45 BFA Major in Computation Arts  
(to be combined with Computer Applications Option)**
- 6 FFAR 250<sup>6</sup>
- 21 CART 211<sup>3</sup>, 212<sup>3</sup>, 214<sup>3</sup>, 255<sup>3</sup>, 351<sup>3</sup>, 411<sup>3</sup>, 412<sup>3</sup>
- 6 Chosen from CART 312<sup>3</sup>, 345<sup>3</sup>, 346<sup>3</sup>, 347<sup>3</sup>, 353<sup>3</sup>, 355<sup>3</sup>, 356<sup>3</sup>, 357<sup>3</sup>, 358<sup>3</sup>, 360<sup>3</sup>, 361<sup>3</sup>, 362<sup>3</sup>, 370<sup>3</sup>, 398<sup>3</sup>
- 6 Chosen from CART 414<sup>3</sup>, 434<sup>3</sup>, 444<sup>3</sup>, 453<sup>3</sup>, 455<sup>3</sup>, 456<sup>3</sup>, 457<sup>3</sup>, 458<sup>3</sup>, 460<sup>3</sup>, 498<sup>3</sup>
- 6 Chosen from DART, EAST, IMCA, or other Fine Arts electives in consultation with an advisor
  
- 24 Minor in Computation Arts**
- 9 CART 211<sup>3</sup>, 212<sup>3</sup>, 253<sup>3</sup>
- 3 CART 351<sup>3</sup>
- 6 Chosen from CART 312<sup>3</sup>, 345<sup>3</sup>, 346<sup>3</sup>, 347<sup>3</sup>, 353<sup>3</sup>, 355<sup>3</sup>, 356<sup>3</sup>, 357<sup>3</sup>, 358<sup>3</sup>, 360<sup>3</sup>, 361<sup>3</sup>, 362<sup>3</sup>, 370<sup>3</sup>, 398<sup>3</sup>
- 6 CART 411<sup>3</sup>, 412<sup>3</sup>

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## Computation Arts Co-operative Program

The Computation Arts co-operative program is available to selected students who are enrolled in the BFA program, Major or Specialization in Computation Arts. The academic content of the co-op program is identical to the regular program with some specific recommendations for courses designed to improve and enhance the student's quality of work performance. Please see §24 for specific details concerning the curriculum.

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### Admission to the Specialization, Major\*, and Minor\*\* in Computation Arts

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Specialization or Major in Computation Arts. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

\*The Major in Computation Arts (45 credits) must be taken in combination with the Option in Computer Applications (45 credits) offered by the Department of Computer Science and Software Engineering. Candidates applying for the Major in Computation Arts are required to complete the 10.12 profile: Mathematics 103 or 201-NYA and 203 or 201-NYB, and 105 or 201-NYC. Candidates lacking Cegep profile 10.12, but with a suitable background, may also be considered for this program. Applicants to the Specialization or Minor in Computation Arts require no background in mathematics.

\*\*The minor is available to a limited number of high-ranking students. Applicants must submit a full portfolio by the March 1 deadline and may contact the Department of Design and Computation Arts for specific application procedures.

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## COURSES

### Computation Arts:

#### **CART 211** *Creative Computing and Network Culture* (3 credits)

Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. This course gives a broad introduction to the fundamentals of creative computing and network culture. Through readings and practical examples, students explore the histories of the Internet, computing, and interactivity as well as gain knowledge of fundamental technical tools used for creating network-based media.

*NOTE: Students who have received credit for DFAR 251 or CART 251 may not take this course for credit.*

#### **CART 212** *Digital Media Studio I* (3 credits)

Prerequisite: CART 211; enrolment in a Computation Arts program; or written permission of the Department. This studio-based course focuses on the production of dynamic and interactive audio/visual media. Students develop proficiency in generating original audio and visual material as well as exposure to current digital media software. Concurrent with gaining knowledge of existing tools for production, students create a high-quality studio work for portfolio inclusion.

*NOTE: Students who have received credit for DFAR 252 or CART 252 may not take this course for credit.*

#### **CART 214** *Visual Form and Communication* (3 credits)

Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. Key themes of visual communication are explored in the context of computation arts. This studio course considers design elements such as line, pattern, shape, texture, interpretation of space, surface, perspective, dimension, repetition, randomness, colour and colour spaces, typography, drawing from observation, layout and composition and conceptualization. This class is predominantly non-digital and discusses the relationships between analog and digital approaches.

*NOTE: Students who have received credit for CART 254 may not take this course for credit.*

#### **CART 253** *Creative Computation I* (3 credits)

Prerequisite: Enrolment in the Specialization or Minor in Computation Arts; or written permission of the Department. The fundamentals of computer programming are introduced through exercises and studio projects. Students are exposed to scripting and programming in order to understand how they may be used to support creative digital work.

*NOTE: Students who have received credit for DFAR 253 or 353 may not take this course for credit.*

#### **CART 255** *New Media Theory* (3 credits)

Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. This course is a critical introduction to new media theory focusing on issues of interaction, inscription, representation, code, reproduction, spectacle, control, body and resistance. Students develop tools to undertake a critical analysis of media and technology and their social, political, economic, and cultural ramifications.

#### **CART 312** *Digital Media Studio II* (3 credits)

Prerequisite: CART 212, 252; 24 or more credits in the Specialization, Major, or Minor in Computation Arts, or written permission of the Department. This studio-based course furthers work done in CART 212, focusing on the production and authoring of dynamic audio/visual media using advanced techniques such as compositing and motion graphics. Students develop proficiency in generating original audio and visual material as well as exposure to current digital audio-visual-authoring software including

postproduction environments such as After Effects and Motion. Concurrent with gaining knowledge of existing tools for production, students create a term-long project which will be a high quality, studio work appropriate for portfolio inclusion.

*NOTE: Students who have received credit for DFAR 350, 352 and CART 352 may not take this course for credit.*

**CART 345 *Digital Texts and Typography I* (3 credits)**

Prerequisite: Enrolment in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This is a studio course in which students conduct experiments in digital text, type, and typography. It looks at how type can be used in dynamic, interactive, and performative contexts, how manipulating the appearance and behaviour of type affects the meaning of the text, and how to work with the materiality of letterforms. Class projects include motion typography for video, interactive texts, liquid/random/malleable fonts, and computationally responsive letterforms.

*NOTE: Students who have received credit for DFAR 355 or for this topic under a CART 355 number may not take this course for credit. NOTE: Students are expected to have training in the fundamentals of typography.*

**CART 346 *Digital Sound I: Theory and Practice of Real-Time Audio* (3 credits)**

Prerequisite: 24 credits in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is an introduction to the fundamental principles of real-time digital audio: the use of a computer to process, synthesize, and manipulate digitized representations of sound in real-time. Topics such as physics of sound, sampling, synthesis techniques, filters, and acoustics are introduced through the use of the real-time programming environments Max/MSP and Supercollider. Students experiment with digital audio techniques through lab exercises and the development of a final real-time composition/sound design work.

*NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.*

**CART 347 *Digital Sound II: Sound Design* (3 credits)**

Prerequisite: CART 346; 24 credits in a Computation Arts, Electroacoustics, or Intermedia/Cyberarts program; or written permission of the Department. This course is a seminar/project studio in the conceptual and technical nature of digitally based sound design for film, video, and interactive multimedia (web, DVDs, games, sensor-augmented environments). Topics include sound and image fusion, audio-vision and conceptual/technical issues related to file and compression formats, spatialization (5.1), communication protocols, editing, mixing, tracking, asset creation and socio-cultural theories of audition. A term-long individual or group-based project is developed that takes participants through all phases of the sound design production workflow.

*NOTE: Students who have received credit for this topic under a CART 356 number may not take this course for credit.*

**CART 351 *Networks and Navigation* (3 credits)**

Prerequisite: CART 211, 212, 253; 24 credits in the Specialization or Major in Computation Arts; or written permission of the Department. In this studio course, students develop interactive projects that take advantage of networked data, redefine online communities, and experiment with new communication structures. The perceptual and aesthetic aspects of digital media are addressed in relation to the technical skill sets required for navigating and understanding the possibilities and limits of networked environments.

*NOTE: Students who have received credit for DFAR 350 or 351 may not take this course for credit.*

**CART 353 *Creative Computation II* (3 credits)**

Prerequisite: CART 253; 24 credits in a Computation Arts program; or written permission of the Department. An investigation of paradigms for programming, with concentration on topics of interest to digital art and design. Through lectures, readings, and projects, students explore topics including artificial life, evolutionary computation, and real-time programming.

*NOTE: Students who have received credit for CART 363 may not take this course for credit.*

**CART 355 *Topics in Kinetic Imagery* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program. This course provides an opportunity for the study of special topics in kinetic imagery. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

*NOTE: Students who have received credit for DFAR 355 may not take this course for credit.*

**CART 356 *Topics in Abstract Soundscapes* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program. This course provides an opportunity for the study of special topics in abstract soundscapes. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

*NOTE: Students who have received credit for DFAR 356 may not take this course for credit.*

**CART 357 *Topics in Digital Space* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program. This course provides an opportunity for the study of special topics in digital and immersive space. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

*NOTE: Students who have received credit for DFAR 357 may not take this course for credit.*

**CART 358 *Topics in Senses and Perception* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program. Research into sensory perception, touch, and noise is key to project proposals, methodology, and production. Interdisciplinary referencing and collaborative projects are emphasized. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

*NOTE: Students who have received credit for DFAR 358 may not take this course for credit.*

**CART 360 *Tangible Media and Physical Computing* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program. This course explores the concepts of tangible media and physical computation as well as related concepts of ubiquitous computing, wearable computing, and interaction design. The focus is on conceptual development, prototyping, and implementation of tangible media and physical computing artifacts from the perspectives of technical proficiency, functionality, aesthetics, and personal/social meaning.

*NOTE: Students who have received credit for DFAR 360 may not take this course for credit.*

**CART 361 *3D Digital Production I* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program; or written permission of the Department. In this studio course, students are introduced to the language, principles, and practices of 3D digital animation. Students are exposed to a wide range of traditional film animation techniques and learn the technical skills and conceptual strategies for 3D digital production.

*NOTE: Students who have received credit for CART 261 or for this topic under a FMAN 398 number may not take this course for credit.*

**CART 362 *3D Digital Production II* (3 credits)**

Prerequisite: CART 361; enrolment in a Computation Arts program; or written permission of the Department. This intermediate studio furthers conceptual and technical skills related to 3D digital animation. Through film analysis, readings, and lectures, students study film animation aesthetics, contemporary film practice, and advanced 3D animation techniques.

*NOTE: Students who have received credit for CART 262 or for this topic under a FMAN 398 number may not take this course for credit.*

**CART 370 *Real-Time Video* (3 credits)**

Prerequisite: 24 credits in a Computation Arts program; or written permission of the Department. A studio course in the creation and real-time processing of moving textures and video. This course surveys computer-based video art, particularly applied to installation or performance arts. It provides an introduction to mathematical approaches to real-time processing of 2D and higher-dimensional arrays, image and video filters, motion segmentation, and tracking blobs, optical flow, faces, and shapes.

*NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.*

*NOTE: Students should have experience or knowledge in videography and video editing.*

**CART 398 *Special Topics in Computation Arts* (3 credits)**

Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. This course provides an opportunity for the study of specialized aspects and applications in computation arts. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**CART 411 *Project Studio I* (3 credits)**

Prerequisite: CART 351, 253\*; enrolment in the Specialization, Major or Minor in Computation Arts, 48 credits completed in the degree; or written permission of the Department. In this studio and theory course, students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects.

*NOTE: Students who have received credit for DFAR 450, DFAR 451, or CART 451 may not take this course for credit.*

*\*Students registered in the specialization.*

**CART 412 *Project Studio II* (3 credits)**

Prerequisite: CART 411; enrolment in the Specialization, Major or Minor in Computation Arts, 48 credits completed in the degree; or written permission of the Department. An advanced studio and theory course in which students integrate skills with objects, narratives, and environments. They refine both critical and practical management skills in team-based projects.

*NOTE: Students who have received credit for DFAR 450, DFAR 452, or CART 452 may not take this course for credit.*

**CART 414 *Matter and Media* (3 credits)**

Prerequisite: CART 255; enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. This seminar prepares students for professional creation/research via analog or computational media and material arts, informed by philosophy of technology, art, and design. Topics may include continuity, transformation, distributed agency, responsivity, and tangibility.

*NOTE: Students who have received credit for DFAR 454 or for this topic under a CART 454 number may not take this course for credit.*

**CART 434 *Advanced 3D Studio* (3 credits)**

Prerequisite: CART 361, 362; 24 credits in the Specialization or Major in Computation Arts; or written permission of the Department. This advanced studio builds upon 3D modelling for animation, gaming, and spatial environments. Concurrent with the development of technical skill sets, students develop thematic projects with consideration given to industry standards and cultural products for public or private enterprise.

*NOTE: Students who have received credit for DFAR 354 or CART 354 may not take this course for credit.*

**CART 444 *Portfolio Studio* (3 credits)**

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 60 credits completed in the degree; or written permission of the Department. This studio course leads graduating Computation Arts students through an analysis and synthesis of a personal body of work, self-promotional material, and a framework for a group exhibition. Discussions and assignments address



the technical, formal, and conceptual elements in their work, and strategies for documentation and presentation. Students are also expected to locate their work in a social, cultural, and historical context. Various future options for Computation Arts graduates are discussed, including careers in art, entrepreneurship, design, research, and academia.

*NOTE: Students who have received credit for this topic under a CART 498 number may not take this course for credit.*

**CART 453    *The Digital Nomad*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. This studio course is based on mobility or nomadic considerations in new media productions. Transportable and flexible equipment configurations are developed to support on-site performance events, projection, and multimedia installations.

*NOTE: Students who have received credit for DFAR 453 may not take this course for credit.*

**CART 454    *Topics in Multimedia Theory*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. A seminar with a studio component, concentrating on current discourse in multimedia.

*NOTE: Students who have received credit for DFAR 454 may not take this course for credit.*

**CART 455    *Professional Internship I*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; written permission of the Department. Students work in the industry for a period of nine to 13 weeks to allow them to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program.

*NOTE: Students who have received credit for DFAR 455 may not take this course for credit.*

**CART 456    *Professional Internship II*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; written permission of the Department. Students work in the industry for a period of nine to 13 weeks to gain experience in design firms and multimedia companies. Internships approved for credit must be academically appropriate to the program.

*NOTE: Students who have received credit for DFAR 456 may not take this course for credit.*

**CART 457    *Independent Study I*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; written permission of the Department. This option is for students choosing to undertake independent research under the supervision of a full-time faculty advisor. Research projects approved for credit must be academically appropriate to the program.

*NOTE: Students who have received credit for DFAR 457 may not take this course for credit.*

**CART 458    *Independent Study II*** (3 credits)

Prerequisite: Enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; written permission of the Department. This option is for students choosing to undertake independent research under the supervision of a full-time faculty advisor. Research projects approved for credit must be academically appropriate to the program.

*NOTE: Students who have received credit for DFAR 458 may not take this course for credit.*

**CART 460    *Bending Bits: Advanced Topics in Digital Media*** (3 credits)

Prerequisite: CART 411 previously or concurrently; enrolment in the Specialization or Major in Computation Arts, 48 credits completed in the degree; or written permission of the Department. An advanced studio course examining the ways computation can be deeply integrated into students' creative practices. Projects look at how computation can be used to transform interactivity into a semantic strategy, input/output into a dialogue between the user, the work, and the world, and data processing into means of aesthetic exploration.

*NOTE: Students are expected to have solid skills in general-purpose programming before starting the class.*

*NOTE: Students who have received credit for DFAR 460 may not take this course for credit.*

**CART 498    *Special Topics in Computation Arts*** (3 credits)

Prerequisite: Enrolment in a Computation Arts program or written permission of the Department. An advanced course which provides an opportunity for the study of specialized aspects and applications in digital fine arts. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

## **Design Art:**

**DART 221    *Primary Digital Graphics*** (3 credits)

Prerequisite: Enrolment in the Major in Design or written permission of the Department. This computer lab course combines hands-on workshops with content-driven projects. Students are introduced to the fundamentals of graphic composition and communication for digital graphic arts. Photoshop, Illustrator, and QuarkXPress are introduced to explore image/text juxtaposition, layout, and typography.

*NOTE: Students who have received credit for DART 200 may not take this course for credit.*

**DART 223    *Concept Visualization*** (3 credits)

Prerequisite: Enrolment in the Major in Design or written permission of the Department. This studio course is oriented toward traditional and innovative techniques to represent visual concepts for communication and production. Students develop their skills

in descriptive geometry and 3D visualization. The course includes sketching, perspective, and technical drawing. It also introduces creative methods of articulation and presentation.

*NOTE: Students who have received credit for DART 200 may not take this course for credit.*

**DART 225     *Materials for 3D Design* (3 credits)**

Prerequisite: Enrolment in the Major in Design or written permission of the Department. This foundation studio course addresses materials and construction applications. Wood, metal, and plastics are examined as the primary building materials and surfaces for object-making. Knowledge acquisition is achieved through hands-on workshops, in combination with content-driven projects.

*NOTE: Students who have received credit for DART 200 may not take this course for credit.*

**DART 229     *The Pixelated Eye* (3 credits)**

Prerequisite: Enrolment in the Major in Design or written permission of the Department. This studio course introduces conceptual and technical skills for recording and manipulating digital imagery. Topics include visual representation, image appropriation and copyright, documentation and archiving. Technical exercises and conceptually based projects take place in the studio and on location.

*NOTE: Students who have received credit for DART 200 may not take this course for credit.*

**DART 261     *Design History and Theory I* (3 credits)**

Prerequisite: Enrolment in the Major in Design or written permission of the Department. Through readings, lectures, and dialogue, this course examines key themes in design and cultural history and theory, from industrialization to the beginning of the 20th century, with an emphasis on their ongoing relevance in the contemporary realm. Effective research methods in the discipline are introduced to facilitate development of students' analytical and critical abilities, both oral and written.

*NOTE: Students are required to take this course in the first year of the Design program.*

*NOTE: Students who have received credit for DART 260 may not take this course for credit.*

**DART 262     *Design History and Theory II* (3 credits)**

Prerequisite: DART 261; enrolment in the Major in Design or written permission of the Department. This course examines key themes in design and cultural history and theory since the early-20th century, with an emphasis on their relevance to contemporary discourse and practice. Building on their emerging research, analytical, and communication skills in the field, students are also encouraged to apply these abilities to the evolution of their own conceptual design processes.

*NOTE: Students who have received credit for DART 260 may not take this course for credit.*

**DART 280     *2D Digital Concepts* (3 credits)**

Prerequisite: DART 221, 223, 225 or 229; DART 291, 292 previously or concurrently; or written permission of the Department.

The central theme of this studio course is the rescripting of formal texts into complementary works in the form of "livres d'objets." Utilizing digital layout and studio construction techniques for graphic design and packaging, students integrate design theory and practice through the inventive richness of bookworks.

*NOTE: Students who have received credit for DART 200 may not take this course for credit.*

**DART 291     *Integrative Design Research I* (3 credits)**

Prerequisite: DART 221, 223, 225 or 229; DART 261 previously or concurrently; or written permission of the Department. This theory-based course concentrates on integrative research and methodology in design art, by mapping the relationship of the individual within the public and private spaces of interdependence.

*NOTE: Students who have received credit for DART 210 or 290 may not take this course for credit.*

**DART 292     *Integrative Design Research II* (3 credits)**

Prerequisite: DART 221, 223, 225 or 229; DART 291; DART 261, 262, 280 previously or concurrently; or written permission of the Department. This theory-based course explores aspects of design art research and methodology, specifically the relationship between design and dominant cultural ideologies in both the public and private sphere. It also investigates the interconnectedness of design to the fine arts, humanities, and sciences. This is a continuation of DART 291.

*NOTE: Students who have received credit for DART 210 or 290 may not take this course for credit.*

**DART 298     *Special Topics in Design Art* (3 credits)**

Prerequisite: Enrolment in the Major in Design or written permission of the Department. This course provides an opportunity for the study of special issues in Design. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**DART 331     *Words in Space* (3 credits)**

Prerequisite: DART 280; DART 391, 392 previously or concurrently; or written permission of the Department. This computer lab course emphasizes the poetics of typography with respect to font, type, text, and scripted experimentation. Issues of legibility, freedom of expression in type, and contemporary typography are referenced in the process of generating unique font sets.

*NOTE: Students who have received credit for DART 300 may not take this course for credit.*

**DART 335     *Interpretive Public Spaces* (3 credits)**

Prerequisite: DART 380 or 381; DART 391, 392 previously or concurrently; or written permission of the Department. This studio course develops strategies for interactions in the public sphere. The application of scenography, planning of space and the integration of content orients the student towards the design of museum installations, mobile exhibitions, and performative events.

**DART 339     **Second Skin and Soft Wear** (3 credits)**

Prerequisite: DART 380 or 381; DART 391, 392 previously or concurrently; or written permission of the Department. This studio course explores the idea of “skin” and “soft” as terms that possess physical and associative properties. Housing for the body, computer wearables, sculptural design and soft furniture are considered as design concepts for maquettes and prototypes. Recycling of materials and alternative material use are emphasized.

**DART 380     **3D Digital Concepts** (3 credits)**

Prerequisite: DART 280; 24 credits in the Major in Design; or written permission of the Department. This computer lab course introduces students to computer-assisted 3D design concepts. Practical exercises advance technical skills and are combined with thematic proposals for virtual object representation. Scaled object production is encouraged in the final stages of the studio.  
*NOTE: Students who have received credit for DART 300 may not take this course for credit.*

**DART 381     **Digital Concepts/Multimedia** (3 credits)**

Prerequisite: DART 280; 24 credits in the Major in Design; or written permission of the Department. This computer lab course introduces students to 3D modelling and rendering and basic animation for multimedia applications. Practical exercises advance technical skills and are combined with thematic proposals for 3D objects and virtual space in networked environments.  
*NOTE: Students who have received credit for DART 300 may not take this course for credit.*

**DART 391     **Collaborative Design Research I** (3 credits)**

Prerequisite: DART 261, 262, 291, 292; 24 credits in the Major in Design; or written permission of the Department. This is a core theory-based studio course in research methodology and strategies for collaborative project development, highlighting the role of designer as mediator and author. Particular attention is given to the democratic voice within the community and to environmental sustainability.  
*NOTE: Students who have received credit for DART 310 or 390 may not take this course for credit.*

**DART 392     **Collaborative Design Research II** (3 credits)**

Prerequisite: DART 261, 262, 291, 292, 391; 24 credits in the Major in Design; or written permission of the Department. This is a core theory-based studio course which highlights collaborative approaches to the application of research methodology and strategies pertaining to design as an ethical and socially conscious construct. This is a continuation of DART 391.  
*NOTE: Students who have received credit for DART 310 or 390 may not take this course for credit.*

**DART 398     **Special Topics in Design** (3 credits)**

Prerequisite: 24 credits in the Major in Design or written permission of the Department. This course provides an opportunity for the study of special issues in design art. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**DART 441     **The Culture of Images** (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This studio course explores images as composite surfaces informed by the urban landscape. Strategies for commentary, and engagement in image-saturated societies include image ethics, appropriation, and design as intervention. Book works, projected images and print series are produced, and range in size from handheld to the architectural.  
*NOTE: Students who have received credit for DART 422 may not take this course for credit.*

**DART 442     **Scenarios for Typography** (3 credits)**

Prerequisite: DART 331; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This computer lab course, subtitled “Gutenberg verses for a Macintosh play,” engages in the eccentricity of typographic exploration through relocation, rescaling, and renaming of script. The potential for poetic play on words is explored through text as image and object.  
*NOTE: Students who have received credit for DART 422 may not take this course for credit.*

**DART 443     **Print: Meaning and Process** (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This computer lab course focuses on graphic design in publishing systems. The implications of mass production, the responsible use of resources, and alternative print and packaging processes are key factors in the ecology of image production.  
*NOTE: Students who have received credit for DART 424 may not take this course for credit.*

**DART 444     **The Articulate Self** (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. The uniqueness of each artistic identity is explored in this course through the production of the portfolio. Content and written support must be developed in tandem to locate the experience, abilities, and future potential of the designer.  
*NOTE: Students who have received credit for DART 424 may not take this course for credit.*

**DART 445     **The Narrative Object** (3 credits)**

Prerequisite: DART 380 or 381; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. In this studio course, the mythic potential of objects as personal and cultural markers is considered in the context of everyday life. Students construct meaning through objects, responding to the potential for expression inherent in materials, structure, and form. The rigour of observation, analysis, and interpretation of object stimulates opportunities for multiple readings.  
*NOTE: Students who have received credit for DART 423 may not take this course for credit.*

**DART 446     *Encultured Space* (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This design studio course focuses on the notion that all objects reside in an encultured space. Students are encouraged to investigate the nuances and connotations of the urban landscape which govern an understanding of these objects, by direct interventions into physical and symbolic character.

*NOTE: Students who have received credit for DART 423 may not take this course for credit.*

**DART 447     *3D Design Technologies* (3 credits)**

Prerequisite: DART 380; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This design studio course allows students to explore the integration of digital technologies in all aspects of the design process. Computer-assisted design, 3D scanning and rapid prototyping technologies are facilitated in order to develop innovative concepts in object production.

*NOTE: Students who have received credit for DART 425 may not take this course for credit.*

**DART 448     *Ecology and 3D Design* (3 credits)**

Prerequisite: DART 380; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This design studio course is oriented towards sustainable design and environmental issues. Strategies including design for disassembly, recuperation, recycling and lifecycle analysis are used to develop objects that conform with principles of design responsibility. Student works will be juried and selected for public exhibition.

*NOTE: Students who have received credit for DART 425 may not take this course for credit.*

**DART 449     *The Language of the Web* (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This lab course explores the technical and conceptual challenges facing designers working online. Students construct websites engaging directly with notions of interactivity, graphic user interface, image sequencing, navigation, and innovative ways of organizing and disseminating information.

*NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.*

**DART 450     *Web Interventions* (3 credits)**

Prerequisite: DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This lab course examines the strategies and discourse of socially engaged designers, artists in networked environments. Through the creation of their own online interventions, students are encouraged to question the “promise” of new communication technologies as open and democratic instruments of social change.

*NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.*

**DART 451     *Digital Interaction* (3 credits)**

Prerequisite: DART 381; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. This lab course considers the rhetoric of interactivity. The ubiquity of the graphic user interface is problematized through the use of non-linear narrative and metaphor. Students develop and select new paradigms for human-computer interaction.

*NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.*

**DART 452     *Immersive Media* (3 credits)**

Prerequisite: DART 381; DART 491, 492 previously or concurrently; 48 credits in the Major in Design; or written permission of the Department. Students in this interdisciplinary lab course consider the expanded use of technologies for digital media in the context of 3D objects and environments. Through collaborative projects, students explore immersive installations integrating sound, video, interactivity, and performative events.

*NOTE: Students who have received credit for DART 410 or 411 may not take this course for credit.*

**DART 460     *Independent Study* (3 credits)**

Prerequisite: 48 credits in the Major in Design or written permission of the Department. This option is for students wishing to undertake independent research under the supervision of a full-time faculty advisor.

**DART 461     *Independent Study* (3 credits)**

Prerequisite: 48 credits in the Major in Design or written permission of the Department. This option is for students wishing to undertake independent research under the supervision of a full-time faculty advisor.

**DART 470     *Professional Internship* (6 credits)**

Prerequisite: 48 credits in the Major in Design; written permission of the Department. This option is for students wishing to undertake research and obtain practical experience for academic credit as an intern with an established artist/designer, studio, publication, publishing house, museum, corporation, or non-profit organization. Other related options for internship will also be considered. The internship is carried out under the joint supervision of a qualified professional from within the University or the organization involved and a full-time faculty member. A clearly defined agreement between the Department, the student and the artist/designer or institution involved is made before the internship is undertaken. This agreement states clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate an appropriate academic experience for the student.

**DART 471 Professional Internship** (3 credits)

Prerequisite: 48 credits in the Major in Design; written permission of the Department. Three-credit internship, as described in DART 470, for one term only.

**DART 481 Design Outreach and Specialized Projects** (6 credits)

Prerequisite: 48 credits in the Major in Design or written permission of the Department. A mentorship and special project-based studio that provides students with opportunities to engage with existing community outreach programs, or create new projects in collaboration with other cultural and non-profit centres. The objectives of the studio are to strengthen existing ties between the University and Montreal-area communities, and further develop strategies for sustainable (cultural, ecological, and economic) design practice. Projects include *Dans la rue*, an organization serving youth on the street.

*NOTE: Students who have received credit for this topic under a DART 498 number may not take this course for credit.*

**DART 491 Discursive Design Research I** (3 credits)

Prerequisite: DART 391, 392; 48 credits in the Major in Design; or written permission of the Department. This core theoretical course combines lectures and discussions, emphasizing the contextual and societal implications of the design process from conception to production. Multidisciplinary approaches to design research and methodology allow students to advance the discourse of their own emerging design ethic and aesthetic.

*NOTE: Students who have received credit for DART 400 or 490 may not take this course for credit.*

**DART 492 Discursive Design Research II** (3 credits)

Prerequisite: DART 391, 392, 491; 48 credits in the Major in Design; or written permission of the Department. This core course explores the interstices between visual culture, material culture, and related theoretical discourses as disciplines which profoundly influence the design process. Particular attention is devoted to multidisciplinary engagement as applied to individual design scenarios. This course is a continuation of DART 491.

*NOTE: Students who have received credit for DART 400 or 490 may not take this course for credit.*

**DART 498 Special Topics in Design** (3 credits)

Prerequisite: 48 credits in the Major in Design or written permission of the Department. A course for advanced students which provides an opportunity for the study of special issues in design art. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

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# 81.100

## MUSIC

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### Faculty

#### *Acting Chair*

CHRISTINE BECKETT, PhD *McG.*, *Associate Professor*

#### *Canada Research Chair*

SANDEEP BHAGWATI, *Kuenstlerische Reifepruefung Musikhochschule Munich, CURSUS Ircam (Paris)*

#### *Professors*

KEVIN AUSTIN, *MMA McG.*

CHRISTOPHER JACKSON, *FRSC, D.S.L. (Honoris Causa), Dip Premier Prix Conserv. de Musique de Montr., Provost's Distinction*

#### *Associate Professors*

LISELYN ADAMS, *DipMusPerf Royal Conserv., The Hague*

JERI BROWN, *MEd Kent State*

MARK CORWIN, *DMA Wis.(Madison)*

RICARDO DAL FARRA, *PhD U.Q.A.M.*

CHARLES ELLISON, *MA Indiana*

ROSEMARY MOUNTAIN, *PhD Vic.B.C.*

*For the complete list of faculty members, please consult the Department website.*

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### Location

#### *Sir George Williams Campus*

GM Building, Room: 500-01

Tel.: 514-848-2424, ext. 4555/4559

Fax: 514-848-3155

Email: [music@concordia.ca](mailto:music@concordia.ca)

Website: [music.concordia.ca](http://music.concordia.ca)

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### Department Objectives

The Mission of the Department of Music is to develop musicians, to support musical activities through teaching, research and performances, and to foster the appreciation of the value of music and fine arts in society.

The Department is committed to the development of musicians through options and opportunities found within the multidisciplinary context of the Faculty of Fine Arts through generalized and specialized education.

Areas of study include theory, history, instrumental and vocal studies, including ensembles and private study, composition, jazz, electroacoustics/recording, and music technology.

Academic scholarship, research, and creativity enhance faculty members' teaching which furthers the Department's involvement in national and international artistic and scholarly communities.

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### Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequences must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

#### **SPECIALIZATIONS IN MUSIC**

The Faculty of Fine Arts offers three specialization programs in Music, each of 66 credits. Students applying for entrance to the Department are accepted into the Major in Music. Upon completion of 30 credits, students may apply for transfer into a specialization. Acceptance into a specialization is based on the student's general academic performance in all university courses, but especially in the Music courses.

##### **66 BFA Specialization in Jazz Studies**

6 JAZZ 200<sup>6</sup> or, if exempt, Department of Music electives, excluding MUSI 200<sup>6</sup> and INMS 209<sup>3</sup>, 251<sup>3</sup>, and 252<sup>3</sup>

21 JPER 220<sup>6</sup>; INMS 210<sup>3</sup>, 311<sup>3</sup>, 351<sup>3</sup>, 352<sup>3\*</sup>; MPER 231<sup>3</sup>

6 MPER 251<sup>3</sup>, 252<sup>3</sup>

- 6 MHIS 200<sup>6</sup> or, if exempt, MHIS electives
- 6 MHIS electives
- 18 Chosen from JAZZ 301<sup>3</sup>, 302<sup>3</sup>, 305<sup>6</sup>, 401<sup>3</sup>, 402<sup>3</sup>, 405<sup>6</sup>; JPER 321<sup>3</sup>, 330<sup>6</sup>, 341<sup>3</sup>, 421<sup>3</sup>, 422<sup>3</sup>, 430<sup>6</sup>, 441<sup>3</sup>
- 3 Department of Music electives, excluding INMS 209<sup>3</sup>, 251<sup>3</sup>, 252<sup>3</sup>, MUSI 211<sup>3</sup>, 251<sup>3</sup> and 252<sup>3</sup>, chosen in consultation with a Music advisor.

*\*With permission of the Department of Music, students with exemption for INMS 351<sup>3</sup> and 352<sup>3</sup> substitute MUSI 451<sup>3</sup> and 452<sup>3</sup>.*

**66 BFA Specialization in Music Performance Studies**

- 30 MUSI 211<sup>3</sup>, 212<sup>3</sup>, 251<sup>3</sup>, 252<sup>3</sup>, 311<sup>3</sup>, 351<sup>3</sup>, 352<sup>3\*</sup>; MPER 231<sup>3</sup>, 490<sup>6</sup>
- 6 MPER 251<sup>3</sup>, 252<sup>3</sup>
- 6 MPER 351<sup>3</sup> and 352<sup>3</sup> or MPER 390<sup>6</sup>
- 6 MHIS 200<sup>6</sup> or, if exempt, MHIS electives
- 6 MHIS electives
- 12 Chosen from MPER 201<sup>3</sup>, 232<sup>3</sup>, 298<sup>3</sup>, 301<sup>3</sup>, 323<sup>3</sup>, 331<sup>3</sup>, 398<sup>3</sup>, 399<sup>6</sup>, 401<sup>3</sup>, 423<sup>3</sup>, 431<sup>3</sup>, 498<sup>3</sup>, 499<sup>6</sup>

*\*With permission of the Department of Music, students with exemption for MUSI 351<sup>3</sup> and 352<sup>3</sup> substitute MUSI 451<sup>3</sup> and 452<sup>3</sup>.*

**66 BFA Specialization in Music Composition**

- 21 MUSI 212<sup>3</sup>, 311<sup>3</sup>, 351<sup>3</sup>, 352<sup>3</sup>, 451<sup>3</sup>, 452<sup>3</sup>; MPER 231<sup>3</sup>
- 6 MPER 251<sup>3</sup>, 252<sup>3</sup>
- 6 MHIS 200<sup>6</sup> or, if exempt, Music electives
- 6 MHIS electives
- 12 MUSI 261<sup>3</sup>, 262<sup>3</sup>, 361<sup>3</sup>, 362<sup>3</sup>
- 15 Department of Music electives, excluding INMS 209<sup>3</sup>, 251<sup>3</sup>, 252<sup>3</sup>, MUSI 209<sup>3</sup>, 251<sup>3</sup>, 252<sup>3</sup>, chosen in consultation with a Music advisor.

**48 BFA Major in Electroacoustic Studies**

- 9 EAST 200<sup>6</sup>, 211<sup>3</sup>
- 12 EAST 300<sup>6</sup>, 310<sup>6</sup>
- 3 MHIS 241<sup>3</sup>
- 6 EAST 205<sup>6</sup>
- 6 EAST 305<sup>6</sup>
- 9 Chosen from EAST electives
- 3 Department of Music electives

**54 BFA Major in Music**

- 15 MUSI 211<sup>3</sup>, 212<sup>3</sup>, 251<sup>3</sup>, 252<sup>3</sup>, 351<sup>3</sup>
- 3 Chosen from MPER 201<sup>3</sup>, 223<sup>3</sup>, 231<sup>3</sup>
- 3 Chosen from MPER 361<sup>3</sup>, MUSI 322<sup>3</sup>, MUSI 421<sup>3</sup>
- 6 MHIS 200<sup>6</sup> or, if exempt, MHIS electives
- 3 MHIS 331<sup>3</sup>
- 6 MUSI 401<sup>6</sup>
- 18 Department of Music electives to be chosen from a minimum of two course groups\*

*\*Department of Music electives are organized into seven groups. The distribution is capped at a number of credits (3 to 12 depending upon the group) so that course selection must be drawn from at least two groups.*

**24 Minor in Electroacoustic Studies**

- 12 EAST 205<sup>6</sup>, 305<sup>6</sup>
- 6 Department of Music electives
- 6 Chosen from EAST 200<sup>6</sup>; EAST 211<sup>3</sup> and MHIS 241<sup>3</sup>

**24 Minor in Music**

- 9 MUSI 211<sup>3</sup>, 251<sup>3</sup> and 252<sup>3</sup> or, if exempt, Music electives selected in consultation with a Music advisor
- 15 Music electives chosen in consultation with a Music advisor

## 81.100.1 Admission to Programs in Music

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to Music programs. All applicants to the Major or Minor in Electroacoustic Studies must submit a *portfolio* of their own work, the *Electroacoustic Information Sheet*, and a *letter of intent*. All applicants to the Major in Music must complete an *interview/audition*. All applicants to the major and minor programs in Music are required to pass Theory and Ear-Training Placement Tests (for placement in theory courses) prior to audition.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.100.2 Admission to Courses in Music for Non-Music Students

Specific procedures must be followed by all non-Music majors wishing to register in the Department of Music.

- a) Not all courses are available to non-Music students. Please consult the Department of Music for policy and accessibility of courses.
  - b) Students who wish to register for courses which have a theory prerequisite, given availability, must write the Theory placement test. This is done in the Department of Music at least two weeks prior to the registration appointment date.
  - c) Students who wish to sing or play in an ensemble must contact the Department of Music for information concerning audition and registration for Music Performance courses.
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### Courses

For specific information regarding entrance to courses in the Department of Music please see above.

#### Electroacoustic Studies:

##### **EAST 200 ASA and Aural Skills I** (6 credits)

Prerequisite: Enrolment in the Major or Minor in Electroacoustic Studies. Based upon concepts articulated in Auditory Scene Analysis. This intensive fundamental ear-training course is integrated with electroacoustics and music technology through composition. It offers a focused study of sound, acoustic and psychoacoustic, designed to develop the inner and outer ear. Direct practical application studies in sonic and musical dictation and creation fosters expanded and refined hearing.

*NOTE: Students who have received credit for this topic under an EAMT 399 number may not take this course for credit.*

##### **EAST 203 Digital Audio Editing** (3 credits)

An introduction to the study and practice of the Acousmatic and Sound Art tradition through the use of the computer as a manipulation platform and creative environment for the exploration of sound. This course includes historical and aesthetic aspects of the art. Classic and contemporary electroacoustic techniques are explored as are applications of electroacoustics in popular music. Related topics in acoustics, psychoacoustics, hearing, and audio technology are covered in order to provide a background for effective work in the digital environment.

*NOTE: Students who have received credit for EAMT 203, or for this topic under an EAMT 398 or 399 number, may not take this course for credit.*

*NOTE: Students in a major, minor, or specialization program in the Department of Music may not apply this course for credit in a 90-credit degree program.*

##### **EAST 204 Analog Studio Techniques** (3 credits)

Prerequisite: EAST 203. A lecture/workshop introduction to the analog studio. This course offers continued study and practice of the Acousmatic and Sound Art forms historical, aesthetic, and compositional assignments, as well as continued development of classic and contemporary electroacoustic techniques as they relate to the analog electroacoustic studio. Aspects of the studio including the basics of recording, tape manipulation techniques, mixing and multi-track recording, analog synthesis and signal processing are introduced and covered. Related topics in acoustics, psychoacoustics, hearing, and audio technology are covered in order to provide a background for effective work in the electroacoustic studio environment.

*NOTE: Students who have received credit for EAMT 204, or for this topic under an EAMT 398 or 399 number, may not take this course for credit.*

*NOTE: Students in a major, minor, or specialization program in the Department of Music may not apply this course for credit in a 90-credit degree program.*

##### **EAST 205 Electroacoustics I** (6 credits)

A seminar/workshop in electroacoustics introducing composition through a series of directed studies involving tape editing, recording, musique concrète, processing of analog sounds, and analog synthesis. Other topics include history, acoustics and psycho-acoustics, recent technological developments, digital signal processing, computer applications, and MIDI. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for EAMT 205 may not take this course for credit.*

##### **EAST 211 Theory/MIDStration I** (3 credits)

Prerequisite: Enrolment in the Major or Minor in Electroacoustic Studies. An intensive course of music theory in practice, integrating electroacoustics and music technology through composition. Foundation music skills development takes place in a creative and technological environment using software sequencers (MIDI and audio), and music notation programs. Fundamental music training is provided through exercises and composition using instrument sampling software. References are drawn from contemporary and cross-cultural practices.

*NOTE: Students who have received credit for this topic under an EAMT 398 number may not take this course for credit.*

##### **EAST 231 Sound For Artists** (3 credits)

This course is an introduction to the study and creation of sound for artistic contexts. It includes historical and aesthetic aspects of sound utilizing current computer and studio-based technologies. Basics of sound recording, editing, and processing are covered,



as well as creative applications in installation and performance art, electronic arts, and screen-based practices. Spoken word, music (electronically/digitally generated), everyday sound and mechanically produced sounds are explored. Related topics in acoustics, hearing, and the theoretical concepts central to sound art are also introduced, in order to provide a background for effective work in sound environment.

*NOTE: Students who have received credit for this topic under an EAMT 298 number may not take this course for credit.*

**EAST 251 Introduction to Recording I** (3 credits)

An introductory study of audio technology, acoustics, perception, styles and techniques as related to sound recording. This course provides an overview of analog and digital technology with attention to its innovations, history, and effect on the practice of sound recording. There are no studio facilities assigned to this course so the work is classroom and study based.

*NOTE: Students who have received credit for this topic under an EAMT 298 number may not take this course for credit.*

**EAST 252 Introduction to Recording II** (3 credits)

Prerequisite: EAST 251. A continuation of EAST 251.

*NOTE: Students who have received credit for this topic under an EAMT 298 number may not take this course for credit.*

**EAST 298 Special Topics in Electroacoustics** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of selected topics in electroacoustics.

**EAST 299 Special Topics in Electroacoustics** (6 credits)

Prerequisite: Written permission of the Department of Music. A study of selected topics in electroacoustics.

**EAST 300 ASA and Aural Skills II** (6 credits)

Prerequisite: EAST 200. This course is a continuation of EAST 200 based upon the principles of auditory scene analysis and critical listening. It extends the development of fundamental aural skills critical to students in electroacoustics. The course integrates electroacoustic analysis with music technology through detailed study of representative electroacoustic works. A number of digital studio techniques, such as envelopes, EQ, compression, reverb, and time stretching/pitch shifting, are also studied in this context.

*NOTE: Students who have received credit for this topic under an EAMT 399 number may not take this course for credit.*

**EAST 305 Electroacoustics II** (6 credits)

Prerequisite: EAST 205 or EAST 203 and 204. A seminar/workshop in electroacoustics with continued work in composition, history, and sound technology. Technological developments, computer applications, MIDI, and contemporary techniques are explored in depth through a series of directed studies involving digital signal processing, multi-track studio techniques, digital synthesis and sampling. *NOTE A/See §200.3*

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for EAMT 305 may not take this course for credit.*

**EAST 310 Theory/MIDIstration II** (6 credits)

Prerequisite: EAST 211. A continuation of the foundation musical skills development of EAST 211.

*NOTE: Students who have received credit for this topic under an EAMT 399 number may not take this course for credit.*

**EAST 331 Sound Art Practices** (6 credits)

Prerequisite: EAST 231. A continuation of EAST 231. An intermediate-level sound art theory and production course focusing on individual or collaborative sound projects for artistic contexts such as installation and performance art, electronic arts, and screen-based practices. This course also addresses relevant reading and theoretical background.

*NOTE: Students who have received credit for this topic under an EAMT 399 number may not take this course for credit.*

**EAST 351 Intermediate Sound Recording I** (3 credits)

Prerequisite: EAST 252. An intensive seminar/workshop studying the techniques used to record and edit music in settings ranging from live concert performances to studio session recordings. Hands-on experience and aural perception is developed during ensemble rehearsal and recording sessions. Emphasis is placed on production topics such as multi-track recording, microphone placement systems, and audio processes. An understanding is developed of the language of music through basic music appreciation skills as they relate to recording and editing of music.

*NOTE: Students who have received credit for this topic under an EAMT 398 number may not take this course for credit.*

**EAST 352 Intermediate Sound Recording II** (3 credits)

Prerequisite: EAST 351. A continuation of EAST 351.

*NOTE: Students who have received credit for this topic under an EAMT 398 number may not take this course for credit.*

**EAST 361 Current Sound Practice Seminar** (3 credits)

Prerequisite: EAST 205, or EAST 203 and 204. Topics vary from year to year, but may include such elements as glitch, noise, microsound, Pl\*nderphonics, collage, game sound, and ring tones.

*NOTE: Students who have received credit for this topic under an EAMT 398 or 498 number may not take this course for credit.*

**EAST 362 Virtual Modular Synthesis** (3 credits)

Prerequisite: EAST 205, or EAST 203 and 204. A detailed study of modular synthesis techniques and their application in live electroacoustics.

*NOTE: Students who have received credit for this topic under an EAMT 398 number may not take this course for credit.*

**EAST 365 Multi-channel Composition: Sound and Spaces** (3 credits)

Prerequisite: EAST 205, or EAST 203 and 204. A seminar workshop on composition for four or more channels. The topics may include fixed media presentations, sound projection techniques, and multi-channel installation art. Topics vary from year to year.

*NOTE: Students who have received credit for this topic under an EAMT 398 or 498 number may not take this course for credit.*

**EAST 398 Special Topics in Electroacoustics and Technology** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in electroacoustics and technology.

**EAST 399 Special Topics in Electroacoustics and Technology** (6 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in electroacoustics and technology.

**EAST 406 Electroacoustic Composition Seminar/Workshop I** (3 credits)

Prerequisite: EAST 305. A seminar/workshop with a focus on composition for advanced students in electroacoustics. Students are encouraged to include an interdisciplinary component in their final project. *NOTE C/See §200.3*

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for EAMT 406 may not take this course for credit.*

**EAST 407 Electroacoustic Composition Seminar/Workshop II** (3 credits)

Prerequisite: EAST 406. A continuation of EAST 406.

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for EAMT 407 may not take this course for credit.*

**EAST 451 Advanced Recording I** (3 credits)

Prerequisite: EAST 352. A continuation of EAST 352. Emphasis is on advanced independent projects.

*NOTE: Students who have received credit for EAMT 451 may not take this course for credit.*

**EAST 452 Advanced Recording II** (3 credits)

Prerequisite: EAST 451. A continuation of EAST 451.

*NOTE: Students who have received credit for EAMT 452 may not take this course for credit.*

**EAST 460 Recording in Practice** (3 credits)

Prerequisite: Enrolment in the Major in Electroacoustic Studies; EAST 452. An advanced course in applied recording arts. This is a full-year course.

*NOTE: Students who have received credit for this topic under an EAMT 498 number may not take this course for credit.*

**EAST 461 Capstone Project Seminar I** (3 credits)

Prerequisite: Enrolment in the Major or Minor in Electroacoustic Studies; EAST 305; 60 credits completed in the program. An open seminar/workshop environment where students are encouraged to work in a collaborative, cross-discipline or multicultural fashion.

*NOTE: Students who have received credit for this topic under an EAMT 498 number may not take this course for credit.*

**EAST 462 Capstone Project Seminar II** (3 credits)

Prerequisite: Enrolment in the Major or Minor in Electroacoustic Studies; EAST 305; 60 credits completed in the program. A continuation of EAST 461.

*NOTE: Students who have received credit for this topic under an EAMT 498 number may not take this course for credit.*

**EAST 471\* Independent Study I** (3 credits)

Prerequisite: Written permission of the Department of Music. A student-designed course of study, approved by an advisor, that focuses on an area of electroacoustics and/or music technology.

*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**EAST 472\* Independent Study II** (3 credits)

Prerequisite: EAST 471 and written permission of the Department of Music.

*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**EAST 498 Special Topics in Electroacoustics and Technology** (3 credits)

Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in electroacoustics and technology.

**EAST 499 Special Topics in Electroacoustics and Technology** (6 credits)

Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in electroacoustics and technology.

## **Integrative Music Studies:**

### **INMS 209 Aural Perception I** (3 credits)

Prerequisite: MUSI 200 or exemption. A course designed to develop the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. Classroom and laboratory.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 499 or MUSI 210 may not take this course for credit.*

### **INMS 210 Aural Perception II** (3 credits)

Prerequisite: INMS 209 or equivalent. A continuation of the development of the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. Classroom and laboratory. *NOTE A/See §200.3*

*NOTE: Students who have received credit for this topic under INMS 310 may not take this course for credit.*

### **INMS 251 Melody and Counterpoint** (3 credits)

Prerequisite: MUSI 200 or equivalent. An introduction to the basic elements of melodic construction and contrapuntal technique, with reference to a variety of genres, studied through analysis and composition.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 250, 499 or MUSI 210 may not take this course for credit.*

### **INMS 252 Harmony I** (3 credits)

Prerequisite: MUSI 200 or equivalent. An introduction to the basic and intermediate principles of harmonic progressions and voice-leading within the tonal system, with reference to a variety of styles and genres, studied through analysis and composition.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credit for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 250, 499 or MUSI 210 may not take this course for credit.*

### **INMS 298 Special Topics in Integrative Music Studies** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in INMS.

### **INMS 311 Aural Perception III** (3 credits)

Prerequisite: INMS 210 or equivalent. A continuation of aural perception development through sight-singing, dictation, transcription and aural analysis. Classroom and laboratory. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 310 may not take this course for credit.*

### **INMS 320 Comparative Analysis I** (6 credits)

Prerequisite: INMS 351 or exemption. Development of analytical methodology. Study of selected works representing various forms and styles from different historical periods. *NOTE A/See §200.3*

### **INMS 351 Analysis** (3 credits)

Prerequisite: INMS 252. An introduction to analytical techniques relating to form, motivic development, and texture, with reference to a variety of styles and genres. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 350 may not take this course for credit.*

### **INMS 352 Harmony II** (3 credits)

Prerequisite: INMS 252. A continuation of the study of harmonic progressions and voice-leading within the expanded tonal system, with reference to a variety of styles and genres, studied through analysis and composition.

*NOTE: Students who have received credit for this topic under INMS 350 may not take this course for credit.*

### **INMS 398 Special Topics in Music Theory/Composition** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.

### **INMS 399 Special Topics in Music Theory/Composition** (6 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.

### **INMS 410 Advanced Aural Training** (6 credits)

Prerequisite: MUSI 312 or exemption. An intensive study of selected problems in hearing, analyzing, and transcribing music. The course combines individual and group exercises. *NOTE A/See §200.3*

### **INMS 471\* Independent Study I** (3 credits)

Prerequisite: Written permission of the Department of Music. A student-designed course of study that focuses on an approved area(s) of music theory, analysis, aural perception, orchestration, and/or related disciplines, and involves consultation with an advisor. *NOTE C/See §200.3*

*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**INMS 472\* Independent Study II** (3 credits)

Prerequisite: Written permission of the Department of Music. A student repeating INMS 471 registers for INMS 472 for credit.

\*Students may count a maximum of nine credits in independent studies towards their degree program.

**INMS 498 Special Topics in Music Theory/Composition** (3 credits)

Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.

**INMS 499 Special Topics in Music Theory/Composition** (6 credits)

Prerequisite: Written permission of the Department of Music. An advanced study of a selected area not available in other courses in theory, aural perception, composition, or orchestration.

**Jazz Studies:**

**JAZZ 200 The Language of Jazz** (6 credits)

Prerequisite: Enrolment in a major or specialization program in the Department of Music. An introduction to the syntax, style, aesthetics, and sociology of jazz. The complete spectrum of styles and artists serves as the basis of materials for the course.

**JAZZ 298 Special Topics in Jazz Studies** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in jazz studies.

**JAZZ 301 Jazz Harmony** (3 credits)

Prerequisite: JAZZ 200; MUSI 200; or exemptions. The basics of jazz harmony.

NOTE: Students who have received credit for this topic under an INMS 498 number may not take this course for credit.

**JAZZ 302 Jazz Arranging I** (3 credits)

Prerequisite: JAZZ 301. The introductory study of writing arrangements based upon compositions from the American popular song and jazz repertoires for small and medium-size jazz ensembles. NOTE A/See §200.3

NOTE: Students who have received credit for INMS 332 may not take this course for credit.

**JAZZ 305 Jazz Composition I** (6 credits)

Prerequisite: JAZZ 302. A seminar/workshop in jazz composition. After an examination of components of composition from the jazz repertoire, students write original music based on the blues, American popular song forms, and such idioms as those in the style of bebop, bossa nova, ragtime, and modal jazz. NOTE A/See §200.3

NOTE: Students who have received credit for CMUS 330 may not take this course for credit.

**JAZZ 398 Special Topics in Jazz Studies** (3 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. A seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of jazz outside the scope of existing courses.

**JAZZ 399 Special Topics in Jazz Studies** (6 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. A seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of jazz outside the scope of existing courses.

**JAZZ 401 Jazz Arranging II** (3 credits)

Prerequisite: JAZZ 302. The continued study of writing arrangements for large ensembles including original compositions and jazz repertoire. NOTE A/See §200.3

NOTE: Students who have received credit for INMS 431 may not take this course for credit.

**JAZZ 402 Jazz Arranging III** (3 credits)

Prerequisite: JAZZ 401. The study of advanced techniques in jazz arranging. NOTE A/See §200.3

NOTE: Students who have received credit for INMS 432 may not take this course for credit.

**JAZZ 405 Jazz Composition II** (6 credits)

Prerequisite: JAZZ 305. A continuation of JAZZ 305. NOTE A/See §200.3

NOTE: Students who have received credit for CMUS 430 may not take this course for credit.

**JAZZ 471\*\* Independent Study I** (3 credits)

Prerequisite: Second-year standing\*, and written permission of the Department of Music. A student-designed course of study, approved by an advisor, that focuses on an area of jazz studies. NOTE C/See §200.3

\*66 or fewer credits remaining in degree program.

\*\*Students may count a maximum of nine credits in independent studies towards their degree program.

**JAZZ 472\*\* Independent Study II** (3 credits)

Prerequisite: JAZZ 471, second-year standing\*, and written permission of the Department of Music. A student-designed course of study, approved by an advisor, that focuses on an area of jazz studies. NOTE C/See §200.3

\*66 or fewer credits remaining in degree program.

\*\*Students may count a maximum of nine credits in independent studies towards their degree program.

**JAZZ 498 Special Topics in Jazz Studies** (3 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. An advanced seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of jazz outside the scope of existing courses.

**JAZZ 499 Special Topics in Jazz Studies** (6 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. An advanced seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of jazz outside the scope of existing courses.

**Jazz Performance:**

**JPER 220 Jazz Ensemble I** (6 credits)

Prerequisite: JAZZ 200 previously or concurrently. A performance course in which students participate in various Concordia jazz ensembles. *NOTE A/See §200.3*

*NOTE: Students are required to participate in public performances.*

*NOTE: Students who have received credit for CMUS 300 may not take this course for credit.*

**JPER 298 Special Topics in Jazz Performance** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in jazz performance.

**JPER 321 Jazz Ensemble II** (3 credits)

Prerequisite: JPER 220. A continuation of JPER 220. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students are required to participate in public performances.*

*NOTE: Students who have received credit for CMUS 401 may not take this course for credit.*

**JPER 330 Jazz Improvisation I** (6 credits)

Prerequisite: JAZZ 301 previously or concurrently; JAZZ 200. A performance-analysis course that examines the craft of jazz improvisation. A broad spectrum of jazz improvisational styles is examined. Participation in public performance is required.

*NOTE: Students who have received credit for MPER 330 may not take this course for credit.*

**JPER 341 Jazz Vocal Repertoire I** (3 credits)

Prerequisite: JAZZ 200; MPER 251 in voice previously or concurrently. A study of jazz vocal technique through performance of representative compositions and arrangements, and study of professional recordings illustrative of various jazz vocal styles. Special focus is on performance styles as they relate to building audience-performer relationships. Students are expected to participate in public performances.

*NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.*

**JPER 398 Special Topics in Jazz Performance** (3 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. A study of a selected area not available in other courses in jazz performance.

**JPER 399 Special Topics in Jazz Performance** (6 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. A study of a selected area not available in other courses in jazz performance.

**JPER 421 Jazz Ensemble III** (3 credits)

Prerequisite: JPER 321. A continuation of JPER 321. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students are required to participate in public performances.*

*NOTE: Students who have received credit for CMUS 402 may not take this course for credit.*

**JPER 422 Jazz Ensemble IV** (3 credits)

Prerequisite: JPER 421. A continuation of JPER 421. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students are required to participate in public performances.*

**JPER 430 Jazz Improvisation II** (6 credits)

Prerequisite: JPER 330. A continuation of JPER 330.

*NOTE: Students who have received credit for MPER 430 may not take this course for credit.*

**JPER 441 Jazz Vocal Repertoire II** (3 credits)

Prerequisite: JPER 341. A continuation of JPER 341.

*NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.*

**JPER 471\*\* Independent Study I** (3 credits)

Prerequisite: Second-year standing\* or equivalent, and written permission of the Department of Music. A student-designed course of study, approved by an advisor, on an area of jazz performance practice. When appropriate, the study may include a performance.  
\*66 or fewer credits remaining in degree program.

\*\*Students may count a maximum of nine credits in independent studies towards their degree program.

**JPER 472\* Independent Study II** (3 credits)

Prerequisite: JPER 471 and written permission of the Department of Music. A student repeating JPER 471 registers for JPER 472 for credit.

\*Students may count a maximum of nine credits in independent studies towards their degree program.

**JPER 498 Special Topics in Jazz Performance** (3 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. An advanced study of a selected area not available in other courses in jazz performance.

**JPER 499 Special Topics in Jazz Performance** (6 credits)

Prerequisite: JAZZ 200 or exemption, and written permission of the Department of Music. An advanced study of a selected area not available in other courses in jazz performance.

## Music History:

**MHIS 200 Music History and Society** (6 credits)

A survey of musical styles in their social context, from pre-history to the present day. While emphasis is on the mainstream of the Western tradition, attention is also given to folk, popular, and jazz styles, as well as to the music of other cultures.

NOTE A/See §200.3

NOTE: Students who have received credit for MHIS 201 or 202, or for this topic under a MHIS 498 number may not take this course for credit.

**MHIS 201 18th- and 19th-Century Music History** (3 credits)

A survey of musical styles in their social context, taken from the 18th- and 19th-century traditions. While emphasis is on the mainstream of the Western tradition, attention is also given to folk and popular music, as well as to the music of other cultures.

NOTE: This course is the first half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.

NOTE: Students who have received credit for MHIS 200 or for this topic under a MHIS 498 number may not take this course for credit.

**MHIS 202 Early and 20th-Century Music History** (3 credits)

A survey of musical styles in their social context, taken from the Medieval, Renaissance, and Baroque periods as well as the 20th century to the present day. While emphasis is on the mainstream of the Western tradition, attention is also given to folk, popular, and jazz styles, as well as to the music of other cultures.

NOTE: This course is the second half of MHIS 200. It is not available to students enrolled in any program offered by the Department of Music.

NOTE: Students who have received credit for MHIS 200 or for this topic under a MHIS 498 number may not take this course for credit.

**MHIS 221 Rock and Roll and Its Roots** (3 credits)

A study of the history, traditions, styles, and musical trends of rock and roll.

NOTE: Students who have received credit for this topic under a MUSI 265 or 398 number may not take this course for credit.

**MHIS 241 Special Topics in Electroacoustics — Edison to iPod** (3 credits)

A lecture course focusing on the history and impact of sound from the loudspeaker.

NOTE: Students who have received credit for this topic under a MHIS 398 number may not take this course for credit.

**MHIS 298 Special Topics in Music History** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music history.

**MHIS 301 Medieval and Renaissance Music** (3 credits)

Prerequisite: MHIS 200; MUSI 209, 251, 252. The development of the basic patterns of Western music is traced through the Middle Ages. The resulting musical styles from the mid-15th to the end of the 16th century are examined in the context of the cultural changes which shaped the humanistic age.

NOTE: Students who have received credit for MHIS 311 or 312 may not take this course for credit.

**MHIS 302 Music of the Baroque** (3 credits)

Prerequisite: MHIS 200; MUSI 209, 251, 252. Representative works from the early-17th to the mid-18th century. The evolution of "common practice" is traced in the forms, styles, and performance practices of the great masters and schools.

**MHIS 303 Classical and Early Romantic Music** (3 credits)  
Prerequisite: MHIS 200; MUSI 209, 251, 252. A study of late-18th- and early-19th-century music. Representative works will be studied from the late Rococo, through the age of Haydn, Mozart, and Beethoven, and into the early Romantic style of Schubert.

**MHIS 304 Romanticism in Music** (3 credits)  
Prerequisite: MHIS 200; MUSI 209, 251, 252. A study of the music of the 19th and early-20th century. Representative works, styles and performance practices are studied as expressions of the romantic consciousness.

**MHIS 305 Music from the Post-Romantic to the Present** (3 credits)  
Prerequisite: MHIS 200; MUSI 209, 251, 252. A study of music from the early-20th century to the present. The roots of current trends in music are followed through their growth into the widely diverse styles of today.

**MHIS 312 The Ellington Era** (3 credits)  
Prerequisite: MHIS 314. The study of the life and music of Edward Kennedy Duke Ellington.  
*NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.*

**MHIS 313 American Popular Song** (3 credits)  
Prerequisite: MHIS 314. A survey of the composers, lyricists, and performers of American popular song from 1900 to 1950 through the study of works by masters of the genre such as Gershwin, Porter, Berlin, and Arlen.  
*NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.*

**MHIS 314 Jazz History** (3 credits)  
Prerequisite: MHIS 200. A study of the historical developments and the personalities that contributed to the evolution of jazz styles.

**MHIS 315 Women in Music History** (3 credits)  
Prerequisite: Second-year standing\* or written permission of the Department of Music. A study of women's contribution to music and the perception of women's roles in music history. This course explores both the historic and current situation of women in music through discussion of women's participation in musical life and the ways women are depicted in music. Topics are not limited to the Western art tradition only, but range widely through other cultures, raising issues such as ritual and lament, spirituality, power, and social class. Readings, listening, guests, and the student's own experiences complement the lectures and discussions.  
*NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.*  
*\*66 or fewer credits remaining in degree program.*

**MHIS 316 The Modern Jazz Orchestra** (3 credits)  
Prerequisite: MHIS 314. A survey of big band jazz music from 1943 to the present, beginning with Duke Ellington's epic composition "Black, Brown and Beige."  
*NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.*

**MHIS 317 The Music of Charles Mingus** (3 credits)  
Prerequisite: MHIS 314. The study of the life and music of Charles Mingus.  
*NOTE: Students who have received credit for this topic under a MHIS 498 number may not take this course for credit.*

**MHIS 331 Aesthetics and Musical Styles** (3 credits)  
Prerequisite: MHIS 200 or exemption. A survey and exploration of thought and writings on the meaning, intent, practice, and appreciation of music and its various manifestations in different cultures or eras, aiming to provide students with the tools and background to think deeply about the meaning and direction of musical language.

**MHIS 398 Special Topics in Music History** (3 credits)  
Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music history.

**MHIS 471\* Independent Study I** (3 credits)  
Prerequisite: Written permission of the Department of Music. A student-designed course of study that focuses on an approved area(s) of music history and/or related disciplines, and involves consultation with an advisor. *NOTE C/See §200.3*  
*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**MHIS 472\* Independent Study II** (3 credits)  
Prerequisite: Written permission of the Department of Music. A student repeating MHIS 471 registers for MHIS 472 for credit.  
*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**MHIS 498 Special Topics in Music History** (3 credits)  
Prerequisite: 12 credits in Music and written permission of the Department of Music. A study of a selected period, area, or contribution. In a given year, the study may examine any significant aspect of Western, non-Western, or other musics.  
*NOTE C/See §200.3*

## Music Performance Studies:

### **MPER 201 Orchestra I** (3 credits)

Prerequisite: Written permission of the Department of Music. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director.

*NOTE: This is a full-year course.*

### **MPER 223 Contemporary Music Ensemble I** (3 credits)

Prerequisite: Enrolment in the Department of Music or written permission of the Department of Music. A performance course based on weekly rehearsals leading to a final concert, open to all instrumentalists and singers, and focusing upon contemporary chamber music or other current musical practices.

*NOTE: Auditions are held during the first class and students who do not pass the audition will be required to withdraw from the course prior to the DNE deadline.*

*NOTE: Students who have received credit for this topic under a MPER 398 number may not take this course for credit.*

### **MPER 231 Choir I** (3 credits)

Students enrolled in this course participate in a Concordia choir. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for MPER 221 may not take this course for credit.*

### **MPER 251 Private Study I** (3 credits)

Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program.

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

*NOTE: Students who have received credit for this topic under MUSI 230 or 231 may not take this course for credit.*

### **MPER 252 Private Study II** (3 credits)

Prerequisite: MPER 251 and written permission of the Department of Music. A continuation of MPER 251.

*NOTE: Students who have received credit for this topic under MUSI 232 may not take this course for credit.*

### **MPER 298 Special Topics in Music Performance** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music performance.

### **MPER 301 Orchestra II** (3 credits)

Prerequisite: MPER 201 or written permission of the Department of Music. A continuation of MPER 201. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this course as MPER 300 or 498 or may not take this course for credit.*

### **MPER 321 Chamber Ensemble I** (3 credits)

A study, through performance, of selected works from a broad range of repertoires. The works studied are determined by class needs and the particular skills of each student. Participation in public performances is required. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

### **MPER 322 Chamber Ensemble II** (3 credits)

Prerequisite: MPER 321. A continuation of MPER 321. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

### **MPER 323 Contemporary Music Ensemble II** (3 credits)

Prerequisite: MPER 223. A continuation of MPER 223.

*NOTE: Auditions are held during the first class and students who do not pass the audition will be required to withdraw from the course prior to the DNE deadline.*

### **MPER 331 Classical Vocal Repertoire I** (3 credits)

Prerequisite: MUSI 200; MPER 251 in voice previously or concurrently. A chronological study of the repertoire available to the solo singer. Vocal repertoire from the late Renaissance to the present is examined and performed by students. This seminar/workshop is based on a bibliography of selected readings, covering such topics as stylistic features, treatment of poetry and text, recital preparation, programming, vocal ornamentation, and recitative.

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.*



**MPER 332 Choir II** (3 credits)

Prerequisite: MPER 231. A continuation of MPER 231. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this course as MPER 498 or MPER 420 may not take this course for credit.*

**MPER 351 Private Study III** (3 credits)

Prerequisite: MPER 252; second-year standing\*; written permission of the Department of Music. A continuation of MPER 252.

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

*NOTE: Students who have received credit for this topic under MUSI 330 or 331 may not take this course for credit.*

*\*66 or fewer credits remaining in degree program.*

**MPER 352 Private Study IV** (3 credits)

Prerequisite: MPER 351 and written permission of the Department of Music. A continuation of MPER 351.

*NOTE: Students who have received credit for this topic under MUSI 330 or 332 may not take this course for credit.*

**MPER 361 Transdisciplinary Creation and Performance** (3 credits)

Prerequisite: Second-year standing\* or written permission of the Department of Music. A workshop on radical ways of expanding contemporary music and the connection with other disciplines (dance, theatre, film, architecture, biology, engineering, and more), through hands-on experimentation, creation, and performance with interdisciplinarity and transdisciplinarity as one of the core values.

*\*66 or fewer credits remaining in degree program.*

**MPER 370 Musical Performance Skills I** (6 credits)

Prerequisite: MUSI 200; INMS 209. A seminar/ workshop on specific problems in learning, teaching, and developing musical performance skills. Included is the analysis and organization of practice technique, reading, memory, performance practices, style, interpretation, accompaniment, and recital preparation. Particular attention is given to the integration of skill with musical understanding. *NOTE A/See §200.3*

**MPER 390 Advanced Private Study I** (6 credits)

Prerequisite: MPER 251, 252; enrolment in the Specialization in Music Performance Studies; written permission of the Department of Music. This course offers intensive vocal or instrumental instruction for students specializing in performance. A juried examination is required. *NOTE A/See §200.3*

*NOTE: Students are required to bear part of the cost of private lessons.*

*NOTE: Students who have received credit for MUSI 330 may not take this course for credit.*

**MPER 398 Special Topics in Music Performance** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music performance.

**MPER 399 Special Topics in Music Performance** (6 credits)

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music performance.

**MPER 401 Orchestra III** (3 credits)

Prerequisite: MPER 301; written permission of the Department of Music. A continuation of MPER 301. Students enrolled in this course participate in a large orchestral ensemble. For evaluation, a supervising full-time professor will observe a minimum of two rehearsals and/or performances, and may consult with the ensemble director. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this course as MPER 400 or 498 may not take this course for credit.*

**MPER 421 Chamber Ensemble III** (3 credits)

Prerequisite: MPER 322. A continuation of MPER 322. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

**MPER 422 Chamber Ensemble IV** (3 credits)

Prerequisite: MPER 421. A continuation of MPER 421. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

**MPER 423 Contemporary Music Ensemble III** (3 credits)

Prerequisite: MPER 323. A continuation of MPER 323.

*NOTE: Auditions are held during the first class and students who do not pass the audition will be required to withdraw from the course prior to the DNE deadline.*

**MPER 431 Classical Vocal Repertoire II** (3 credits)

Prerequisite: MPER 331. A continuation of MPER 331.

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this topic under a MPER 498 number may not take this course for credit.*

**MPER 432 Choir III** (3 credits)

Prerequisite: MPER 331. A continuation of MPER 331. *NOTE A/See §200.3*

*NOTE: This is a full-year course.*

*NOTE: Students who have received credit for this course as MPER 498 or MPER 420 may not take this course for credit.*

**MPER 441 Performance Practice/ Documentation** (3 credits)

Prerequisite: Written permission of the Department of Music. A study of historical sources applied directly to performance. Topics covered include ornamentation, improvisation, figured bass, "The Doctrine of the Affections," early notation, and bibliography.

**MPER 442 Performance Practice/ Documentation** (3 credits)

Prerequisite: MPER 441. A continuation of MPER 441.

**MPER 451 Private Study V** (3 credits)

Prerequisite: MPER 352; third-year standing in one of the Music specializations; and written permission of the Department of Music. A continuation of MPER 352.

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

*NOTE: Students who have received credit for this topic under MUSI 430 or 431 may not take this course for credit.*

*\*33 or fewer credits remaining in degree program.*

**MPER 452 Private Study VI** (3 credits)

Prerequisite: MPER 451 and written permission of the Department of Music. Enrolment in one of the Music specializations. A continuation of MPER 451.

*NOTE: Students who have received credit for this topic under MUSI 430 or 432 may not take this course for credit.*

**MPER 470 Musical Performance Skills II** (6 credits)

Prerequisite: MPER 370. A continuation of MPER 370. *NOTE A/See §200.3*

**MPER 471\* Independent Study I** (3 credits)

Prerequisite: Written permission of the Department of Music. A student-designed course of study that focuses on an approved area(s) of performance practice, performance theory/analysis, pedagogy, and/or related disciplines, and involves consultation with an advisor. When appropriate, the study may include a demonstration/performance. *NOTE C/See §200.3*

*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**MPER 472\* Independent Study II** (3 credits)

Prerequisite: Written permission of the Department of Music. A student repeating MPER 471 registers for MPER 472 for credit.

*\*Students may count a maximum of nine credits in independent studies towards their degree program.*

**MPER 490 Advanced Private Study II** (6 credits)

Prerequisite: MPER 351, 352 or MPER 390; enrolment in the Specialization in Music Performance Studies; third-year standing\*; written permission of the Department of Music. A continuation of MPER 390. An approved public recital may be substituted for the juried examination. *NOTE A/See §200.3*

*NOTE: Students are required to bear part of the cost of private lessons.*

*\*33 or fewer credits remaining in degree program.*

**MPER 498 Special Topics in Music Performance** (3 credits)

Prerequisite: Written permission of the Department of Music. A seminar/workshop in performance. Selected problems in the development of performance skills. The areas covered are, whenever possible, determined by the specific interests of the students. Topics in any given year may include technique, practice, style, interpretation, accompaniment, ensemble, teaching children, the adult student. *NOTE A, C/See §200.3*

**MPER 499 Special Topics in Music Performance** (6 credits)

Prerequisite: Written permission of the Department of Music. A seminar/workshop in performance. Selected problems in the development of performance skills. The areas covered are, whenever possible, determined by the specific interests of the students. Topics, in any given year, may include technique, practice, style, interpretation, accompaniment, ensemble, teaching children, the adult student. *NOTE A, C/See §200.3*

**Music:**

**MUSI 200 Music Literacy and Keyboard Skills** (6 credits)

An intensive introductory course in basic musical materials, with integrated practice in aural training and keyboard skills.

*NOTE: Students in a major, minor, or specialization program in the Department of Music (excluding the Major and Minor in Electroacoustic Studies) may not take this course for credit.*

*NOTE: Students who have received credit for this topic under INMS 499 may not take this course for credit.*

**MUSI 211 Aural Perception I** (3 credits)

Prerequisite: Enrolment in a Department of Music program; written permission of the Department. A course designed to develop the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. The study of aural perception is

done through a combination of classroom lectures and workshops.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 209, 499, or MUSI 210 may not take this course for credit.*

**MUSI 212 Aural Perception II** (3 credits)

Prerequisite: MUSI 211. A continuation of the development of the musical ear through intermediate-level sight-singing, dictation, aural analysis, and keyboard skills. The study of aural perception is done through a combination of classroom lectures and workshops. *NOTE A/See §200.3*

*NOTE: Students who have received credit for this topic under INMS 210 or 310 may not take this course for credit.*

**MUSI 223 Understanding Music** (3 credits)

A course in analytical listening for the student who has little or no musical background. The works studied represent the major styles and idioms of Western music. *NOTE A/See §200.3*

*NOTE: Students in a major, minor, or specialization program in the Department of Music may not take this course for credit towards their degree.*

*NOTE: Students are limited to a maximum of 18 credits in Private Study.*

**MUSI 230 Private Study I** (6 credits)

Prerequisite: Written permission of the Department of Music. This course offers individual vocal or instrumental instruction in an approved area of music coordinated with the student's program. *NOTE A/See §200.3*

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

**MUSI 241 Functional Keyboard Skills** (3 credits)

Prerequisite: Enrolment in a Department of Music program; written permission of the Department. Open to all students whose principal instrument is not piano. Registration priority is given to students enrolled in the BFA Major in Music. A workshop/laboratory that aims to develop and solidify fundamental and functional piano skills.

**MUSI 242 Functional Guitar Skills** (3 credits)

Prerequisite: Enrolment in a Department of Music program, or written permission of the Department. Open to all students whose principal instrument is not guitar. Registration priority is given to students enrolled in the BFA Major in Music. A workshop/laboratory that aims to develop and solidify fundamental and functional guitar skills.

**MUSI 243 Functional Vocal Skills** (3 credits)

Prerequisite: Enrolment in a Department of Music program; written permission of the Department. Open to all students whose principal instrument is not voice. Registration priority is given to students enrolled in the BFA Major in Music. A workshop/laboratory that aims to develop and solidify fundamental and functional vocal skills.

**MUSI 251 Harmony I** (3 credits)

Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic and intermediate principles of harmonic progressions and voice-leading within the tonal system, with reference to a variety of styles and genres, studied through analysis and composition.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credit for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 250, 252, 499, or MUSI 210 may not take this course for credit.*

**MUSI 252 Melody and Counterpoint** (3 credits)

Prerequisite: Enrolment in a Department of Music program; written permission of the Department. An introduction to the basic elements of melodic construction and contrapuntal technique, with reference to a variety of genres, studied through analysis and composition.

*NOTE: Students enrolled in any specialization offered by the Department of Music may not apply credits for this course towards the 90-credit degree requirements.*

*NOTE: Students who have received credit for this topic under INMS 250, 251, 499 or MUSI 210 may not take this course for credit.*

**MUSI 261 Music Composition I** (3 credits)

Prerequisite: Written permission of the Department of Music. A seminar and workshop in composition, introducing students to compositional techniques from the classical and contemporary eras. Emphasis is placed on the development of the individual's composition skills through the realization of short compositional exercises for solo instruments or small ensembles.

*NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 360 may not take this course for credit.*

**MUSI 262 Music Composition II** (3 credits)

Prerequisite: MUSI 261; written permission of the Department of Music. A seminar and workshop in composition, completing the introduction to compositional techniques from the classical and contemporary eras. Emphasis is placed on the development of the individual's composition skills through the writing of short musical pieces for solo instruments or small ensembles.

*NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 360 may not take this course for credit.*

**MUSI 263    *Songwriting I* (3 credits)**

Prerequisite: MUSI 211, 251. A course that allows students to explore and develop their skills through regular songwriting as well as critical analysis of existing songs.

**MUSI 264    *Songwriting II* (3 credits)**

Prerequisite: MUSI 263. A continuation of MUSI 263. This course allows students to further explore the development of a personal approach to songwriting and to prepare and present a portfolio of their work.

**MUSI 298    *Special Topics in Music* (3 credits)**

Prerequisite: Written permission of the Department of Music. A study of a selected area not available in other courses in music.

**MUSI 311    *Aural Perception III* (3 credits)**

Prerequisite: MUSI 210 or equivalent. A continuation of aural perception development through sight-singing, dictation, transcription, and aural analysis. The study of aural perception is done through a combination of classroom lectures and workshops.

*NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 310 or 311 may not take this course for credit.*

**MUSI 312    *Aural Perception IV* (3 credits)**

Prerequisite: INMS 311 or MUSI 311. A course in advanced aural perception development through sight-singing, dictation, transcription and aural analysis. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 312 may not take this course for credit.*

**MUSI 321    *Art of Managing Your Career* (3 credits)**

A hands-on and practical course that gives growing artists the business and promotional tools that are a necessary part of today's artistic environment. Registration in this course may require a short internship as part of the course requirements.

*NOTE: Students who have received credit for this topic under a MUSI 398 number may not take this course for credit.*

**MUSI 322    *New Music and Media Arts* (3 credits)**

Prerequisite: Written permission of the Department of Music. An introduction to the practice and theory of contemporary sound-based art, new music expressions, and the media arts. This course explores the diversity of creative approaches, from the early 20th century to the present and the students' creative application of these approaches.

*NOTE: Students who have received credit for this topic under a MUSI 398 number may not take this course for credit.*

**MUSI 330    *Private Study II* (6 credits)**

Prerequisite: MUSI 230 or MPER 251 or MPER 252; second-year standing\*; written permission of the Department of Music.

A continuation of MUSI 230. *NOTE A/See §200.3*

*NOTE: Students enrolled in the Specialization in Music Performance Studies register in MPER 390.*

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

*\*66 or fewer credits remaining in degree program.*

**MUSI 351    *Analysis* (3 credits)**

Prerequisite: MUSI 252. An introduction to analytical techniques relating to form, motivic development, and texture, with reference to a variety of styles and genres. This course also aims to develop critical thinking through the introduction to contemporary analytical approaches that may include disciplines such as semiology or hermeneutics. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 350 or 351 may not take this course for credit.*

**MUSI 352    *Harmony II* (3 credits)**

Prerequisite: MUSI 252. A continuation of the study of harmonic progressions and voice-leading within the expanded tonal system, with reference to a variety of styles and genres, studied through analysis and composition.

*NOTE: Students who have received credit for this topic under INMS 350 or 352 may not take this course for credit.*

**MUSI 353    *Creative Counterpoint* (3 credits)**

Prerequisite: MUSI 251, 252. This course explores fugal and contrapuntal techniques found in contemporary music, pop and indie music, film, theatre and game music, and in music of other cultures. This course may include elements of performance and/or improvisation.

*NOTE: Students who have received credit for this topic or "Intermediate Counterpoint" under an INMS 398 number may not take this course for credit.*

**MUSI 361    *Music Composition III* (3 credits)**

Prerequisite: MUSI 262; written permission of the Department of Music. A seminar and workshop in composition, furthering the development of the individual's composition skills and beginning to cultivate a personal musical language and style through the writing of larger musical pieces. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 460 may not take this course for credit.*

**MUSI 362 Music Composition IV** (3 credits)

Prerequisite: MUSI 361; written permission of the Department of Music. A seminar and workshop in composition, furthering the development of the individual's composition skills and beginning to cultivate a personal musical language and style through the writing of larger musical pieces. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 460 may not take this course for credit.*

**MUSI 363 Songwriting II** (3 credits)

Prerequisite: MUSI 263. A continuation of MUSI 263. This course allows students to further explore the development of a personal approach to songwriting and to prepare and present a portfolio of their work.

**MUSI 364 Acoustic Instrumentation and Orchestration** (3 credits)

Prerequisite: MUSI 210, 251, 252. This course covers the fundamental elements of writing for acoustic instruments and for the combination of acoustic instruments in various ensembles and in a variety of genres including classical, contemporary art music, pop, and indie.

*NOTE: Students who have received credit for this topic or "Orchestration" under an INMS 398 number may not take this course for credit.*

**MUSI 365 Electronic Instrumentation and Orchestration** (3 credits)

Prerequisite: MUSI 210, 251, 252. This course covers the fundamental elements of writing for electronic and amplified instruments and for the combination of these instruments in various ensembles and in a variety of pitch-based genres including contemporary art music, pop and indie.

**MUSI 398 Special Topics in Music** (3 credits)

Prerequisite: Written permission of the Department of Music. A seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of music outside the scope of existing courses.

**MUSI 399 Special Topics in Music** (6 credits)

Prerequisite: Written permission of the Department of Music. A seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of music outside the scope of existing courses.

**MUSI 401 Capstone Seminar and Project** (6 credits)

Prerequisite: 60 credits completed in the BFA Major in Music program. A seminar exploring various strategies, aesthetics, methodologies, and resources for creating and for realizing the final creative and/or research-oriented project (the Capstone Project), followed by a workshop and final realization/presentation of the project. Students are encouraged to work in a collaborative, cross-discipline, and/or multicultural fashion.

**MUSI 421 Research in Music** (3 credits)

Prerequisite: Written permission of the Department of Music. A survey seminar based upon readings and practical applications of research in music, including psychology and neuroscience of music, historical/musicological approaches and research-creation in music.

*NOTE: Students who have received credit for this topic or "Survey of Research in Music Perception and Cognition" under a MUSI 498 number may not take this course for credit.*

**MUSI 430 Private Study III** (6 credits)

Prerequisite: MUSI 330 or MPER 351 or MPER 352; third-year standing\*; written permission of the Department of Music. A continuation of MUSI 330. *NOTE A/See §200.3*

*NOTE: Students enrolled in the Specialization in Music Performance Studies register in MPER 490.*

*NOTE: Students are required to assume part of the cost of private lessons.*

*NOTE: Upon the recommendation of the individual instructor, public performance may be required as part of the course.*

*\*33 or fewer credits remaining in degree program.*

**MUSI 451 Advanced Theoretical Studies I** (3 credits)

Prerequisite: INMS 351, 352 or MUSI 351, 352. Advanced study of principles and elements of music theory, especially within the tonal and modal contexts. Studied topics may include harmony, counterpoint, and analysis. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 300 or 451 may not take this course for credit.*

**MUSI 452 Advanced Theoretical Studies II** (3 credits)

Prerequisite: MUSI 451. An advanced study of principles and elements of music theory, especially within the atonal context and 20th-century techniques. *NOTE A/See §200.3*

*NOTE: Students who have received credit for INMS 450 or 452 may not take this course for credit.*

**MUSI 461 Music Composition V** (3 credits)

Prerequisite: MUSI 362 and enrolment in the Specialization in Music Composition, or written permission of the Department of Music. A seminar and workshop in composition, furthering the development of the individual's composition skills and personal musical language and style through the writing of large musical pieces and/or conception of large-scale musical projects. Workshops may include individual tutoring. *NOTE A/See §200.3*

*NOTE: Students who have received credit for this topic under an INMS 499 number may not take this course for credit.*

**MUSI 462    *Music Composition VI*** (3 credits)

Prerequisite: MUSI 461 and enrolment in the Specialization in Music Composition; written permission of the Department of Music. A final seminar and workshop in composition, furthering the development of the individual's composition skills and personal musical language and style through the writing of large musical pieces and/or conception of large-scale musical projects. Workshops may include individual tutoring. *NOTE A/See §200.3*

*NOTE: Students who have received credit for this topic under an INMS 499 number may not take this course for credit.*

**MUSI 491    *Special Project in Music*** (3 credits)

Prerequisite: Written permission of the Department of Music. This course affords an opportunity for extensive development of a project under the direction of a faculty member. Students submit a project proposal in accordance with the regulations for admission to the specialization.

*NOTE: Students repeating MUSI 491 register for MUSI 492 for credit provided the subject matter is different.*

*NOTE: If the special project is within the realm of performance, the student is required to participate in public performances.*

**MUSI 492    *Special Project in Music*** (3 credits)

Prerequisite: MUSI 491. A continuation of MUSI 491.

*NOTE: If the special project is within the realm of performance, the student is required to participate in public performances.*

**MUSI 498    *Special Topics in Music*** (3 credits)

Prerequisite: Written permission of the Department of Music. An advanced seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of music outside the scope of existing courses.

**MUSI 499    *Special Topics in Music*** (6 credits)

Prerequisite: Written permission of the Department of Music. An advanced seminar/workshop in an area of music which provides an opportunity for the study of specialized aspects of music outside the scope of existing courses.

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# 81.110

## STUDIO ARTS

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### Faculty

#### *Chair*

JANET WERNER, MFA Yale, Associate Professor

#### *Professors*

RAYMONDE APRIL, BA Laval, Provost's Distinction

TIM CLARK, MFA MA C'dia.

ANDREW DUTKEWYCH, MFA Slade Sch.

TREVOR GOULD, MA Car.

BARBARA LAYNE, MFA Kan.

FRANÇOIS MORELLI, MFA Rutgers

LEOPOLD PLOTEK, MFA Slade Sch.

BILL VORN, PhD U.Q.A.M.

#### *Associate Professors*

GISELE AMANTEA, MFA Puget Sound (Wash.)

INGRID BACHMANN, MA Art Inst.Chic.

SHAWN BAILEY, MFA York (Can.)

ELEANOR BOND, BFA Manit.

GENEVIÈVE CADIEUX, BA Ott., Provost's Distinction

DAVID ELLIOTT, MFA C'dia.

EVERGON, MFA Roch.Inst.Tech.

JUDY GARFIN, MFA Hoffenberger Sch., Baltimore

ELIZA GRIFFITHS, BFA C'dia.

LYNN HUGHES, Advanced Dip Vancouver Sch.Art

DANICA JOJICH, MFA N.S.C.A.D.

ERIN MANNING, PhD Hawaii

LUANNE MARTINEAU, MFA Br.Col.

MARISA PORTOLESE, MFA C'dia.

ERIC SIMON, MFA U.Q.A.M.

LEILA SUJIR, BA Alta.

KELLY THOMPSON, MA A.N.U.

PATRICK TRAER, MFA York (Can.)

#### *Assistant Professors*

ERIKA ADAMS, MFA NM (Albuquerque)

JEAN-PIERRE LAROCQUE, MFA Alfred N.Y.

*For the complete list of faculty members, please consult the Department website.*

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### Location

*Sir George Williams Campus*

Visual Arts Building, Room: VA 250-2

514-848-2424, ext. 4262/4263

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### Department Objectives

The Department of Studio Arts offers programs that emphasize the importance of practical work with practising artists. Through a series of courses in ceramics, drawing, fibres and material practices, intermedia/cyberarts, painting, photography, print media, and sculpture, students increase their awareness of what constitutes creativity and understanding of the aesthetic and intellectual aspects of art today.

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*Students are responsible for fulfilling their particular degree requirements; hence, the following sequences must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

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## 81.110.1 STUDIO ART

### Program Objective

The Major in Studio Art offers students the freedom for exploration while still developing proficiency within a disciplinary core. The program encourages the cross-referencing of different creative traditions within a solid, historical, theoretical and studio foundation. Its primary objective is to give students the choice to define their own needs in tailoring an individualized program of studies within open parameters. Students are encouraged to choose among a series of studio art electives and progressively establish their concentration or concentrations through required higher-level disciplinary courses. While promoting a respect for disciplines, the program stresses diversity and versatility across studio options.

Students may select their 48 studio art credits required in any media. There is also a similar range from which students can select 12 credits in Art History. Within these specifications, students may fulfill the requirements of the Major in Studio Art either by specializing in a medium or combining studios in a number of them. However, students must complete one studio course at the 300 level (intermediate) and meet the 400 level (advanced) in the same discipline to fulfill their requirements.

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### Program

**60 BFA Major in Studio Art**

- 6 DRAW 200<sup>6</sup>
  - 30 Studio Art electives
  - 12 Chosen from 300<sup>6</sup>- and 400<sup>6</sup>-level courses in a single medium from one of the following disciplines: ARTX; Ceramics; Drawing; Fibres and Material Practices; IMCA; Painting; Print Media; Sculpture.
  - 6 Art History electives
  - 6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre
- 

### Admission to the Major in Studio Art

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Studio Art. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.2 CERAMICS

### Program Objective

The Ceramics program offers students a unique opportunity to develop individual studio work in a context that links contemporary art practice to a rich and diverse material history. A vital program within the Studio Arts Department, courses in Ceramics regularly include special collaborative projects, field trips and visiting artists. In addition, the Ceramics program provides students with an important point of departure for investigating diverse subjects ranging from traditional craft practice to new technologies. Well-equipped studios and scheduled labs afford students the means to develop technical skills and to seek information specific to their needs. Course content at all levels of the program includes seminar discussion pertinent to both students' work and to the current practice of ceramics. At an advanced level and in consultation with an advisor, students in Ceramics have the opportunity to pursue independent-study courses.

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### Program

**60 BFA Major in Ceramics**

- 18 CERA 230<sup>6</sup>, 330<sup>6</sup>, 430<sup>6</sup>
  - 6 DRAW 200<sup>6</sup>
  - 6 ARTH 264<sup>3</sup>, 350<sup>3</sup>
  - 6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre
  - 6 Chosen from Ceramics, Fibres and Material Practices, or Sculpture electives
  - 18 Studio Art electives
- 

### Admission to the Major in Ceramics

Applicants to Ceramics may apply to enter directly into the Major in Ceramics, or enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Ceramics. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.3 FIBRES AND MATERIAL PRACTICES

### Program Objective

Fibres and Material Practices is a cross-media program of study that explores the relationship of materials to culture. Informed by discourses of post-modernism, feminism, and traditional aesthetics, the Fibres and Material Practices program offers an opportunity for intensive study, both practical and theoretical, of the art, technology, and history of textiles. Such creative and critical investigation, allied with technical proficiency, provides the base students need to develop as emerging artists.

Courses are available at all levels, ranging from introductory classes to independent study for advanced students wishing to focus on a single project. Students concentrating in other areas of Studio Arts are welcome to take most courses offered in the Fibres and Material Practices area.

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### Program

- 60 BFA Major in Fibres and Material Practices
  - 12 FBR 240<sup>6</sup>, 260<sup>6</sup>
  - 6 Chosen from FBR 341<sup>3</sup>, 361<sup>3</sup>, 371<sup>3</sup>, 372<sup>3</sup>, 385<sup>3</sup>, 386<sup>3</sup>, 395<sup>3</sup>, or 398<sup>3</sup>
  - 6 FBR 480<sup>6</sup>
  - 6 ARTH 266<sup>3</sup>, 352<sup>3</sup>
  - 6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre
  - 24 Studio Art electives
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### Admission to the Major in Fibres and Material Practices

Applicants to Fibres and Material Practices may apply to enter directly into the Major in Fibres and Material Practices, or enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Fibres and Material Practices. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.4 INTERMEDIA/CYBERARTS

### Program Objective

The Intermedia/Cyberarts program offers a rich curriculum that encourages an intermedia cross-pollination between traditional disciplines and new forms of artistic expression using technology and integrated media practices. Students choose from courses in electronic arts, performance art, and video, focusing on one of these streams or selectively combining areas of study in conjunction with other Studio Arts or Faculty of Fine Arts courses. The program provides a learning environment where students can study different combinations of electronics-robotics-programming, video, performance art, immersive environments, and sound art production.

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### Program

- 60 BFA Major in Intermedia/Cyberarts
- 12 Chosen from IMCA 210<sup>3</sup>, 220<sup>3</sup>, 221<sup>3</sup>, 222<sup>3</sup>, 230<sup>3</sup>; SCUL 251<sup>3</sup>; EAST 298<sup>3</sup>
- 12 Chosen from IMCA 310<sup>6</sup>, 320<sup>6</sup>, 330<sup>6</sup>, 398<sup>3</sup>, 399<sup>6</sup>; EAST 399<sup>6</sup>
- 6 Chosen from IMCA 410<sup>6</sup>, 420<sup>6</sup>, 421<sup>6</sup>, 430<sup>6</sup>, 498<sup>3</sup>, 499<sup>6</sup>, 470<sup>6</sup>, 471<sup>3</sup>, 472<sup>3</sup>, 480<sup>6</sup>, 481<sup>3</sup>, 482<sup>3</sup>
- 12 Studio Art electives
- 6 Chosen from Fine Arts electives outside of Studio Art\*
- 9 Chosen from ARTH, ARTT, VDEO 350<sup>6</sup>
- 3 ARTH 353<sup>3</sup>

\* It is recommended that IMCA students take three credits of CART course offerings in consultation with an advisor.

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### Admission to the Major in Intermedia/Cyberarts

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Intermedia/Cyberarts. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.5 PAINTING AND DRAWING

### Program Objective

The Department of Studio Arts provides an in-depth program in Painting and Drawing, combining theoretical, historical, and practical study at all undergraduate levels. The aim is to provide students with a broad foundation on which they can base their own creative contributions.

Studio courses, seminars, and independent projects on such varied topics as collage, pictorial installation, popular culture, and narration supplement the core courses on painting and drawing. Recognizing the importance of providing basic skills and knowledge, in an atmosphere of freedom, the program is supported by a large number of faculty and guest artists, exposing students to a full range of approaches to drawing and painting.

A graduate program in Painting and Drawing is available for further studies.

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### Program

**60 BFA Major in Painting and Drawing**

6 DRAW 200<sup>6</sup>

6 PTNG 200<sup>6</sup>

6 Chosen from a 300-level DRAW

6 Chosen from a 300-level PTNG

6 Chosen from a 400-level DRAW or PTNG

18 Studio Art electives

6 Art History Electives

6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre

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### Admission to the Major in Painting and Drawing

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major in Painting and Drawing. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.6 PHOTOGRAPHY

### Program Objective

The Photography program acknowledges photography as a discipline with a distinct artistic and historical identity. It also recognizes that contemporary photographic practice encompasses a rich multiplicity of formal and conceptual approaches. The course structure of the program and the orientation of its faculty reflect a concern that the students receive a strong historical and theoretical comprehension of the medium. The program stresses the need for students to acquire the concepts and vocabulary necessary for critical discussion of their own photographic work and that of others. Emphasis is placed on the understanding of photography's sociological and artistic ramifications.

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### Programs

**60 BFA Major in Photography**

27 PHOT 210<sup>6</sup>, 211<sup>3</sup>, 300<sup>6</sup>, 311<sup>3</sup>, 331<sup>3</sup>, 400<sup>6</sup>

9 Photography electives

6 ARTH 267<sup>3</sup>, 359<sup>3</sup>,

6 Chosen from ARTH or ARTT electives

12 Studio Arts electives

**30 Minor in Photography**

9 PHOT 210<sup>6</sup>, 211<sup>3</sup>

9 Photography electives

6 Photography or Studio Arts electives

6 ARTH 267<sup>3</sup>, 359<sup>3</sup>

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### Admission to the Major or Minor in Photography

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major or Minor in Photography. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.7 PRINT MEDIA

### Program Objective

The Print Media program provides students with a milieu to investigate the meaningful relationships that exist between the technologies of reproduction, individual expression, and contemporary society. Print Media offers multiple venues for student research from intaglio, lithography, and serigraphy to digital and virtual approaches. Experimental, innovative, and critical work is encouraged. Special topics and theory courses provide support for individual aesthetic development and explore the intersections of interdisciplinary practice.

Students in the Print Media program are expected to develop a strong critical understanding of their work and its relationship to contemporary society, as well as develop professional skills and an awareness of the diversity inherent in art practice.

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### Programs

#### 60 BFA Major in Print Media

36 Credits chosen from Print Media as follows:

6–12 Credits at the 200 level

12–24 Credits at the 300 level

6–18 Credits at the 400 level

6 Studio Art electives

6 Fine Arts electives

6 Art History electives

6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre

#### 30 Minor in Print Media

18 Credits chosen from Print Media as follows:

3–9 Credits at the 200 level

6–9 Credits at the 300 level

3–9 Credits at the 400 level

6 Studio Art electives

6 Fine Arts electives

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### Admission to the Major or Minor in Print Media

Applicants to Print Media may apply to enter directly into the Major in Print Media or may enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to the Major or Minor in Print Media. All applicants must submit a *portfolio*, as well as a *letter of intent*, as part of the admission process.

For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## 81.110.8 SCULPTURE

### Program Objective

The Sculpture program incorporates contemporary genres with divergent approaches to the discipline, ranging from performance to video installation, built environments, and 3D-digital applications, on to convergences of these ideas to the notion of intervention practices. Within the Fine Arts curriculum, these courses offer the opportunity for intensive study in both practical and theoretical contexts encouraging students to explore the relationships between object, material, body, and space. Such creative investigation, allied with technical proficiency, provides the base for students to develop an understanding of a broad range of sculptural issues. Courses are available at all levels, including independent study for advanced students wishing to focus on a single topic or project. To enrich their artistic training, students concentrating in other areas of Fine Arts may also take most courses offered in sculpture.

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### Program

#### 60 BFA Major in Sculpture

24 SCUL 210<sup>6</sup>, 310<sup>6</sup>, 410<sup>6</sup>, DRAW 200<sup>6</sup>

6 ARTX 480 or 400-level Studio Art elective

18 Studio Art electives

6 Art History electives

6 Chosen from Art History; ARTT; VDEO 350<sup>6</sup>; or other history-based courses chosen from Cinema and Theatre

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## Admission to the Major in Sculpture

Applicants to Sculpture may apply to enter directly into the Major in Sculpture, or enter the Major in Studio Art with the intention of transferring upon completion of the first year.

In addition to the normal admission procedure of Concordia University, there is a distinct admission procedure for applicants to Sculpture. All applicants must submit a *portfolio* of their own work, as well as a *letter of intent*, as part of the admission process. For more information concerning these additional requirements and submission deadline dates, please visit the following website: [finearts.concordia.ca/admissions](http://finearts.concordia.ca/admissions).

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## COURSES

### Art Studio:

#### **ARTX 280** *Integrated Studio in Contemporary Art Practices I* (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course designed to familiarize students with contemporary art practice and theory in its diverse manifestations. The course questions the boundaries of traditional art disciplines and engages the creative potential of transdisciplinary studio practice with a range of projects that explore, among other things, gesture, mapping, mark-making and time-based image and sound, as well as performative and environmental installation.

*NOTE: Students who have received credit for ARTX 250, 260 or 270 may not take this course for credit.*

#### **ARTX 380** *Intermediate Integrated Studio in Contemporary Art Practices* (6 credits)

Prerequisite: Any 200-level studio course offered by the Department of Studio Arts. This is an intermediate studio course in which students explore and develop a self-directed body of work. The content and context of the course are diverse and students use a wide range of approaches to and methodologies for contemporary art production. The course provides students with opportunities to examine potential roles for the artist today and is based on professional practices including art research, artist writings and exhibition projects.

#### **ARTX 398** *Special Topics in Contemporary Studio Arts Practice* (3 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. This studio course brings together students with a practice based in any of the studio disciplines, and/or who have been following an interdisciplinary practice, allowing discussion and exchange on their work in relation to the aspect of art making that this special topic addresses.

#### **ARTX 399** *Special Topics in Contemporary Studio Arts Practice* (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. This studio course brings together students with a practice based in any of the studio disciplines, and/or who have been following an interdisciplinary practice, allowing discussion and exchange on their work in relation to the aspect of art making that this special topic addresses.

#### **ARTX 480** *Advanced Integrated Studio in Contemporary Art Practices* (6 credits)

Prerequisite: 300-level studio course previously and enrolment in a program offered by the Department of Studio Arts, or written permission of the Department. This course is structured to support advanced students in the development of a mature and self-directed body of work within a transdisciplinary framework.

#### **ARTX 490** *Independent Study* (6 credits)

Prerequisite: 48 credits completed in degree program; a 400-level Studio Arts course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in a specific interdisciplinary project under the supervision of a full-time ARTX faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

#### **ARTX 491** *Independent Study I* (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level Studio Arts course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in a specific interdisciplinary project under the supervision of a full-time ARTX faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

#### **ARTX 492** *Independent Study II* (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level Studio Arts course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in a specific interdisciplinary project under the supervision of a full-time ARTX faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

## Art Theory:

### **ARTT 398** *Special Topics in Studio Arts: Ideas and Issues* (3 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. This seminar course provides the opportunity for students of various studio practices to discuss changing issues in theory/practice. Visual material, directed readings, exhibition visits, and invited speakers will be determined by the special topic.

### **ARTT 399** *Special Topics in Studio Arts: Ideas and Issues* (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. This seminar course provides the opportunity for students of various studio practices to discuss changing issues in theory/practice. Visual material, directed readings, exhibition visits, and invited speakers will be determined by the special topic.

### **ARTT 470** *Professional Internship* (6 credits)

Prerequisite: 48 credits in degree requirement and written permission of the Department. Students wishing to work in an internship capacity within an artistic/cultural environment may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (from within or outside the University) and a full-time Studio Arts faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

### **ARTT 471** *Professional Internship I* (3 credits)

Prerequisite: 48 credits in degree requirement and written permission of the Department. Students wishing to work in an internship capacity within an artistic/cultural environment may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (from within or outside the University) and a full-time Studio Arts faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

### **ARTT 472** *Professional Internship II* (3 credits)

Prerequisite: ARTT 471, 48 credits in degree requirement and written permission of the Department. Students wishing to work in an internship capacity within an artistic/cultural environment may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (from within or outside the University) and a full-time Studio Arts faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

## Ceramics:

### **CERA 230** *Ceramics I* (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introduction to clay as an art medium employing the various techniques of forming, shaping, and decorating for firing and glazing. *NOTE A/See §200.3*

### **CERA 330** *Ceramics II* (6 credits)

Prerequisite: CERA 230 or permission of the coordinator. An advanced course in technical and historical research in various ceramic processes with an emphasis on glazes and the use of different clay bodies. *NOTE A/See §200.3*

### **CERA 398** *Special Topics in Ceramics* (3 credits)

A workshop/seminar, providing an opportunity for the study of specialized aspects of ceramics. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

### **CERA 399** *Special Topics in Ceramics* (6 credits)

Prerequisite: Written permission of the Department. A workshop/seminar course providing an opportunity for the study of specialized aspects in ceramics. *NOTE C/See §200.3*

### **CERA 430** *Ceramics III* (6 credits)

Prerequisite: CERA 330 or permission of the coordinator. The development of a body of personal work and a refinement of specific problems in clay.

### **CERA 450** *Independent Study* (6 credits)

Prerequisite: 48 credits in the Major in Ceramics; CERA 430 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**CERA 451 *Independent Study I*** (3 credits)

Prerequisite: 48 credits in the Major in Ceramics; CERA 430 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**CERA 452 *Independent Study II*** (3 credits)

Prerequisite: 48 credits in the Major in Ceramics; CERA 430 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in ceramics under the supervision of a full-time ceramics faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**CERA 499 *Special Topics in Ceramics*** (6 credits)

An advanced studio course which provides an opportunity for the study of more specialized aspects of ceramics. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**Drawing:**

**DRAW 200 *Drawing I*** (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An exploration of drawing as a means of expression. Various media are employed to examine and express form, space, figurative, and other graphic images. Drawing from observation, imagination, and memory is included. *NOTE A/See §200.3*

**DRAW 300 *Drawing II*** (6 credits)

Prerequisite: DRAW 200. A drawing course in which various media and forms of expression are explored at the more advanced level. Lectures and studio periods. *NOTE A/See §200.3*

**DRAW 398 *Special Topics in Drawing*** (3 credits)

Prerequisite: DRAW 200. A studio course which provides an opportunity for the study of more specialized aspects of drawing. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**DRAW 399 *Special Topics in Drawing*** (6 credits)

Prerequisite: DRAW 200; written permission of the Department. A studio course which provides an opportunity for the study of more specialized aspects of drawing.

**DRAW 400 *Drawing III*** (6 credits)

Prerequisite: DRAW 300. Continuation of DRAW 300. *NOTE A/See §200.3*

**DRAW 420 *Seminar/Workshop in Drawing*** (6 credits)

Prerequisite: PTNG 320 or written permission of the Department. An advanced studio in drawing having its principal emphasis in studio practice, but developing further the theoretical concepts introduced in PTNG 320.

*NOTE: Students who have received credit for ART 320 may not take this course for credit.*

**DRAW 450 *Advanced Studio in Drawing*** (6 credits)

Prerequisite: DRAW 400. A continuation of DRAW 400.

**DRAW 470 *Independent Study*** (6 credits)

Prerequisite: 48 credits completed in degree program; a 400-level DRAW course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in drawing under the supervision of a full-time drawing faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**DRAW 471 *Independent Study I*** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level DRAW course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in drawing under the supervision of a full-time drawing faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**DRAW 472 Independent Study II** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level DRAW course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in drawing under the supervision of a full-time drawing faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**DRAW 498 Special Topics in Drawing** (3 credits)

A course for advanced students which provides an opportunity for the study of more specialized areas in drawing. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**DRAW 499 Special Topics in Drawing** (6 credits)

A course for advanced students which provides an opportunity for the study of more specialized areas in drawing. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**Fibres and Material Practices:**

**FBRS 240 Fibre Structures I** (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introductory course in which students explore the expressive potential of various materials and processes of fibre structures such as loom weaving, feltmaking, basketry, surface applications, and other experimental constructions. *NOTE A/See §200.3*

**FBRS 260 Textile Printing and Dyeing I** (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introductory course in which students explore the creative potential of printing, painting, dyeing, resist work, and construction with fabric. *NOTE A/See §200.3*

**FBRS 341 Intermediate Fibre Structures** (3 credits)

Prerequisite: FBRS 240 or permission of the coordinator. An intermediate-level studio course, which emphasizes the visual and conceptual development in fibre media. Complex woven structures, fibre sculpture, installation practices, and other experimental approaches are explored.

*NOTE: Students who have received credit for FBRS 340 may not take this course for credit.*

**FBRS 361 Intermediate Textile Printing and Dyeing** (3 credits)

Prerequisite: FBRS 260 or permission of the coordinator. An intermediate-level studio course in textile printing and dyeing with an emphasis on the development of content. Interdisciplinary approaches such as photo processes and sculptural installation are combined with traditional print and dye techniques.

*NOTE: Students who have received credit for FBRS 360 may not take this course for credit.*

**FBRS 371 Paper: Surface and Object** (3 credits)

Prerequisite: 18 credits in Studio Art courses, or permission of the coordinator. This studio course introduces both Western and Eastern (Japanese) methods of processing raw materials to make pulp and form sheets of paper to be used in expressive art forms. Printing, dyeing, cutting, and bookbinding are used in the consideration of paper as surface and medium.

*NOTE: Students who have received credit for FBRS 370 may not take this course for credit.*

**FBRS 372 Paper Works** (3 credits)

Prerequisite: 18 credits in Studio Art courses, or permission of the coordinator. This studio course introduces students to making paper as part of an expressive material practice. Sculptural processes such as vacuum relief, casting, and armature building are explored alongside interdisciplinary approaches such as assemblage and the book as object, among others.

*NOTE: Students who have received credit for FBRS 370 may not take this course for credit.*

**FBRS 385 Issues in Material Practices** (3 credits)

Prerequisite: FBRS 260 or FBRS 240 or permission of the coordinator. This studio course explores contemporary social, material, and cultural issues addressed through fibre and interdisciplinary studio art practices. Assigned readings inform critiques and discussions. Examples of possible title offerings may include Textiles and Identity; The Sustainable Studio; Textiles Without Borders; Transformative Cloth; and Social and Political Practices in Studio Art, among others.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**FBRS 386 Digital Technologies and Material Practices** (3 credits)

Prerequisite: FBRS 240 or FBRS 260 or permission of the coordinator. This studio course combines digital and material approaches within the context of contemporary studio practice. Topics may include software for textile arts, electronic textiles, or other thematic subjects that are combined with electrical and material practices. Other topics may include the use of digital technologies for imaging, pattern development, and textile structures.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**FBRS 395    *Extreme Fibres* (3 credits)**

Prerequisite: 18 credits in Studio Art courses, or permission of the coordinator. This studio course tests the boundaries of fibres practices to produce innovative and experimental studio work. Students are encouraged to expand individual interests in challenging ways. Topics may include Textile Arts in Public Spaces; Wildly Interdisciplinary Practices; Fibres and Time-Based Media; Radical Papermaking; and Fibres Off-Site, among others.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**FBRS 396    *Topics in Fibre Surfaces* (3 credits)**

Prerequisite: FBRS 260 and 18 credits in Studio Art courses, or permission of the coordinator. A studio course providing an opportunity for specialized study and practice in fibres surfaces, to explore theoretical, critical, and practical issues of interest to the student towards developing their individual aesthetic in contemporary art.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**FBRS 397    *Topics in Fibre Structures* (3 credits)**

Prerequisite: FBRS 240 and 18 credits in Studio Art courses, or permission of the coordinator. A studio course providing an opportunity for specialized study and practice in fibres structures, in which to explore contemporary theoretical, critical, and practical issues of interest to the student towards developing a personal aesthetic in art practice.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**FBRS 398    *Special Topics in Fibres and Material Practices* (3 credits)**

Prerequisite: Written permission of the Department. A workshop/seminar course providing an opportunity for study of specialized aspects of fibres. *NOTE C/See §200.3*

**FBRS 399    *Special Topics in Fibres and Material Practices* (6 credits)**

Prerequisite: Written permission of the Department. A workshop/seminar course providing an opportunity for the study of specialized aspects in fibres. *NOTE C/See §200.3*

**FBRS 450    *Independent Study* (6 credits)**

Prerequisite: 48 credits in the Major in Fibres and Material Practices; FBRS 480 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**FBRS 451    *Independent Study I* (3 credits)**

Prerequisite: 48 credits completed in degree program; FBRS 480 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**FBRS 452    *Independent Study II* (3 credits)**

Prerequisite: 48 credits completed in degree program; FBRS 480 previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in fibres under the supervision of a full-time fibres faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**FBRS 480    *Advanced Fibres* (6 credits)**

Prerequisite: Six credits in Fibres and Material Practices at the 300 level, or written permission of the Fibres and Material Practices coordinator. An advanced-level course in which students create a personal body or work, refine technical expertise, and develop a visual and critical language related to fibres and textiles. *NOTE C/See §200.3*

**FBRS 481    *Professional Internship I* (3 credits)**

Prerequisite: 48 credits completed in a Studio Arts program; written permission of the Department. Internships are designed to provide professional experience to students. Students seeking to work in an apprentice capacity with an established artist, or wishing to pursue research in a fibres studio, or research in fibres criticism, museum work, publication, or other related endeavours, may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (internal or external to the University) and a full-time Fibres and Material Practices faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the Professional Internship is undertaken. Students are required to submit a proposal that clearly defines the learning objectives of the internship and the expected workload (which should equal the hours required for a three-credit course). A Professional Internship request form



must be completed and approved by the faculty supervisor and the Department Chair prior to registration permission. Students will supply a report upon completion of the internship to the faculty supervisor and an evaluation from the external supervisor will inform the final grade submitted by the faculty supervisor.

**FBRS 482 Professional Internship II (3 credits)**

Prerequisite: FBRS 481; 48 credits completed in a Studio Arts program; written permission of the Department. Internships are designed to provide professional experience to students. Students seeking to work in an apprentice capacity with an established artist, or wishing to pursue research in a fibres studio, or research in fibres criticism, museum work, publication, or other related endeavours, may apply for academic credit. The internship is carried out under the joint supervision of a qualified professional (internal or external to the University) and a full-time Fibres and Material Practices faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the Professional Internship is undertaken. Students are required to submit a proposal that clearly defines the learning objectives of the internship and the expected workload (which should equal the hours required for a three-credit course). A Professional Internship request form must be completed and approved by the faculty supervisor and the Department Chair prior to registration permission. Students will supply a report upon completion of the internship to the faculty supervisor and an evaluation from the external supervisor will inform the final grade submitted by the faculty supervisor.

**Intermedia/Cyberarts:**

**IMCA 210 Introduction to Video Production (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. A studio/seminar course introducing video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop a proficiency in the medium and evolve their own thematic and formal concerns. The course introduces basic pre-production, production, and post-production skills centred on the use of Mini-DV cameras and desktop technology to present basic concepts of non-linear editing. Issues specific to video are discussed through the analysis and demonstration of video art.

*NOTE: Students who have received credit for VDEO 300 may not take this course for credit.*

**IMCA 220 Introduction to Digital Media (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course is an introduction to the interface between the real world and the digital computer. Students learn how to get things in and out of the box by acquiring the different digitizing techniques as well as the basic communication protocols, compression formats, and numerous standards for text, sound, video, and digital data. They also learn how to create digital artworks using audiovisuals, scanning, printing, and networking.

**IMCA 221 Programming for Artists (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course is an introduction to basic programming techniques used to create interactive art projects. It is centred on learning the basics of popular object-oriented programming environments such as Max and Jitter, currently used for installation and performance works in interactive music, sound art, interactive video, telematic art, robotics, and more. This course allows students to explore non-screen-based approaches to audiovisual control as well as the more traditional keyboard-and-mouse interface.

**IMCA 222 Electronics for Artists (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course is an introduction to electronics as applied to artistic projects. It focuses on practical applications of basic electronic principles and techniques and the integration of electronic components and circuits in works of art. From basic electricity to motor control, from flashers and beepers to motion detectors, from analog circuits to digital technologies, it allows students to create artworks involving light, sound, movement, sensors, and interactivity.

*NOTE: Students who have received credit for EART 300 may not take this course for credit.*

**IMCA 230 Performance Art (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course investigates performance art as a form of social and artistic intervention that crosses between the visual and performing arts. Reflecting the long-standing and historical importance of performance practices in the visual arts, students focus on the production of projects that may reflect such issues as real-time, site-specific, interventionist actions, the interrelationship between installations and performances, and the interdisciplinary interface between performance and other practices found in the performing arts. This course also examines video performance and photography as media for generating performative gestures and as documentation tools.

**IMCA 310 Intermediate Video Production (6 credits)**

Prerequisite: IMCA 210 and VDEO 350 previously or concurrently; or written permission of the Department. A studio/seminar course introducing video technology as a tool for aesthetic investigations. Students work individually and collaboratively to develop proficiency in the medium and evolve their own thematic and formal concerns. Non-linear editing systems such as Avid and Final Cut Pro are introduced. Discussions, facilitated by video screenings, workshops, and readings, focus on class projects, student work, and a discussion of related art issues. In addition, this course offers students an opportunity to investigate other cultural practices that inform and interrogate contemporary video art.

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for VDEO 300 may not take this course for credit.*

**IMCA 320    *Interactivity Studio in Electronic Arts* (6 credits)**

Prerequisite: IMCA 221, 222, and enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course focuses on interactive technologies in relation to contemporary art practice including installation, performance, and kinetic sculpture. An interdisciplinary and cybernetic approach to media control and expression (sound, lighting, still images, video), using computers and electronics is emphasized, allowing students to pursue individual or team work. This course is centred on programming environments such as MaxMSP and Jitter and focuses on interactivity through the use of various sensors and interfaces.

*NOTE: Students who have received credit for EART 300 may not take this course for credit.*

**IMCA 330    *Intermedia and Performative Practices* (6 credits)**

Prerequisite: Second-year standing\* in the Intermedia/Cyberarts program or written permission of the Department. A studio/seminar class designed as an intermediate-level investigation into an interdisciplinary approach to art practices. The course is structured around students' creation of intermedia art projects with the assistance of the teacher. This development process is further supported by lectures, discussion of assigned readings, guest artists, and the viewing of slides, films, and videos.

*NOTE: Students who have received credit for IDYS 200 or 300 may not take this course for credit.*

*\*30 credits completed in degree program.*

**IMCA 398    *Special Topics in Intermedia/Cyberarts* (3 credits)**

Prerequisite: Second-year standing\* in the Intermedia/Cyberarts program or written permission of the Department. A studio course providing an opportunity for study and practice of specialized aspects of intermedia and cyberarts.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

*\*30 credits completed in degree program.*

**IMCA 399    *Special Topics in Intermedia/Cyberarts* (6 credits)**

Prerequisite: Second-year standing\* in the Intermedia/Cyberarts program or written permission of the Department. A studio course providing an opportunity for study and practice of specialized aspects of intermedia and cyberarts.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

*\*30 credits completed in degree program.*

**IMCA 410    *Advanced Video Production* (6 credits)**

Prerequisite: IMCA 310 and enrolment in the Intermedia/Cyberarts program or written permission of the Department. A studio/seminar course that permits students to pursue an advanced investigation of the aesthetic and technical aspects of video art practices through the development of their own body of work.

*NOTE: Students are required to bear the cost of materials.*

*NOTE: Students who have received credit for VDEO 400 may not take this course for credit.*

**IMCA 420    *Robotic Art* (6 credits)**

Prerequisite: IMCA 320 and enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course is an introduction to robotics as a technology applied to artistic projects and focuses on electronics, mechanics, and programming. From the history of clockwork automatons to contemporary self-destructing machine performances, this course covers both theory and practice. Students explore the arts of artificial life and animatronics through electronic circuit design, microcontroller programming, mechanical assembly, motion control, environment sensing, pneumatics, stepper motors and servo systems in order to create robotic art objects, installations, or performances.

**IMCA 421    *Interactive Screen* (6 credits)**

Prerequisite: IMCA 320 and enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course focuses on the conception and production of interactive projects for the screen. Students learn how to structure scenarios for interaction and realize them using relevant software. Group discussion and analysis of the works produced familiarize students with the strengths and weaknesses of using different types of conceptual and programming approaches.

**IMCA 430    *Advanced Intermedia and Performative Practices* (6 credits)**

Prerequisite: IMCA 330 and enrolment in the Intermedia/Cyberarts program or written permission of the Department. A studio/seminar class designed as an advanced-level investigation into an interdisciplinary approach to art practices. The course is structured around students' creation of intermedia art projects with the assistance of the teacher. This development process is further supported by lectures, discussion of assigned readings, guest artists, and the viewing of slides, films, and videos. This course allows students to work either collaboratively or individually on one or more directed studio projects.

**IMCA 470    *Independent Study in Intermedia/Cyberarts* (6 credits)**

Prerequisite: 48 credits completed in degree program; a 400-level IMCA course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in intermedia/cyberarts under the supervision of a full-time intermedia/cyberarts faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**IMCA 471    *Independent Study in Intermedia/Cyberarts I* (3 credits)**

Prerequisite: 48 credits completed in degree program; a 400-level IMCA course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in intermedia/

cyberarts under the supervision of a full-time intermedia/cyberarts faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**IMCA 472 *Independent Study in Intermedia/Cyberarts II*** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level IMCA course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in intermedia/cyberarts under the supervision of a full-time intermedia/cyberarts faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**IMCA 480 *Professional Internship in Intermedia/Cyberarts*** (6 credits)

Prerequisite: Third-year standing\* and written permission of the Department. Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional or institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student. *\*60 credits completed in degree program.*

**IMCA 481 *Professional Internship in Intermedia/Cyberarts I*** (3 credits)

Prerequisite: Third-year standing\* and written permission of the Department. Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional or institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student. *\*60 credits completed in degree program.*

**IMCA 482 *Professional Internship in Intermedia/Cyberarts II*** (3 credits)

Prerequisite: Third-year standing\* and written permission of the Department. Under the joint supervision of a qualified professional and a full-time faculty member, the student is employed within industry or by a professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional or institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student. *\*60 credits completed in degree program.*

**IMCA 498 *Special Topics in Intermedia/Cyberarts*** (3 credits)

Prerequisite: Third-year standing\* in the Intermedia/Cyberarts program or written permission of the Department. A studio course providing an opportunity for study and practice of specialized aspects of intermedia and cyberarts. *\*60 credits completed in degree program.*

**IMCA 499 *Special Topics in Intermedia/Cyberarts*** (6 credits)

Prerequisite: Third-year standing\* in the Intermedia/Cyberarts program or written permission of the Department. A studio course providing an opportunity for study and practice of specialized aspects of intermedia and cyberarts. *\*60 credits completed in degree program.*

## **Painting:**

**PTNG 200 *Painting I*** (6 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An exploration of painting, colour, style, image, visual skills, and the technology of painting materials. *NOTE A/See §200.3*

**PTNG 300 *Painting II*** (6 credits)

Prerequisite: PTNG 200. A course in which various media and forms of expression are explored at the more advanced level. *NOTE A/See §200.3*

**PTNG 320 *Studio/Seminar in Painting and Drawing*** (6 credits)

Prerequisite: DRAW 200; PTNG 200; or written permission of the Department. A combination studio/seminar in which advanced ideas in painting and drawing are addressed. Special topics of approximately one month duration are presented by guest artists from within and outside the Faculty.

**PTNG 398 *Special Topics in Painting*** (3 credits)

Prerequisite: PTNG 200. A studio course which provides an opportunity for the study of more specialized aspects of painting. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**PTNG 399 Special Topics in Painting** (6 credits)

Prerequisite: PTNG 200; written permission of the Department. A studio course which provides an opportunity for the study of more specialized aspects of painting.

**PTNG 400 Painting III** (6 credits)

Prerequisite: PTNG 300. A continuation of PTNG 300. *NOTE A/See §200.3*

**PTNG 420 Seminar/Workshop in Painting** (6 credits)

Prerequisite: PTNG 320 or written permission of the Department. An advanced studio in painting having its principal emphasis in studio practice, but developing further the theoretical concepts introduced in PTNG 320.

*NOTE: Students who have received credit for ART 320 may not take this course for credit.*

*NOTE A/See §200.3*

**PTNG 430 Women and Painting** (6 credits)

Prerequisite: PTNG 200 or written permission of the Department. A studio/seminar course in which students are encouraged to explore their world in painting and consider their practice from the point of view of women's experience, individually and collectively. *NOTE A/See §200.3*

**PTNG 440 Collage** (6 credits)

Prerequisite: Written permission of the Department. An exploration of collage as a means of expression evolving from the historical and artistic traditions of painting and drawing. *NOTE A/See §200.3*

**PTNG 450 Advanced Studio in Painting** (6 credits)

Prerequisite: PTNG 400. A continuation of PTNG 400. *NOTE A/See §200.3*

**PTNG 460 Materials and Methods of the Artist** (6 credits)

Prerequisite: DRAW 300; PTNG 300 or written permission of the Department. Through a series of special projects in drawing and painting, this course familiarizes the student with historical materials and techniques, and with other aspects of the artist's concerns.

*NOTE: Students who have received credit for ART 420 may not take this course for credit.*

**PTNG 470 Independent Study** (6 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PTNG course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in painting under the supervision of a full-time painting faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**PTNG 471 Independent Study I** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PTNG course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in painting under the supervision of a full-time painting faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**PTNG 472 Independent Study II** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PTNG course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in painting under the supervision of a full-time painting faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission. *NOTE A/See §200.3*

**PTNG 498 Special Topics in Painting** (3 credits)

A course for advanced students which provides an opportunity for the study of more specialized areas in painting. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

**PTNG 499 Special Topics in Painting** (6 credits)

A course for advanced students which provides an opportunity for the study of more specialized areas in painting. Specific topics for this course, and prerequisites relevant in each case, will be stated in the Undergraduate Class Schedule.

## Photography:

**PHOT 201 Introduction to Colour Photography** (3 credits)

An introductory-level course that covers fundamental techniques specific to colour photography including basic camera functions, film exposure, and printing.

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials*

*NOTE: Students in a Major or Minor in the Photography program may not take this course for credit.*

**PHOT 210 Foundations in Photographic Vision Theory and Practice I (6 credits)**

Prerequisite: Enrolment in the Major or Minor in Photography, or 24 credits in a specialization/major in the Faculty of Fine Arts. In this course, students investigate and examine the numerous aspects of photography's complex history, aesthetics, and processes, as well as different camera and darkroom techniques specific to colour photography. Students learn how to control the camera, expose film properly (transparency and negative), develop good printing skills in colour, and produce a coherent body of work. They should become aware of how colour contributes to the structure and meaning of photographs. Other topics include the history of colour photography and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to work on technical exercises and produce a final portfolio which is content-driven, demonstrates technical proficiency, and expresses the individual's artistic interest and vision.

*NOTE: Students who have received credit for PHOT 200, 221, or 322 may not take this course for credit.*

*NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of each term.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 211 Black-and-White Photography I (3 credits)**

Prerequisite: PHOT 210 and ARTH 267 previously or concurrently; enrolment in the Major or Minor in Photography; or written permission of the program director. A studio course introducing the use of black and white as photographic process, parallel to colour production and practice taught in PHOT 210. Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*NOTE: Students who have received credit for PHOT 200 may not take this course for credit.*

*NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of the term.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 221 Colour Photography I (3 credits)**

Prerequisite: PHOT 200 and ARTH 267 previously or concurrently; enrolment in the Major or Minor in Photography; or written permission of the program director. In this course, students become aware of how colour contributes to the structure and meaning of photographs. Topics include the history of colour and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to achieve a basic level of expertise with the techniques of colour and to make high-quality prints. The goal in this course is for each student to produce a final portfolio which demonstrates technical proficiency, is content-driven, and expresses the individual's personal artistic interests and vision.

*NOTE: Students who have received credit for PHOT 210 may not take this course for credit.*

*NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of the term.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 300 Photographic Vision: Theory and Practice II (6 credits)**

Prerequisite: PHOT 210 and ARTH 267 and enrolment in the Major or Minor in Photography; or written permission of the program director. The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

*NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of each term.*

**PHOT 301 Black-and-White II Fine Art Printing (3 credits)**

Prerequisite: PHOT 210, 211, 331; enrolment in the Major or Minor in Photography; or written permission of the program director. A continuation of PHOT 211, this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

*NOTE: Students who have received credit for PHOT 200 may not take this course for credit.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 311 Large Format Photography I (3 credits)**

Prerequisite: PHOT 210, 211; ARTH 267; enrolment in the Major or Minor in Photography; or written permission of the program director. A studio course introducing large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

*NOTE: Each student's work is evaluated by a jury of Photography faculty at the end of the term.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 312 Large Format Photography II (3 credits)**

Prerequisite: PHOT 210, 211, 311; ARTH 267; enrolment in the Major or Minor in Photography; or written permission of the Department. A studio course directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 322 Colour Photography II** (3 credits)

Prerequisite: PHOT 210; PHOT 221 or 321; ARTH 267; and enrolment in the Major or Minor in Photography, or written permission of the program director. A continuation of PHOT 221, this course explores further techniques in colour photography and advanced colour printing. Aesthetic issues such as changing attitudes towards the colour medium and its role in documentary work are discussed. A final portfolio reflects the students' personal approach to colour photography.

*NOTE: Students who have received credit for PHOT 210 may not take this course for credit.*

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 331 Digital Photography I** (3 credits)

Prerequisite: PHOT 210; PHOT 221 previously or concurrently; and enrolment in the Major in Photography, or written permission of the program director. An introductory studio course investigating the technical and creative aspects of digital photography. This course provides students with an understanding of the digital image and a practical application of the tools within their personal approach to photography. Students explore the production of digital photographs, emphasizing the manipulation of images with software and the preparation for different formats. Issues related to the use of digital imagery within the larger context of photography are explored.

*NOTE: Students who have received credit for this topic under a PHOT 498 number may not take this course for credit.*

*NOTE: Students are required to bear the cost of removable storage devices, printing, and other materials.*

**PHOT 332 Digital Photography II** (3 credits)

Prerequisite: PHOT 331 and enrolment in the Major or Minor in Photography, or written permission of the Department. This advanced course expands on the basic control skills and creative aspects of digital technology by implementing personal approaches to the use of technology. Emphasis is on the creative development and advanced use of technology for the production of a portfolio.

*NOTE: Students who have received credit for this topic under a PHOT 498 number may not take this course for credit.*

*NOTE: Students are required to bear the cost of removable storage devices, printing, and other materials.*

**PHOT 398 Special Topics in Photography** (3 credits)

Prerequisite: Written permission of the Department. An opportunity for the study of limited and more specialized aspects of photography. *NOTE C/See §200.3*

**PHOT 399 Special Topics in Photography** (6 credits)

Prerequisite: Written permission of the Department. An opportunity for the study of limited and more specialized aspects of photography. *NOTE C/See §200.3*

**PHOT 400 Advanced Workshop in Photography** (6 credits)

Prerequisite: 48 credits in the Major in Photography including PHOT 300, ARTH 359, or written permission of the program director. A studio course in which students pursue one or more extended photographic projects in black and white and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

*NOTE: Students are required to bear the cost of film stock, processing, printing, and other materials.*

**PHOT 470 Professional Internship** (6 credits)

Prerequisite: 48 credits in the Major in Photography and written permission of the Department. A student wishing to work in an apprentice capacity with an established photographic artist, or wishing to pursue research in photographic criticism, museum work, publication, or other related endeavours may apply for academic credit. The internship will be carried out under the joint supervision of a qualified professional (from within or without the University) and a full-time Photography faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

**PHOT 471 Professional Internship I** (3 credits)

Prerequisite: 48 credits in the Major in Photography and written permission of the Department. A student wishing to work in an apprentice capacity with an established photographic artist, or wishing to pursue research in photographic criticism, museum work, publication, or other related endeavours may apply for academic credit. The internship will be carried out under the joint supervision of a qualified professional (from within or without the University) and a full-time Photography faculty member. A clearly defined agreement between the Department, the student, and the artist or institution involved will be arrived at before the internship is undertaken. This agreement should state clearly the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate appreciable learning potential for the student.

**PHOT 472 Professional Internship II** (3 credits)

Prerequisite: 48 credits in the Major in Photography and written permission of the Department. Students who wish additional internships in a professional milieu may take this course.

**PHOT 480 Independent Study** (6 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PHOT course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PHOT 481 Independent Study I** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PHOT course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PHOT 482 Independent Study II** (3 credits)

Prerequisite: 48 credits completed in degree program; a 400-level PHOT course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in photography under the supervision of a full-time photography faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PHOT 498 Special Topics in Photography** (3 credits)

Prerequisite: Written permission of the Department. A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of photography.

**PHOT 499 Special Topics in Photography** (6 credits)

Prerequisite: Written permission of the Department. A course for advanced students which provides an opportunity for the study of limited and more specialized aspects of photography.

**Print Media:**

**PRIN 211 Intaglio I** (3 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introductory studio course in intaglio techniques with an emphasis on creative imagery. This course covers traditional acid and non-acid techniques including drypoint, power engraving tools, aquatint, digital imaging, light-sensitive plates and methods of printing. Lectures and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

*NOTE: Students who have received credit for PRIN 210 may not take this course for credit.*

**PRIN 221 Lithography I** (3 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introductory studio course in the basic principles of hand-printed stone and photo-digital plate lithography with an emphasis on image development. Drawing and processing images on stone, creating digital files, hand-drawn and digitally generated transparencies, registration, edition printing, and an introduction to colour are covered. Through assignments, group critiques, and individual discussions with the instructor, students investigate print media in the context of contemporary culture and explore the theoretical and aesthetic issues in the creation of printed artworks.

*NOTE: Students who have received credit for PRIN 220 may not take this course for credit.*

**PRIN 231 Screenprinting I** (3 credits)

Prerequisite: Enrolment in a BFA program or written permission of the Department. An introductory studio course in the basic techniques of screenprinting with an emphasis on creative imagery. This course covers stencil techniques including computer imaging, digital and hand-drawn transparencies, light-sensitive emulsion, registration and colour printing. Students explore the theoretical and conceptual issues of printed artwork in studio practice.

*NOTE: Students who have received credit for PRIN 230 may not take this course for credit.*

**PRIN 311 Intaglio II** (3 credits)

Prerequisite: PRIN 211 or written permission of the Department. An intermediate-level studio course in intaglio with an emphasis on multi-plate imagery, including digital applications in print, colour separations, registration, colour proofing and printing. Students are expected to develop individual projects that explore theoretical issues in contemporary print practice.

*NOTE: Students who have received credit for PRIN 210 may not take this course for credit.*

**PRIN 321 Lithography II** (3 credits)

Prerequisite: PRIN 221 or written permission of the Department. An intermediate studio course in lithography where students explore diverse conceptual and technical approaches to creating printed colour images. Drawing, digital imaging, photo-transfer methods, photo-plate processes, colour separation, inks, registration and colour printing are covered. Emphasis through class discussions, slide lectures, visiting artists and critiques is placed on the development of individual studio art practice.

*NOTE: Students who have received credit for PRIN 220 may not take this course for credit.*

**PRIN 331 Screenprinting II** (3 credits)

Prerequisite: PRIN 231 or written permission of the Department. A studio course in the techniques of screenprinting at the intermediate level. This course provides the opportunity for continued research in digital imaging and computer print applications, colour printing, alternative printing surfaces and the combination of print processes. Students are required to create a body of artwork that demonstrates their theoretical and conceptual knowledge of contemporary print media.

*NOTE: Students who have received credit for PRIN 230 may not take this course for credit.*

**PRIN 341     *Digital Print Media I* (3 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course with an emphasis on exploring the interdisciplinary, multimedia, and theoretical aspects of digital prints. The focus is on analog/digital models, strategies for cultural sampling from the numeric matrix, and the convergence of print with new forms of mass communication such as the Internet.

**PRIN 351     *Digital Print Processes* (3 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course in the basic concepts of digital imaging and print applications. This course covers file creation, layers and channels for multi-plate hand-printing, resolution, registration, and file export to various digital print formats. Lectures and critiques focus on theoretical, critical, and aesthetic issues in contemporary digital print media.

**PRIN 371     *Contemporary Print Processes* (3 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. This studio course addresses specific topics in print processes and new technologies. Students create a portfolio of artwork that demonstrates their research.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PRIN 381     *Aspects of Print Media* (3 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course that explores specific problems in the discourse of print media. Students create a body of artwork that demonstrates critical thinking and research on the featured topic.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PRIN 398     *Special Topics in Print Media* (3 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course that examines ideas and practices in contemporary print media. Students produce printed images that reflect their research and critical thinking on the specific topic.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PRIN 399     *Special Topics in Print Media* (6 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. A studio course that examines ideas and practices in contemporary print media. Students produce printed images that reflect their research and critical thinking on the specific topic.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PRIN 411     *Intaglio III* (3 credits)**

Prerequisite: PRIN 311 or written permission of the Department. An advanced studio course for students who want to refine their expertise in intaglio techniques through experimentation and innovation. This course provides the opportunity for further exploration in digital imaging, photo-generated imagery, multiple-plate colour imagery, alternative print surfaces, combined print processes and new technologies. Students will be required to develop a coherent portfolio that demonstrates their involvement in contemporary print media.

**PRIN 421     *Lithography III* (3 credits)**

Prerequisite: PRIN 321 or written permission of the Department. An advanced studio course that offers students the opportunity to refine their expertise in the creation of hand-drawn and digitally generated images in lithography while exploring experimental and innovative artwork. Emphasis is on individual creative development. Students may choose to explore unique prints, combine print processes, create sequential imagery, three-dimensional and installation projects, and cross-disciplinary work as alternative formats for the lithographic print. Demonstrations, slide and artists' presentations, lectures and critiques focus on advanced lithographic print approaches and individual interpretation in the creation of artwork.

**PRIN 431     *Screenprinting III* (3 credits)**

Prerequisite: PRIN 331 or written permission of the Department. An advanced studio course where students investigate digital print applications, experimental imagery, combined techniques and diverse forms of printing. Group critiques and lectures emphasize problem solving and critical analysis in the creation of personal imagery.

**PRIN 441     *Digital Print Media II* (3 credits)**

Prerequisite: PRIN 341 or written permission of the Department. An advanced studio course emphasizing innovative and critical approaches to the digital print. Students develop an independent research project and produce interdisciplinary work that investigates digital reproduction technologies.

**PRIN 451     *Projects in Print Media I* (3 credits)**

Prerequisite: Six credits in Print Media or written permission of the Department. A studio course where students propose and complete print projects in consultation with the instructor. This course is an opportunity for students to continue their aesthetic research with in-depth and focused print projects. Students design projects according to their interests and established technical proficiency. The course emphasizes individual practice within the context of informed discussion, group and individual critiques, gallery and museum visits, and may include an exhibition.

*NOTE: Students who want advanced technical information in a particular process should enrol in 300- or 400-level courses of intaglio, screenprinting or lithography.*



**PRIN 452    *Projects in Print Media II* (3 credits)**

Prerequisite: PRIN 451 or written permission of the Department. A studio course that provides the opportunity for advanced research into personal imagery and a commitment to print processes. This course is a continuation PRIN 451.

**PRIN 470    *Independent Study in Print Media* (6 credits)**

Prerequisite: 48 credits completed in degree program; a 400-level PRIN course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in print media under the supervision of a full-time print faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PRIN 471    *Independent Study in Print Media I* (3 credits)**

Prerequisite: 48 credits completed in degree program; a 400-level PRIN course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in print media under the supervision of a full-time print faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PRIN 472    *Independent Study in Print Media II* (3 credits)**

Prerequisite: 48 credits completed in degree program; a 400-level PRIN course previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in print media under the supervision of a full-time print faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**PRIN 481    *Professional Internship* (3 credits)**

Prerequisite: Written permission of the Department. Internships are for students who wish to obtain practical experience by working as an apprentice in a professional environment, or who would like to pursue research in the curating of prints, print criticism, or other related experience in print media, and receive academic credit for the activity. Approval of the project will be based on the demonstrable learning potential of the activity. Students are required to submit an internship proposal that clearly defines the objective of the activity, appropriate workload (equivalent to the hours required for a three-credit course), nature of participation, and supervisory schedules. The internship will be jointly supervised by a faculty member and a qualified professional. It is the student's responsibility to obtain approval for the proposal from a program advisor, including any required contractual agreements, before the start of the internship.

**PRIN 498    *Special Topics in Print Media* (3 credits)**

Prerequisite: Six credits in Print Media or written permission of the Department. A studio course for advanced students that examines ideas and practices in contemporary print media. Students produce printed images that reflect their research and critical thinking on the specific topic.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PRIN 499    *Special Topics in Print Media* (6 credits)**

Prerequisite: Six credits in Print Media or written permission of the Department. A studio course for advanced students that examines ideas and practices in contemporary print media. Students produce printed images that reflect their research and critical thinking on the specific topic.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

## **Sculpture:**

**SCUL 210    *Sculpture and Material Practices* (6 credits)**

Prerequisite: Enrolment in a BFA program or written permission of the Department. This is a studio course in which students explore creative research to facilitate their development as artists in the encompassing discipline of sculpture. Modes of expression in sculpture are investigated through a variety of contemporary and traditional materials.

*NOTE: Students who have received credit for SCUL 200 may not take this course for credit.*

**SCUL 251    *Sculpture/Mechanics* (3 credits)**

Prerequisite: Enrolment in the Intermedia/Cyberarts program or written permission of the Department. This studio course introduces students to animating sculpture through a variety of techniques such as moving joints, gear, chain, and pulley systems, and motion converters, leading to more complex assemblies in animating static form. Students develop basic skills in reading and drawing blueprints, as well as in measuring and marking techniques for application in metal, wood, mould-making, and other applicable materials.

**SCUL 310    *Sculpture and Spatial Practices* (6 credits)**

Prerequisite: SCUL 210 (200) or permission of the Department. This course builds and expands on the potential for expression inherent in contemporary sculpture. Students are encouraged to develop an individual form of study through the various spatial

considerations of sculptural intervention, installation, action, and object. Participants build on their awareness of contemporary issues and hone their identities as artists.

*NOTE: Students who have received credit for SCUL 300 may not take this course for credit.*

**SCUL 396 *Digital Sculpture*** (3 credits)

Prerequisite: Permission of the Department. This studio course introduces 3D software for sculptors, covering modelling, drafting, and rendering for both real and virtual output, using advanced manual and automated processes.

**SCUL 398 *Special Topics in Sculpture*** (3 credits)

Prerequisite: Third-year standing\*; written permission of the Department. A workshop/ seminar course providing an opportunity for the study of specialized aspects of sculpture. *NOTE C/See §200.3*

*\*Fewer than 33 credits remaining in the degree program.*

**SCUL 399 *Special Topics in Sculpture*** (6 credits)

Prerequisite: Written permission of the Department. A workshop/seminar course providing an opportunity for the study of specialized aspects in sculpture. *NOTE C/See §200.3*

**SCUL 410 *Sculpture and Interventionist Practices*** (6 credits)

Prerequisite: SCUL 310 (300) or permission of the Department. This is an advanced investigation of concepts through research in sculpture oriented to the development of a personal body of work. Installation, intervention, and public space form the background for presenting sculptural ideas. Diversity of contemporary sculptural practice and critical discourse is encouraged to promote professional autonomy in students' studio work and ideas.

*NOTE: Students who have received credit for SCUL 400 may not take this course for credit.*

**SCUL 450 *Independent Study*** (6 credits)

Prerequisite: 48 credits completed in degree program; SCUL 410 (400) previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in sculpture under the supervision of a full-time sculpture faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a six-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**SCUL 451 *Independent Study I*** (3 credits)

Prerequisite: 48 credits completed in degree program; SCUL 410 (400) previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in sculpture under the supervision of a full-time sculpture faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**SCUL 452 *Independent Study II*** (3 credits)

Prerequisite: 48 credits completed in degree program; SCUL 410 (400) previously or concurrently; and written permission of the Department. This course provides a limited number of students the opportunity to pursue advanced studies in sculpture under the supervision of a full-time sculpture faculty member. A clearly defined written agreement between the student and the instructor involved is required before the independent study is undertaken. This agreement should clearly state the nature of the student's research, and the scope of the project and schedule of work should be equivalent to the workload of a three-credit course. A minimum cumulative GPA of 3.5 is required before requesting permission.

**SCUL 490 *Advanced Studio Practice*** (6 credits)

Prerequisite: Enrolment in the Major in Sculpture, in Ceramics, or in Fibres and Material Practices; or written permission of the Department. A studio course providing an opportunity for the advanced student to work in an intimate context within a studio setting, structured around current topics of theoretical and practical importance.

**Video:**

**VDEO 350 *Video History and Theory*** (6 credits)

A survey lecture course introducing the history and theory of art video practice since its inception in the 1960s. The course locates the roots of this art form in such divergent impulses as conceptualism, community activism, technological experimentation, and broadcast television, as well as in narrative and documentary traditions. In addition, regional Canadian video artists and co-operatives are situated within international historical trends and the development of post-modern and other theoretical perspectives. Weekly screenings.

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# 81.120 THEATRE

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## Faculty

### *Chair*

ROBERT REID, MFA U.Q.A.M., Assistant Professor

### *Canada Research Chair*

SANDEEP BHAGWATI, Kuenstlerische Reifepruefung Musikhochschule Munich, CURSUS Ircam (Paris)

### *Professors*

ANA CAPPELLUTO, MEd McG.

EDWARD LITTLE, PhD Tor.

ERIC MONGERSON, MFA Humboldt State

### *Associate Professors*

KIT BRENNAN, MFA Alta.

GENE GIBBONS, MA W. Virginia, MFA Purdue

MARK SUSSMAN, PhD N.Y.

### *Assistant Professors*

RAYMOND MARIUS BOUCHER, BFA C'dia.

NOAH DREW, MFA Temple

URSULA NEUERBURG-DENZER, PhD Freie U., Berlin

*For the complete list of faculty members, please consult the Department website.*

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## Location

### *Sir George Williams Campus*

GM Building, Room: 500-01

Tel.: 514-848-2424, ext. 4555/4559

Fax: 514-848-3155

Email: theatre@alcor.concordia.ca

Website: theatre.concordia.ca

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## Department Objectives

The Theatre Department offers students an opportunity to explore theatre as an art form and instrument for social and personal change.

The Theatre programs provide students with a basic grounding in design, theatre and development, production, performance, and playwriting, and serve as preparation for advanced studies.

The Department welcomes autonomy and personal creativity in its students while encouraging initiative and collaboration.

Reflecting the realities of modern theatre, it also prepares students for self-employment and entrepreneurial roles within national and international milieux.

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## Programs

*Students are responsible for fulfilling their particular degree requirements; hence, the following sequence must be read in conjunction with §81.20.*

*The superscript indicates credit value.*

### **48 BFA Major in Theatre**

24 TDEV 209<sup>3</sup>; DFTT 209<sup>3</sup>; THEA 211<sup>3</sup>, 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>; PROD 211<sup>3</sup>; TPER 209<sup>3</sup>

6 Chosen from DFTT 210<sup>3</sup>; TPER 210<sup>3</sup>; TDEV 210<sup>3</sup>

18 Elective credits from the Department of Theatre (including a minimum of three credits at the 400 level)

### **60 BFA Specialization in Design for the Theatre**

27 TDEV 209<sup>3</sup>; DFTT 209<sup>3</sup>; 210<sup>3</sup>; THEA 211<sup>3</sup>, 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>; PROD 211<sup>3</sup>; TPER 209<sup>3</sup>

3 Chosen from TPER 210<sup>3</sup>; TDEV 210<sup>3</sup>

- 9 Chosen from DFTT 311<sup>3</sup>, 321<sup>3</sup>, 331<sup>3</sup>, 498<sup>3</sup>
- 9 Chosen from DFTT 315<sup>3</sup>, 325<sup>3</sup>, 326<sup>3</sup>, 335<sup>3</sup>, 336<sup>3</sup>, 337<sup>3</sup>, 398<sup>3</sup>, 401<sup>3</sup>, 402<sup>3</sup>
- 3 THEA 411<sup>3</sup>
- 9 Elective credits from the Faculty of Fine Arts\*

\*Students are advised to select six credits from Studio Art electives.

#### **60 BFA Specialization in Theatre and Development**

- 27 TDEV 209<sup>3</sup>, 210<sup>3</sup>; DFTT 209<sup>3</sup>; THEA 211<sup>3</sup>, 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>; PROD 211<sup>3</sup>; TPER 209<sup>3</sup>
- 3 Chosen from DFTT 210<sup>3</sup>; TPER 210<sup>3</sup>
- 15 Chosen from TDEV 302<sup>3</sup>, 303<sup>3</sup>, 311<sup>3</sup>, 312<sup>3</sup>, 431<sup>3</sup>, 432<sup>3</sup>, 498<sup>3</sup>; DTHY 301<sup>3</sup>
- 15 Elective credits from the Department of Theatre (including a minimum of three credits at the 400 level)

#### **60 BFA Specialization in Theatre Performance**

- 27 TDEV 209<sup>3</sup>; DFTT 209<sup>3</sup>; THEA 211<sup>3</sup>, 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>; PROD 211<sup>3</sup>; TPER 209<sup>3</sup>, 210<sup>3</sup>
- 3 Chosen from TDEV 210<sup>3</sup>; DFTT 210<sup>3</sup>
- 18 Chosen from TPER 231<sup>3</sup>, 311<sup>3</sup>, 312<sup>3</sup>, 325<sup>3</sup>, 331<sup>3</sup>, 333<sup>3</sup>, 345<sup>3</sup>, 355<sup>3</sup>, 398<sup>3</sup>, 431<sup>3</sup>, 498<sup>3</sup>
- 12 Elective credits from the Department of Theatre (including a minimum of three credits at the 400 level)

#### **48 BFA Major in Playwriting**

- 24 TDEV 209<sup>3</sup>; DFTT 209<sup>3</sup>; THEA 211<sup>3</sup>, 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>; PROD 211<sup>3</sup>; TPER 209<sup>3</sup>
- 6 Chosen from DFTT 210<sup>3</sup>; TPER 210<sup>3</sup>; TDEV 210<sup>3</sup>
- 15 THEA 241<sup>3</sup>, 341<sup>3</sup>, 342<sup>3</sup>, 420<sup>6</sup>
- 3 THEA 411<sup>3</sup>

#### **24 Minor in Theatre**

- 6 Chosen from THEA 303<sup>3</sup>, 312<sup>3</sup>, 404<sup>3</sup>
- 6 Chosen from PROD 211<sup>3</sup>; THEA 211<sup>3</sup>; TPER 201<sup>3</sup>
- 12 Elective credits from the Department of Theatre

### **81.120.1 Admission to Programs in Theatre**

The Department of Theatre has distinct admissions procedures in addition to the normal admission process of Concordia University. All applicants (except those applying to the Minor in Theatre) are required to submit a letter of intent (approximately 500 words) in which they name specifically to which program they wish to apply: the Major in Theatre, the Specialization in Theatre and Development, the Specialization in Design for the Theatre, the Major in Playwriting or the Specialization in Theatre Performance.

Applicants must arrange their appointments and obtain detailed information regarding interviews, auditions, portfolios, and letters of intent on the Department's website at: [theatre.concordia.ca](http://theatre.concordia.ca).

In addition to the interview and letter of intent:

1. Applicants applying to the Specialization in Design for the Theatre must bring to the interview a portfolio including visual material demonstrating their creative abilities and interests.
2. Applicants applying to the Specialization in Theatre and Development are required to audition.
3. Applicants applying to the Specialization in Theatre Performance are required to audition.
4. Applicants applying to the Major in Playwriting must send in a portfolio of writing for the stage before their scheduled interview.
5. Applicants applying to the Major in Theatre may choose to audition or to submit a portfolio of materials demonstrating their creative abilities and interests.

### **Courses**

#### **Theatre:**

##### **THEA 211 Script Analysis** (3 credits)

Prerequisite: Enrolment in a program of the Department of Theatre or written permission of the Department. A study of systematic approaches commonly used for the analysis of dramatic scripts. Students practise analytical skills on a representative selection of plays, including, when appropriate, those slated for production by the Department.

*NOTE: Students who have received credit for THEA 240 may not take this course for credit.*

##### **THEA 241 Elements of Playwriting** (3 credits)

Prerequisite: Enrolment in a program of the Department of Theatre or written permission of the Department. Study of and practice in creating the elements of a play. Students explore different aspects of the writing process, and are expected to submit work of their own on a regular basis for discussion and workshoping within the group.

##### **THEA 298 Special Topics in Theatre Studies** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**THEA 299 Special Topics in Theatre Studies** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**THEA 303 Theatre History I** (3 credits)

A study of the development of the physical stage and representative theoretical and dramatic works within their social context from pre-history to the 18th century in Europe. Where appropriate, screenings of plays representing the periods under study are shown.

*NOTE A/See §200.3*

**THEA 312 Current Canadian Theatre** (3 credits)

A survey of Canadian theatre in the present day, incorporating a study of notable works, outstanding artists and other figures in the arts world and arts organizations. The course includes an analysis of conditions prevailing on the theatre in various regions of the country and invites students to take stock of their own future in the theatre or elsewhere.

*NOTE: Students who have received credit for THEA 403 may not take this course for credit.*

**THEA 316 Puppetry and Performing Object Workshop** (3 credits)

Prerequisite: 15 credits in Theatre, or written permission of the Department of Theatre. This course introduces students to basic theories, practices, and history of performance with puppets and performing objects. It combines building, basic manipulation, and show-making techniques. Students work on short scenes for performance.

**THEA 317 Stage Management** (3 credits)

Prerequisite: 12 credits in Theatre, or equivalent experience; or written permission of the Department of Theatre. The key role of a stage manager in theatrical production from audition through closing. Topics for consideration include organizational techniques, prompt-book construction and use, scheduling, personnel supervision, and the "running" of a show.

**THEA 321 Theatre Administration I** (3 credits)

An introduction to theatre administration including theatre organization and management, budgeting, box office operation, publicity, and public relations. *NOTE A/See §200.3*

**THEA 341 Playwriting I** (3 credits)

Prerequisite: THEA 241, or enrolment in a program of the Department of Theatre, or written permission of the Department. A seminar in the writing of plays. Students concentrate upon a particular genre, length of play, or other pre-arranged topic, and submit original scripts for discussion, workshopping, and possible presentation.

**THEA 342 Playwriting II** (3 credits)

Prerequisite: THEA 241, or enrolment in a program of the Department of Theatre, or written permission of the Department. A seminar in the writing of plays. Students concentrate upon a particular genre, length of play, or other prearranged topic, and submit original scripts for discussion, workshopping, and possible presentation. The prearranged topic or genre will be different from that offered in Playwriting I in any one year.

**THEA 398 Special Topics in Theatre Studies** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**THEA 399 Special Topics in Theatre Studies** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**THEA 404 Theatre History II** (3 credits)

Prerequisite: THEA 303 or written permission of the Department of Theatre. A study of the development of the physical stage and representative theoretical and dramatic works within their social context in Europe, the United States, and Canada from the 19th century to recent years. Where appropriate, screenings of plays representing the periods and types of works under study are shown.

*NOTE: Students who have received credit for THEA 304 may not take this course for credit.*

**THEA 405 Independent Study I** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Credit granted for independent projects supervised by a faculty member. Students are required to submit a paper based on their investigation. *NOTE C/See §200.3*

**THEA 411 Directing** (3 credits)

Prerequisite: Completion of 24 credits of the Core, including DFTT 210 and TPER 210 or written permission of the Department of Theatre. Examination of and experimentation in staging and production organization. Exercises in visual, structural, and conceptual analysis. *NOTE A/See §200.3*

**THEA 415 Independent Study II** (3 credits)

Prerequisite: THEA 405 and written permission of the Department of Theatre. A continuation of THEA 405. Students who have taken THEA 405 register for THEA 415 for additional credits.

**THEA 420 Playwriting Workshop** (6 credits)

Prerequisite: THEA 341, 342, and written permission of the Department of Theatre; or enrolment in the Major in Playwriting. A workshop for playwrights, actors, directors, and scenographers in which original scripts are written and workshopped for possible future production. An outcome of an appropriate dimension is a feature of this course.

**THEA 422 Theatre Administration II** (3 credits)

Prerequisite: THEA 321 or written permission of the Department of Theatre. A continuation of THEA 321 with additional topics introduced such as financing, contracting, taxation, and touring. *NOTE A/See §200.3*

*NOTE: Students who have received credit for THEA 322 may not take this course for credit.*

**THEA 498 Special Topics in Theatre Studies** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**THEA 499 Special Topics in Theatre Studies** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Topics in theatre which may include genres, periods, individual playwrights, and national theatres.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

## Design for the Theatre:

**DFTT 209 Introduction to Design for the Theatre I** (3 credits)

Prerequisite: Permission of the Department of Theatre. An examination of the theatrical design process, including the role of designers in the theatre. Students study and practise the conception, communication, and realization of design ideas in lectures and lab.

*NOTE: Students who have received credit for DFTT 250 may not take this course for credit.*

**DFTT 210 Introduction to Design for the Theatre II** (3 credits)

Prerequisite: DFTT 209. A continuation of DFTT 209.

*NOTE: Students who have received credit for DFTT 250 may not take this course for credit.*

**DFTT 298 Special Topics in Design for the Theatre** (3 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**DFTT 299 Special Topics in Design for the Theatre** (6 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**DFTT 305 Independent Study** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Credit granted for independent projects in Design for the Theatre supervised by a faculty member.

**DFTT 311 Lighting Design** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Lighting design for the theatre with emphasis on conception, development, and communication of lighting design ideas. Students participating in lectures and studios examine theories, aesthetics, and conventions of stage lighting design. They also carry out projects in lighting design conception.

**DFTT 315 Lighting Design Realization** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Lighting for the stage with emphasis on analysis, development, and execution of lighting design ideas. Students participating in lectures and studios examine lighting as a practical expressive and interpretative media. They carry out projects using stage lighting equipment in an actual theatre space.

*NOTE A/See §200.3*

**DFTT 321 Costume Design** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Costume design for the theatre with emphasis on imaginative and analytical processes of developing and communicating costuming design ideas. Students, participating in lectures, studios and projects, examine theories, aesthetics, and conventions of stage costume design.

**DFTT 325 Costume Design Realization** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Materials, equipment, techniques, and procedures utilized in the construction of theatre costumes. Emphasis is on patterning, draping, and basic construction methods.

**DFTT 326 Costume Accessories Realization** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Costuming for the stage with emphasis on analysis, development, and execution of costume design ideas. Students, participating in lectures and studios, examine materials, equipment, and procedures utilized in the realization of costume accessories. They carry out projects in buckram and frame construction for hats, mask-making, and accessory construction. *NOTE A/See §200.3*

**DFTT 331 Set Design** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Set design for the theatre with emphasis on conception, development, and communication of scenic design ideas. Students, participating in lectures and studios, examine theories, aesthetics, and conventions of set design. They also carry out projects in set conception.

**DFTT 335 Set Design Realization** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Stage scenery with emphasis on analysis, development, and execution of scenic design ideas. Students, participating in lectures and studios, examine the process of translating scenic designs into actual stage systems. They carry out projects using the equipment and material commonly used in set construction.

**DFTT 336 Stage Properties** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Studio work in the design and construction of properties and accessories for theatre production.

**DFTT 337 Scene Painting** (3 credits)

Prerequisite: DFTT 209 and 210 or written permission of the Department of Theatre. Studio work in the materials and technology of painting for the theatre. *NOTE A/See §200.3*

**DFTT 398 Special Topics in Design for the Theatre** (3 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**DFTT 399 Special Topics in Design for the Theatre** (6 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**DFTT 401 Designer's Studio I** (3 credits)

Prerequisite: DFTT 209, 210; written permission of the Department of Theatre. Students apply their design knowledge to special projects, which may include portfolio development or the design of Theatre Department productions.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*  
*NOTE: Students who have received credit for this topic under a DFTT 498 number may not take this course for credit.*

**DFTT 402 Designer's Studio II** (3 credits)

Prerequisite: DFTT 401; written permission of the Department of Theatre. A continuation of DFTT 401.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*  
*NOTE: Students who have received credit for this topic under a DFTT 498 number may not take this course for credit.*

**DFTT 498 Special Topics in Design for the Theatre** (3 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**DFTT 499 Special Topics in Design for the Theatre** (6 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre design.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**Production:**

*NOTE: Conditions of access to courses and scheduling:*

1. All assignments or roles are given after interview or audition.
2. Before registering for Production courses, students must make sure they are free to attend all rehearsals or crew calls according to the schedules published each session by the Department of Theatre.
3. Students may not register for more than one course in Production during the same term.

**PROD 202 Behind the Scenes** (3 credits)

Students explore the processes of getting a play "on the boards." They trace the production process from the playwright's creation of a script, through directorial and design conception and the actor's work in rehearsal and performance, to the critic's and the audience's response. Students attend live theatre performances, meet with playwrights, actors, directors, and designers, and examine issues affecting the theatre's role, its operation, and its survival in Montreal and in society today.

*NOTE: This course may not be credited towards the requirements for a BFA Specialization or Major in Theatre.*

*NOTE: Students who have received credit for PROD 211 or for this topic under a THEA 498 number may not take this course for credit.*

**PROD 211 Introduction to Theatre Production** (3 credits)

Prerequisite: Enrolment in a program of the Department of Theatre or permission of the Department. A survey of selected operations central to production in the professional theatre.

*NOTE: Students who have received credit for THEA 240 may not take this course for credit.*

**PROD 298 Special Topics in Theatre Production** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PROD 299 Special Topics in Theatre Production** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PROD 311 Theatre Production I** (3 credits)

Prerequisite: TDEV 209; DFTT 209; FFAR 250; THEA 211; TPER 209; PROD 211; two of TPER 210, TDEV 210, or DFTT 210; and written permission of the Department of Theatre. Participation in a theatre production prepared under the auspices of the Department of Theatre and presented to an audience. The systematic preparation for the presentation of the work requires the integration of scholarly, imaginative and organizational activities under the supervision of instructors and staff acting either as part of the creative team or as guides and members of an adjudicating panel.

**PROD 312 Theatre Production II** (3 credits)

Prerequisite: PROD 311 and written permission of the Department of Theatre. A continuation of PROD 311 in an intensive format, requiring extensive work of a different type or level of complexity, or demanding a higher degree of proficiency.

**PROD 315 Production A** (6 credits)

Prerequisite: PROD 311 and written permission of the Department of Theatre. A continuation of PROD 311 in an intensive format, requiring extensive work of a different type or level of complexity, or demanding a higher degree of proficiency.

**PROD 398 Special Topics in Theatre Production** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PROD 399 Special Topics in Theatre Production** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PROD 408 Supervised Internship I** (3 credits)

Prerequisite: 24 credits in degree program and written permission of the Department of Theatre. An opportunity for students to obtain credit for work completed for a recognized theatre, or a project under the joint supervision of a qualified professional and a full-time Theatre faculty member.

**PROD 409 Supervised Internship II** (3 credits)

Prerequisite: PROD 408 and written permission of the Department of Theatre. A continuation of PROD 408. Students repeating PROD 408 register for PROD 409 for credit.

**PROD 411 Theatre Production III** (3 credits)

Prerequisite: PROD 311 or 315; FFAR 250; six credits in courses outside the Faculty of Fine Arts and written permission of the Department of Theatre. Advanced assignments in the various areas of theatre.

**PROD 412 Theatre Production IV** (3 credits)

Prerequisite: PROD 411 and written permission of the Department of Theatre. A continuation of PROD 411, with assignments of a different type, degree of complexity, or demanding a higher degree of proficiency.

**PROD 415 Production B** (6 credits)

Prerequisite: PROD 312 or 315 or 411, six credits in courses outside the Faculty of Fine Arts and written permission of the Department of Theatre. Extensive assignments, requiring intensive work in various areas of advanced theatre work.

**PROD 416 Production C** (6 credits)

Prerequisite: 48 credits in degree program; PROD 415; six credits in courses outside the Faculty of Fine Arts and written permission of the Department of Theatre. Includes extensive assignments in various areas of advanced theatre work.

**PROD 498 Special Topics in Theatre Production** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**PROD 499 Special Topics in Theatre Production** (6 credits)

Prerequisite: Written permission of the Department of Theatre. Selected topics in theatre production.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*



## Theatre and Development:

### **TDEV 201 *Telling Tales* (3 credits)**

The telling of stories and tales. Students tell their own stories and those of other people. They explore individual and collective storytelling and the world's narrative storytelling. Students work on their feet to create different tales told in different ways.

*NOTE: Students enrolled in a major or specialization program in the Department of Theatre may not take this course for credit.*

*NOTE: Students who have received credit for this topic under a TDEV 298 number may not take this course for credit.*

### **TDEV 209 *The Artist in Community* (3 credits)**

Prerequisite: Enrolment in a program of the Department of Theatre or written permission of the Department of Theatre. This course introduces students to the developmental aspects of the field, including therapeutic and social applications as they relate to personal and group development, and provides students with diverse perspectives on the artist's role in society. With an emphasis on experiential learning, opportunities are provided for practical work in the creation of original narratives, improvised role plays, and sensory and image work, towards an understanding of students' entrepreneurial potential in theatre making.

*NOTE: Students who have received credit for DFHD 209 or DINE 200 may not take this course for credit.*

### **TDEV 210 *The Audience and the Performance Event* (3 credits)**

Prerequisite: TDEV 209 or written permission of the Department of Theatre. This course introduces students to theories and practical skills informing a wide range of theatre and development approaches including agit prop, group workshop, collective creation, documentary drama, issue-based theatre, and collaborative community plays. Both theory and practice are examined in the context of the relationship of the performance to its audience. Practical work focuses on collaborative group processes and the exploration of social issues through theatre.

*NOTE: Students who have received credit for DFHD 210 or DINE 200 may not take this course for credit.*

### **TDEV 298 *Special Topics in Theatre and Development* (3 credits)**

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

### **TDEV 299 *Special Topics in Theatre and Development* (6 credits)**

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

### **TDEV 302 *Theatre with Diverse Populations* (3 credits)**

Prerequisite: TDEV 209 or written permission of the Department of Theatre. Design and preparation of appropriate drama or theatre activities with specific populations. Working as a team, students learn to employ community development principles in planning and implementing a theatre program with a targeted population or community group. Topics include specialized learning and teaching strategies, animation skills, needs assessment, and program evaluation. This course prepares students to carry out independent projects in upper-level courses.

*NOTE: Students who have received credit for DFHD or DINE 302 may not take this course for credit.*

### **TDEV 303 *Storytelling, Oral Histories, and Identity* (3 credits)**

Prerequisite: TDEV 209 or written permission of the Department of Theatre. A course in the study and practice of the narrative tradition, from its roots in the past to today. Stories from the student's own past and that of other cultures are examined, leading to the creation and crafting of new stories and/or oral histories. Oral processes such as learning, embodying, and giving are examined in the context of audience, desired effect, and ownership. Students also gain a greater understanding of the power of listening: of hearing not only what a story says, but what it can do.

*NOTE: Students who have received credit for DFHD or DINE 303 may not take this course for credit.*

### **TDEV 311 *Popular Theatre: Theory and Practice* (3 credits)**

Prerequisite: TDEV 209 or written permission of the Department of Theatre. An examination of the principles on which popular theatre is based, including objectives, approaches, and evaluation. The course provides an overview of the work of various founders (e.g. Freire, Boal), as well as pertinent theatre companies around the world engaged in social activism and the creation of opportunities for social change. Topics are approached through a mix of academic studies and the practice of specific techniques. Students may also prepare a work of popular theatre.

*NOTE: Students who have received credit for DFHD 311 or for this topic under a DINE 498 number may not take this course for credit.*

### **TDEV 312 *Theatre with Young People* (3 credits)**

Prerequisite: TDEV 209 or written permission of the Department of Theatre. Using both national and international contexts, students look at various approaches to drama and theatre activities in work with children and adolescents, and examine these with reference to differences between performing for and creating with. The course provides an overview of contemporary participatory practices, both within and outside a classroom setting, and looks at these practices in the larger context of theatre for young audiences in Canada. The course has a practical component, and students will have opportunities to learn and implement age-appropriate activities.

*NOTE: Students who have received credit for DFHD 312, DINE 412, or DINE 413 may take this course for credit.*

**TDEV 398 Special Topics in Theatre and Development** (3 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TDEV 399 Special Topics in Theatre and Development** (6 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TDEV 405 Independent Study I** (3 credits)

Prerequisite: 48 credits in degree program and written permission of the Department of Theatre. Independent projects in Theatre and Development supervised by a faculty member.

*NOTE: Students who have received credit for DFHD 405 may not take this course for credit.*

**TDEV 415 Independent Study II** (3 credits)

Prerequisite: 48 credits in degree program and written permission of the Department of Theatre. A continuation of TDEV 405. Independent projects in Theatre and Development supervised by a faculty member.

*NOTE: Students who have received credit for DFHD 415 may not take this course for credit.*

**TDEV 431 Special Projects in Theatre and Development I** (3 credits)

Prerequisite: TDEV 302 and written permission of the coordinator of Theatre and Development. A lecture/lab in observing, evaluating, planning and implementing drama curricula in various locations such as innercity schools, prisons, homes for the elderly, and women's shelters. Students engage in wide-ranging and intensive fieldwork in various placements, reporting back to classmates and receiving lectures, feedback and observations on their progress from the instructor of the course.

*NOTE: Students who have received credit for DFHD 431 may not take this course for credit.*

**TDEV 432 Special Projects in Theatre and Development II** (3 credits)

Prerequisite: TDEV 431 and written permission of the coordinator of Theatre and Development. Continuation of TDEV 431 with a different topic.

*NOTE: Students who have received credit for DFHD 432 may not take this course for credit.*

**TDEV 498 Special Topics in Theatre and Development** (3 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TDEV 499 Special Topics in Theatre and Development** (6 credits)

Prerequisite: Written permission of the Department of Theatre. The study of specialized aspects of theatre and development.  
*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**Theatre Performance:**

**TPER 201 Introduction to Acting I** (3 credits)

Emphasis on developing imagination and physical expression, including basics of improvisation, the playing of intention, and the group ensemble experience working towards presentation.

*NOTE: Students enrolled in a major or specialization program in the Department of Theatre may not take this course for credit.*

**TPER 202 Introduction to Acting II** (3 credits)

Prerequisite: TPER 201. This course is a continuation of TPER 201 with increased emphasis on language, character, and text.

*NOTE: Students enrolled in a major or specialization program in the Department of Theatre may not take this course for credit.*

*NOTE: Students who have received credit for this topic under a TPER 298 number may not take this course for credit.*

**TPER 209 Acting I** (3 credits)

Prerequisite: Enrolment in a program of the Department of Theatre or written permission of the Department of Theatre. An introduction to the basic principles of the acting process. Areas of study include sensory awareness, physical and vocal expression of image and intention, improvisation exercises focusing on the development of the actor's imagination, concentration, and ensemble playing. The emphasis is upon the process of making connections to images and listening to others in the theatrical space.

**TPER 210 Acting II** (3 credits)

Prerequisite: TPER 209. A continuation of TPER 209 with increased emphasis on language and text. The principles learned in the previous course are applied to dramatic text including text analysis for the actor.

**TPER 231 Theatre Movement I** (3 credits)

Prerequisite: Written permission of the Department of Theatre. Movement for the stage including such areas as centring, relaxation, mime, neutral mask, and studies in rhythm and timing.

*NOTE: Students who have received credit for TPER 213 or 313 may not take this course for credit.*

**TPER 298 Special Topics in Theatre Performance** (3 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TPER 299 Special Topics in Theatre Performance** (6 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TPER 311 Character and Text** (3 credits)

Prerequisite: TPER 210. Principles of characterization in various dramatic genre: elements of rhythm, physical and vocal attitude, language, and related improvisation techniques.

**TPER 312 Acting Elizabethan Text** (3 credits)

Prerequisite: TPER 210. Analysis of Elizabethan text and application of acting principles to the demands of verse forms.

**TPER 325 Acting Styles** (3 credits)

Prerequisite: TPER 311 or 312. This course focuses on acting styles as they relate to audience-performer relationships in dramatic genre and periods.

*NOTE: Students who have received credit for TPER 411 may not take this course for credit.*

**TPER 331 Theatre Movement II** (3 credits)

Prerequisite: TPER 231. Approaching character through the use of mask. The study of movement and voice aspects of character are approached through the use of half-masks. Improvisation skills are further developed.

*NOTE: Students who have received credit for TPER 323 may not take this course for credit.*

**TPER 333 Special Performance Studies I** (3 credits)

Prerequisite: TPER 311, 312. The study of special performance techniques such as musical theatre, clown, *Commedia dell'Arte*, and mime.

*NOTE: Students who have received credit for TPER 413 may not take this course for credit.*

**TPER 345 Voice and Speech I** (3 credits)

Prerequisite: TPER 210. An introduction to voice, speech, and singing skills. Vocal production, articulation, phrasing, and language analysis are taught in studio and laboratory sessions.

*NOTE: Students who have received credit for TPER 215 may not take this course for credit.*

**TPER 355 Voice and Speech II** (3 credits)

Prerequisite: TPER 345. A continuation of TPER 345 with greater emphasis on shaping patterns of speech, use of language for character development.

*NOTE: Students who have received credit for TPER 315 may not take this course for credit.*

**TPER 398 Special Topics in Theatre Performance** (3 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TPER 399 Special Topics in Theatre Performance** (6 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TPER 431 Theatre Movement III** (3 credits)

Prerequisite: TPER 331. Specialized movement techniques that may include such topics as Alexander, Feldenkreis, Laban, acrobatics and stage combat.

**TPER 498 Special Topics in Theatre Performance** (3 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*

**TPER 499 Special Topics in Theatre Performance** (6 credits)

Prerequisite: Written permission of the Department of Theatre. This course provides opportunities for studies in selected styles or modes of theatre performance.

*NOTE: Specific topics, and additional prerequisites if required, will be stated in the Undergraduate Class Schedule.*