Honours Bachelor of Arts:
Visual and Critical Studies

Application for Ministerial Consent

Date of Submission: September 27, 2010

OCAD UNIVERSITY

OCAD UNIVERSITY

VISION

Imagination is everything!

As Canada's "university of the imagination," OCAD University will lead in art and design education and research, contributing significantly to the fields of art and design, as well as local and global cultural initiatives, and knowledge and invention across a wide range of disciplines.

MISSION

OCAD University shapes imagination through the delivery of art and design education at the undergraduate and graduate level, in a learning environment that integrates studio-based education with historical, critical and scientific inquiry.

OCAD University values accessibility, cultural diversity, equitable global citizenship, art and design advocacy, aesthetic and formal excellence, sustainability, and entrepreneurship.

OCAD University's unique learning environment draws from its high quality and diverse research practice, undertaken with extensive outreach and partnerships.

OCAD University offers disciplinary and cross-disciplinary opportunities for cultural and life-long learning in concert with local, national and international communities.

OCAD University fosters a community of students, facult , staff and alumni who make significant contributions as cultural leaders, educators, innovators, creative thinkers and strategists in the field of emerging technology in the art and design professions.

OBJECTS OF OCAD UNIVERSITY

(from Bill 43 June 2010 outlining changes to OCAD Act of 2002)

The objects of the University are to provide the opportunity and environment for advanced education in art and design at the undergraduate and graduate levels and to support teaching, research and professional practice in these fields.

SECTION 1: INTRODUCTION

1.1 Organization and Program Information

1.1.1 Title Page for Submission

NAME OF ORGANIZATION:	Ontario College of Art & Design University OCAD University
URL FOR THE ORGANIZATION:	www.ocad.ca
PROPOSED DEGREE NOMENCLATURE:	*Honours Bachelor of Arts (Visual and Critical Studies)*
LOCATION OF PROGRAM:	OCAD University Campus 100 McCaul Street Toronto, ON M5T 1W1

1.1.2 Contact Information:

i. Person Responsible for this Submission:

Kathryn Shailer, PhD
Dean, Faculty of Liberal Studies
OCAD University
100 McCaul Street
Toronto, ON M5T 1W1
Tel: 416-977-6000, Ext. 318
Fax: 416-977-0235
kshailer@ocad.ca

ii. Site Visit Coordinator: Same

1.1.3 Quality Assessment Panel Nominees

[List to be sent directly to PEQAB.]

1.2 TABLE OF CONTENTS

OCAD UNIVERSITY VISION, MISSION, & OBJECTS

SECTION 1: INTRODUCTION

1.1 Organization and Program Information 2
1.1.1 Title Page for Submission 2
1.1.2 Contact Information 2
1.1.3 Quality Assessment Panel Nominees 3
1.2 Table of Contents 4
1.3 Executive Summary 8
1.3.1 Proposed Credential Nomenclature 8
1.3.2 Fields of Study 8
1.3.3 Anticipated Program Start Dates 8
1.3.4 Executive Summary 8
1.3.5 Program Map – Art History 14
1.3.6 Program Map – Design Studies 15
1.3.7 Program Map – Media & Digital Studies 16
1.4 Program Abstract 17

SECTION 2: DEGREE LEVEL STANDARD

2.1 Overview 18
2.1.1 Learning Levels 18
2.1.2 Breadth Requirements 19
2.2 How the Honours BA in Visual and Critical Studies Meets Expectations of the Six OCAV/PEQAB Categories 20
2.2.1 Depth and Breadth of Knowledge 20
2.2.2 Knowledge of Methodologies 22
2.2.3 Application of Knowledge .22
2.2.4 Communications Skills 23
2.2.5 Awareness of Limits of Knowledge 23
2.2.6 Autonomy and Professional Capacity 24
2.3 OCADU's Additional Expectations 24
2.3.1 Social Interaction & Effective Citizenship 24
2.3.2 Global Perspectives 25
2.3.3 Interdisciplinary Experience .26

SECTION 3: ADMISSION, PROMOTION AND GRADUATION STANDARD

3.1 Admission Requirements for Direct Entry 27
3.2 Admission Policies for Mature Students 28
3.3 Promotion and Graduation Requirements 28
3.4 Advanced Standing Policies and Requirements 29

SECTION 4: PROGRAM CONTENT STANDARD

4.1 Program Advisory Committee 31
4.2 Program Rationale 32
4.3 Survey of Comparable Programs 33
4.4 Art History Stream 35

4.5 Design Studies Stream 38
4.6 Media & Digital Studies Stream 43
4.7 Professional Accreditation 46
4.8 Learning Outcomes 47
4.9 Course Descriptions 54
4.9.1 Art History Stream .55
4.9.2 Design Studies Stream .63
4.9.3 Media & Digital Studies Stream .70
4.9.4 List of Core Courses (Faculty of Liberal Studies) .77
4.9.5 List of Core Courses (Faculty of Art) 80
4.9.6 List of Core Courses (Faculty of Design) 85
4.9.7 List of Non-Core Courses (Faculty of Liberal Studies) 89
4.9.8 List of Minors 92
4.10 Undergraduate Course Schedule 1 93
4.10.1 Art History Stream 93
4.10.2 Design Studies Stream 99
4.10.3 Media & Digital Studies Stream 106
4.11 Undergraduate Course Schedule 2 114
4.11.1 Art History Stream 114
4.11.2 Design Studies Stream 120
4.11.3 Media & Digital Studies Stream 126
4.12 Work Experience 132
4.13 Course Outlines 132
4.13.1 Course Outlines for Core Courses 132
4.13.2 Course Outlines for Non-Core Courses 132
4.14 Bridging Course Descriptions 132
4.15 Bridging Course Outlines 132
4.16 Gap Analysis 132

SECTION 5: DELIVERY METHOD STANDARD
5.1 Overview 133
5.2 Quality Assurance 134
5.2.1 New Program and Curriculum Approval 134
5.2.2 OCAD Faculty Handbook 135
5.2.3 Liberal Studies Instructor and TA Handbooks 135
5.2.4 Liberal Studies Course Outline Template 136
5.2.5 Liberal Studies Curriculum Review 140
5.2.6 Faculty Council Meetings and Professional Development 142
5.2.7 Grade Distribution Policy and Grade Reports 142
5.2.8 Academic Misconduct Policy 143
5.2.9 Performance Reviews and Class Visits 143
5.2.10 Final Exam Protocols 144
5.3 Student Feedback 144
5.3.1 Course and Instructor Evaluations 144
5.3.2 National Survey of Student Engagement 144
5.3.3 Academic Advising 145
5.3.4 Student Participation on Committees 145
5.3.5 Student Access to Faculty 146

5.4 Web-Facilitated Deliveries 146
5.4.1 E-Learning Goals and Scope ….146
5.4.2 Current e-Learning Capabilities 147
5.4.3 Technical Support and Infrastructure .148

SECTION 6: CAPACITY TO DELIVERY STANDARD
6.1 Overview 150
6.2 Learning and Physical Resources 152
6.2.1 Library Resources 152
6.2.2 Studio and Laboratory Facilities ….153
6.2.3 Computer Facilities ….156
6.2.4 Space: Classrooms and Seating Capacity 158
6.3 Resource Renewal and Upgrading .159
6.4 Support Services 159
6.5 Faculty .160
6.5.1 Overview 160
6.5.2 Enrolment Projections and Staffing Requirements ….162
6.5.3 Required Credentials 163
6.5.4 Annual Reports and Performance Reviews .163
6.5.5 Tenure and Promotion ….164
6.5.6 Professional Development ….164
6.5.7 Faculty Availability to Students ….165
6.6 Curriculum Vitae Release ….165
6.7 Curricula Vitae of Faculty Assigned to the Honours BA ….165

SECTION 7: CREDENTIAL RECOGNITION STANDARD
7.1 AUCC and COU Membership ….166
7.2 Program Design 166
7.3 Letters of Support 167

SECTION 8: REGULATION AND ACCREDITATION STANDARD 168

SECTION 9: NOMENCLATURE STANDARD 169

SECTION 10: PROGRAM EVALUATION STANDARD
10.1 OCAD, COU, UPRAC and IQAP 170

SECTION 11: ACADEMIC FREEDOM AND INTEGRITY STANDARD
11.1 Academic Freedom ….171
11.2 Academic Integrity ….171
11.3 Non-Academic Misconduct and
Respectful Learning and Workplace Environment Policies ….172
11.4 Intellectual Property and Collaboration Policy ….172
11.5 Research Ethics 173
11.6 Copyright 173

SECTION 12: STUDENT PROTECTION STANDARD

12.1 Public Information . 174
12.2 Recruitment …175
12.3 Student Policies, Procedures, & Regulations …175

APPENDICES

I. OCADU Degree Level Expectations
II. OCADU Learning Matrix: Honours BA in Visual & Critical Studies
III. Core Liberal Studies Course Descriptions and Instructors
IV. Core Art Course Descriptions and Instructors
V. Core Design Course Descriptions and Instructors
VI. Non-Core Course Descriptions and Instructors
VII. Program Guides for Minors
VIII. Course Outlines: Faculty of Liberal Studies
  a. Core Courses
  b. Non-Core Courses
IX. Course Outlines: Faculty of Art
X. Course Outlines: Faculty of Design
XI. List of Faculty of Liberal Studies Faculty
XII. List of Faculty of Art Faculty
XIII. List of Faculty of Design Faculty
XIV. Curricula Vitae: Faculty of Liberal Studies
XV. Curricula Vitae: Faculty of Art
XVI. Curricula Vitae: Faculty of Design
XVII. OCAD University Faculty Handbook 2010/11
XVIII. Faculty of Liberal Studies Instructor Handbook 2010/11
XIX. Faculty of Liberal Studies Teaching Assistant Supplement 2010/11
XX. Final Exam Protocols
XXI. Course and Instructor Evaluations
XXII. Library Resources Report
XXIII. IT Multi-Year Plan
XXIV. Tenure and Promotion Guidelines
XXV. Policies
  A) Student Policies
  B) OCAD's UPRAC Policy
  C) Respectful Work and Learning Environment Policy
  D) Non-Academic Misconduct Policy
  E) Response to Violent or Threatening Behaviour Policy
  F) Research Administration and Research Ethics Policies
  G) Intellectual Property and Collaboration Policy
  H) Academic Web Technology and Acceptable Use Policies

1.3 EXECUTIVE SUMMARY

1.3.1 Proposed Credential Nomenclature:

Bachelor of Arts (Honours) in Visual and Critical Studies

1.3.2 Fields of Study:

BA (Hons) in Visual and Critical Studies with a specialization in Art History
BA (Hons) in Visual and Critical Studies with a specialization in Design Studies
BA (Hons) in Visual and Critical Studies with a specialization in Media & Digital Studies

1.3.3 Anticipated Program Start Date:

September 2011: internal transfers into second year (second year only)
September 2012: incoming first-year students plus internal transfers (first through third years)

1.3.4 Executive Summary

1.3.4.1 Background and Context

Founded in 1876 as the Ontario School of Art, known for over eighty years as the Ontario College of Art (or simply OCA), and from 1996 until June 2010 as the Ontario College of Art & Design, OCAD has stood at the forefront of art and design education in Canada for more than 130 years, and, before it became degree-granting in 2002, had also grown to be one of the largest and most comprehensive art and design institutions in North America.[1] Since 2002, OCAD has offered studio-based programs leading to the Bachelor of Fine Arts (BFA) and Bachelor of Design (BDes) degrees, and since 2008 has offered graduate programs leading to the Master of Fine Arts (MFA), Master of Design (MDes), Executive Master of Design (EMDes), and Master of Arts (MA).

The Faculty of Liberal Studies at the Ontario College of Art & Design has existed under various guises since 1974. Originally conceived as an academic support unit for the Faculties of Art and Design, Liberal Studies/Academic Studies offered courses only in art and design history, philosophy, cultural studies and writing. In 2002, when OCAD received degree-granting status, the administration committed to ensure that at least 25% of all degree programs would be

[1] Currenly fourth largest independent art & design school in North America, behind Pratt Institute, Parsons College of Art & Design at the New School, and the School of Visual Arts – all institutions in metropolitan New York City.

courses in art and design history/theory plus breadth disciplines and created the Faculty of Liberal Studies to fulfill the expanded mandate.

To meet the demand for more academic offerings, Liberal Studies has added courses in the Social Sciences (SOSC) and Science, Math and Technology (SCTM), and expanded offerings in the Humanities (HUMN), Literatures and Creative Writing (ENGL), and Art History, Design History and Media & Digital Studies (VISC). Within the past eight years, these course offerings have increased over 250%. Since 2002, the Faculty of Liberal Studies has hired 15 new tenure-track/CLTA faculty, bringing its total complement to 30 full-time faculty, augmented by approximately 45 sessional lecturers. The Faculty of Liberal Studies has thus substantially expanded the breadth and depth of its academic curriculum.

This shift in the role of Liberal Studies within the university is further reflected in the themes of the OCAD Strategic Plan: *Leading in the Age of Imagination,* which was adopted in 2006. The Strategic Plan represents both a structural and a conceptual shift in OCAD's undergraduate curriculum. Building on a tradition of excellence in the classroom/studio experience and disciplined-based specialization, it also requires that OCAD further integrate contextual/theoretical knowledge into academic and studio curriculum. It encourages cross-disciplinary experiences across its specializations at the undergraduate as well as the graduate level. In knowledge development the strategic plan asks that OCAD "integrate art, design and liberal studies into coherent relationships, dialogues and research initiatives"; identify epistemic and methodological approaches in the learning environment; lead in the development of new methodologies and cultivate diverse expressions of talent and knowledge.

Foundational to this shift are six themes or fundamental principles that are emblematic of the way students in the early part of the 21st century engage with the world around them. All graduates of OCAD must have some knowledge of, or experience with, all of them and ideally, in-depth engagement with at least one of them. These six themes/fundamental principles are referred to as the New Ecology of Learning (NEL) and encompass:

1. Technological Innovation
2. Sustainability
3. Diversity
4. Wellness

5. Contemporary Ethics
6. Cross-disciplinary Experiences (problem solving, collaborative skills)

At the heart of the NEL is a philosophy of values-based education that should result in holistic thinking: truly an ecology that creates chains of meaning from often isolated threads.

1.3.4.2 Honours Bachelor of Arts Degree Proposal

It is within this context that Liberal Studies seeks to offer an Honours Bachelor of Arts degree which will integrate theory, history and practice. Indeed, offering a BA program in Visual and Critical Studies is the logical next step for an institution that values and privileges visual intelligence, particularly in a collaborative, transdisciplinary role in addressing major societal issues.

The proposed Honours BA in Visual and Critical Studies would enable students to pursue in-depth academic study in the creative and invigorating environment of a major art and design school. Students in the BA program will share selected classes with students majoring in one of the studio programs, but will follow a distinct sequence of courses, seminars and research in their particular field of academic study. Core Liberal Studies courses will provide students with a strong history and theory background and with a range of critical methods for exploring the cultural meaning of art, design and media as they relate to social, economic, political and material circumstances within Canada and globally.

Students in the BA program would choose to follow one of three streams: Art History, Media & Digital Studies, or Design Studies. These streams already exist in the visual culture curriculum of the Faculty of Liberal Studies and represent areas of particular academic depth and strength among the faculty. The Honours BA degree has been developed to provide students with a broad background in Visual and Critical Studies as well as an introduction to the stream of interest during the first and second years of study, with more in-depth, specialized knowledge and intellectual autonomy in the third and fourth years. Highlights include:

1.3.4.3 Honours Seminar

Each stream of study offers fourth-year students the opportunity to undertake a major research paper, which would be the culminating project of a year-long Honours Seminar. Weekly discussions, student presentations, and peer review as students research, develop, and

write their papers will develop their capacity for independent critical work while strengthening their understanding of methodology in their field. This would also be an important program component for students wishing to apply to a graduate program. A one-day public colloquium at the end of second term will feature student presentations of the best papers; selected papers will then be published in a new series of undergraduate working papers.

1.3.4.4 Introduction to Studio Based Practices

Starting in the first year, all BA students will be have a studio-based experience built into their program, in order to provide them with a practical framework for understanding art, design and media production – an initiative that is consistent with OCAD's broad-based learning goals for students. This strong studio component – with a first-year curriculum almost identical to students choosing a BFA or BDes program and reinforced by at least one studio course per year in the subsequent years of study -- will provide students with a working knowledge of art and design studio practices and provide a model for hybrid practices and the integration of theory and practice. It will also provide BA students with the necessary studio prerequisites to pursue a studio minor (there are currently five in the Faculty of Art and five in the Faculty of Design). In this way, a student could, for example, graduate with a BA (Hons) in Visual and Critical Studies specializing in Design Studies with a minor in Sustainable Design, or specializing in Art History with a minor in Printmaking, or specializing in Media & Digital Studies with a minor in On-Screen Media.

1.3.4.5 Range of Potential Minors

The OCAD Honours BA program in Visual and Critical Studies also enables students to pursue a minor in either another Liberal Studies area, such as English, Social Science, or Creative Writing, or in an Interdisciplinary program such Aboriginal Visual Culture, Sustainability, or Digital Media. Such specialized minors in Art, Design or Liberal Studies are a unique feature of the OCAD BA program and distinguish it from art-based BAs at other Ontario universities or colleges. The option for students to take a studio minor is both fitting within the context of OCAD's long history of studio-based curriculum and in keeping with OCAD's mission to foster student learning across theory and practice.

1.3.4.6 International Mobility Exchange and Florence Program

Students pursuing an Honours BA will also have access to the Mobility Exchange program which allows OCAD students to take advantage of spending a semester as an

exchange student at one of over 45 art and design institutions in the United Kingdom, Europe, Australia, the United States and at the four art and design universities in Canada, while receiving credit towards their OCAD degree (while paying regular OCAD tuition fees). BA students may also apply to OCAD's Florence Program, a full-year program usually taken in the third year.

1.3.4.7 General Parameters and Structure of the Honours BA

The OCAD Honours Bachelor of Arts would be a 20-credit program, and like its sister BFA and BDes programs comprise 40 half courses (semester courses), taken over eight semesters. Students deciding to pursue a minor normally can do so within their 20 credits (see Appendix VII Minor Program Guides for details).

The three streams of the Honours BA have been constructed to allow some fluidity for individual students but have minimum requirements and would entail the following:

100 LEVEL	
Liberal Studies Credits	2.0
Studio Credits	3.0

200 - 400 LEVELS	
Program Specialization Module Credits*	7.0
LS TWO & Breadth (non-major)	2.5
Studio Credits	1.5
Studio minor, LS minor, or electives**	4.0

*Students would take a minimum of 7 credits, including the Honours Seminar, to a maximum of 10 credits in their selected area of study: Art History, Media & Digital Studies, or Design Studies.
Students must complete no fewer than 5.0 credits in disciplines other than visual art and design (i.e., Visual and Critical Studies ***and Studio Art and Studio Design*).

Program maps providing an overview of each of the program streams are provided on pages 14-16 below. More detailed program guides may be found in Section 6.

The Honours BA in Visual and Critical Studies is built from established Liberal Studies courses that were designed to provide history and context, depth and breadth to the BFA and BDes degree programs offered since 2002 at OCADU. Five new courses have been developed to provide structure and depth to the BA streams:

LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500 (a complement to the existing LBST 1B03: History and Ideas, which surveys art and design history since 1500; both offer a global perspective; 0.5 credit)

LBST 1B14: Things and Text (a writing-in-context course that introduces students to critical writing in the context of thinking about categories of art and material objects; 0.5 credit)

LBST 2D01: Liberal Studies Two (a full-year team-taught thematically-based course that integrates philosophy, literature, and history with visual studies; worth 1.5 credits)

VISC 3BXX: Methods in Visual and Critical Studies (an introduction to the primary research methodologies of art history, design studies, and media & digital studies, and where/how they intersect; worth 0.5 credit)

VISC 4C01: Honours Seminar (a capstone course providing the opportunity for independent research combined with presentations, discussion, and peer review; selected papers will be presented at a one-day colloquium at the end of the final year; worth 1.0 credit).

In addition, a new sequence of Business Innovation (BUSI) courses has been added. Students in the Design Studies stream are required to take two; students in the other streams or other programs across the university can use these as electives.

The Faculty of Liberal Studies currently offers 79 courses in the discipline of Visual and Critical Studies, delivered by 23 core faculty members (15 PhDs, 3 MFAs, 1 MArch, 3 ABDs, 1 MA), supplemented by 24 sessional instructors. The Faculty also offers 22 Humanities, 20 English, 14 Social Sciences, and 12 Science/Technology/Math courses delivered by a core of 17[2] faculty members, many of whom pursue an art or design practice in addition to their PhD research interests, and supplemented by 34 sessional instructors.[3] Approximately 40 Teaching Assistants assist as tutorial leaders and markers for large first- and second-year courses.

[2] Eight faculty members teach both Visual Culture and breadth courses; all of these hold either a PhD in or are ABD in the breadth discipline and several hold an MFA in a studio specialization. Cf. the full list of Liberal Studies faculty and their credentials in Appendix XI.

[3] Sessional instructors normally hold a PhD or Master's (ABD) in the discipline of instruction or a related field.

1.3.5 Program Map – Art History

Year-Sem.	Course	Course	Course	Course	Course
1-1	LBST 1B02: Intro to Visual Studies I: History & Culture to 1500	LBST 1B14: Things and Text	Studio*	Studio*	Studio*
1-2	LBST 1B03: Intro to Visual Studies II: History & Culture since 1500	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	Studio*	Studio*	Studio*
2-1	VISC/ARTH 2B07: History of Modern Art	LBST 2D01: LS Two**	VISC/ARTH 200-Level***	VISC/ARTH 200-Level***	Elective ****
2-2	LBST 2D01: LS Two**	LBST 2D01: LS Two**	VISC/ARTH 200-Level***	Elective****	Studio*
3-1	VISC 3BXX: Methods in Visual & Critical Studies	VISC/ARTH 300-Level***	LS Breadth**	Elective****	Elective****
3-2	VISC/ARTH 300-Level***	VISC/ARTH 300-Level***	Studio*	Elective****	Elective****
4-1	VISC/ARTH 400-Level***	VISC/ARTH 400-Level***	LS Breadth**	Elective****	VISC 4C01: Honours Seminar
4-2	VISC/ARTH 400-Level***	VISC/ARTH 400-Level***	Studio*	Elective****	VISC 4C01: Honours Seminar

*At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four.

**Upper Level Liberal Studies Breadth Requirements: LS Two is a 1.5 credit thematically-based course that integrates literature (ENGL), history and philosophy (HUMN), and visual culture. As the program grows, we will also consider the development of up to two thematic options per year, the second integrating social science (SOSC) and science (SCTM) with one of the humanities. All BA students must take LS Two. In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that – taken together with their choice of LS Two theme – covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM.

***Students choose three 200-level), three 300-level, and four 400-level Art History courses (VISC/ARTH from the list on pp. 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements (cf. pp. 48-49):

- At least two courses in Global Perspectives
- At least two courses in pre-20th Century Art History
- At least one course in Canadian Art History

****Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. **The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.**

1.3.6 Program Map – Design Studies

Year-Sem.	Course	Course	Course	Course	Course
1-1	LBST 1B02: Intro to Visual Studies I: History & Culture to 1500	LBST 1B14: Things and Text	Studio*	Studio*	Studio*
1-2	LBST 1B03: Intro to Visual Studies II: History & Culture since 1500	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	Studio*	Studio*	Studio*
2-1	VISC/DEST 200-Level***	LBST 2D01: LS Two**	Studio*	VISC/DEST 200-Level***	Elective ****
2-2	VISC/DEST 200-Level***	LBST 2D01: LS Two**	LBST 2D01: LS Two**	VISC/DEST 200-Level***	Elective****
3-1	VISC 3BXX: Methods in Visual & Critical Studies	VISC/DEST 300-Level***	LS Breadth**	BUSI 2BXX Introduction to Business	Elective****
3-2	VISC/DEST 300-Level***	VISC/DEST 300-Level***	Studio*	BUSI 300- Level	Elective****
4-1	VISC/DEST 400-Level***	VISC/DEST 400-Level***	LS Breadth**	VISC 4C01: Honours Seminar	Elective****
4-2	VISC/DEST 400-Level***	VISC/DEST 400-Level***	Studio*	VISC 4C01: Honours Seminar	Elective****

*At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four.

**Upper Level Liberal Studies Breadth Requirements: LS Two is a 1.5 credit thematically-based course that integrates literature (ENGL), history and philosophy (HUMN), and visual culture. As the program grows, we will also consider the development of up to two thematic options per year, the second integrating social science (SOSC) and science (SCTM) with one of the humanities. All BA students must take LS Two. In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that – taken together with their choice of LS Two theme – cover three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM.

***Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST from the list on pp. 77-79). This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.

****Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor or thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in the Design Studies stream also must take at least one course in each of Art History and Media & Digital Studies, as well as at least two courses in Global Perspectives (see list on pp. 51-52). **The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.**

1.3.7 Program Map – Media & Digital Studies

Year-Sem.	Course	Course	Course	Course	Course
1-1	LBST 1B02: Intro to Visual Studies I: History & Culture to 1500	LBST 1B14: Things and Text	Studio*	Studio*	Studio*
1-2	LBST 1B03: Intro to Visual Studies II: History & Culture since 1500	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	Studio*	Studio*	Studio*
2-1	VISC/MDST 2B40: Media, Messages+ CulturalLandscape: Introd. to Comm. Studies	LBST 2D01: LS Two**	VISC/MDST 2B09: History of New Media Art	VISC/MDST 2B20: Web Theory	Elective ****
2-2	LBST 2D01: LS Two**	LBST 2D01: LS Two**	VISC/MDST 2B08: Film Studies: An Introduction	Studio*	Elective****
3-1	VISC 3Bxx: Methods in Visual & Critical Studies	VISC/MDST 300-Level ***	LS Breadth**	Elective****	Elective****
3-2	VISC/MDST 300-Level ***	VISC/MDST 300-Level ***	Studio*	Elective****	Elective****
4-1	VISC/MDST 400-Level ***	VISC/MDST 400-Level ***	LS Breadth**	VISC 4C01: Honours Seminar	Elective****
4-2	VISC/MDST 400-Level ***	VISC/MDST 400-Level ***	Studio*	VISC 4C01: Honours Seminar	Elective****

*At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four.

**Upper Level Liberal Studies Breadth Requirements: LS Two is a 1.5 credit thematically-based course that integrates literature (ENGL), history and philosophy (HUMN), and visual culture. As the program grows, we will also consider the development of up to two thematic options per year, the second integrating social science (SOSC) and science (SCTM) with one of the humanities. All BA students must take LS Two. In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that – taken together with their choice of LS Two theme – covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM.

***Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pp. 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.

****Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Media & Design Studies also must take at least one course in Art History and one in Design Studies, as well as two Global Perspectives courses (see list on pp. 51-52). **The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.**

1.4 Program Abstract

The program in Visual and Critical Studies is housed in the Faculty of Liberal Studies and leads to a Bachelor of Arts (Hons) degree. Students select one of three streams: Art History, Design Studies, or Media & Digital Studies. Each of these streams includes a strong first-year studio experience that prepares students for upper year studio courses and allows them to pursue a specialized studio minor, if desired. The program is designed for students who value the historical and theoretical foundations of visual art, design, and media as much or more than creative production, and are interested in graduate education and/or career opportunities that synthesize theory and practice, such as curating, arts administration, arts journalism, design criticism, design or media management, project administration, data visualization, or working in varied design and media production industries.

SECTION 2: PROGRAM DEGREE LEVEL STANDARD

2.1 Overview

All of the core courses and electives in the Honours BA in Visual and Critical Studies currently constitute a significant component of existing BFA and BDes programs at OCAD, either as required courses or breadth electives. Although the BFA and BDes programs are not explicitly designated as Honours programs, the degree level standard by which they have been renewed -- and also evaluated as part of the UPRAC process -- has been in keeping with the OCAV-mandated Degree Level Expectations (DLEs) for the Honours Bachelor's Degree. In 2008, as requested by OCAV/COU of all Ontario universities, OCAD produced a version of Honours BA DLEs that speaks directly to the combined studio-based/experiential and liberal studies components of OCAD's degree programs – and also expands on the original set of six DLEs (Appendix I) with elements of the New Ecology of Learning outlined in OCAD's Strategic Plan (cf. Executive Summary, pp. 9-10). Since adoption of these DLEs by OCAD's Academic Council in spring 2008, each program area has been requested to map its full curriculum against a learning matrix incorporating these DLEs (Appendix II), with special attention to programs undergoing UPRAC review.

2.1.1 Learning Levels

The Faculty of Liberal Studies has also undertaken the exercise of curriculum mapping in conjunction with the development of this proposal for an Honours BA in Visual and Critical Studies (see Appendix II). The Faculty offers a full range of courses to support each of the three streams (Art History, Design Studies, Media & Digital Studies) at every year-level across all six OCAV DLEs. Program Level Learning Outcomes, differentiated by stream, may be found in Section 4 on pp. 47-53.

The four levels, corresponding to each of the four years of study toward an Honours BA are as follows:

100-Level Introduction to context of art/design practices: the student observes, engages in studio production, self-assesses, identifies own values, articulates personal response, reads/ listens to/ researches and describes historical context

200-Level Development of the skills of creative making and critical analysis: the student infers, identifies, examines, explicates, develops strategies, explains personal response

300-Level Acquisition of research skills: the student relates concepts, issues & methodologies; defines and methodically resolves problems; evaluates; analyzes; reflects on and communicates results; clarifies and communicates personal position

400-Level Self-directed research and contextual understanding: the student integrates problem-solving and methodology; applies a valuing process, responds to local & global perspectives, makes and defends qualitative judgments, establishes and employs critical frameworks, demonstrates leadership in addressing social & professional issues, including ethical responsibility

2.1.2 Breadth Requirements

In addition to the core art, media, and design history and theory courses (VISC), the Faculty of Liberal Studies offers a large selection of breadth courses in the Humanities (HUMN); Social Sciences (SOSC); Science, Technology & Mathematics (SCTM); and English/Literatures (ENGL). Each of these disciplinary groupings – with the exception of SCTM – offers mandatory or elective breadth courses at levels two, three, and four. The Faculty plans to expand its SCTM offerings over the next two to five years to provide better support for Digital Futures programming and to create a minor that would be of interest to students pursuing any studio major, including future BA students. All program students at OCAD must complete a minimum of 5.0 credits in Liberal Studies to graduate, with at least one course in four of the five discipline groupings.

A unique benefit of the general studies or breadth courses offered at OCAD is that the majority of our permanent faculty members and many of our Limited Term and Sessional faculty have a background or practice in art or design, as well as a terminal degree in their Liberal Studies discipline. For example, Lynne Milgram has a background as a weaver in addition to

holding a PhD in Anthropology; Bill Leeming is a printmaker with a PhD in Sociology; Ian Clarke is a printmaker with a PhD in Biology – and there are a dozen other examples. This means that faculty are capable of slanting the general studies material to engage the interests of the students, underscoring the relevance of the material to art and design practitioners, and helping the students bridge the gap between disciplines.

All Liberal Studies courses provide historical context, theoretical underpinnings, and an introduction to the methodologies typical of the academic discipline at hand. Critical thinking is introduced and reinforced at each level through discussion, presentations, and written assignments of increasing length and complexity.

2.2 How the BA (Hons) Program Meets the Knowledge and Skill Expectations of the Six Categories:

2.2.1 Depth and Breadth of Knowledge

Building on three first-year courses (two surveys of art and design history from a global perspective: Introduction to Visual Studies I: History and Culture to 1500 and Introduction to Visual Studies II: History and Culture since 1500, plus an introduction to critical methods for art, media, and design: Introduction to Visual Studies III: Critical Frameworks), students in all streams of the BA program in Visual and Critical Studies will be required to select a minimum of four VISC courses in each of years two, three, and four, not including the full-year Honours Colloquium in the fourth year. The breadth and depth of course offerings, especially rich in the Art History stream but still extensive in Design Studies and Media & Digital Studies, provide students with considerable choice at each year-level, although all courses are not offered every year:

Art History	200-level	10 courses
	300-level	19 courses
	400-level	10 courses
Design Studies	200-level	6 courses
	300-level	11 courses
	400-level	5 courses
Media & Digital	200-level	5 courses
	300-level	6 courses
	400-level	6 courses

Not included in this count is the 300-level Methods in Visual and Critical Studies, which is required of all students. A full list of courses and descriptions may be found in Appendix III and examples of course outlines are contained in Appendix VIII.

At the conclusion of the program, students will demonstrate a developed knowledge and critical understanding of key concepts, the range of methodologies and critical approaches employed in Visual and Critical Studies as a discipline overall as well as in their chose area of specialization (stream), with an emphasis – as befits an art and design university – on contemporary practice and theories. The opportunities for formal dialogue between practitioners and theorists at OCADU are ongoing, whether through in-class guest speakers or presentations by visiting artists and designers. One of the great advantages of the OCADU BA program is that students will be learning in an active environment, where art and design are being made and discussed on a daily basis.

The program of study for the BA also ensures that students learn about the various fields – across the three streams – of Visual and Critical Studies. In addition, they will develop experiential knowledge and technical competence in a studio specialization (art, design or media), with the option of augmenting the required studio component and completing a specialized studio minor. They may also opt to pursue a minor in another Liberal Studies discipline such as English or Social Science, or an interdisciplinary field such as Aboriginal Visual Culture.

In the fourth year, students BA students participate in a full-year Honours Seminar, which culminates in a major research paper/project that builds on and pulls together the research and critical thinking skills developed sequentially throughout their program and notably in the 300-level Methods in Visual and Critical Studies, but also broadened beyond the discipline through courses in the Humanities (HUMN), English/Literatures (ENGL), Social Sciences (SOSC) and Sciences (SCTM). Throughout the experience of planning, researching, and writing this project, students will consider various theses, including the merits of each alternative, determine the appropriate methodology, and hone their written skills.

2.2.2 Knowledge of Methodologies

Students are introduced to the most common critical approaches and methodologies of Visual and Critical Studies in their first year (Introduction to Visual Studies III: Critical Frameworks). Every VISC course demonstrates and consciously engages the student in discussion about methodology (as is also the case, noted above, in the breadth courses). In the third year, students from all streams will take Methods in Visual and Critical Studies, which will provide a coherent discussion of the various methodologies employed across the three streams and draw attention to ways in which they intersect as well as the most appropriate method for a specific outcome (e.g., historical analysis vs. process-based research). In the fourth year, the Honours Seminar provides students with the opportunity to bring their understanding of methodologies to bear on a specific project in their area of specialization, beginning with a literature review (annotated bibliography) of relevant "classic" and current research.

2.2.3 Application of Knowledge

Beginning in first year and continuing in every VISC course throughout the four years of the program, students develop the ability to review, explicate, present and, by the third and fourth years, critically evaluate information, both qualitative and quantitative, as they develop arguments in papers, make and defend sound judgments in the conceptualizing a research paper, class presentation or creative project.

In the second year, BA students will take "LS Two", a full-year interdisciplinary course that engages a theme from multiple perspectives – historical, cultural, geographical, disciplinary – that will be team-taught by faculty with specializations in philosophy, literature, and history, as well as visual arts. As the program grows, a second "LS Two" section may be added that involves a theme and faculty from the social sciences and sciences, as well as humanities. The lectures, seminars, group and individual projects of this course will expose students to a broad range of critical approaches and methodologies that will (judging by our experience with LS One) inform student thinking and projects throughout the remainder of their time at OCADU.

By the fourth year, as they undertake their independent research project in the Honours Seminar, students will apply the underlying concepts, principles and analytic techniques appropriate to their topic (which may, depending on their choice of minor, be cross-disciplinary)

and project format. They will also have acquired and be able to use a range of established techniques to independently undertake the critical evaluation of arguments, assumptions, abstract concepts and information as they pose a problem, propose solutions, frame appropriate questions for solving the problem, and solve it. The written work and presentation of it to a small group of peers will also entail the ability to critically discuss scholarly reviews and primary sources.

2.2.4 Communications Skills

All first-year students are required to take an academic writing course (The Essay and the Argument); we are developing a version of this course that we're calling Things and Texts specifically for the BA program: content-based writing to give students a firm foundation of academic writing and argument in the context of art, design and media criticism.

Liberal Studies courses generally, and ENGL, HUMN and VISC courses particularly, are the most writing intensive of all courses that students in studio programs take at OCADU. Students in the BA program will have greater opportunity than their studio peers to develop high quality written communication skills simply by virtue of the overall number of writing-intensive courses in the program, but also as a result of the higher expectations in the fourth year (the Honours Seminar). BA students will also have ample opportunity for developing the capacity to orally communicate information, arguments and analyses of increasing complexity to a range of audiences (fellow students in breadth courses, studio majors in upper level studio courses during critiques, and peers in the Honours Seminar – as well as faculty across the disciplines).

2.2.5 Awareness of Limits of Knowledge

The more one learns, the more one understands how little one knows. Students in the BA program, like their BFA/BDes counterparts, will learn the hard lesson of limits but at the same time come to appreciate the value of trying and failing, of failing better, of using an iterative process where each new attempt is a great improvement (or at least creates a sequence of progress and growth). BA students will, through increasingly challenging research projects, come to understand and appreciate ambiguity, blurred boundaries, missing pieces of knowledge and the effect of these things on interpretation and analysis. This is not learned in

one course or one stream of the curriculum; it is a growing awareness that evolves over time through the presentation of increasingly complex and challenging material.

2.2.6 Autonomy and Professional Capacity

The Conference Board of Canada calls these "employability skills," starting with the personal management skills of exercising initiative, taking responsibility, and accepting accountability, and extending to the abilities to work effectively in teams and make decisions in complex situations. The four-year Honours BA in Visual and Critical Studies presents multiple opportunities for students to develop these capacities, beginning with expectations around showing up for classes on time and prepared, through managing multiple demands and responsibilities, including working with fellow students in group projects and, of course, working independently and meeting deadlines.

The BA program also offers the greatest amount of personal choice for students of any program at OCADU to date, starting with the broad selection of core VISC courses at each level, and also in the number of electives, breadth options, and the expansive range of minors to choose from. Students have a great deal of leeway to manage their learning plans over the course of the four-year program, with available advice through the program Chair, the Liberal Studies Student Advisor, and individual faculty members.

OCADU also offers a full range of academic supports, from a small but growing Library with librarians who actively engage in the student learning process, including through the new Learning Commons, to an innovative Writing & Learning Centre with programs to assist individuals or classes at all stages. Please see Section Six: Capacity to Deliver for details of academic and student support services.

2.3 OCADU's Additional Expectations

In addition to the above six categories of University Undergraduate Degree Level Expectations mandated by OCAV and adopted by PEQAB, OCADU has articulated the following three:

2.3.1 Social Interaction & Effective Citizenship

OCAD students are expected to demonstrate and awareness of and ability to work effectively within social, political, and economic contexts. In the BA program, most VISC courses are taught to provide historical and contemporary socio-political context to the topic at hand. In addition, the Design Studies stream requires a sequence of Business Innovation courses that provide economic context and develop practical business skills (BUSI 2B01: Introduction to Business and a choice between BUSI 3B02: Project Management and BUSI 3B03: Business Ethics, Sustainability, and Social Responsibility). These courses are open to all students as electives; we expect to add to these courses to create a coherent Business Innovation minor.

Students are also expected to demonstrate an understanding of the broad range of ethical issues and their implications for art and design practice. Although many courses – studio and liberal studies – pay attention to or highlight at least some of these ethical issues, there are a number of Humanities courses that deal explicitly with contemporary applied ethics, such as HUMN 3B05 Environmental Ethics, HUMN 3B07 Ethics and the Visual Arts, HUMN 3B08 Ethics, Advertising and Design, HUMN 3B10 Multicultural Social Ethics, HUMN Health and Wellness: Ethics and Cultural Politics.

All students, including BA students due to the significant studio component in their program, must be made cognizant of health and safety issues as they apply to art and design practices. This starts with mandatory WHMIS (Workplace Hazardous Material Information System) training the first week of classes. An increasing interest in accessible design or inclusive design is addressed in specific studio courses that may be selected by BA students as studio electives, depending on their studio specialization.

Sustainability and sustainable art and design practices are topics woven into most studio courses and also addressed in specific Liberal Studies courses that may be selected as electives, e.g., VISC/DEST 3B46 Design and Sustainability, HUMN 2B28 Nature, Culture and the Environment, HUMN 3B05 Environmental Ethics. A minor in Sustainable Design is also an option.

2.3.2 Global Perspectives

OCAD students are expected to demonstrate an awareness of multiple audiences and openness to cross-cultural perspectives and a plurality of approaches to art and design practice. The OCADU student population, like the city of Toronto, has become multicultural well in advance of the availability of good art and design history survey texts that reflect these global perspectives. Nevertheless, OCAD has now redesigned all first-year survey courses to encompass design as well as art history, and to utilize a text that covers the major global cultures.

Through strategic hiring over the past few years, the Faculty of Liberal Studies has added tenure-track faculty specialists to broaden and deepen the upper level curriculum with specialized courses in Aboriginal, Korean, East Asian, and South Asian visual culture, adding to the existing strengths in European, Canadian, American, and Latin American. These have been supplemented by sessional faculty who teach courses in African Diaspora and Eastern European visual culture.

2.3.3 Interdisciplinary Experience

Students are exposed to a range of disciplines/practices outside their major area of study through breadth requirements (a minimum of 5.0 credits must be taken outside the discipline of visual studies including studio), including the innovative LS Two which perhaps most consciously of all courses develops “interdisciplinary thinking,” and through the requirement that they take at least one course in each of the other two streams of the BA (Art History, Design Studies, Media & Digital Studies). As well, the option of pursuing a minor, whether a studio specialization, another Liberal Studies discipline (e.g., English, Social Science) or an interdisciplinary minor such as Aboriginal Visual Studies, provides an important interdisciplinary experience for the student.

Taken together, these experiences will inform the BA students’ fourth-year Honours Seminar projects and enable them to apply learning from one or more areas outside the discipline to their major field of knowledge.

SECTION 3: ADMISSION, PROMOTION, AND GRADUATION STANDARD

Students applying for admission to the OCAD Honours BA would have a slightly different process than OCAD BFA or BDes students. BA Honours applicants must meet the following requirements to complete the admission process:

3.1 Admission Requirements for Direct Entry

3.1.1 Digital Portfolio and Writing Sample:

Students entering the program from high school would be evaluated based on a combination of academic requirements, grades, written work and a digital portfolio.

3.1.1.1 Digital Portfolio

All students entering the program would be required to submit a digital portfolio of five pieces of creative work. The latter demonstrates creative activity and could include drawing, video, design, photography, web design, game design etc.

3.1.1.2 Writing Sample

All applicants would be required to submit an original essay of 500 words on a topic determined annually by the BA Admissions Panel.

3.1.2 Academic Requirements:

3.1.2.1 Academic Requirements for Ontario Applicants:

- Ontario Secondary School Diploma, (OSSD)
- Six Grade 12 U or M courses with a minimum overall academic average of 75%,
- Grade 12 U English (ENG4U) with a minimum final grade of 75% (*Please also review additional requirements below)*

3.1.2.2 Academic Requirements for Canadian applicants outside Ontario:

Grade 12 Secondary School Diploma with a minimum overall academic average of B or 75% numeric equivalent including a Grade 12 English with a minimum of 75%. Plus the writing sample and digital portfolio described as above.

3.1.2.3 Additional Academic Requirements:

In addition to the Grade 12 English requirement, applicants whose first language is not English and who have resided and studied less than four years in a country where the official language is English, are required to present a Test of English as a Foreign Language (TOEFL), or equivalent. Please note: this does not apply to Francophone Canadians.

3.1.2.4 Academic Requirements for international applicants:

Secondary School Graduation equivalent to Grade 12 in Ontario and:
From countries with English as the official language of instruction, a minimum grade of B or 75% numeric equivalent in English 12 or equivalent.

From countries with a language other than English as the official language of instruction, applicants are required to present a Test of English as a Foreign Language (TOEFL), or equivalent test (TOEFL and equivalent test scores). International students must have a valid Study Permit (student visa) and valid University Health Insurance Plan (UHIP) before registering at OCAD.

3.2 Admission Policies and Procedures for Mature Students

A mature applicant is at least 21 years of age by September 1st of the year of intended enrolment. All applicants, including Canadian citizens, must provide proof of proficiency in English, plus the writing sample and digital portfolio described above.

3.3 Promotion and Graduation Requirements

Honours BA program students must complete the 7.0 designated credits of their program specialization module with a minimum cumulative average of 70% and a minimum mark of 60% in any of the designated courses. An overall average of at least 65% must be achieved to fulfill graduation requirements. Otherwise, Honours BA students would be subject to the same promotion and graduation requirements as BFA and BDes students. The following academic policies apply:

#1004 Academic Standing (Undergraduate)
#1005 Graduation Requirements (Undergraduate)
#1013 Graduation Approval Process (Undergraduate)

#1014 Academic Misconduct

#1030 Academic Progression – Undergraduate

#1031 Reinstatement

#3002 Student Academic Appeals

These policies may be accessed on the OCAD Website at www.ocad.ca/students/student_policies/academic_policies.htm or in hard copy in Appendix XXV.

In addition to these policies, an easily accessible set of Undergraduate Academic Regulations and Procedures may be found on the Student website: www.ocad.ca/students/student_policies/academic_regulations_procedures.htm.

3.4 Advanced Standing Policies and Requirements

Please note that established OCAD Prior Leaning Assessment (PLA) Policy Guidelines will apply to all transfers whether internal or external (see Appendix XVII).

3.4.1 Internal OCAD Transfer from the BFA/BDes to the Honours BA

OCAD students who wish to move from a BFA or BDes program to the Honours BA program will require an overall average of 65%. If the student's average is below 65%, approval from the Dean of Liberal Studies will be required.

3.4.2 Internal OCAD Transfer from the Honours BA program to the BFA or the BDes program

OCAD students who wish to move from the Honours BA program to either the BFA or the BDes must complete the Advanced Standing procedures (this process is similar to an external student transferring to OCAD from another post-secondary institution). This type of program change normally requires a portfolio review.

3.4.3 External Students Wishing to Transfer into the Honours BA

Established OCAD Prior learning Assessment (PLA) Policy Guidelines will apply to all external transfers.

3.4.4 Additional Requirements:

Applicants whose first language is not English and who have resided and studied less than four years in a country where the official language is English, are required to present a Test of English as a Foreign Language (TOEFL) or equivalent. Please note: this does not apply to francophone Canadians.

SECTION 4: PROGRAM CONTENT STANDARD

4.1 Program Advisory Committee

4.1.1 The Faculty of Liberal Studies Program Advisory Committee comprises professionals in the various fields of art, craft, media and design production, curating, or consulting, as well as academic experts in visual and critical studies. We plan to expand the committee to include a representative from the digital entertainment industry, another designer, and – once the program is up and running – at least one student representative and eventually an alumni representative. Inaugural committee members include:

NAME	OCCUPATION/ CREDENTIALS	EMPLOYER	PROFESSIONAL AFFILIATIONS
Su Ditta	Media Curator/ Critic / Cultural Policy Analyst; BA, Canadian Studies	President, Wild Ideas Art Consulting	Ditta has held senior national positions in arts management and curating, including associate curator of Media Arts at the National Gallery of Canada; winner of Trent University Distinguished Alumni Award.
Gerry Flahive	Senior Producer; BA	National Film Board of Canada	In a career spanning almost 30 years with the NFB, Gerry Flahive has produced more than 50 films and new-media projects. He has most recently been nominated for an Emmy Award for the nature documentary *Four Wings And A Prayer.*
Ken Greenberg	Urban Designer/ Architect; BA, B.Arch	Principal, Greenberg Consultants Inc.	Fellow, Royal Architecture Institute of Canada; Fellow, Toronto Society of Architects; Fellow, Institute for Urban Design; Assoc. Member, American Institute of Architects; Member, Urban Design Forum
Madeline Lennon	University Professor; PhD, Art History	Professor Emerita, University of Western Ontario	Past Chair and past Graduate Director of the Department of Visual Arts at University of Western Ontario, Lennon was on the review panel of OCAD for MTCU in 2001. A 3M Teaching Fellow, she currently coordinates the Faculty Mentor Program.
Francine Perinet	Gallery Director	Director, The Frederick Horsman Varley Art Gallery of Markham	Before joining the Varley Art Gallery, Perinet was Director of Oakville Galleries for more than 16 years, taught at U Ottawa and was chair of Dept of Visual Arts from 1988-92, served at Canada Council in Visual Arts Section; she has published widely.
Sarah Quinton	Curator; BFA, MFA	Curator, Textile Museum of Canada	Quinton has taught and co-ordinated at the Textile Department at the Nova Scotia College of Art and Design, the Ontario College of Art and Design, Tyler School of Art and the School of Crafts and Design at Sheridan College.

4.1.2 Excerpt from Minutes of Program Advisory Committee Meeting, September 27, 2010:

"Motion to support the Honours BA Program in Visual and Critical Studies and to confirm that the program meets or exceeds the requirements of the field of study: moved by F. Perinet, seconded by S. Quinton/ carried unanimously."

Minutes on file in Faculty of Liberal Studies Office, including email comments of absentee members.

4.2 Program Rationale

The program in Visual and Critical Studies grows organically from OCAD's existing curriculum, in a discipline that is central to OCAD's educational program. Although art and design history courses have constituted an integral part of OCAD program requirements for more than forty years, it was not until OCAD received degree-granting status in 2002 that Visual and Critical Studies requirements along with breadth requirements (together constituting 25% of each BFA and BDes program) were formalized. Since 2003, all degree students have been required to take a minimum of 3.0 credits in Visual and Critical Studies (VISC).

Also since 2003, as the Faculty of Liberal Studies has expanded its VISC offerings and augmented and diversified its faculty complement, development has become focused on three distinct streams, all reflecting and participating in, if not leading, the current dialogue around contemporary visual intelligence and applications of visuality. These new streams are reflected in the specializations of the proposed BA program: Art History (focus on contemporary art), Design Studies, and Media & Digital Studies (a rapidly growing and constantly evolving field).

Growing recognition of OCAD's leadership role, not only in educating artists and designers, but also in shaping the research agenda and weighing in on the dialogue within the art and design communities, not just in Toronto and Ontario, but nationally and globally, has attracted highly qualified expertise in each of these streams. OCAD's graduate programs are burgeoning – and these include an MA in Interdisciplinary Studies and an MA in Contemporary Art History. Faculty teaching in these graduate programs will also teach in the BA program.

Indeed the core faculty for this program is in place and the undergraduate curriculum exists. It only makes sense to utilize these resources and offer an Honours BA in Visual and Critical Studies, with specializations in the three relevant streams.

There is another compelling reason to offer an Honours BA program. Diversifying programming at OCAD to take the pressure off expensive to deliver studio-based programs in meeting growth targets will help the institution in two important ways: first, it will provide a less expensive way to offer quality art and design programming to meet demand for new spaces; second, it will provide students with a viable alternative to a practice-based degree when their academic predilection is rooted in issues explored through the study of history and theory.

4.3 Survey of Comparable Programs

While there are a number of Honours BA programs in Art History offered by universities across Canada, including by many Ontario universities, there are few that can provide the same breadth and depth in contemporary art history, criticism and theory, and none that can offer the additional options of Design Studies and Media & Digital Studies within the same program. Where Design Studies programs exist at the undergraduate level, they are restricted to one design field, e.g., Graphic Design Studies at Vancouver Island University or Architectural Studies at the University of Toronto.

Because this is an undergraduate program, we have looked most closely at programs at southern Ontario universities (U TM/Sheridan, UWO, York, UToronto, and Guelph) as well as at a few comparable independent art and design schools in the US (School at the Art Institute of Chicago, Pratt Institute, School of Visual Arts in NYC, and California College of the Arts). The component of studio courses within these various programs varies tremendously, from not required (Western and U Toronto) to playing a heavier role than visual studies courses (UTM/Sheridan and Guelph). At OCAD, we believe we have created a range of choices for students that allows them to select a specialization in Visual & Critical Studies and a secondary specialization in studio art or design, or in another discipline altogether (see list of minors in Appendix VII). The balance is in the students' hands and range of choices is unmatched by other institutions.

OCAD's proposed Honours BA in Visual and Critical Studies offers the following features:

- Opportunity to pursue in-depth academic study in the creative environment of an art & design school
- Depth and global breadth of expertise in 20th and 21st century art history
- Unusual depth of expertise in design studies
- Growing expertise in media & digital studies
- Unparalleled breadth of course offerings across art history, design studies, and media & digital studies
- Unparalleled breadth and depth of studio offerings and choices for a specialized minor (20 minors across Art, Design, Liberal Studies, and Interdisciplinary Studies).

Comparator Programs – Canada

	UTM – Sheridan: Hon BA in Art and Art History	UWO: Hon BA in Visual Arts or Art History & Criticism	York: Hon BA in Art History 6 credit hours = 1.0 credit	U of T: Hon BA in Art History	Guelph: Hon BA in Studio Art/Art History	OCADU: Hon BA in Visual & Critical Studies
Art History Credits **Theory/ Methods Critical Studies/Issues**	4.0 At UTM	12.0	42 - 48 (=7.0-8.0)	11.0	3.0	8.5
Studio Credits	7.0 At Sheridan	option	6 - 12 (= 1.0-2.0)	Open electives	6.0	4.5
General Studies		2.0	18.0 (=3.0)		4.0	3.0
Other Fine Arts Fields			12.0 (=2.0)			
Outside Fine Arts	4.0	4.0 Incl 1.0 language	12.0 Outside Fine Arts (=2.0)	7.0 incl 2.0 Language Requirement	5.0	2.0
Open Electives	5.0	2.0	24.0 (=4.0)	2.0	2.0	4.0
TOTAL	20.0	20.0	120.0 (=20.0)	20.0	20.0	20.0
Max Art History/Visual Arts incl Studio	16.0	14.0	66.0 (=11.0)	13.0	11.0	15.0

Comparator Programs – USA

	SAIC: BA in Visual & Critical Studies	Pratt: BA in Critical and Visual Studies	SVA: BA in Visual and Critical Studies	CCA: BA in Visual Studies
Art History Credits	18.0	3.0	18.0	
Theory/ Method/Critical Studies/Issues	Core: 18.0	52.0	24.0	42.0
Studio Courses	36.0		60.0	39.0
General Studies	42.0 Humanities & Science	45.0 Human., SocSci, Science	18.0 Humanities	45.0 Humanities and Science
Other Fine Arts		9.0		
Outside Fine Arts				
Open Electives	18.0	24.0		
TOTAL	132.0	133.0	120.0	126.0

4.4 Art History Stream

4.4.1 Rationale

OCAD Art History offers over forty undergraduate courses, taught by sixteen core faculty, and has just launched a Masters degree in Contemporary Art History this September. Moreover, Art History is Liberal Studies' most popular minor and, in a tie with Material Art and Design, is the second most popular of all minors offered at OCAD (just behind Graphic Design).

This richness of OCAD Art History – and Visual and Critical Studies generally -- means that several features of the Honours BA program are unrivalled provincially and nationally. First, students in this program experience contemporary art and design at a level matched by no Canadian university, and by only a few in North America. With 4,000 undergraduate and graduate students, 400 faculty members, and galleries featuring both the OCAD community (students, faculty and staff) and nationally and internationally significant artists and designers, OCAD's environment fosters a deep awareness of contemporary culture. Along with the objects of art and design, this awareness embraces contemporary ideas: OCAD maintains a vigorous schedule of visiting artists, designers and commentators, promoting a scholarly ethos that has been sharpened by the launch of a Masters program in Criticism and Curatorial Practice last year and in Contemporary Art History this year (the latter being a key resource for colloquia, teaching assistants and other discipline-specific enrichments of the undergraduate Art History experience).

This consciousness of contemporary issues in art and design is a distinct advantage in the current context, as students increasingly use Art History degrees as entrées into careers that depend on such knowledge — curating, arts administration and arts journalism, for instance.

Moreover, belonging to an art and design university allows this program to update a venerable model of art historical study that integrates studio training: all Art History students participate in introductory studio classes, and can continue their studio training throughout their degree. Going further, students interested in a particular medium can partake of OCAD's expansive range of studio courses to minor in that area (i.e.: painting, photography, sculpture) — rather than doing a general studio minor, as would be the case elsewhere.

In short, while several other Ontario and Canadian universities offer degrees in Art History, none can equal OCAD's intensively creative, studio-based milieu or the depth of its faculty's specialization in contemporary art history.

4.4.2 Art History Target Audience

As traditional boundaries between artists, historians, critics and curators continue to dissolve, more and more people resist committing to one of these paths at the expense of eschewing the others. This program speaks to students who wish to enrich their study of art history by maintaining a studio practice and/or by studying alongside tomorrow's leading designers and artists. Students interested in contemporary art will find OCAD's singular environment and wealth of faculty expertise extremely compelling.

This program also speaks to students interested in gaining contextual knowledge of visual art, and in the careers dependant on that expertise. These professions include arts administration, gallery management (non-profit and for profit), curating, teaching at all levels, conservation (OCAD's studio opportunities are crucial in this instance), arts journalism, arts connoisseurship, grant writing, and arts council and charitable foundation administration. This program also positions its graduates to pursue careers in the cultural industries, such as publishing and media, and for further education leading to specialized careers like arts investment, art librarianship, visual resource curating or the growing field of art law.

In other words, while this program's alumni will be well prepared to study Art History at the graduate level (as have several alumni of Criticism and Curatorial Practice at OCAD), they also will be well suited for a wide range of related fields.

4.4.3 Art History Program Description

Students selecting the Art History specialization within the Honours BA in Visual and Critical Studies (VCS) would share a common first-year program with all students admitted to OCAD’s studio art and studio design programs. All VCS majors, regardless of specialization, would take one extra first-year Liberal Studies course, as well as LS One, a full-year 1.5 credit course that thematically combines issues in Philosophy, History, Literature, and/or the Social Sciences. It would count as part of the breadth requirements for HUMN, SOSC, and ENGL. All VCS students will also take the Honours Seminar in fourth year, a combined independent study and research-sharing experience for all majors.

A new methods course introducing students to the distinctive methodologies embraced by the various streams of Visual and Critical Studies is under development at the 300 level. Otherwise the Art History major will draw on a minimum of 12 - 18 semester-courses currently available in the VISC/ARTH category. These courses will provide the student with a comprehensive background in the history and evolution of visual arts generally, an in-depth knowledge of one to two specific art disciplines (e.g., Photography, Material Arts, Printmaking, Graphic Design, etc), as well as a broad understanding of the place of visual arts in the history and culture of Canada and globally.

Art History specialists will also have the option of pursuing one of OCAD's existing minors, either in studio Art, studio Design, Interdisciplinary Studies or a different Liberal Studies area. We believe this will be one of the most attractive aspects of the program; it certainly sets it apart from other art/design history majors at other Ontario institutions.

4.4.4 Art History Program Guide

COURSE CODE	NAME	CREDIT
100 LEVEL REQUIREMENTS		
LBST 1B02	Introduction to Visual Studies I: History and Culture to 1500	0.5
LBST 1B03	Introduction to Visual Studies II: History and Culture since 1500	0.5
LBST 1B06	Introduction to Visual Studies III: Critical Frameworks	0.5
LBST 1B14	Things and Text	0.5
see studio course offerings	**Choose six 100 level studio courses**	**3.0**
200 LEVEL REQUIREMENTS		
VISC/ARTH 2B07	History of Modern Art	0.5
see VISC/ARTH course offerings	**Choose three 200 level Art History courses**	1.5
LBST 2D01	LS TWO (Multidisci-plinary lecture/ seminar course)	1.5
see studio course offerings	**Choose one 200 level studio course**	**0.5**
see course offerings	**Choose two elective courses******	**1.0**
300 LEVEL REQUIREMENTS		
VISC 3BXX	Methods in Visual and Critical Studies	0.5
see VISC/ARTH course offerings	**Choose three 300 level Art History courses***	**1.5**

see LS course offerings	Liberal Studies breadth requirements***	0.5
see studio course offerings	**Choose one 300 level studio course**	**0.5**
see course offerings	**Choose four 300 level elective courses******	**2.0**
400 LEVEL REQUIREMENTS		
See VISC/ARTH course offerings	**Choose four 400-level Art History courses****	**2.0**
VISC 4C01	**Honours Seminar**	**1.0**
see LS course offerings	Liberal Studies breadth requirements***	0.5
see studio course offerings	**Choose one 400 level studio course**	**0.5**
see course offerings	**Choose two elective courses******	**1.0**
		TOTAL 20.0

* at least 1.0 credit of Art History courses must be completed at the 300 level

** at least 1.0 credit of Art History courses must be completed at the 400 level

*** LS Breadth Requirements:
Students must complete 1.0 credit from 2 of the 4 categories (ENGL, HUMN, SOSC, SCTM). They must be completed at the 300 or 400 levels (200 level SCTM courses would be accepted).

**** Students may choose to use their electives to complete a minor in the Faculty of Art, the Faculty of Design the Faculty of Liberal Studies, or Interdisciplinary Studies. No fewer than 5.0 credits must be completed in disciplines other than visual art and design (i.e., other than Visual and Critical Studies and studio Art or studio Design).

Additional Requirements

- Students must take at least two courses in Global Perspectives (see list on p. 48)
- Students must take at least two courses in pre-20th Century Art History (see list on p. 49)
- Students must take at least one Canadian Art History course (see list on p. 49)
- Students must take at least one VISC/DEST course and at least one VISC/MDST course

4.5 Design Studies Stream

4.5.1 Rationale

The past decade has seen a growing recognition of the role of design as a significant force in the development of local and international cultures, economies, and contemporary life. This new recognition, and a corresponding awareness of design-related career options, has driven a remarkable expansion of studio programs in design and the applied arts in post-secondary institutions across North America. To date, however, these have not been paralleled by academic programs dedicated to the critical and historical study of design.

The Honours BA in Design Studies at OCAD will fill a significant gap in the academic study of design in North America, contributing substantially to the recognized need for critically-informed writers, researchers, curators, teachers, and designers who can interpret the contemporary fields of design and communicate their ideas to a broad audience. Currently, few such programs exist at the undergraduate level, and none in Canada. Taught by a range of expert historians, theoreticians, and practitioners, this program will give students a focused understanding of design in its historical, theoretical, and social contexts, within the vibrant and creative setting of the largest post-secondary art and design institution in the country. Students in this program would further benefit from the setting of OCAD in the vibrant urban setting of downtown Toronto, with its close access to numerous galleries and cultural institutions.

The program is also unique in its full integration of design studio courses within the context of an academic degree, providing all students in the BA with a basis in the hands-on techniques and practices of design, and enabling students who choose to obtain a focused minor in a specialized design discipline (Furniture, graphic design, illustration, industrial ceramics, sustainability & design, and material art & design). OCAD's Design Studies program will thus combine the strengths of design and material arts education with those of academic study, and the breadth and depth of faculty expertise in Liberal Studies with OCAD's strength as the pre-eminent art and design institution in Canada.

4.5.2 Design Studies Target Audience

Students in the Honours BA in Design Studies will develop skills and methods to enable them to understand and critically analyze works of design from diverse historical and cultural sources, using a range of methodological perspectives. They will learn how to conduct scholarly research and to effectively communicate ideas both in writing and speech, for both scholarly and popular venues.

The program would appeal to applicants who have strengths in both academic work and studio practice, from academically-oriented students who want to pursue research in the historical and theoretical contexts of design, and from designers seeking an enriched understanding of their chosen field. It may also draw in students who enter OCAD with the intention of pursuing a design studio degree and discover they have particular interests and

strengths in design history and theory.

The program opens graduates to a range of possible career outcomes, drawing on their specialized body of knowledge and transferable skills in analysis, research, and writing. A 4th-year Honours Seminar requiring the production of a substantial research paper will prepare students for future graduate work at the MA or PhD level, or in professional programs, such as architecture. Other graduates will take up careers in museums or galleries; in design offices and consultancies, in the cultural industries such as publishing, journalism and popular media; as teachers and educators; and as researchers and administrators in arts organizations.

4.5.3 Design Studies Program Description

Students selecting the Design Studies specialization within the Honours BA in Visual and Critical Studies (VCS) would share a common first-year program with all students admitted to OCAD's studio art and studio design programs. All VCS majors, regardless of specialization, would take one extra first-year Liberal Studies course, as well as LS Two, a full-year 1.5 credit course that thematically combines issues in Philosophy, History, Literature, and/or the Social Sciences. It would count as part of the breadth requirements for HUMN, SOSC, and ENGL. All VCS students will also take the Honours Colloquium in fourth year, a combined independent study and research-sharing experience for all majors.

A new methods course introducing students to the distinctive methodologies embraced by the various streams of Visual and Critical Studies is under development at the 300 level. Otherwise the Design Studies specialization will draw on a minimum of 12 - 18 semester-courses currently available in the VISC/DEST category. These courses will provide the student with a comprehensive background in the history and evolution of design generally, an in-depth knowledge of one to two specific design disciplines (e.g., Graphic Design, Illustration, Industrial Design, etc), as well as a broad understanding of the place of design in the history and culture of Canada and globally.

Design Studies specialists will also have the option of pursuing one of OCAD's existing minors, either in studio Art, studio Design, Interdisciplinary Studies or a different Liberal Studies area. We believe this will be one of the most attractive aspects of the program; it certainly sets it apart from other art/design history majors at other Ontario

institutions.

4.5.4 Design Studies Program Guide

COURSE CODE	COURSE NAME	CREDIT
100 LEVEL REQUIREMENTS		
LBST 1B02	Introduction to Visual Studies I: History and Culture to 1500	0.5
LBST 1B03	Introduction to Visual Studies II: History and Culture from 1500	0.5
LBST 1B06	Introduction to Visual Studies II: Critical Frameworks	0.5
LBST 1B14	Things and Text	0.5
see studio course offerings	**Choose six 100 level studio courses**	**3.0**
200 LEVEL REQUIREMENTS		
	Choose four 200 level Design Studies courses:	**2.0**
VISC/DEST 2B01	History of Modern Design	
VISC/DEST 2B10	History of 20th Century Architecture	
VISC/DEST 2B22	History of Material Arts: Ancient Egypt to Modern	
VISC/DEST 2B36	History and Evolution of Typography	
VISC/DEST 2B38	Design Thinking	
VISC/DEST 2B39	Graphic Design History in the Twentieth Century	
LBST 2D01	LS TWO (Multidisciplinary lecture/seminar course)	1.5
see studio course offerings	**Choose one 200 level studio courses**	**0.5**
see course offerings	**Choose two elective courses****	**1.0**
300 LEVEL REQUIREMENTS		
VISC 3BXX	Methods in Visual and Critical Studies	0.5
	Choose three 300 level Design Studies courses:	**1.5**
VISC/DEST 3B21	Illustration and the Rise of Popular Culture	
VISC/DEST 3B27	Human Factors for Designers	
VISC/DEST 3B32	History of Furniture	
VISC/DEST 3B36	The History and Theory of Interiors: Design and Production	
VISC/DEST 3B38	Advertising and the Art of Persuasion	

VISC/DEST 3B46	Design and Sustainability	
VISC/DEST 3B47	Art & Fashion	
VISC/DEST 3B48	Global Traditions In Design: Objects And Environments	
VISC/DEST 3B91	ST: Car Culture	
VISC/DEST 3B95	ST: Social Entrepreneurship for Designers	
VISC/DEST 3B93	ST: The Writing on the Wall: Radical Graphics and the Culture of Protest	
BUSI 2B01	Introduction to Business	0.5
BUSI 3B02 or BUSI 3B03	Project Management or Business Ethics, Sustainability and Social Responsibility	0.5
see LS course offerings	Liberal Studies breadth requirement*	0.5
see studio course offerings	**Choose one 300 level studio courses**	**0.5**
see course offerings	**Choose two elective courses ****	**1.0**
400 LEVEL REQUIREMENTS		
	Choose four 400 level Design Studies courses:	**2.0**
VISC/DEST 4B15	Urban Life: Art, Design and the City	
VISC/DEST 4B18	Socio-Cultural Issues and The Built Environment	
VISC/DEST 4B19	Contemporary Studies in Architecture and Design	
VISC/DEST 4B22	Art and Design Activism	
VISC/DEST 4B23	The Classical Tradition and its Legacies	
VISC 4C01	Honours Seminar	1.0
see LS course offerings	Liberal Studies breadth requirement*	0.5
see studio course offerings	**Choose one 400 level studio courses**	**0.5**
see course offerings	**Choose two elective courses****	**1.0**
	TOTAL	**20.0**

* LS Breadth Requirements:
Students must complete 1.0 credit from 2 of the 4 categories (ENGL, HUMN, SOSC, SCTM). They must be completed at the 300 or 400 levels (200 level SCTM courses would be accepted).

** Students may choose to use their electives to complete a minor in the Faculty of Art, the Faculty of Design, the Faculty of Liberal Studies, or Interdisciplinary Studies. Students must complete a minimum of 5.0 credits in disciplines other than visual art and design (i.e., other than visual and Critical Studies and studio Art or studio Design.)

ST: Special Topic Courses vary from year to year and upon approval may be added to list of VISC/DEST classes.

Additional Requirements

- Students must take at least two courses in Global Perspective (see list on pp. 51-2)
- Sudents must take at least one VISC/DEST course and at least one VISC/MDST course

4.6 Media & Digital Studies Stream

4.6.1 Rationale

Media and digital studies is an evolving strength in OCAD's curriculum and research capacities as a university dedicated to leading edge technologies in art and design. By combining this evolving strength in an academically oriented program of study, the Media & Digital Studies Honours stream provides students with a strong grounding in the theoretical, methodological and historical components of these fields complemented by hands-on studio experience. Distinctive to this program is its strong focus and breadth in new media. In-depth study of 2D, 3D, hybrid media and digital technologies will strengthen and deepen students' understanding of the research, applications and the theoretical future of technological and media inquiry. OCAD's innovative faculty, adept in synthesizing theory and practice, have a unique capacity to offer a program rich in studies of augmented practices and realities, time and space based technologies, 2D and 3D interaction as well as internet, screen-based and traditional media. A unique aspect of the BA is the opportunity to combine academic study with a minor. Students can choose from a broad range of studio-related minors including graphic design, wearable technology, printmaking, digital media, on-screen media or in the area of liberal arts, art history, creative writing, social sciences, etc.

4.6.2 Media & Digital Studies BA Target Audience

Most current applicants to OCAD plan on pursuing a professional art or design career. Many students, however, discover in the course of their studies that they have a strong interest in the historical and theoretical foundation of visual arts/media-- knowledge that is enhanced by studio experience. These students tend to be interested in careers requiring

literacy in media and digital knowledge and the ability to apply this knowledge. Such careers include: media management, project administration, data visualization, or working in the varied media production industries, script writing, technical writing, game marketing, web development, promotion, and film production, etc.. The Media & Digital Studies Honours BA also uniquely prepares students for graduate studies in Master's and Doctoral programs specializing in new media and the cultural industries, as well as the more traditional social science and humanities fields, secondary education, communication studies, media criticism cultural studies.

In summary, the Media & Digital Studies Honours BA Degree is designed to suit the neec a broad range of students and offers a program of study that befits their intellectual interests and career or graduate study aspirations. Students in Media & Digital Studies can choose to take a full curriculum in theory, history and methods based courses, augmented by studio, or may choose to add an entire studio minor to their program.

4.6.3 Media & Digital Studies Program Description

Students selecting the Media & Digital Studies specialization within the Honours BA in Visual and Critical Studies (VCS) would share a common first-year program with all students admitted to OCAD's studio art and studio design programs. All VCS majors, regardless of specialization, would take one extra first-year Liberal Studies course, as well as LS Two, a full-year 1.5 credit course that thematically combines issues in Philosophy, History, Literature, and/or the Social Sciences. It would count as part of the breadth requirements for HUMN, SOSC, and ENGL. All VCS students will also take the Honours Colloquium in fourth year, a combined independent study and research- sharing experience for all majors.

A new methods course introducing students to the distinctive methodologies embraced by the various streams of Visual and Critical Studies is under development at the 300 level. Otherwise the Media & Digital Studies specialization will draw on a minimum of 12 - 18 semester-courses currently available in the VISC/MDST category. These courses will provide the student with a comprehensive background in the history and evolution of the visual arts, an in-depth knowledge of the evolution of and issues surrounding Media & Digital Studies in the 20th century, and a broad understanding of the place of Media & Digital Studies in the history and culture of Canada and globally.

Media & Digital Studies specialists will also have the option of pursuing one of OCAD's existing minors, either in studio Art, studio Design, Interdisciplinary Studies or a different Liberal Studies area. We believe this will be one of the most attractive aspects of the program; it certainly sets it apart from other art/design history majors at other Ontario institutions.

4.6.4 Media & Digital Studies Program Guide

COURSE CODE	COURSE NAME	CREDIT
100 LEVEL REQUIREMENTS		
LBST 1B02	Introduction to Visual Studies I: History and Culture to 1500	0.5
LBST 1B03	Introduction to Visual Studies II: History and Culture From 1500	0.5
LBST 1B06	Introduction to Visual Studies III: Critical Frameworks	0.5
LBST 1B14	Things and Text	0.5
see studio course offerings	**Choose six 100 level studio courses**	**3.0**
200 LEVEL REQUIREMENTS		
VISC/MDST 2B40	Media, Messages and the Cultural Landscape: Introduction to Communication Studies	0.5
	Choose three additional 200 level Media & Digital Studies courses:	**1.5**
VISC/MDST 2B08	Film Studies: An introduction	
VISC/MDST 2B09	History of New Media Art	
VISC/MDST 2B20	Web Theory	
VISC/MDST 2B93	Introduction to Games Studies (ST)	
300 LEVEL REQUIREMENTS		
VISC 3BXX	Methods in Visual and Critical Studies	0.5
	Choose three 300 level Media & Digital Studies courses:	**1.5**
VISC/MDST 3B18	Television Criticism	
VISC/MDST 3B23	Technology and Digital Culture	

VISC/MDST 3B33	Canadian Cinema	
VISC/MDST 3B34	Japanese Cinema	
VISC/MDST 3B39	Latin American Cinema	
VISC/MDST 3B90	Critical Play (ST)	
see LS course offerings	Liberal Studies breadth requirements*	0.5
see studio course offerings	**Choose one 300 level studio course**	**0.5**
see course offerings	**Choose four elective courses****	**2.0**

400 LEVEL REQUIREMENTS		
	Choose four 300 level Media & Digital Studies courses:	**2.0**
VISC/MDST 4B03	Contemporary Documentary Media	
VISC/MDST 4B04	Re-presenting Women: Feminist Film and Video	
VISC/MDST 4B05	Future Cinema: Digital Narratives	
VISC/MDST 4B06	Global Mesh: Internet, Networks, Globalization and Digital Resistance	
VISC/MDST 4B07	Images and Practices of Technology	
VISC/MDST 4B94	The Body and the Machine: Interrogating the Posthuman in Art and Design (ST)	
VISC 4C01	Honours Seminar	1.0
see LS course offerings	Liberal Studies breadth requirements*	0.5
see studio course offerings	**Choose one 400 level studio course**	**0.5**
see course offerings	**Choose two elective courses****	**1.0**
	TOTAL	**20.0**

* LS Breadth Requirements:
Students must complete 1.0 credit from 2 of the 4 categories (ENGL, HUMN, SOSC, SCTM). They must be completed at the 300 or 400 levels (200 level SCTM courses would be accepted).

** Students may choose to use their electives to complete a minor in the Faculty of Art, the Faculty of Design or the Faculty of Liberal Studies.

4.7 Professional Accreditation

There are no professional regulatory or accrediting bodies for these fields.

4.8 Learning Outcomes

4.8.1 Degree Level Expectations

Please see the Learning Matrix for all streams of the Honours BA in Visual and Critical Studies in Appendix II**.** Section 2: Degree Level Standard provides a narrative description of how the degree program is designed to meet the Honours Baccalaureate DLEs approved by OCAV.

4.8.2 Program Level Learning Outcomes

4.8.2.1 Program Learning Outcomes: Art History

Program Level Learning Outcomes	**Program Requirements or Segments of Requirements that Contribute to this Outcome**
The graduate has reliably demonstrated:	
1. an in depth and critical understanding of the key concepts, methodologies, theoretical underpinnings, as well as historical and contemporary approaches to art, media, and design studies	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; VISC 3BXX: Methods in Visual and Critical Studies
2. an in depth knowledge of art's contemporary and historical manifestations, with an emphasis on links to social context and cross-cultural diversity	VISC/ARTH 2B07: History of Modern Art; 3 x 200-level VISC/ARTH (see list on pp. 77-79) 2 x Global Perspectives courses (see list below*) 1 x Canadian (see list below**) All 300 and 400-level VISC/ARTH courses (see list on pp. 77-79)
3. a good understanding of the chronology of art's history	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; VISC/ARTH 2B07: History of Modern Art; 2 x Pre-20th Century VISC/ARTH (see list below***)
4. a sophisticated understanding of the similarities and differences between key artistic styles and movements	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; VISC/ARTH 2B07: History of Modern Art; All 200-level, 300-level, and 400-level VISC/ARTH courses (see list on pp. 77-79)
5. a developed understanding of the breadth of art, media, and design studies, and of how they intersect with one another and with other disciplines in the social sciences, sciences, and humanities	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; LBST 2D01: LS Two and other Liberal Studies

	breadth requirements in Literary Studies (ENGL), Humanities (HUMN), Social Sciences (SOSC), Science, Technology and Mathematics (SCTM) (see list on pp. 89-91); VISC 3BXX: Methods in Visual and Critical Studies; Choice of one Design Studies and one Media & Digital Studies course (see list on pp. 77-79); Required Studio courses plus option of Studio, Liberal Studies or Interdsiciplinary Minor (see list on pp. 77-79)
6. the ability to analyze and interpret art, informed by knowledge of the major art historical theories, methods, and debates	LBST 1B06: Introduction to Visual Studies II: Critical Frameworks; VISC 3BXX: Methods in Visual and Critical Studies; All 300- and 400-level VISC/ARTH courses; VISC 4C01: Honours Seminar
7. the ability to communicate information, ideas, arguments and analyses effectively through sophisticated writing and speaking to a range of audiences	LBST 1B14:Things and Text; LBST 2D01: LS Two; VISC 4C01: Honours Seminar
8. the ability to read effectively, with emphasis on assessing and evaluating different types of sources	LBST 1B14:Things and Text; VISC/ARTH 2B07: History of Modern Art; LBST 2D01: LS Two; VISC 3B0X: Methods in Visual and Critical Studies; VISC 4C01: Honours Seminar
9.the ability to research and develop original arguments regarding art's history and theory	All 300- and 400-level VISC/ARTH courses (see list pp. 77-79); VISC 4C01: Honours Seminar
10. basic skills to produce art, media art and designs, informed by a unique combination of academic and studio expertise and by awareness of a broad range of traditional and innovative art-making techniques	6 first-year Studio Courses (see list pp. 81-2, 85-6); A minimum of one studio course in each of second, third, and fourth year (hundreds of options: please see www.ocad.ca/academicprograms); Option of a studio minor (see list and requirements, Appendix VII)

*Global Perspectives VISC/ARTH – Students must take at least two of the following:

VISC/ABVC/ARTH 2B01 The Story of Us

VISC/ARTH 2B11 Re-claiming Indigenous Voice and Vision

VISC/ARTH 3B06 Art of the African Diaspora

VISC/ARTH 3B28 Latin American Art: Indigenous and Hybrid Cultures

VISC/ARTH 3B30 Contemporary East Asian Art

VISC/ARTH 3B42 Critical Issues & Ideas in Contemporary First Nations Art

VISC/ARTH 3B44 South Asian Art and Culture: Vision of the Sacred

VISC/ARTH 3B45 South Asian Art and Culture: Multiple Modernisms

VISC/ARTH 3B96 Aboriginal Cultural Politics: Gender, Art and Activism

VISC/ARTH 4B01 Kanata: First Nations of Canada

VISC/ARTH 4B12 Modern Korean Art & Society

VISC/ARTH 4B13 Modern Mexican Art

VISC/ARTH 4B17 Reading Images of Aboriginal People

VISC/ARTH 4B21 Arts and Cultures of Asia and Oceania

**Canadian VISC/ARTH – Students must take at least one of the following:

VISC/ARTH 2B32 Canadian Art: The Modern Era

VISC/ARTH 3B03 Contemporary Canadian Art

VISC/ARTH 3B33 Canadian Cinema

VISC/ARTH 4B01 Kanata: First Nations of Canada

***Pre-20th Century VISC/ARTH -- Students must take at least two of the following:

VISC/ARTH 2B19 Art of Europe: The Northern Renaissance

VISC/ARTH 2B33 Art of Europe: Greek to Gothic

VISC/ARTH 2B35 Art of Europe: Renaissance to Impressionism

VISC/ARTH 3B07 Art of the Italian Renaissance

VISC/ARTH 3B08 Art of Europe: Baroque & Rococo

VISC/ARTH 3B13 Italian Art History I: Florence Program#

VISC/ARTH 3B14 Italian Art History II: Florence Program#

VISC/ARTH 3B15 Studies in Nineteenth Century Art: Goya to Courbet

VISC/ARTH 3B26 Studies in 19th Century Art: Impressionism & Post-Impressionism

#These courses are offered only in Florence as part of the Florence year abroad program; BA students may apply for this program along with students from the Faculties of Art and Design.

4.8.2.2 Program Learning Outcomes: Design Studies

Program Level Learning Outcomes	Program Requirements or Segments of Requirements that Contribute to this Outcome
The graduate has reliably demonstrated:	
1. an in depth and critical understanding of the key concepts, methodologies, theoretical underpinnings, as well as historical and contemporary approaches to art, media, and design studies	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; VISC 3BXX: Methods in Visual and Critical Studies
2. a developed knowledge of design studies and its histories, including the ability to identify differences among and characteristics of styles, movements, and technological innovations influencing contemporary design	4 x 200-level VISC/DEST; 3 x 300-level VISC/DEST; 4 x 400-level VISC/DEST (please see full list of VISC/DEST courses on pp. 77-79)
3. a developed understanding of the breadth of art, media, and design studies, and of how they intersect with one another and with other disciplines in the social sciences, sciences, and humanities	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; LBST 2D01: LS Two and other Liberal Studies breadth requirements in Literary Studies (ENGL), Humanities (HUMN), Social Sciences (SOSC), Science, Technology and Mathematics (SCTM) (see list on pp. 89-91); VISC 3BXX: Methods in Visual and Critical Studies; Choice of one Art History and one Media & Digital Studies course (see list on pp. 77-79); Required Studio courses plus option of Studio, Liberal Studies or Interdsiciplinary Minor (see lists pp. 80-88 and 92)
4. a culturally and socially aware knowledge of design examples, including from multiple contexts and cultures	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; VISC/DEST 3B48: Global Traditions in Design: Objects and Environments 2 x Global Perspectives courses (see list below*)
5. the ability to apply a well-defined critical framework, from within or beyond the discipline, to the analysis and critical interpretation of significant design products, practices, and movements	LBST 1B06: Introduction to Visual Studies II: Critical Frameworks; 4 x 200-level VISC/DEST courses (see list pp.77f); VISC 3BXX: Methods in Visual and Critical Studies; 3 x 300-level VISC/DEST courses (see list on 77f); VISC 4C01: Honours Seminar

6. the ability to communicate information, arguments, and analyses, orally and in writing to a range of audiences	LBST 1B14: Things and Text LBST 2D01: LS Two; VISC 4C01: Honours Seminar
7. the ability to read effectively, with emphasis on assessing and critically evaluating different types of sources	LBST 1B14: Things and Text VISC/DEST 2B38: Design Thinking; LBST 2D01: LS Two; VISC 3B0X: Methods in Visual and Critical Studies; VISC 4C01: Honours Seminar
8. the ability to research, develop, articulate and critically contextualize personal arguments regarding the history, theory, and understanding of design	All 300- and 400-level VISC/DEST courses (please see full list on pp. 77-79); VISC 4C01: Honours Seminar
9. an understanding of business innovation in the context of design applications	BUSI 2B01: Introduction to Business; BUSI 3B02: Project Management; BUSI 3B03: Business Ethics, Sustainability and Social Responsibility; BUSI 4B01: Entrepreneurship VISC 3B95: Social Entrepreneurship for Designers
10. basic skills to produce art, media art and designs, informed by a unique combination of academic and studio expertise and by awareness of a broad range of traditional and innovative art-making techniques	6 first-year Studio Courses (see list pp. 81-2, 85-6); A minimum of one studio course in each of second, third, and fourth year (hundreds of options: please see www.ocad.ca/academicsprograms); Option of a studio minor (see list and requirements, Appendix VII)

*Global Perspectives VISC/ARTH , ENGL or HUMN – Students must take at least two of the following:

ABVC/ARTH 2B01 The Story of Us: Aboriginal Peoples of the Americas

VISC/ARTH 2B11 Re-claiming Indigenous Voice and Vision

VISC/ARTH 3B06 Art of the African Diaspora

VISC/ARTH 3B28 Latin American Art: Indigenous and Hybrid Cultures

VISC/ARTH 3B30 Contemporary East Asian Art

VISC/ARTH 3B42 Critical Issues & Ideas in Contemporary First Nations Art

VISC/ARTH 3B44 South Asian Art and Culture: Vision of the Sacred

VISC/ARTH 3B45 South Asian Art and Culture: Multiple Modernisms

VISC/ARTH 3B96 Aboriginal Cultural Politics: Gender, Art and Activism

VISC/ARTH 4B01 Kanata: First Nations of Canada

VISC/ARTH 4B12 Modern Korean Art & Society

VISC/ARTH 4B13 Modern Mexican Art

VISC/ARTH 4B17 Reading Images of Aboriginal People

VISC/ARTH 4B21 Arts and Cultures of Asia and Oceania

ENGL 2B06 World Literatures

ENGL 3B08 Ways of Telling: Aboriginal Literature and Narrative Tradition

ENGL 4B04 Diasporic Writings

HUMN 3B06 Comparative Religions

HUMN 3B10 Multicultural Social Ethics

HUMN 4B12 Zen Buddhism and Its Culture

4.8.2.3 Program Learning Outcomes: Media & Digital Studies

Program Level Learning Outcomes	**Program Requirements or Segments of Requirements that Contribute to this Outcome**
The graduate has reliably demonstrated:	
1. an in depth and critical understanding of the key concepts, methodologies, theoretical underpinnings, as well as historical and contemporary approaches to art, media, and design studies	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; VISC 3BXX: Methods in Visual and Critical Studies
2. an in depth knowledge of the chronological development of modern media, with an emphasis on cross-cultural diversity and social context	4 x 200-level VISC/MDST courses; 2 x 300-level VISC/MDST courses (see complete list of VISC/MDST courses on pp. 77-79); 2 x Global Perspectives (see list pp. 50-51*)
3. ability to identify and comment on chronological and critical frameworks for the development of media discourses	LBST 1B06: Introduction to Visual Studies II: Critical Frameworks; VISC/MDST 2B20: Web Theory; VISC/MDST 2B40: Media, Messages and the Cultural Landscape: Introduction to Communication Studies; VISC 3BXX: Methods in Visual and Critical Studies; VISC 4C01: Honours Seminar
4. a developed understanding of the breadth of art, media, and design studies, and of how they intersect with one another and with other disciplines in the social sciences, sciences, and humanities	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500; LBST 1B03: Introduction to Visual Studies II: History and Culture from 1500; LBST 1B06: Introduction to Visual Studies III: Critical Frameworks; LBST 2D01: LS Two and other Liberal Studies breadth requirements in Literary Studies (ENGL), Humanities (HUMN), Social Sciences (SOSC), Science, Technology and Mathematics (SCTM)

	(see list on pp. 89-91); VISC 3BXX: Methods in Visual and Critical Studies; Choice of one Design Studies and one Art History course (see list on pp. 77-79); Required Studio courses plus option of Studio, Liberal Studies or Interdsiciplinary Minor (see lists pp. 80-88 and 92)
5. the ability to analyze and apply the interdisciplinary methodologies of the field	LBST 1B06: Introduction to Visual Studies II: Critical Frameworks; VISC/MDST 2B40: Media, Messages and the Cultural Landscape: Introduction to Communication Studies; VISC 3BXX: Methods in Visual and Critical Studies; 300- and 400-level VISC/MDST courses (please see list on pp. 77-79); VISC 4C01: Honours Seminar
6. the ability to communicate information, arguments, and analyses, orally and in writing to a range of audiences	LBST 1B14: Things and Text; LBST 2D01: LS Two; VISC 4C01: Honours Seminar
7. the ability to analyze and interpret the multiple forms and discourses of media and digital genres	LBST 1B06: Introduction to Visual Studies II: Critical Frameworks; VISC/MDST 2B40: Media, Messages and the Cultural Landscape: Introduction to Communication Studies; VISC 3BXX: Methods in Visual and Critical Studies; 300- and 400-level VISC/MDST courses (please see list on pp. 77-79); VISC 4C01: Honours Seminar
8. the ability to research, develop, critically frame and defend sophisticated arguments regarding media and digital production	400-level VISC/MDST courses (see list on pp.77f); VISC 4C01: Honours Seminar
9. the ability to bring a critical perspective to new developments in digital and new media art/design	400-level VISC/MDST courses (see list on pp.77f); VISC 4C01: Honours Seminar
10. basic skills to produce art, media art and designs, informed by a unique combination of academic and studio expertise and by awareness of a broad range of traditional and innovative art-making techniques	6 first-year Studio Courses (see list pp. 81-2, 85-6); A minimum of one studio course in each of second, third, and fourth year (hundreds of options: please see www.ocad.ca/academicprograms); Option of a studio minor (see list and requirements, Appendix VII)

*Global Perspectives VISC/ARTH, ENGL, and HUMN – Students must take at least two courses from the list on pp. 50-51.

4.8.3 Breadth Learning Outcomes

Please see the Learning Matrix for all streams of the Honours BA in Visual and Critical Studies in Appendix II.

4.9 Course Descriptions

The following pages list the courses/course options in sequence through the four years of the program for each stream. Because there is considerable choice, the charts are supplemented with a list of Core Courses in Sections 4.9.4-6 and Non-core Courses in Section 4.9.7. Full charts of course descriptions plus instructors for each are located in Appendices III – VI.

4.9.1 Art History Stream
4.9.2 Design Studies Stream
4.9.3 Media & Digital Studies Stream
4.9.4 List of Core Courses: Faculty of Liberal Studies
4.9.5 List of Core Courses: Faculty of Art
4.9.6 List of Core Courses: Faculty of Design
4.9.7 List of Non-Core Courses: Faculty of Liberal Studies
4.9.8 List of Minors

4.10 Undergraduate Course Schedule 1

The Course Schedules 1 follow immediately after the Course Descriptions.

4.10.1 Art History Stream Course Schedule 1

4.10.2 Design Studies Stream Course Schedule 1

4.10.3 Media & Digital Studies Stream Course Schedule 1

4.11 Undergraduate Course Schedule 2

The Course Schedules 2 follow immediately after the Course Schedules 1.

4.11.1 Art History Stream Course Schedule 2

4.11.2 Design Studies Stream Course Schedule 2

4.11.3 Media & Digital Studies Stream Course Schedule 2

4.9.1 Course Descriptions **Art History**

Year and Semester & Course Title	Description
Year 1	
Year 1 Semester 1 LBST 1B02 Introduction to Visual Studies I: History and Culture to 1500	This lecture course surveys the history of art from the prehistoric era to the fifteenth century. Key examples of art, architecture, design and material culture from around the world will be examined in their social and aesthetic context. Students will gain an overview of the major periods, geographical centres and stylistic developments of visual art and design across time to 1500 CE.
Year 1 Semester 1 LBST 1B14 Things and Texts	Although the categories of "art" and "artifact" are familiar as categories of tangible, expressive culture, they need to be understood as products of distinct historical contexts. A case will be made in this course for challenging traditional taxonomies and ways of thinking about "things" in favor of a more inclusive model of assessment. Drawing from a broad range of observers and writers attempting to make sense of the material world, this course will survey historical thinking through the close reading of a number of significant texts concerned with the classification of human-made things in order to ask both philosophical and practical questions and utilize critical student writing exercises to achieve this intention.
Year 1 Semester 1 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).

Year 1 Semester 2 LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	This lecture course continues the survey of art and design history in a global perspective by examining cultural production from the Renaissance to the present. Covering aesthetic as well as social issues, students will explore the relationship of visual representation to themes such as spirituality, colonialism, the body, race, gender, industrialization, mass reproduction and technology. An emphasis is placed on integrating textual and visual analysis in lectures, tutorials and assignments and introducing students to research methodologies for artists and designers.
Year 1 Semester 2 LBST 1B06:Introduction to Visual Studies III: Critical Frameworks	This lecture course introduces students to ways of thinking critically and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 2	
Year 2 Semester 1 VISC/ARTH 2B07: History of Modern Art	This lecture course surveys major artistic movements and artists from the 1860s to the 1970s. We begin by examining the roots of Modernism and proceed to a consideration of movements such as Impressionism, Post-Impressionism, Fauvism, Cubism, Futurism and Constructivism. We then examine Duchamp and the Armory Show of 1913 to illustrate the influence of the early-20th-century European avant-garde on North American art and aesthetics, particularly Abstract Expressionism. We conclude with a discussion of mid-20th-century art movements, including British and American Pop, Conceptual Art, Minimalism, Performance, Land-based Art and Post-Minimalism.

Year 2 Semester 1 LBST 2D01 LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 1 VISC/ARTH 200 Level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 2 Semester 1 VISC/ARTH 200 Level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 2 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.

Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 2 VISC/ARTH 200 Level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History
Year 2 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 2 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 3	
Year 3 Semester 1 VISC 3BXX: Methods in Visual & Critical Studies	How do researchers in visual and critical studies conceive of their objects of study? How do they gather, evaluate, and interpret information as the basis for their accounts? How do they structure their research and conclusions into coherent narratives? This course examines these and other questions, through an introduction to the diversity of methods utilized in the study of visual culture. Methods to be studied may include but are not limited to: practice-based research, qualitative and quantitative methods (ethnography, interviews, field-work), archival and bibliographic research, textual analysis, formalist, stylistic, and typological analyses, and selected theoretical frameworks (Marxism, feminism, psychoanalysis, etc.).

Year 3 Semester 1 VISC/ARTH 300 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History
Year 3 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that – taken together with their choice of LS Two theme – covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM. See List pp. 89-91.
Year 3 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 3 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 3 Semester 2 VISC/ARTH 300 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History

Year 3 Semester 2 VISC/ARTH 300 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History
Year 3 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 3 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 3 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 4	
Year 4 Semester 1 VISC/ARTH 400 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History

Year 4 Semester 1 VISC/ARTH 400 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History
Year 4 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that – taken together with their choice of LS Two theme – covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM. See List pp. 89-91.
Year 4 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 4 Semester 1 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.
Year 4 Semester 2 VISC/ARTH 400 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History

Year 4 Semester 2 VISC/ARTH 400 level	Students choose three 200-level, three 300-level, and four 400-level Art History courses (VISC/ARTH) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty. The choices over the second, third, and fourth years of the program must also fulfill the following additional requirements: - At least two courses in Global Issues - At least two courses in pre-20th Century Art History - At least one course in Canadian Art History
Year 4 Semester 2 Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 4 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or an Interdisciplinary minor, or to pursue thematic clusters. All currently available minors are listed with their requirements in Appendix VII. Students in Art History also must take at least one course in Design Studies and one in Media & Digital Studies. The combined total of all Visual Studies courses, including studio, may not exceed 15.0 credits.
Year 4 Semester 2 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.

4.9.2 Course Descriptions **Design Studies**

Year and Semester	Course Title	Description
Year 1		
Year 1 Semester 1	LBST 1B02 Introduction to Visual Studies I: History and Culture to 1500	This lecture course surveys the history of art from the prehistoric era to the fifteenth century. Key examples of art, architecture, design and material culture from around the world will be examined in their social and aesthetic context. Students will gain an overview of the major periods, geographical centers and stylistic developments of visual art and design over time to 1500 CE.
Year 1 Semester 1	LBST 1B14: Things and Texts	Although the categories of "art" and "artifact" are familiar as categories of tangible, expressive culture, they need to be understood as products of distinct historical contexts. A case will be made in this course for challenging traditional taxonomies and ways of thinking about "things" in favor of a more inclusive model of assessment. Drawing from a broad range of observers and writers attempting to make sense of the material world, this course will survey historical thinking through the close reading of a number of significant texts concerned with the classification of human-made things in order to ask both philosophical and practical questions and utilize critical student writing exercises to achieve this intention.
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream – which will govern their studio options in First Year (= six 100-level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).

Year 1 Semester 2 LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	This lecture course continues the survey of art and design history in a global perspective by examining cultural production from the Renaissance to the present. Covering aesthetic as well as social issues, students will explore the relationship of visual representation to themes such as spirituality, colonialism, the body, race, gender, industrialization, mass reproduction and technology. An emphasis is placed on integrating textual and visual analysis in lectures, tutorials and assignments and introducing students to research methodologies for artists and designers.
Year 1 Semester 2 LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	This lecture course introduces students to ways of thinking critically and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 2	
Year 2 Semester 1 VISC/DEST 200 Level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.

Year 2 Semester 1 LBST 2D01 LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 1 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 2 Semester 2 VISC/DEST 200 Level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 2 Semester 1 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies must also take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.

Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 2 VISC/DEST 200 Level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 2 Semester 2 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies also must take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 2 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 3	
Year 3 Semester 1 VISC 3BXX:Art, Methods in Visual and Critical Studies	How do researchers in visual and critical studies conceive of their objects of study? How do they gather, evaluate, and interpret information as the basis for their accounts? How do they structure their research and conclusions into coherent narratives? This course examines these and other questions, through an introduction to the diversity of methods utilized in the study of visual culture. Methods to be studied may include but are not limited to: practice-based research, qualitative and quantitative methods (ethnography, interviews, field-work), archival and bibliographic research, textual analysis, formalist, stylistic, and typological analyses, and selected theoretical frameworks (Marxism, feminism, psychoanalysis, etc.).

Year 3 Semester 1 VISC/DEST 300 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that - taken together with their choice of LS Two theme- covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM.
Year 3 Semester 1 BUSI 2B01: Introduction to Business	This course will introduce students to the role of the manager and business in society. It will discuss Canadian and global trends and issues – political, economic, technological, ethical – that affect the business enterprise, and establish the fundamentals of modern business and organizational management. Working with case studies, students will build upon the basics of revenue, profits, contribution and costs, and integrate advanced aspects of business models, innovation, competitive advantage, core competence and strategic analysis.
Year 3 Semester 1 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies also must take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 3 Semester 2 VISC/DEST 300 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 2 VISC/DEST 300 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements in Years Two, Three and Four. See Appendices IV and V.
Year 3 Semester 2 BUSI 3B02 or BUSI 3B03	Students choose one 300-level BUSI course. See list on p 91.

Year 3 Semester 2 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies also must take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 4	
Year 4 Semester 1 VISC/DEST 400 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on page 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 1 VISC/DEST 400 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that - taken together with their choice of LS Two theme- covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM. See List pp. 89-91.
Year 4 Semester 1 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies also must take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 4 Semester 1 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.

Year 4 Semester 2 VISC/DEST 400 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 2 VISC/DEST 400 level	Students choose four 200-level, three 300-level, and four 400-level Design Studies courses (VISC/DEST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 4 Semester 2 Elective	Students have two open electives in Year Two, two open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Design Studies also must take at least one course in Art History and one in Media & Digital Studies. All currently available minors are listed with their requirements in Appendix VII.
Year 4 Semester 2 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.

4.9.3 Course Descriptions **Media and Digital Studies**

Year and Semester	Course Title	Description
Year 1		
Year 1 Semester 1	LBST 1B02 Introduction to Visual Studies I: History and Culture to 1500	This lecture course surveys the history of art from the prehistoric era to the fifteenth century. Key examples of art, architecture, design and material culture from around the world will be examined in their social and aesthetic context. Students will gain an overview of the major periods, geographical centers and stylistic developments of visual art and design across time to 1500 CE.
Year 1 Semester 1	LBST1B14: Things and Texts	Although the categories of "art" and "artifact" are familiar as categories of tangible, expressive culture, they need to be understood as products of distinct historical contexts. A case will be made in this course for challenging traditional taxonomies and ways of thinking about "things" in favor of a more inclusive model of assessment. Drawing from a broad range of observers and writers attempting to make sense of the material world, this course will survey historical thinking through the close reading of a number of significant texts concerned with the classification of human-made things in order to ask both philosophical and practical questions and utilize critical student writing exercises to achieve this intention.
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 1	Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).

Year 1 Semester 2 LBST 1B03 Introduction to Visual Studies II: History and Culture since 1500	This lecture course continues the survey of art and design history in a global perspective by examining cultural production from the Renaissance to the present. Covering aesthetic as well as social issues, students will explore the relationship of visual representation to themes such as spirituality, colonialism, the body, race, gender, industrialization, mass reproduction and technology. An emphasis is placed on integrating textual and visual analysis in lectures, tutorials and assignments and introducing students to research methodologies for artists and designers.
Year 1 Semester 2 LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	This lecture course introduces students to ways of thinking critically and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 1 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 2	
Year 2 Semester 1 VISC/MDST 2B40: Media, Messages + Cultural Landscape: Introduction to Communication Studies	This lecture course is designed to offer students critical and analytical skills to understand our complex media environment through the study of the basic principles, methodologies and topics relevant to Communications Studies. Students examine historical, economic, technological and policy perspectives that shape how we respond to and participate in a media landscape, with an emphasis placed on the Canadian context. Topics to be addressed include: theories of communications and media; public and private media; communications and nations; culture industries; media convergence; geopolitics of global communications; networks and communications; democracy and media; and consumers, identity and media.

Year 2 Semester 1 LBST 2D01 LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 1 VISC/MDST 2B20: Web Theory	This lecture course offers students critical, theoretical, and analytical tools to understand contemporary Internet issues through the study of the history, research methodologies and emerging debates and practices relevant to the World Wide Web. The course will examine web technologies, web aesthetics, the transformation of information in the web, web regulation and copyright, web political-economics, web entertainment, and the construction of web identities. Students will participate in a series of Internet based writing and analysis assignments.
Year 2 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.

Year 2 Semester 2 LBST 2D01: LS Two	LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials.
Year 2 Semester 2 VISC/MDST 2B08 Film Studies or VISC 2B93: Introduction to Game Studies (ST)	Students choose between Film Studies; An Introduction or Introduction to Game Studies (See App.III)
Year 2 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 2 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 3	
Year 3 Semester 1 VISC 3BXX:Methods in Visual and Critical Studies	How do researchers in visual and critical studies conceive of their objects of study? How do they gather, evaluate, and interpret information as the basis for their accounts? How do they structure their research and conclusions into coherent narratives? This course examines these and other questions, through an introduction to the diversity of methods utilized in the study of visual culture. Methods to be studied may include but are not limited to: practice-based research, qualitative and quantitative methods (ethnography, interviews, field-work), archival and bibliographic research, textual analysis, formalist, stylistic, and typological analyses, and selected theoretical frameworks (Marxism, feminism, psychoanalysis, etc.).

Year 3 Semester 1 VISC/MDST 300 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that - taken together with their choice of LS Two theme- covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM. See List pp. 89-91.
Year 3 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 3 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 3 Semester 2 VISC/ARTH 300 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 2 VISC/MDST 300 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 3 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).

Year 3 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 3 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 4	
Year 4 Semester 1 VISC/MDST 400 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 1 VISC/MDST 400 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 1 LS Breadth	In their third and fourth years, students must complete an additional 1.0 credit (two courses) at the 300 or 400 level with course choices that - taken together with their choice of LS Two theme- covers three of the following four disciplinary categories: ENGL, HUMN, SOSC, and SCTM. See List pp. 89-91.
Year 4 Semester 1 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 4 Semester 1 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations

	of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.
Year 4 Semester 2 VISC/MDST 400 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 2 VISC/MDST 400 level	Students choose three 300-level, and four 400-level Media & Digital Studies courses (VISC/MDST) from the list on pages 77-79. This list is augmented annually with Special Topics courses reflecting the recent research work of permanent faculty or areas of specialization of visiting faculty.
Year 4 Semester 2 Studio	At the time of application, students will select an art, media, or design stream - which will govern their studio options in First year (= six 100 level GART or GDES courses) and their 0.5 credit studio requirements is Years Two, Three and Four. See Faculty of Art and Faculty of Design Courses (Appendices IV and V).
Year 4 Semester 2 Elective	Students have two open electives in Year Two, four open electives in Year Three, and two open electives in Year Four. These can be combined with studio requirements to pursue a studio minor or used to pursue a Liberal Studies minor in a field other than Art History or to pursue an Interdisciplinary minor, or to pursue several thematic clusters. Students in Media & Digital Studies also must take at least one course in Design Studies and one in Art History. All currently available minors are listed with their requirements in Appendix VII.
Year 4 Semester 2 VISC 4C01 Honours Seminar	The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.

4.9.4 Faculty of Liberal Studies

CORE COURSES
All courses are worth 0.5 credit, unless otherwise noted.
**Denotes courses under development for 2011/12.*
Course descriptions and instructors may be found in Appendix III; course outlines in Appendix VIII.

LBST – (First-Year VISC)
LBST 1B02 Introduction to Visual Studies I: History and Culture to 1500*
LBST 1B03 Introduction to Visual Studies II: History and Culture since 1500
LBST 1B06 Introduction to Visual Studies III: Critical Frameworks
LBST 1B14 Things and Texts*

VISC – All Streams of BA in Visual and Critical Studies
VISC 3Bxx Methods in Visual and Critical Studies*
VISC 4C01 Honours Seminar (1.0 credit)*

VISC - Art History & Theory Stream – ARTH

ABVC 2B01 The Story of Us (formerly VISC 3B19 Aboriginal Peoples of the Americas)

VISC/ARTH 2B02 Reading Images In Art
VISC/ARTH 2B07 History of Modern Art
VISC/ARTH 2B11 Reclaiming Indigenous Voice and Vision
VISC/ARTH 2B13 History of Photography
VISC/ARTH 2B19 Art of Europe: The Northern Renaissance
VISC /ARTH2B31 History of Printing & Printmaking
VISC /ARTH2B32 Canadian Art: The Modern Era
VISC /ARTH2B33 Art of Europe: Greek to Gothic
VISC/ARTH 2B35 Art of Europe: Renaissance to Impressionism

VISC/ARTH 3B03 Contemporary Canadian Art
VISC /ARTH 3B05 Dada and Surrealism
VISC/ARTH3B06 Art of the African Diaspora
VISC/ARTH 3B07 Art of the Italian Renaissance
VISC /ARTH3B08 Art of Europe: Baroque & Rococo
VISC/ARTH 3B09 Art after Modern Art: Conceptual Practices
VISC/ARTH 3B13 Italian Art History I: Florence Program
VISC/ARTH 3B14 Italian Art History II: Florence Program
VISC/ARTH 3B15 Studies in 19th Century Art: Goya to Courbet
VISC/ARTH 3B26 Studies in 19th Century Art: Impressionism & Post-Impressionism
VISC/ARTH 3B28 Latin American Art: Indigenous and Hybrid Cultures
VISC/ARTH 3B30 Contemporary East Asian Art
VISC/ARTH 3B37 The History and Theory of Art Criticism

VISC/ARTH 3B42 Critical Issues & Ideas in Contemporary First Nations Art
VISC/ARTH 3B43 Into the 21st Century: Photographic Practices, Theory and Criticism
VISC/ARTH 3B44 South Asian Art and Culture: Vision of the Sacred
VISC/ARTH 3B45 South Asian Art and Culture: Multiple Modernisms
VISC /ARTH3B47 Art and Fashion
VISC /ARTH 3B96 Aboriginal Cultural Politics: Gender, Art, and Activism (ST)

VISC/ARTH 4B02 Performance and Performativity
VISC/ARTH 4B08 Post-War European Art
VISC/ARTH 4B10 The Politics of Painting: Modern Art and Revolution
VISC/ARTH 4B12 Modern Korean Art & Society
VISC/ARTH 4B13 Modern Mexican Art
VISC/ARTH 4B17 Reading Images of Aboriginal People
VISC/ARTH 4B20 The Senses in Artistic Practice
VISC/ARTH 4B21 Arts and Cultures of Asia and Oceania
VISC /ARTH4B91 Improvisational Music and the Visual Arts in late 20th Century (ST)
VISC/ARTH 4B92 Vision and Ruins in Post-War Visual Expressions (ST)

VISC - Design Studies Stream – DEST

VISC/DEST 2B01 History of Modern Design
VISC/ DEST 2B10 History of 20th Century Architecture
VISC/ DEST 2B22 History of Material Arts: Ancient Egypt to M. Europe
VISC/ DEST 2B36 History and Evolution of Typography
VISC/ DEST 2B38 Design Thinking
VISC/ DEST 2B39 Graphic Design History in the Twentieth Century

VISC/ DEST 3B21 Illustration and the Rise of Popular Culture
VISC/ DEST 3B27 Human Factors
VISC/ DEST 3B32 History of Furniture
VISC /DEST 3B36 The History and Theory of Interiors: Design and Production
VISC/ DEST 3B38 Advertising and the Art of Persuasion
VISC/DEST 3B41 Cross-Cultural Issues in Craft
VISC/ DEST 3B46 Design and Sustainability
VISC/ DEST 3B48 Global Traditions in Design
VISC/ DEST 3B91 Car Culture (ST)
VISC/ DEST 3B93 The Writing on the Wall: Radical Graphics and Culture of Protest (ST)
VISC/ DEST 3B95 Social Entrepreneurship for Designers (ST)

VISC /DEST 4B15 Urban Life: Art and Design in the City
VISC/ DEST 4B18 Socio-cultural Issues and the Built Environment
VISC /DEST 4B19 Contemporary Studies in Architecture and Design
VISC/ DEST 4B22 Art and Design Activism
VISC/DEST 4B23 The Classical Tradition and its Legacies

VISC - Media and Digital Studies Stream – MDST

VISC/MDST 2B08	Film Studies: An Introduction
VISC/MDST 2B09	History of New Media Art
VISC/MDST 2B20	Web Theory
VISC/MDST 2B40	Media Messages and the Cultural Landscape
VISC/ MDST 2B93	Introduction to Games Studies (ST)
VISC/ MDST 3B18	Television Criticism
VISC/ MDST 3B23	Technology and Digital Culture
VISC/ MDST 3B33	Canadian Cinema
VISC/ MDST 3B34	Japanese Cinema
VISC / MDST 3B39	Latin American Cinema
VISC / MDST 3B90	Critical Play (ST)
VISC/ MDST 4B03	Contemporary Documentary Media
VISC/ MDST 4B04	Re-presenting Women: Feminist Film and Video
VISC/ MDST 4B05	Future Cinema: Digital Narratives
VISC/ MDST 4B06	Global Mesh: Internet, Networks, Globalization and Digital Resistance
VISC/ MDST 4B07	Images and Practices of Technology
VISC/ MDST 4B94	The Body and the Machine: Interrogating the Posthuman in Art and Design (ST)

4.9.5 Faculty of Art: First Year and Core Courses

Course descriptions and instructors may be found in Appendix IV; course outlines in Appendix IX.

CRITICISM & CURATORIAL PRACTICE	
CRCP 2B01	CONTEMPORARY ISSUES: ART TODAY
CRCP 2B02	MUSEUMS, GALLERIES AND ALTERNATE SP
CRCP 3B03	SPECIAL FOCUS: TALKING COMMUNITY
CRCP 3B05	A QUESTION OF BEAUTY
CRCP 3B06	EXHIBITIONS: PROCESSES, PROCEDURES,
CRCP 4B02	ART WRITING: A WORKSHOP IN PRACTICE
DIGITAL FUTURES	
DIGF 3B01	NETWORKED COMMUNITIES & ENVIORNMENT
DRAWING & PAINTING	
DRPT 2B01	PAINTING: OBSERVATION
DRPT 2B02	ABSTRACT PAINTING
DRPT 2B03	DRAWING WORKSHOP
DRPT 2B05	ALTERNATIVE MEDIA/TECHNIQUES
DRPT 2B06	COLOUR & STRUCTURE
DRPT 2B07	FIGURATIVE DRAWING
DRPT 2B08	CAMERA ART: COMBINING MEDIA
DRPT 2B09	ISSUES OF REPRESENTATION
DRPT 2B13	CONTEMPORARY ISSUES: ART TODAY
DRPT 2B19	FIGURATIVE PAINTING
DRPT 2B24	MATERIALS AND PROCESSES
DRPT 2B31	METAPHOR, IMAGE AND PROCESS
DRPT 2B35	WATERCOLOUR
DRPT 2B38	ANATOMY FOR ARTISTS
DRPT 2B39	PAINTING AND DIGITAL IMAGING
DRPT 2C03	PAINTING STUDIO
DRPT 2C05	PAINTING STUDIO: OBSERVATION
DRPT 3B01	INTERMEDIATE PAINTING: FIGURATIVE
DRPT 3B04	INTERMEDIATE DRAWING: FIGURATIVE
DRPT 3B06	REPRESENTATION FROM MEMORY AND DESIRE
DRPT 3B11	FROM LANDSCAPE TO THE ENVIRONMENT
DRPT 3B14	INTERMEDIATE PAINTING WORKSHOP
DRPT 3B15	DRAWING: PORTRAITURE
DRPT 3B15	DRAWING: PORTRAITURE
DRPT 3B16	PAINTING: PORTRAITURE
DRPT 3B20	THE LANGUAGE OF ABSTRACTION
DRPT 3B21	PROCESS AS ART: MEANING OF MATERIAL
DRPT 3B22	CONTEMPORARY COLLAGE METHODOLOGIES
DRPT 3B23	THE CONVINCING PICTURE: CRITICAL VIEWS ON PAINTING
DRPT 3B24	RETHINKING ABSTRACTIONS FROM AN ABORIGINAL PERSP

DRPT 3B25	BEYOND PICTORIAL CONVENTIONS
DRPT 3C02	FIGURATIVE PAINTING STUDIO
DRPT 3C06	FIGURATIVE DRAWING STUDIO
DRPT 3C08	LANDSCAPE STUDIO
DRPT 3C11	INTERMEDIATE PAINTING STUDIO
DRPT 3C12	PAINTING STUDIO: PORTRAITURE
DRPT 3C14	LANDSCAPE SITE
DRPT 3C15	DIGITAL PAINTING
DRPT 4B01	ADVANCED PAINTING: FIGURATIVE
DRPT 4B02	ADVANCED DRAWING: FIGURATIVE
DRPT 4B03	ADVANCED PAINTING WORKSHOP
DRPT 4B05	ADVANCED DIGITAL IMAGING
DRPT 4B08	PHOTOGENIC PAINTING
DRPT 4C02	CRITICAL RESPONSE TO CONTEMPORARY FIGURATION
DRPT 4C06	ADVANCED DRAWING STUDIO: FIGURATIVE
DRPT 4C08	PAINTING IN THE EXPANDED FIELD
DRPT 4C10	ADVANCED DRAWING STUDIO: FIGURATIVE
DRPT 4C11	ADVANCED STUDIO
DRPT 4C13	ADVANCED DRAWING STUDIO
DRPT 4C15	GRAPHIC REPRESENTATION OF CONTEMPORARY CULTURE
DRPT4B06	PAINTING - ALCHEMY AND ART
FABRICATION STUDIOS	
FABR 2B01	INTRODUCTION TO FABRICATION: BRONZE
FABR 2B02	INTRODUCTION TO FABRICATION: METAL
FABR 2B03	INTRODUCTION TO FABRICATION: MOULDMAKING
FABR 2B04	INTRODUCTION TO FABRICATION: PLASTICS
FABR 2B05	INTRODUCTION TO FABRICATION: WOOD
FABR 2B07	SPECIAL FOCUS STUDIO: DATASPACE-PROCESSING
FABR 3B01	FABRICATION STUDIO: DIGITAL-BRONZE
FABR 3B02	FABRICATION STUDIO: METAL
FABR 3B04	FABRICATION STUDIO: PLASTICS
FABR 3B05	FABRICATION STUDIO: WOOD
FIRST-YEAR ART	
GART 1B04	COLOUR EXPLORATION
GART 1B05	FORM AND STRUCTURE (ART)
GART 1B06	TIME-BASED MEDIA
GART 1B20	CREATIVE PROCESS & RESEARCH: SCULPTURE AND INSTALLATION
GART 1B21	CREATIVE PROCESS & RESEARCH: PAINTING
GART 1B22	CREATIVE PROCESS & RESEARCH: DRAWING
GART 1B23	CREATIVE PROCESS & RESEARCH: PRINTMAKING
GART 1B24	CREATIVE PROCESS & RESEARCH: WEARABLE ART
GART 1B30	EXPERIMENTAL PRODUCTION: DIGITAL PRINTMAKING
GART 1B31	EXPERIMENTAL PRODUCTION: MATERIAL ART & DESIGN
GART 1B32	EXPERIMENTAL PRODUCTION: PHOTOGRAPHY
GART 1B33	EXPERIMENTAL PRODUCTION: 2D ANIMATION
GART 1B40	NARRATIVE STRATEGIES: DRAWING

GART 1B41	NARRATIVE STRATEGIES: MEDIA ARTS
GART 1B42	NARRATIVE STRATEGIES: PHOTOGRAPHY
GART 1B43	NARRATIVE STRATEGIES: Contemporary Aboriginal Sculpture and Installation
GART 1B44	NARRATIVE STRATEGIES: PAINTING TO FILM
GART 1B50	NATURE & CULTURE: DRAWING
GART 1B51	NATURE & CULTURE: CONTEMPORARY PAINTING
GART 1B52	NATURE & CULTURE: CURATORIAL PRACTICES
GART 1B53	NATURE & CULTURE: MATERIAL ART & DESIGN
GART 1B60	SITE & INTERVENTION: CRITICAL PRACTICES
GART 1B61	SITE & INTERVENTION: DRAWING
GART 1B62	SITE & INTERVENTION: NEW MEDIA
GART 1B70	ART AND CODE
GART 1B71	MUSICAL INSTRUMENT AS CREATIVE CONSTRUCTION
GART 1B72	PAPER CUT-OUTS & 3D POP-UPS
GART 1C00	DRAWING
GART 1C00	DRAWING
INTEGRATED MEDIA	
INTM 2B02	FILM INTRODUCTION
INTM 2B03	BODY AS MATRL: PERFORMANCE BY ARTISTS
INTM 2B05	MECHANICS FOR ARTISTS
INTM 2B06	SONIC ARTS
INTM 2B11	ANIMATION: ORIGINS & TECHNIQUES
INTM 2B21	ONLINE ART & WEBSITE DESIGN
INTM 2B22	CONTEMPORARY ISSUES: ART TODAY
INTM 2B24	INTRO ELECTRONICS: KENETIC OBJECTS
INTM 2B29	VIDEO FOR ARTISTS I
INTM 2B30	VIDEO FOR ARTISTS II
INTM 2B33	COMPUTER MODELLING & ANIMATION
INTM 2B34	HYBRID MEDIA LAB
INTM 3B02	ADVANCED VIDEO FOR ARTISTS
INTM 3B10	LIGHTING FOR FILM AND VIDEO
INTM 3B12	ADVANCED VIDEO FOR ARTISTS II
INTM 3B16	MECHANICS STUDIO: KINETIC OBJECTS & TRANSFORMATIONS
INTM 3B22	AUDIO: POST PRODUCTION
INTM 3B27	FILM: FRAME BY FRAME
INTM 3B28	PERFORM. STUDIO: PRESENCE & TELEPRESENCE
INTM 3B39	MEDIA RESEARCH PROJECTS
INTM 3B41	COMPOSITING & DIGITAL ANIMATION
INTM 3B42	CONCEPT AND SCRIPT DEVELOPMENT
INTM 3B43	POST-PRODUCTION MEDIA
INTM 3B44	3D: SCREEN TO SPACE
INTM 3B45	BENDING RECLAIMED TECHNOLOGY
INTM 3B48	FILM EXPLORATION
INTM 4B10	MEDIA INSTALLATIONS
INTM 4B14	SOUND INTERACTIONS
INTM 4B16	ART, SCIENCE AND NATURE
INTM 4B20	CO-LAB

INTM 4B21	DOCUMENTATION PRACTICES
INTM 4B22	NARRATIVE PRACTICES
INTM 4B25	MANAGING PRODUCTION
INTM 4B26	FILM: ADVANCED PRODUCTION
INTERDISCIPLINARY	
INTR 2B01	MAKING GENDER: LGBTQ STUDIO
INTR 3B05	SPECIAL TOPICS:ART & DESIGN ED LAB
INTR 4B01	WITNESS: HISTORY, MEMORY & CREATIVE
PHOTOGRAPHY	
PHOT 2B01	PHOTOGRAPHY: LIGHT AND STUDIO
PHOT 2B03	INTRODUCTORY PHOTOGRAPHY: BLK & WHT
PHOT 2B05	INTRODUCTORY PHOTOGRAPHY: COLOUR
PHOT 2B07	INTRODUCTORY PHOTOGRAPHY: DIGITAL
PHOT 2B12	COMTEMPORARY ISSUES: ART TODAY
PHOT 2B13	CONCEPT AND PROCESS
PHOT 2B15	PHOTOGRAPHY: EXPERIMENTAL CONTEMP PHOTOGRAPHY
PHOT 3B01	PHOTOGRAPHY: MEDIUM AND LARGE FORMAT
PHOT 3B02	PHOTOGRAPHY:EXPERIMENTAL HISTORICAL PROCESSES
PHOT 3B05	CONTEMPORARY COLOUR
PHOT 3B10	DIGITAL IMAGING II
PHOT 3B11	PHOTO/INSTALLATION
PHOT 3B13	INTERMEDIATE PHOTOGRAPHY I: DEVELOP
PHOT 3B14	INTERMEDIATE PHOTOGRAPHY II: PRODUC
PHOT 3B16	LIGHT & SHADOW
PHOT 3B17	CURRENT PRACTICE
PHOT 3B18	ADVANCED BLACK & WHITE PROCESSES
PHOT 3B20	PHOTOGRAPHY: COLOUR & LOCATION
PHOT 3B21	RECONSIDERING DOCUMENTARY PHOTOGRAP
PHOT 3C02	PHOTOGRAPHY: SEQUENCES, MULTIPLES
PHOT 4B01	PHOTOGRAPHY: BOOKWORKS
PHOT 4B02	PHOTOGRAPHY: MURALS
PHOT 4B04	THE BODY AND THE LENS
PHOT 4B06	DIRECTED PHOTOGRAPHY STUDIO/SEMINAR
PHOT 4B09	PHOTOGRAPHY: DIGITAL STUDIO
PHOT 4B10	SPECIAL FOCUS: STAGED AND IMAGINED
PHOT 4B11	COLOUR INTENSIVE: COLOUR AS MEANING
PHOT 4B12	DIGITAL INTENSIVE: COMPOSITE, SEQUENCE & BOOKWORKS
PHOT 4B13	DIRECTED PHOTOGRAPHY STUDIO
PRINTMAKING	
PRNT 2B01	SCREENPRINTING
PRNT 2B02	RELIEF
PRNT 2B05	PAPERMAKING
PRNT 2B15	PHOTO-BASED PRINTMAKING
PRNT 2B16	LITHOGRAPHY
PRNT 2B17	INTAGLIO

PRNT 2B18	PRINTMAKING FOR PAINTERS
PRNT 2B20	BOOK ARTS: BOOKBINDING
PRNT 2B21	DIGITAL PRINTMAKING STUDIO
PRNT 2B22	NON-TOXIC PRINTMAKING
PRNT 2B25	CONTEMPORARY ISSUES: ART TODAY
PRNT 2B27	FROM LETTERPRESS TO CONTEMP. TYPOGRAPHY
PRNT 2B95	MATRICES, MULTIPLES & MATERIALS
PRNT 3B06	SCREENPRINTING OR PAPERMAKING
PRNT 3B16	ALTERNATIVE MEDIA AND TECHNIQUES
PRNT 3B21	TEXT AND IMAGE
PRNT 3B24	CONTEMPORARY MEDIA AND DIGITAL PRINTMAKING
PRNT 3B26	THE BOOK AS ART: MAKING ARTISTS' BOOKS
PRNT 3C05	INTERMEDIATE PRINTMAKING STUDIO
PRNT 3C07	LITHOGRAPHY AND SCREENPRINTING
PRNT 3C08	INTAGLIO AND RELIEF
PRNT 4B03	PROFESSIONAL PRACTICE FOR PRINTMAKERS
PRNT 4B04	ADVANCED PRINTMAKING STUDIO
PRNT 4B05	ADVANCED PRINTMAKING STUDIO: PORTFOLIO DEVELOPMENT
PRNT 4B31	ADVANCED PRINTMAKING & DIGITAL TECHNIQUES
SCULPTURE/INSTALLATION	
SCIN 2B01	INTERMEDIA STUDIO: BODY AND OBJECT
SCIN 2B02	SPECIAL FOCUS STUDIO: NATURE,TRANSFORMATION & CHANGE
SCIN 2B03	SPECIAL FOCUS: SHAPING IDEAS
SCIN 2B07	SCULPTURE: LANGUAGE OF MATERIALS
SCIN 2B09	CONTEMPORARY ISSUES: ART TODAY
SCIN 2B14	INTERMEDIA STUDIO: SITE AND TIME
SCIN 2B19	LIFE STUDY FOR SCULPTURE I
SCIN 2B20	LIFE STUDY FOR SCULPTURE II
SCIN 3B01	ISSUES IN THE HISTORY OF SCULPTURE
SCIN 3B04	SCULPTURE STUDIO: HOW OBJECTS WORK
SCIN 3B08	INTERMEDIA STUDIO: PROBLEMS IN VISUAL LANGUAGE I
SCIN 3B13	SPECIAL FOCUS STUDIO: Introduction To Contemporary Aboriginal Sculpture
SCIN 3B14	LIFE STUDY FOR SCULPTURE III
SCIN 3C02	INTERMEDIA STUDIO:PROBLEMS VISUAL LANGUAGE II
SCIN 4B03	PUBLIC ART
SCIN 4B04	SPECIAL FOCUS STUDIO: THE IMMATERIAL & THE MATERIAL
SCIN 4B06	SPECIAL FOCUS STUDIO: DOUBT & PARAD

4.9.6 Faculty of Design: First Year and Core Courses

Course descriptions and instructors may be found in Appendix V; course outlines in Appendix X.

ADVERTISING	
ADVR2K01 02 01	ADVERTISING CONCEPT 1
ADVR2K02 03 03	ADVERTISING CONCEPT 2
ADVR3B02 02 03	ADVERTISING CONCEPT 3
ADVR3B03 02 01	TIME-BASED/TRANSMEDIA NARRATIVE
ENVIRONMENTAL DESIGN	
ENVR3A03 03 01	BUILDING TECHNOLOGY & STRUCTURE 2
FIRST YEAR STUDIOS	
GDES1B00 02 01	DRAWING: CONCEPT AND PRACTICE
GDES1B01 02 01	DRAWING THE LINE
GDES1B02 02 01	DREAMS AND MEMORIES: DRAWING FROM I
GDES1B03 02 01	EXPRESSIONIST EXPLORATIONS
GDES1B04 02 01	FROM GRAFFITI TO...
GDES1B05 02 01	LIFE AND STILL LIFE
GDES1B06 02 01	MYTHOLOGIES &UTOPIAS:INVENTED LAND/
GDES1B07 02 01	REALITY TO FANTASY: DRAWING AS TRAN
GDES1B08 02 01	SURFACE INTERVENTIONS
GDES1B10 03 01	DRAWING FOR ART DIRECTORS: A PICTUR
GDES1B11 03 01	DRAWING AS GRAPHIC VISUALIZATION
GDES1B12 03 01	THE ILLUSTRATOR'S TOOLKIT
GDES1B13 03 01	SOLID AND VOID: DRAWING FORM AND SP
GDES1B14 03 01	DRAW LIKE LEONARDO
GDES1B15 03 01	SURFACE AND SUBSTANCE
GDES1B23 02 01	DESIGN PROCESS
GDES1B24 02 01	COLOUR AND TWO-DIMENSIONAL DESIGN
GDES1B25 02 01	FORM AND STRUCTURE (DESIGN)
GDES1B26 03 01	INTRODUCTION TO EXPERIENCE DESIGN
GDES1B27 03 01	GRAPHIC COMMUNICATION
GDES1B28 03 01	OBJECTS AND ENVIRONMENTS

GDES1C02 02 01	VISUAL FORCES
GDES1C02 02 02	VISUAL FORCES
EXPANSION STUDIO COURSES	
GDES3B02 02 01	EDITORIAL & PUBLICATION DESIGN 1
GDES3B03 02 01	TYPEFACE DESIGN 1
GDES3B04 02 01	PACKAGING DESIGN 1
GDES3B05 02 01	SEQUENTIAL NARRATIVE 1
GDES3B06 02 01	GUERRILLA ENTREPRENEURISM
GDES3B07 02 01	INTERACTIVE COMMUNICATION: SMART SC
GDES3B08 03 01	WAYFINDING/INFORMATION SYSTEMS 1
GDES3B09 02 01	STRATEGIC BRAND DEVELOPMENT 1: ORGA
GDES3B10 02 01	ART OF PRESENTATION
GDES3B11 02 01	GRAPHIC NARRATIVE ANIMATION&MOTION
GDES3B15 02 01	FURNITURE DESIGN 1
GDES3B16 02 01	WEARABLE TECHNOLOGY 1
GDES3B18 02 01	BIOMIMICRY 1: POINTS OF DEPARTURE
GDES3B20 03 01	SMALL OBJECT DESIGN: VIRTUAL TO REA
GDES3B22 02 01	EDITORIAL & PUBLICATION DESIGN 2
GDES3B25 03 01	FURNITURE DESIGN 2
GDES3B27 03 01	INTERACTIVE COMMUNICATION: CLEVER D
GDES3B28 03 01	BIOMIMICRY 2: APPLICATION
GDES3B29 02 01	SEQUENTIAL NARRATIVE 2
GDES3B31 03 01	PACKAGING DESIGN 2
GDES3B34 03 01	JEWELLERY DESIGN 1: AN INTRODUCTION
GDES3B36 02 01	DOMESTIC CERAMICS:EXPLORING THE USE
GDES3B42 02 01	STRATEGIC BRAND DEVELOPMENT 2: PROD
GDES3B44 03 01	WEARABLE TECHNOLOGY 2
GDES3B45 03 01	ARCHITECTURAL CERAMICS
GDES3B46 02 01	EXPLORATIONS IN ARCHITECTURAL GLASS
GDES3B47 02 01	HABITAT HOUSING STUDIO
GDES3B48 02 01	ILLUSTRATIVE ACTIVISM
GDES3B51 02 01	FIBRE: 3D STRUCTURES IN

	WEARABLE FO
GDES3B53 02 01	INTERACTIVE COMMUNICATION: BEYOND T
GDES3B54 03 01	THINK TANK 2: CONSIDERATION
GDES3B56 02 01	UNIVERSAL DESIGN
GDES3B57 02 01	LIVING ENVIRONMENTS: DESIGN THEORY
GDES3B58 03 01	LIVING ENVIRONMENT DESIGN STUDIO 2
GDES4B02 03 01	EDITORIAL & PUBLICATION DESIGN 3
GDES4B05 03 01	ARCHITECTURAL DESIGN STUDIO 1
GDES4B09 02 02	ANIMATED ILLUSTRATION
GDES4B11 03 01	FURNITURE DESIGN 3
GRAPHIC DESIGN	
GRPH2B06 03 01	TYPOGRAPHY 2: STRUCTURES
GRPH2K01 02 01	GRAPHIC DESIGN 1
GRPH2K02 03 01	GRAPHIC DESIGN 2
GRPH3B14 02 01	TYPOGRAPHY 3: ADVANCED STRUCTURES
GRPH3K01 02 01	GRAPHIC DESIGN 3
ILLUSTRATION	
ILLU2A02 03 01	MEDIA STUDIO 1
ILLU2B08 02 01	ILLUSTRATIVE DRAWING
ILLU2B09 03 01	ILLUSTRATIVE DRAWING AND PAINTING 1
ILLU2K01 02 01	ILLUSTRATION 1
ILLU2K02 03 01	ILLUSTRATION 2
ILLU3B09 02 01	ILLUSTRATIVE DRAWING AND PAINTING 2
ILLU3K01 02 01	ILLUSTRATION 3
INDUSTRIAL DESIGN	
INDS2B13 02 01	THE MEANING & LANGUAGE OF FORM
INDS3A02 02 01	MECHANICAL AND STRUCTURAL DESIGN PR
INDS3A04 03 01	ADVANCED DRAWING FOR 3D DESIGN
MATERIAL ART AND DESIGN	
MAAD2B01 02 01	FIBRE: AN INTRODUCTION
MAAD2B08 03 01	JEWELLERY/METALSMITHING: CASTING
MAAD2B14 02 01	INTRO TO JEWELLERY/METALSMITHING: F
MAAD2B24 03 01	CERAMICS: MOULDMAKING

MAAD2B26 03 01	FIBRE: EXPLORATIONS
MAAD2B27 03 01	FIBRE: SURFACE DESIGN 1
MAAD2B28 03 01	JEWELLERY/METALSMITHING: COMPOSITIO
MAAD2B29 03 01	JEWELLERY/METALSMITHING: FABR. 2
MAAD2B34 03 01	FIBRE: CONSTRUCTED DESIGN 1
MAAD3B01 02 01	FIBRE: DYEING
MAAD3B13 02 01	JEWELLERY: PRACTICAL THEORY: SETTIN
MAAD3B15 03 01	JEWELLERY: CONCEPT DEVELOPMENT
MAAD3B17 02 01	JEWELLERY: INTERMEDIATE: STRUCTURE
MAAD3B20 03 01	FIBRE: CONCEPT DEVELOPMENT
MAAD3B34 02 01	FIBRE: CONSTRUCTED DESIGN 2
MAAD3B38 02 01	JEWELLERY: IMPLEMENTING HIST 19TH &
MAAD3B39 02 01	FIBRE: IMPLEMENTING HIST 19TH &20TH
MAAD3B41 03 01	SILVERSMITHING
MAAD3B43 02 01	FIBRE: SURFACE DESIGN 2

4.9.7 Faculty of Liberal Studies

NON-CORE COURSES
All courses are worth 0.5 credit, unless otherwise noted.
**Denotes courses under development for 2011/12.*
Course descriptions and instructors may be found in Appendix VI; course outlines in Appendix VIIIb.

ENGLISH –ENGL

ENGL 2B01 Introduction Creative Writing
ENGL 2B05 Introduction to Creative Non-Fiction
ENGL 2B06 World Literatures

ENGL 3B01 The Artist in European and American Literature
ENGL 3B03 Children's Literature
ENGL 3B04 Science and Technology in Literature
ENGL 3B05 Creative Writing: Contemporary and Experimental Forms
ENGL 3B06 Studies in Canadian Literature
ENGL 3B07 Dramatic Literature
ENGL 3B08 Ways of Telling: Aboriginal Literature and Narrative Tradition
ENGL 3B20 Creative Writing II
ENGL 3B21 Writings by Artists

ENGL 4B03 European Literary Classics and Criticism
ENGL 4B04 Diasporic Writings
ENGL 4B17 Advanced Creative Writing

HUMANITIES –HUMN

HUMN 2B01 Aesthetics
HUMN 2B16 Twentieth Century Ideas)
HUMN 2B28 Nature, Culture and the Environment
HUMN 2B29 The Culture of Science

HUMN 3B01 Reading Popular Culture
HUMN 3B02 The Romantic Rebellion in Europe
HUMN 3B05 Environmental Ethics
HUMN 3B06 Comparative Religions
HUMN 3B07 Ethics and the Visual Arts
HUMN 3B08 Ethics, Advertising and Design
HUMN 3B09 Introduction to Gender Studies
HUMN 3B10 Multicultural Social Ethics
HUMN 3B12 Aesthetics of Well Being
HUMN 3B25 Imagining Nation: Canada's Cultural History
HUMN 3B91 Sound Objects: Investigation Experimental Music (Special Topic)
HUMN 3B92 STUFF: Material Culture and the Meanings of Things (Special Topic)

HUMN 4B01 Modernism: Critical Perspectives
HUMN 4B03 Existentialism
HUMN 4B04 Health and Wellness: Ethics and Cultural Politics
HUMN 4B12 Zen Buddhism and Its Culture
HUMN 4B17 Feminist Theory
HUMN 4B18 Postmodernism: Critical Perspectives

LBST (First-Year ENGL and Interdisciplinary Liberal Studies)

LBST 1B11 The Essay and the Argument: Mechanics
LBST 1B12 The Essay and the Argument: ESL
LBST 1B13 The Essay and the Argument: Rhetoric

LBST 2D01 LS Two* (worth 1.5 credits)

SCIENCE/TECHNOLOGY/MATHEMATICS – SCTM

SCTM 2B01 Introduction to Biology
SCTM 2B02 Human Form and Function: Introduction to Anatomy
SCTM 2B03 Astronomy: An Exploration of Scales and Structures in our Universe
SCTM 2B05 Modern Physics
SCTM 2B10 Introduction to Psychology
SCTM 2B20 Introduction to Earth Sciences
SCTM 2B22 Topics in the Science of Colour
SCTM 2B90 Human-Computer Interaction (Special Topic)
SCTM 2B94 Introduction to Computer Science: Logic and Coding (Special Topic)

SCTM 3B04 Biological Principles of Sustainability

SOCIAL SCIENCES- SOSC

SOSC 2B01 Introduction to Social Science: People and Social Worlds
SOSC 2B02 Media, Messages and the Cultural Landscape: Introduction to Communication
SOSC 2B04 Social Science Methods for Designers and Artists
SOSC 2B05 Western Political Thought from Plato to the Present
SOSC 2B20 Web Theory
SOSC 2B93 Digital Methods: Investigation and Analysis (Special Topic)

SOSC 3B02 Material Culture and Consumer Society
SOSC 3B03 Sociology of the Body
SOSC 3B04 Childhood, Families and Social Change
SOSC 3B05 Social Psychology and Consumer Behaviour
SOSC 3B06 Mental Health: Science, Culture, Society
SOSC 3B27 Human Factors for Designers 0.50 Credit(s)

SOSC 4B01 Risk and Society

SOSC 4B02 Gender, Globalization and Social Change

BUSI – Business Innovation (new category 2011/12)

BUSI 2B01 Introduction to Business*

BUSI 3B02 Project Management*
BUSI 3B03 Business Ethics, Sustainability and Social Responsibility

BUSI 4B01 Entrepreneurship

4.9.8 Minor Programs

Program Guides for each of the following minors may be found in Appendix VII.

4.9.8.1 Faculty of Art Minors

Drawing & Painting
Expanded Animation
Integrated Media
Photography
Printmaking
Sculpture/Installation

4.9.8.2 Faculty of Design Minors
Communication Design
Furniture Design
Graphic Design
Illustration
Industrial Ceramics
Material Art & Design
Sustainability in Design

4.9.8.3 Faculty of Liberal Studies Minors
Art History
Creative Writing
Digital & Media Studies
English
Social Sciences

4.9.8.4 Interdisciplinary Minors
Aboriginal Visual Culture
Digital Media
On-Screen Media
Wearable Technology

(Please see Minor Program Guides in Appendix VII)

4.10.1 Undergraduate Academic Course Schedule 1

Art History

Year and Semester	Course Title	Total Core Course Semester Hours	Total Non-Core Course Semester Hours	Course Prerequisites and Co-preprequisities	Instructor(s)	Highest qualification earned and discipline of study
Year 1						
Semester 1	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500	3		Admission to Program	Francis Broun Sessional	PhD, Art History, PhD/ABD, Art History
	LBST 1B14: Things and Texts	3		Admission to Program	Michael Prokopow	PhD, History
	Studio 1	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 2	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 3	3		Admission to Program	See App. IV,V	MFA or equivalent
Semester 2	LBST 1B03 Introduction to Visual Studies II: History andCulture since 1500	3		Admission to Program	Keith Bresnahan Soyang Park	PhD, Social Thought PhD, Cultural studies
	LBST 1B06 Introduction to Visual Studies III: Critical Frameworks	3		Admission to Program	Jim Drobnick David Cecchetto	PhD, Art History PhD, English/Visual Arts
	Studio 4	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 5	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 6	3		Admission to Program	See App. IV,V	MFA or equivalent

Year 2						
Semester 1	VISC2B07: History of Modern Art	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	Anadnda Chakrabarty Jessica Wyman	PHD, Art History PhD, (ABD) Art History
	LBST 2D01 LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD, in Disciplines
	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD, ABD
	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD, ABD
	Elective-		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III,IV,V,VI	PhD,/ABD/MFA
Semester 2	LBST 2D01 LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD, in Disciplines

	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix V	PhD, ABD
	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III,IV,V,VI	PhD, ABD
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See App. IV,V	PhD,/ABD/MFA
Year 3						
Semester 1	VISC3BXX: Methods in Visual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Drobnick, Park, Milgram,Nay	PhD, Art History,Sociology, M Architecture
	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD, or ABD

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
Semester 2	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See App. IV,V	MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA

Year 4						
Semester 1	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD, or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
Semester 2	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	LS Faculty	PhD, or ABD
	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD
	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, or ABD

	Studio	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See App. IV,V	MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	LS Faculty	PhD, or ABD
Subtotal Course Hours		81	39			
Total Program Hours		81	39			

4.10.2 Undergraduate Academic Course Schedule 1

Design Studies

Year and Semester	Course Title	Total Core Course Semester Hours	Total Non-Core Course Semester Hours	Course Prerequisites and Co-prerequisites	Instructor(s)	Highest qualification earned and discipline of study
Year 1						
Semester 1	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500	3		Admission to Program	Francis Broun Sessional Faculty	PhD, Art History, PhD/ABD, Art History
	LBST 1B14: Things and Texts	3		Admission to Program	Michael Prokopow	PhD, History
	Studio 1	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 2	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 3	3		Admission to Program	See App. IV,V	MFA or equivalent
Semester 2	LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	3		Admission to Program	Keith Bresnahan Soyang Park	PhD, Social Thought PhD, Cultural studies
	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	3		Admission to Program	Jim Drobnick David Cecchetto	PhD, Art History PhD, English/Visual Arts
	Studio 4	3		Admission to Program	See App. IV,V	MFA or equivalent
	Studio 5	3		Admission to Program	See App. IV,V	MFA or equivalent

	Studio 6	3		Admission to Program	See App. IV,V	MFA or equivalent
Year 2						
Semester 1	VISC/DEST 200 Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD, Art History,Sociology, M Architecture
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD, in Disciplines
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See App. IV,V	MFA or equivalent
	VISC/DEST 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture

	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA
Semester 2	VISC/DEST 200 Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD, in Disciplines
	VISC/DEST 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	Elective-		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA

Year 3						
Semester 1	VISC 3BXX:Methods in Visual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Drobnick,Park,Milgram,Nay	PhD, Art History,Sociology, M Architecture
	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD, Art History,Sociology, M Architecture
	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD/ABD/MFA
	BUSI 2B01: Introduction to Business		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Suzanne Stein	PhD/ABD/Media/Communication
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA/M Architecture/MA

Semester 2	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix V	PhD/ABD/MFA/M Architecture
	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See App. IV,V	MFA or equivalent
	BUSI 3B02 Project Management or BUSI 3B03 Business Ethics, Sustainability and Social Responsibility		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Suzanne Stein	PhD/ABD/Media/Communication
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA/M Architecture/MA

Year 4						
Semester 1	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD,/BD/MFA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	Ls Faculty	PhD or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA/M Architecture/MA

Semester 2	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture/MA
	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ABD/MFA/M Architecture
	Studio	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See App. IV,V	MFA or equivalent
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	Ls Faculty	PhD or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ABD/MFA/M Architecture/MA
Subtotal Course Hours		81	39			
Total Program Hours		81	39			

4.10.3 Undergraduate Academic Course Schedule 1

Media & Digital Studies

Year and Semester	Course Title	Total Core Course Semester Hours	Non-Core Course Semester Hours	Course Prerequisites and Co-prerequisites	Instructor(s)	Highest qualification earned and discipline of study
Year 1						
Semester 1	LBST 1B02: Introduction to Visual studies I: History and Culture to 1500	3		Admission to Program	Francis Broun Sessional Faculty	PhD, Art History, PhD/ABD, Art History
	LBST 1B14: Things and Texts	3		Admission to Program	Michael Prokopow	PhD, History
	Studio 1	3		Admission to Program	See Appendix IV,V	MFA or equivalent
	Studio 2	3		Admission to Program	See Appendix IV,V	MFA or equivalent
	Studio 3	3		Admission to Program	See Appendix IV,V	MFA or equivalent
Semester 2	LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	3		Admission to Program	Keith Bresnahan Soyang Park	PhD, Social Thought PhD, Cultural studies
	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	3		Admission to Program	Jim Drobnick David Cecchetto	PhD, Art History PhD, English/Visual Arts
	Studio 4	3		Admission to Program	See Appendix IV,V	MFA or equivalent
	Studio 5	3		Admission to Program	See Appendix IV,V	MFA or equivalent
	Studio 6	3		Admission to Program	See Appendix IV,V	MFA or equivalent

Year 2						
Semester 1	VISC/MDST 2B40: Media, Messages + Cultural Landscape: Introduction to Communication Studies	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	David McIntosh, Park, Gardner	PhD, Communications
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD in Disciplines
	VISC/MDST 2B09: History of New Media Art	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	Caroline Langill	PhD, Canadian Studies
	VISC/MDST 2B20: Web Theory	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	David McIntosh	PhD, Communications

	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	Appendix III,IV, V,VI	PhD/ABD/MFA
Semester 2	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	LS Faculty (3)	PhD in Disciplines
	VISC/MDST 2B08: Film Studies: An Introduction	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	David McIntosh, Sessional	PhD, Communications PhD/ABD
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	See Appendix IV,V	MFA or equivalent

	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	Appendix III, IV,V,VI	PhD/ABD/MFA
Year 3						
Semester 1	VISC/MDST 3BXX:Methods inVisual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Drobnick, Park,Milgram,Nay	PhD, Art History, Sociology, MArch
	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ ABD/MFA/ MArch
	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD/ ABD/MFA/ MArch/MA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III,IV,V,VI	PhD/ ABD/MFA

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III, IV,V,VI	PhD/ ABD/MFA
Semester 2	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ ABD/MFA/ MArchitecture
	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix III	PhD/ ABD/MFA/ MArchitecture
	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	Studio Faculty	MFA or equivalent
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix V,VI,X	PhD/ ABD/MFA

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	See Appendix V,VI,X	PhD/ ABD/MFA
Year 4						
Semester 1	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix V	PhD/ ABD/MFA/ Marchitecture
	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix V	PhD/ ABD/MFA/ Marchitecture
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix VI	PhD/ ABD/MFA/ Marchitecture/MA

	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	LS Faculty	PhD/ABD/MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix V,VI,X	PhD/ ABD/MFA
Semester 2	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix V	PhD/ ABD/MFA/ Marchitecture
	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix V	PhD/ ABD/MFA/ Marchitecture
	Studio-	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix IV,V	MFA or equivalent

	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	LS Faculty	PhD/ABD/MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	See Appendix III, IV, V,VI	PhD/ ABD/MFA
Subtotal Course Hours		81	39			
Total Program Hours		81	39			

4.11.1 Undergraduate Academic Course Schedule 2
Art History

Year and Semester	Course Title	Total Core Course Semester Hours	Total Non-Core Course Semester Hours	Course Prerequisites and Co-preprequisities	Highest qualification earned and discipline of study
Year 1					
Semester 1	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500	3		Admission to Program	PHD, Art History
	LBST 1B14: Things and Texts	3		Admission to Program	PHD,History
	Studio 1	3		Admission to Program	MFA or equivalent
	Studio 2	3		Admission to Program	MFA or equivalent
	Studio 3	3		Admission to Program	MFA or equivalent
Semester 2	LBST 1B03 Introduction to Visual Studies II: History and Culture since 1500	3		Admission to Program	PhD, Social Thought PhD, Cultural Studies
	LBST 1B06 Introduction to Visual Studies III: Critical Frameworks	3		Admission to Program	PhD,Art History PhD, English/Visual Arts
	Studio 4	3		Admission to Program	MFA or equivalent
	Studio 5	3		Admission to Program	MFA or equivalent
	Studio 6	3		Admission to Program	MFA or equivalent

Year 2					
Semester 1	VISC2B07: History of Modern Art	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PHD, Art History PhD, (ABD) Art History
	LBST 2D01 LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, in Disciplines
	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, ABD
	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, ABD
	Elective-		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD,/ABD/MFA

Semester 2	LBST 2D01 LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, in Disciplines
	VISC/ARTH 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, ABD
	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, ABD
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD,/ABD/MFA
Year 3					
Semester 1	VISC3BXX: Methods in Visual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, Art History,Sociology, M Architecture
	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD

	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
Semester 2	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	VISC/ARTH 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
Year 4					
Semester 1	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD, or ABD
Semester 2	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD

	VISC/ARTH 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD, or ABD
	Studio	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD, or ABD
Subtotal Course Hours		81	39		
Total Program Hours		81	39		

4.11.2 Undergraduate Academic Course Schedule 2 DESIGN STUDIES

Year and Semester	Course Title	Total Core Course Semester Hours	Total Non-Core Course Semester Hours	Course Prerequisites and Co-preprequisities	Highest qualification earned and discipline of study
Year 1					
Semester 1	LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500	3		Admissin to Program	PhD, Art History, PhD/ABD, Art History
	LBST 1B14: Things and Texts	3		Admissin to Program	PhD, History
	Studio 1	3		Admissin to Program	MFA or equivalent
	Studio 2	3		Admissin to Program	MFA or equivalent
	Studio 3	3		Admissin to Program	MFA or equivalent
Semester 2	LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	3		Admissin to Program	PhD, Social Thought PhD, Cultural studies
	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	3		Admissin to Program	PhD, Art History PhD, English/Visual Arts
	Studio 4	3		Admissin to Program	MFA or equivalent
	Studio 5	3		Admissin to Program	MFA or equivalent
	Studio 6	3		Admissin to Program	MFA or equivalent

Year 2					
Semester 1	VISC/DEST 200 Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, Art History,Sociology, M Architecture
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, in Disciplines
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	MFA or equivalent
	VISC/DEST 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA/M Architecture
	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA

Semester 2	VISC/DEST 200 Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA/M Architecture
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, in Disciplines
	VISC/DEST 200-Level	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA/M Architecture
	Elective-		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA
Year 3					
Semester 1	VISC 3BXX:Methods in Visual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, Art History,Sociology, M Architecture
	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, Art History,Sociology, M Architecture

	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA
	BUSI 3B01: Introduction to Business		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/Media/Communication
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture/MA
Semester 2	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture
	VISC/DEST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture
	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	MFA or equivalent
	BUSI 3B02/3B02:		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/Media/Communication

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture/MA
Year 4					
Semester 1	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture
	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD,/BD/MFA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture/MA
Semester 2	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture/MA

	VISC/DEST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture
	Studio	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	MFA or equivalent
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD or ABD
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ABD/MFA/M Architecture/MA
Subtotal Course Hours		81	39		
Total Program Hours		81	39		

4.11.3 Undergraduate Academic Course Schedule 2 MEDIA & DIGITAL STUDIES

Year and Semester	Course Title	Total Core Course Semester Hours	Total Non-Core Course Semester Hours	Course Prerequisites and Co-preprequisities	Highest qualification earned and discipline of study
Year 1					
Semester 1	LBST 1B02: Introduction to Visual studies I: History and Culture to 1500	3		Admissin to Program	PhD, Art History, PhD/ABD, Art History
	LBST 1B14: Things and Texts	3		Admissin to Program	PhD, History
	Studio 1	3		Admissin to Program	MFA or equivalent
	Studio 2	3		Admissin to Program	MFA or equivalent
	Studio 3	3		Admissin to Program	MFA or equivalent
Semester 2	LBST 1B03: Introduction to Visual Studies II: History and Culture since 1500	3		Admissin to Program	PhD, Social Thought PhD, Cultural studies
	LBST 1B06: Introduction to Visual Studies III: Critical Frameworks	3		Admissin to Program	PhD, Art History PhD, English/Visual Arts
	Studio 4	3		Admissin to Program	MFA or equivalent
	Studio 5	3		Admissin to Program	MFA or equivalent
	Studio 6	3		Admissin to Program	MFA or equivalent

Year 2					
Semester 1	VISC/MDST 2B40: Media, Messages + Cultural Landscape: Introduction to Communication Studies	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD,Communications
	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD in Disciplines
	VISC/MDST 2B09: History of New Media Art	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, Canadian Studies
	VISC/MDST 2B20: Web Theory	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD,Communications
	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA

Semester 2	LBST 2D01: LS Two		4.5	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD in Disciplines
	VISC/MDST 2B08: Film Studies: An Introduction	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD, Communications PhD/ABD
	Studio	3		Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	MFA or equivalent
	Elective		3	Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies	PhD/ABD/MFA
Year 3					
Semester 1	VISC/MDST 3BXX:Methods in Visual & Critical Studies	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD, Art History, Sociology, Marchitecture
	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ MArchitecture

	LS Breadth		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture/MA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA
	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ MArchitecture
	VISC/MDST 300-Level	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ MArchitecture
Semester 2	Studio	3		Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	MFA or equivalent
	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA

	Elective		3	Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA
Year 4					
Semester 1	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture
	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture
	LS Breadth		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture/MA
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD/ABD/MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA
Semester 2	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture

	VISC/MDST 400-Level	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA/ Marchitecture
	Studio	3		Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	MFA or equivalent
	VISC 4C01 Honours Seminar	3		Completion of all required 200- and 300-level VISC courses, and 3.0 breadth credits	PhD/ABD/MFA
	Elective		3	Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies	PhD/ ABD/MFA
Subtotal Course Hours		81	39		
Total Program Hours		81	39		

4.12 Work Experience

No work placements or requirements are currently planned for this program.

4.13 Course Outlines

4.13.1 Course Outlines for Core Courses

Please see Appendices VIII a), IX, and X.

4.13.2 Course Outlines for Non-Core Courses

Please see Appendix VIII b).

4.14 Bridging Course Descriptions

This section does not apply to the Honours BA in Visual and Critical Studies.

4.15 Bridging Course Outlines

This section does not apply to the Honours BA in Visual and Critical Studies.

4.16 Gap Analysis

This section does not apply to the Honours BA in Visual and Critical Studies.

SECTION 5: DELIVERY METHOD STANDARD

5.1 Overview

OCAD University is committed to quality standards in program development and delivery. OCAD's strategic plan, *Leading in the Age of Imagination*, sets the bar deliberately high:

> **OCAD's First Commitment Is to Students**
> We expect our students to achieve excellence; they expect it in return. OCAD will respond to the need for art and design knowledge and thinking as it expands across society, integrating cross-disciplinary and cross-cultural learning opportunities while providing increased flexibility and choice. The institution will support its students with leading-edge academic thinking and technology in order to optimize their growth through capacities-based learning, tailored to their needs. The success of this Strategic Plan depends on strong student engagement in shaping the learning environment and in designing OCAD's physical and virtual learning communities. This engagement will drive the learning environment toward excellence and enrich academic programs through a broad range of activities.

Although Canada does not have a standard-setting organization for art and design programs, OCADU is a member of the Association of Independent Colleges of Art and Design (AICAD - North American, based in the US) and an associate member of the National Association of Schools of Art and Design (NASAD) in the US, which is the standard-setting, quality assurance organization for all US programs. At the time OCAD sought degree-granting status in 2001, a review team headed by a NASAD standards specialist, provided an external review and report to the Ministry, which resulted in OCAD's 2002 legislation providing it the authority to offer BFA, BDes, MA, MFA, and MDes degree programs. All recommendations of that 2002 review report have been addressed with the exception of a recommendation to diversify programming and provide a larger percentage of liberal studies (breadth and non-studio courses) programming. The current round of program development, of which the BA (Hon) in Visual and Critical Studies is the first, addresses this outstanding issue.

OCADU is a member of the Association of Canadian Institutes of Art & Design (ACIAD) and an associate member of the Council of Ontario Universities. All undergraduate and graduate programs to date have been developed and reviewed under COU's UPRAC and OCGS policies. OCADU is currently in the final stages of developing and submitting its new Institutional Quality

Assurance Protocols (IQAP) to the newly formed Ontario Universities Quality Assurance Board. This program was developed and approved under OCADU's current UPRAC new program development policy.

5.2 Quality Assurance

A number of policies, practices, and procedures ensures the quality of programs and individual courses at OCAD.

5.2.1 New Program and Curriculum Approval

New programs are developed according to OCADU's UPRAC policy, which by December 31, 2010 will be replaced by the institution's new IQAP. Generally, new programs originate with *ad hoc* faculty committees that have identified a clear need for a program, investigated the market (in Ontario, nationally and globally) for such a program, and weighed these against the resources and expertise of the Faculty or department. The expertise supporting the proposal for an Honours BA in Visual and Critical Studies has long been established in the Faculty of Liberal Studies. Indeed, a Master of Arts program in Contemporary Art History was developed and approved by OCGS for a September 2010 launch based on that expertise.

Once a case has been made, the Dean sends a Letter of Intent outlining the rationale, faculty expertise, comparator programs, program content and fit with strategic planning goals to the Vice-President Academic, who determines whether the program should be further developed. A positive response results in the formal creation of a Faculty Program Development Committee, which takes responsibility for fleshing out the proposal. The Dean sets up, if not already created, a Faculty Program Advisory Committee comprising external representatives from other universities and industry to vet the program.

The fully developed program first goes to the Curriculum Advisory Committee of Faculty (CACOF) for approval, and then to the university's Academic Policy and Planning (APP) Committee for overall approval. Once approved by APP, the proposal proceeds to Academic Council for debate and approval. In the past, the next step has been OCGS. This is our first new undergraduate program proposal since the 2002 legislation. Because the 2010 legislation granting OCAD university status – creating Ontario College of Art and Design University (OCADU) – does not change the authorized degrees, we are applying for Ministerial Consent to expand our degree offerings to include the Bachelor of Arts.

Concurrent with review processes either at OCGS or PEQAB, Program Development Committee further develops the new program by fleshing out any required new course proposals; these go to the CACOF and then to the Curriculum Committee of Academic Council – which requires sign off by academic support units such as the Library, Academic Computing, and Studio Management – and then to Academic Council.

5.2.2 OCAD University Faculty Handbook

OCAD produces and distributes each fall at Orientation a Faculty Handbook that includes information about all aspects of the University and serves as an important component of orientation for new faculty to OCAD and as a useful reference to continuing faculty. The main sections of the Handbook are as follows:

- Teaching Courses at OCAD
- Teaching & Learning Support
- Services for Students
- Gallery & Exhibition Services
- Working at OCADU
- Wayfinding
- Dates & Deadlines
- Contact Information
- Appendices re New Ecology of Learning, Copyright, Teaching Resources, Classroom Problems and FIPPA
- Policies (pertinent to new faculty)
- Forms (Professional Development, Annual Reports)

Please see Appendix XVII for a full copy of the current Faculty Handbook.

5.2.3 Faculty of Liberal Studies Instructor and TA Handbooks

The Faculty of Liberal Studies produces a handbook for new and continuing faculty that supplements the OCADU Faculty Handbook. Topics in this guide include the following:

- Administrative Policies and Procedures
- Teaching in the Faculty of Liberal Studies
- Teaching Resources
- Working at OCAD

During Orientation Week (usually the lat week in August), events for new and returning faculty are organized by the Office of the Vice-President, Academic, including a professional development presentation of interest to all OCADU faculty and separate meetings within each Faculty. In the Faculty of Liberal Studies, the Orientation Week meeting includes all faculty – tenured, tenure-track, continuing, limited term, and sessional -- and teaching assistants. The main purpose of this large meeting is to introduce new members and draw attention to any new policies and procedures. But there is also time for socializing, informal discussion and networking.

At a separate time during Orientation Week, special orientation workshops for new faculty and teaching assistants are conducted by the Associate Deans in Liberal Studies. Training of teaching assistants is coordinated with the Graduate Studies Office.

An updated Faculty of Liberal Studies Instructor Handbook provides new faculty with a written resource of practical information; the Handbook and other documents, including Faculty of Liberal Studies meeting minutes, are also accessible on the OCAD website (http://www.ocad.ca/ faculty/resources/ls/htm. In addition, the Faculty has developed a Supplement to the Instructor Handbook for Teaching Assistants, which offers essential information about tutorials and working with course instructors, plus practical advice and tips for novice teachers. The Faculty of Liberal Studies Instructor Handbook may be found in Appendix XVIII and the Supplement for Teaching Assistants in Appendix XIX.

5.2.4 Faculty of Liberal Studies Course Outline Template

In the Faculty of Liberal Studies, just as at most universities, the curriculum development process culminates in a calendar course description that plays a particular role in meeting program objectives and outcomes, i.e., in ensuring that curriculum enables the graduate of the program to meet OCADU's degree level expectations. How each individual faculty member goes about developing and delivering course content is for the most part unique. There are parameters outlined in the OCADU Faculty Handbook and described in greater detail in the LS Instructor Handbook. But, with the exception of several first-year survey and writing courses with dozens of sections where the course coordinator creates the course outline, the choice of required readings and the design of assignments is a matter of personal choice and experience.

One will find as many different versions of a course as there are faculty members assigned to teach it.

That said, the Faculty of Liberal Studies provides considerable assistance to new faculty, especially sessional instructors who have limited teaching experience, including personal meetings and email advice as the new faculty member builds his or her course. Two to three weeks in advance of each semester, new and sessional faculty are then required to submit their course outlines to one of the Associate Deans for review and sign-off. In the last two or three years, with the desire for more clearly articulated program-level and course-level learning outcomes, combined with the requirement for more information on the course outline regarding policies governing student conduct, as well as various dates and deadlines, the Liberal Studies Office created a basic Course Outline Template, into which faculty – new and old – can input their individual course elements (see below). At the same time, an additional information sheet on Learning Outcomes designed to help faculty move beyond the traditional course objectives to clearly stated learning outcomes was sent to all Liberal Studies faculty members and placed on the Liberal Studies website (www.ocad.ca/faculty/resources/ls/htm).

FACULTY OF LIBERAL STUDIES
100 McCaul St. 3rd floor, room 315
tel: 416.977.6000 ext 372

Course Title:
Course Section:
Course Day & Time:

Course Number:
Semester & Year:
Building & Room#:

Credit Value:
Pre-requisites:
Anti-requisite:

Instructor:
Email & Voicemail:

Office Location:
Office hours:

Instructors should schedule one in person office hour per class per week. You may also schedule "email office hours" noting the hour each week during which you respond to email queries. Please inform the LS office of your office hours.

List of TA names, contact email and office location:

Course Website: https://mycourses.ocad.ca

COURSE CALENDAR DESCRIPTION

It is essential that you use the official OCAD course description. Cut and paste from:
http://academic.ocad.ca/course_calendar/2010/

Optional: You may also choose to add your personal course focus. You may want to write a short description identifying any specific issues that you will be focusing on in your 'version' of the general OCAD calendar course description.

LEARNING OUTCOMES

Briefly state what students will gain from the class. (see Learning Outcomes info sheet)
SEE ATTACHED MEMO "ITEMS TO INCLUDE IN SYLLABI" FOR MORE DETAIL

REQUIRED TEXTBOOKS/COURSE PACKS

Indicate the names of the texts or course reading kit, where the text(s), can be purchased, and how students are to purchase it. Include the address and telephone number of the supplier.

Textbooks are available through OCAD's Computer and Bookstore 317c. Texts should be ordered 4 weeks in advance of the start of classes.
For textbooks, contact Evelyn Junger, Senior Course Materials Coordinator at the U of T Book Store at ejunger@uoftbookstore.com or 416-640-5842 for details visit www.uoftbookstore.com/online/faculty.ihtml.
For course packs, contact Chris MaGee, Custom Courseware Manager at 416-640-5333 Ext. 6219 or cmagee@utprint.com.

Instructors can also make their own arrangements for text book purchases or for compiling course reading kits; the latter should be made at a business that adheres to Canadian copyright laws (e.g., Alicos Copy Centre, CSPI or other)

Please try NOT to place required articles for class reading in the Library on the Circulation Reserve Shelves. The high student demand for access to these articles for Liberal Studies courses can put unrealistic work expectations on Library staff.

SEE ATTACHED MEMO "ORDERING TEXTBOOKS 2010-11" FOR MORE DETAIL

COURSE EVALUATION

Clearly outline the methods used to calculate students' final grades, including relative weights (%) of these methods (e.g. participation, research papers, response papers, presentations, mid-term tests, final tests or exams and any discretionary factors). Clearly indicate the ***due dates of each assignment****.*

- *An assignment worth 20% of the final grade must be returned to the student one week prior to the deadline to withdraw from the course without academic penalty (see Important Dates)*
- *No single assignment may account for more than 40% of the final grade*
- *Peer or self-evaluation may not account for more than 25% of the final grade*
- *Any creative project may not account for more than 15% of the final grade*
- *Marks are not allowed for attendance*

FINAL EXAMINATIONS

*Final Exams are scheduled for all **100 and 200-level courses** during the final exam period after classes are finished. **The date, time and location must be included in your syllabus** (if applicable) and should be announced often in class. Please also refer your students to our final exam protocols at http://www.ocad.ca/students/records_registration/course_calendar/0910/undergraduate/ls/final_exams.htm If you choose to have a final exam in a 300 or 400-level course, you must schedule it within the regular class time.*

SEE ATTACHED MEMO "ITEMS TO INCLUDE IN SYLLABI" FOR MORE DETAIL

POLICY ON LATE ASSIGNMENTS

This penalty rate is up to you to decide. Please note that late essays are no longer date-stamped in the Liberal Studies Office. You need to inform students specifically how they should submit their late assignments. For example, students should submit late assignments (hard copy) to your Liberal Studies mailbox but may send a digital copy through 'My Courses' beforehand - for date verification only. Inform students if you require a hard copy for grading. Provide a time period between the digital and hard copy submission. (e.g., students can submit the digital copy the night before the hard copy submission to save a day's deduction – but students need to bring in the hard copy within 12 hours). Again, the detail of the process for late submissions is up to you.

IMPORTANT:
***Please do not have assignments due on the last day of class.** This will provide instructors one additional week to collect and mark assignments from students who do not meet the original deadline. This will also cut down on the number of incomplete grades instructors assign to students who do not hand in work on time.*

SEE ATTACHED MEMO "ITEMS TO INCLUDE IN SYLLABI" FOR MORE DETAIL

PLAGIARISM AND REFERENCING YOUR RESEARCH SOURCES

Plagiarism is the act of taking someone else's ideas, opinions, writings, etc. and representing them as one's own. You plagiarize whenever you borrow another scholar's ideas or quote directly from a work without giving credit through proper citation or acknowledgement. Plagiarism is a serious offense at OCAD (please see OCAD's Policy in the OCAD Academic Calendar). Any assignment in which the ideas of another author are intentionally represented without acknowledgement and/or presented as the student's own work will receive a grade of zero

The Faculty of Liberal Studies at OCAD has developed a set of 'OCAD Writing Style Guidelines' for students to consult with regard to proper referencing in essays for both the References Cited/Bibliography section and the Endnotes/Footnotes section. Please consult and follow these guidelines to ensure proper referencing of your sources in all research assignments. Copies of the Writing Style Guidelines are filed in the OCAD Library and online. Please see http://www.ocad.ca/students/academic_integrity.htm for more information.

ATTENDANCE

While absences alone are not sufficient cause to fail a student, the OCAD policy statement (below) suggests that absences routinely result in missed work and as such, seriously jeopardize student grades. Please keep this in mind as you write your own additional elements regarding attendance and participation. We recommend you use the language from the OCAD policy in the faculty handbook as follows:

OCAD expects students to attend classes and participate in them by the standards established by the teaching faculty and as stated in published policies. Students' full participation in the university's classes is essential to their education. Given that students benefit from an active involvement with faculty and with their fellow students in classes, OCAD requires that students attend classes on a regular basis and that they participate fully in them. Please note, a student with three or more unexcused absences may be assigned a failing grade for that course.

ABSENCE FOR RELIGIOUS PURPOSES

A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, must notify his/her instructor in writing and in the case of final examinations and critiques must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam or critique deferral are subject to a fee of $70.

ACADEMIC AND NON-ACADEMIC MISCONDUCT

Each student has final responsibility for her or his conduct. Students are expected to be aware of and abide by the regulations as they have been established in OCAD's academic and non-academic policies, which can be found on the OCAD website at http://www.ocad.ca/students.htm# under "Student Policies". These policies outline the responsibility of students to "conduct themselves appropriately and reflect the highest standards of integrity in non-academic as well as academic behaviour". All allegations of misconduct will be reported and investigated as per the current policies.

WEEKLY READINGS & CLASS SCHEDULE

GENERAL INFORMATION FOR STUDENTS
You may want to include the following resources for students:

- *Library and online databases - http://www.ocad.ca/library.htm*
- *Centre for Students with Disabilities - http://www.ocad.ca/students/disability_services.htm*
- *Writing and Learning Centre - http://www.ocad.ca/students/wlc.htm*
- *Academic Integrity - http://www.ocad.ca/students/academic_integrity.htm*
- *Academic Advising - http://www.ocad.ca/students/academic_advising.htm*

5.2.5 Liberal Studies Curriculum Review

The Curriculum Advisory Committee of the Faculty of Liberal Studies (CACOF) meets monthly during the Fall and Winter terms, and as needed during the Summer term. The committee comprises both associate deans, eight faculty members, student representative from each Faculty, and is chaired by the dean. In the eight years since OCAD attained degree-granting status in 2002, the primary occupation of the CACOF has been to build its curricular offerings in all discipline to accommodate the 25% liberal studies portion of all degree programs and the

stunning growth in enrolment. During the course of developing this program proposal and the concomitant exercise of curriculum mapping, a focused review of the visual studies/criticism (VISC) curriculum was undertaken, and gaps and overlaps were identified.

The gaps are being addressed through the development of five new courses, which will also add structure to the Honours BA program:

1) LBST 1B02: Introduction to Visual Studies I: History and Culture to 1500 (a complement to the existing LBST 1B03: History and Ideas, which surveys art and design history since 1500; both offer a global perspective; 0.5 credit)
2) LBST 1B14: Things and Text (a writing-in-context course that introduces students to critical writing in the context of thinking about categories of art and material objects; 0.5 credit)
3) LBST 2D01: Liberal Studies Two (a full-year team-taught thematically-based course that integrates philosophy, literature, and history with visual studies; worth 1.5 credits)
4) VISC 3BXX: Methods in Visual and Critical Studies (an introduction to the primary research methodologies of art history, design studies, and media & digital studies, and where/how they intersect; worth 0.5 credit)
5) VISC 4C01: Honours Seminar (a capstone course providing the opportunity for independent research combined with presentations, discussion, and peer review; selected papers will be presented at a one-day colloquium at the end of the final year; worth 1.0 credit).

Several VISC courses developed in the late 1990s and early 2000s have been earmarked for extensive revision or replacement and several additional courses that would add greater global breadth (e.g., Islamic art and architecture, Eastern Europe/Baltic art and architecture) have been identified for development; this will be undertaken during the course of the current academic year. A more focused review of the breadth curriculum – English, Humanities, Science / Math /Technology, and Social Sciences – is also on the agenda for 2010/11.

Liberal Studies has been approached by the Faculty of Design and the Digital Futures program to develop a number of new courses in the areas of biomimicry, computing, human/computer interaction, cognitive science, and business. Because of the desire to include some business

courses in the Design Studies stream of the BA program, the Faculty of Liberal Studies has proposed that a new disciplinary category (BUSI) be created and administered in the FoLS. A sequence of courses will be developed in concert with the Faculty of Design and Faculty of Art, as well as the Digital Futures program, to ensure that needs across the institution are met. Although they will be housed in Liberal Studies, the BUSI courses will not count toward fulfilling the Liberal Studies breadth requirements in BFA and BDes programs.

5.2.6 Faculty Council Meetings and Professional Development

The Liberal Studies Faculty Council (all non-sessional faculty) meets bimonthly throughout the academic year and provides an essential means of not simply imparting information to faculty members, but of gaining feedback from faculty about their courses, the "character" of the incoming student class, the progress of students in other years of their programs, and about any concerns in or out of the classroom. Often these meetings are the source of ideas for faculty professional development sessions, whether just for LS faculty or for the entire university. If there is strong interest in a topic – or otherwise a pressing need to address it – separate PD sessions are arranged to take place adjacent to Faculty Council Meetings. Faculty Research Colloquia are scheduled in a similar way.

Major curricular changes, such as this proposal for an Honours BA in Visual and Critical Studies, are presented and discussed by the full Faculty Council.

Dovetailing with the bimonthly Faculty Council meetings are Sessional Faculty meetings. Although sessional instructors are not required to attend these meetings or to fulfill any service or research objectives, the need for good communication and information sharing between the Liberal Studies Office and sessional faculty and also among sessional faculty has persuaded us to hold these meetings. It is evident from the good attendance that the sense of need is mutual and the meetings are appreciated.

5.2.7 Grade Distribution Policy and Grade Reports

The year after OCAD became degree-granting, a Grade Distribution Policy was developed and introduced to address significant grading discrepancies among the three Faculties. The implementation of this policy required – and continues to require – proactive training and development of faculty. It also generated considerable discussion and debate that has been healthy for the institution and led to several research projects by faculty members. A copy of

the policy is located in Appendix XXI, Section A. The Academic Standards receives and reviews semesterly Grade Reports from each Faculty, noting any trends and anomalies for further action. All grades are approved by Academic Council.

5.2.8 Academic Misconduct Policy

Although OCAD had had a policy governing student conduct for more than ten years, in 2004, a fully revised and updated policy was launched. Like the Grade Distribution Policy, it generated significant debate – particularly around the question of creative appropriation and the thin line between this practice and plagiarism. Perhaps no other policy is as dependent for success on proactive faculty involvement as this one – both in dealing with instances of misconduct when discovered and consciously preventing misconduct through careful assignment design. A copy of OCADU's Academic Misconduct Policy is located in Appendix XXI, Section A.

5.2.9 Performance Reviews and Class Visits

All non-sessional faculty are reviewed on a triennial basis. Performance Review Committees with two faculty peers and chaired by an associate dean are constituted each fall and perform classroom visits at a time agreeable to the faculty member under review starting in the fall. The Review Committees look at and equally weigh teaching, research/creative practice, and service to arrive at a score that awards normal progress through the ranks or a merit increment. It can also result in a score of less than 1.0, in which case the dean meets with the faculty member and negotiates the terms of improvement, which may include professional development.

The process ensures that material taught in OCAD courses is current; it recognizes and rewards laudable teaching, research or service. It also ensures that any problems a faculty member may have interacting with students or delivering course material are addressed in a timely fashion through meetings with the dean.

The Performance Review results of each Faculty are reviewed and approved by a university committee chaired by the Vice-President, Academic, filed with the Office of Human Resources, and factor into salary increases for the following year. Individual Performance Reviews become a part of the faculty member's dossier and are used during tenure and promotion proceedings.

5.2.10 Final Exam Protocols

The Faculty of Liberal Studies has developed a set of Final Exam Protocols for faculty and for students. The protocols are reviewed regularly to take into account new electronic devices. The protocols apply to all examinations written during the Final Examination Period. (Please see Appendix XX).

5.3 Student Feedback

Student participation in the development of curriculum and academic policy is encouraged through the allotment of student seats on most university-wide and Faculty-level committees. Student feedback regarding courses and instructors is vital to both the instructor and the department or Faculty to ensure that the material is up-to-date, the teaching approach is appropriate, and delivery is effective.

5.3.1 Course and Instructor Evaluations

Finding the most efficacious tool for feedback on courses and instructors is not easy. When OCAD introduced mandatory course/instructor evaluations in 2004, online evaluations were the growing norm. But the proportion of students who actually filled out the evaluations – even with various attractive draws or giveaways – never increased beyond an average of 40%. A committee has been convened by the Vice-President Academic to review the research (a lengthy research paper commissioned by HEQCO is one the most extensive analyses of the efficacy of various types of evaluation tool and format) and make a recommendation. But this remains in the development stage.

In the interim, the Faculty of Liberal Studies has offered its faculty a paper-based system that is administered through the Faculty Office. Some instructors simply conduct their own in-class questionnaires – especially if they are looking for feedback on a specific element of the course, for instance a new text or assignment. A copy of the paper-based surveys currently in use -- one for courses with TAs, the other for regular single-professor courses -- may be found in Appendix XXI.

5.3.2 National Survey of Student Engagement

OCAD has participated, with the Council of Ontario Universities, in the US-based National Survey of Student Engagement (NSSE) since 2007. A second comparator group is the AICAD institutions that also participate in the NSSE. Unlike course and instructor evaluations that focus on individual courses, NSSE asks students to respond to questions about their entire

student experience, from student/faculty interaction to student study or social space, to student support services.

OCAD uses its NSSE results to review policies and procedures, in particular with regard to student services. The results also help us take the pulse of how successful we are in realizing our goals for creating a strong sense of community and otherwise implementing the New Ecology of Learning.

OCAD's NSSE results form a part of its Common Data Set, which is posted online and on the Council of Ontario Universities website (www.cou.on.ca).

5.3.3 Academic Advising

Student advising begins in the summer months leading up to a student's first year at OCADU: RAD Days or Registration Advising Days for all new students take place over a number of weeks beginning in late June. Students have the opportunity to meet with the Student Adviser from each of the three Faculties: Art, Design and Liberal Studies; they also meet with representatives of the Writing & Learning Centre to determine which of the first-year writing courses is best for them.

Once classes begin and then on an ongoing basis, students may meet with Student Advisers in their major Faculty or with the Chairs of their major program. The Faculty of Liberal Studies currently has no chairs, but will restructure by July 1, 2011 to create a Department of Visual and Critical Studies with a Chair. Academic Advising in the Faculty is currently covered by the Associate Deans together with a half-time Student Adviser to help students regarding Liberal Studies graduation requirements for BFA and BDes programs, as well as students interested in declaring a Liberal Studies minor. With the introduction of the Honours BA, increased demand for Academic Advising will need to be reviewed.

5.3.4 Student Participation on Committees

OCAD's Academic Council and all committees of Council, including Academic Standards and Curriculum, include student representatives. The Curriculum Advisory Committee of the Faculty of Liberal Studies (CACOF) also includes student representatives; most often these are alumni in the degree completion program (OCAD diploma grads seeking an upgrade to BFA or BDes and taking primarily Liberal Studies courses). With the introduction of the Honours BA, we will

encourage the organization of a Liberal Studies student caucus that elects or helps appoint students to Faculty and university-wide committees.

5.3.5 Student Access to Faculty

All Liberal Studies faculty schedule regular office hours (a blend of in-person and online or email office hours); they are asked to be available in person a minimum of one hour for each course they are teaching in a given term. Most faculty are in fact quite generous with their time, both in person and via email.

5.4 Web-Facilitated Deliveries

OCAD University is in the process of augmenting its policies and resources pertaining to technology, computer, and web-based learning modes of delivery. *Please note, however, that there are no on-line learning courses as a whole included in this submission. Currently and for the next year, on-line learning will be confined to supplements or enhancements of courses that are taught face-to-face.*

5.4.1 e-Learning Goals and Scope

OCAD University aims to create a transformative, rigorous, cross-disciplinary learning environment that is attuned to and incorporates contemporary technologies, and that fosters imagination, creativity and innovation. OCAD also seeks to nurture a strong sense of community among its students, faculty and staff, both in the physical and virtual realms.

The scope of e-learning is commonly understood to encompass the following:

1) “smart” or technology-enhanced classrooms, studios, laboratories, and learning resource centres such as the library and Learning Commons;
2) Web-based resources utilized by students and faculty for communication, collaboration, research and reference;
3) On-line programs, courses, or discrete course components (part of a hybrid or mixed mode course delivery).

OCAD University is currently engaged only in 1) and 2), but plans to develop and pilot its first on-line courses during the coming year. The arrival at OCAD in July 2010 of the Inclusive Design Institute, a large research centre headed by Jutta Treviranus bringing considerable experience with on-line learning management systems and expertise in designing and implementing innovative, highly accessible courses, will greatly augment current instructional

design capabilities. Funding for OCAD's Digital Futures Initiative has facilitated the development of leading edge teaching facilities and research labs, and contributed to major upgrades and enhancements to studios across the institution.

5.4.2 Current e-Learning Capacities

OCAD University consciously prioritized developing and supporting technology-based learning resources that would enhance face-to-face studio instruction. As digital technologies and new sophisticated software have altered many industry standards, faculty find themselves teaching a broad array of technologies, ranging from analog to digital. Because of the nature of the institution, a concerted effort has been made to provide enhanced tools for visual content and visual learners, with an eye toward greater accessibility for students with disabilities and ESL learners.

Web 2.0 at OCAD

OCAD University currently supports a number of Web 2.0 technologies utilized in our e-Learning environment:

- Blogging (Wordpress Multi-user) blog.ocad.ca
- Wiki (Media Wiki) wikis.ocad.ca
- Webspace (Apache/PHP Webserver) webspace.ocad.ca
- Podcasting (Apple Podcast Producer/iTunesU) itunesu.ocad.ca
- Web Conferencing (Adobe Connect) connect.ocad.ca

Learning Management System

The current in-house developed LMS – called MyCourses – has grown organically since 2004 to meet the needs of studio-based education. The current LMS distributes curriculum materials, submits grades and facilitates communication between all faculty and students at OCAD for undergraduate and graduate courses.

The LMS also offers course administration features such grade computation, breakdown and submission. In 2009/10, 88% of all course sections made some use of MyCourses as a learning supplement and over 93% of instructors submitted their grades using MyCourses. This activity represents a 47% increase over the previous year.

Web-based Image Library

Currently there are over 75,000 objects in this database. We add about 10,000 objects on an annual basis. The database supplies the data, images and video for the on-line Image Library portion of MyCourses: https://imagelibrary.ocad.ca/. The Image Library is used by faculty and students to add curricular visual content to class presentations.

The Image Library contains not only curricular materials, but also all campus documentation, including video recordings of various campus lectures (e.g., President's Speakers Series, Design Speakers Series, Faculty of Art Nomadic Residency), the Visual Resources Image and Video Archive, as well as the OCAD Permanent Collection.

Digital Library Resources

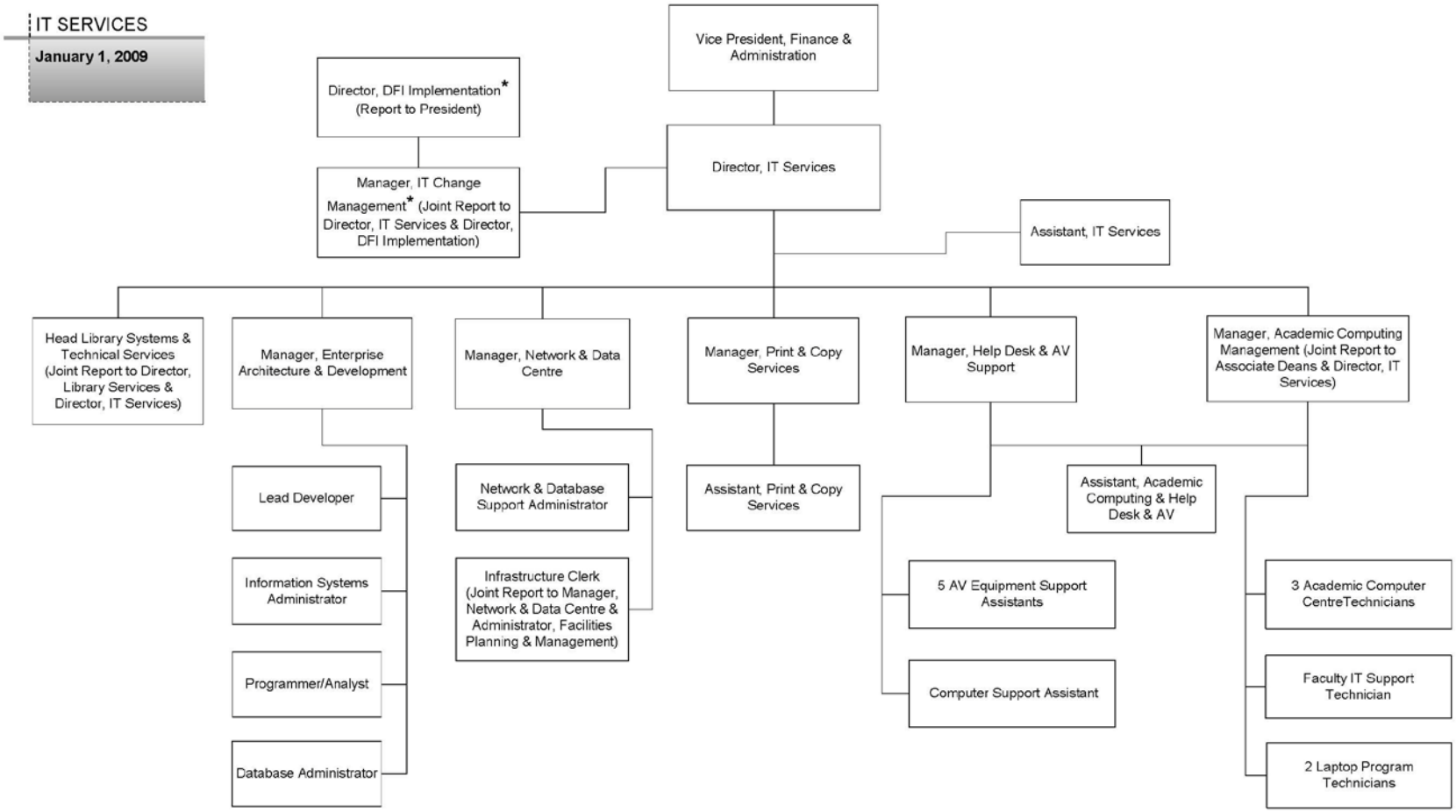
Perhaps the greatest digital success at OCAD University has been the exponential growth of its library resources through the purchase of databases such as J-Stor, e-books, e-journals and various consortia agreements through the Ontario Council of University Libraries (OCUL). Please see the Library Director's report in Appendix XXII.

Policies governing the use of web technologies at OCAD may be found in Appendix XXV-H.

5.4.3 Technical Support and Infrastructure

To facilitate planning and implementation of the growth in e-learning initiatives, the university recently commissioned a major information and communication technologies (ICT) needs assessment and chartered a new ICT Governance Committee. The administrative structure of the IT Department was strengthened and two contract managers engaged to oversee two areas: Digital Futures Initative (DFI) Implementation, including the design, planning and development of a major interactive media lab, and IT Change Management.

Please see the organization chart overleaf and the IT Multi-Year Plan in Appendix XXIII.



* Limited-term contract positions funded externally from specially-targeted and restricted Digital Media Research + Innovation Institute funds from the Ontario Ministry of Research and Innovation.

SECTION 6: CAPACITY TO DELIVER STANDARD

6.1 Overview

The proposed Honours BA in Visual and Critical Studies falls squarely within the mission of the OCAD University and directly supports its vision.

OCAD University's Mission Statement

OCAD University shapes imagination through the delivery of art and design education at the undergraduate and graduate level, in a learning environment that integrates studio-based education with historical, critical and scientific inquiry.

OCAD University values accessibility, cultural diversity, equitable global citizenship, art and design advocacy, aesthetic and formal excellence, sustainability, and entrepreneurship.

OCAD University's unique learning environment draws from its high quality and diverse research practice, undertaken with extensive outreach and partnerships.

OCAD University offers disciplinary and cross-disciplinary opportunities for cultural and life-long learning in concert with local, national and international communities.

OCAD University fosters a community of students, faculty , staff and alumni who make significant contributions as cultural leaders, educators, innovators, creative thinkers and strategists in the field of emerging technology in the art and design professions.

Vision

As Canada's "university of the imagination," OCAD University will lead in art and design education and research, contributing significantly to the fields of art and design, as well as local global cultural initiatives and knowledge and invention across a wide range of disciplines.

Objects of OCAD University

The objects of the University are to provide the opportunity and environment for advanced education in art and design at the undergraduate and graduate levels and to support teaching, research and professional practice in these fields.

Program Rationale

The program in Visual and Critical Studies grows organically from OCAD's existing curriculum, in a discipline that is central to OCAD's educational program. Although art and design history courses have constituted an integral part of OCAD program requirements for more than forty years, it was not until OCAD received degree-granting status in 2002 that Visual

and Critical Studies requirements along with breadth requirements (together constituting 25% of each BFA and BDes program) were formalized. Since 2003, all degree students have been required to take a minimum of 3.0 credits in Visual and Critical Studies (VISC).

Also since 2003, as the Faculty of Liberal Studies has expanded its VISC offerings and augmented and diversified its faculty complement, development has become focused on three distinct streams, all reflecting and participating in, if not leading, the current dialogue around contemporary visual intelligence and applications of visuality. These new streams are reflected in the specializations of the proposed BA program: Art History (focus on contemporary art), Design Studies, and Media & Digital Studies (a rapidly growing and constantly evolving field).

Growing recognition of OCAD's leadership role, not only in educating artists and designers, but also in shaping the research agenda and weighing in on the dialogue within the art and design communities, not just in Toronto and Ontario, but nationally and globally, has attracted highly qualified expertise in each of these streams. OCAD's graduate programs are burgeoning – and these include an MA in Interdisciplinary Studies and an MA in Contemporary Art History. Faculty teaching in these graduate programs will also teach in the BA program.

Indeed the core faculty for this program is in place and the undergraduate curriculum exists. It only makes sense to utilize these resources and offer an Honours BA in Visual and Critical Studies, with specializations in the three relevant streams.

There is another compelling reason to offer an Honours BA program. Diversifying programming at OCAD to take the pressure off resource-intensive studio-based programs in meeting growth targets will help the institution in two important ways: first, it will provide a less expensive way to offer quality art and design programming to meet demand for new spaces; second, it will provide students with a viable alternative to a practice-based degree when their academic predilection is rooted in issues explored through the study of history and theory.

Governance

The governing structure of the university is outlined in Bill 43 (June 2010) amendments to OCAD Act of 2002, now the OCAD University Act. Further details about the governing structure and administrative leadership may be found on the OCAD University website at www.ocad.ca/about_ocad.htm#.

6.2 Learning and Physical Resources

6.2.1 Library Resources

The BA program at OCAD University will be well served by a highly specialized physical library and ever-expanding virtual library providing access to digital information in all formats. Library holdingd include titles on current reading lists plus an extensive variety of supplementary materials to focus or expand learning in subject areas.

OCADU is committed to developing a Library commensurate with its status and needs as a leading research university with a graduate studies program. The present core collections are highly specialized, well selected, well used by our community of artists, designers, students and external borrowers, and well suited to the needs of the proposed Bachelor of Arts program. To support the three streams in the BA, the Library will provide access to seminal works and journals necessary for instruction and research on contemporary art, design and new media. Included will be a significant number of retrospective materials, a substantial collection of works by critics and theorists, works that provide in-depth discussions of research techniques and evaluation, plus access to appropriate machine-readable data files, and reference tools and fundamental bibliographic apparatus pertaining to a wide range of subjects.

The Library currently has a highly specialized and well-selected core collection. There are close to 100,000 print volumes plus 70,000 e-books, more than 1,000 DVDs. There are 250,000 locally produced digital images with access to millions of other digital images through licenses. There are core subscriptions to 225 print art and design periodicals plus access to more than 20,000 full-text digital journals. Both print and digital sources will continue to be developed as OCADU plans to build a new library, approximately three times larger than the current facility. In addition to OCADU's resources, graduate students have privileged access to the considerable materials available at other universities and museums in Toronto, including the libraries at the Art Gallery of Ontario, the Royal Ontario Museum, Ryerson University, the University of Toronto, and York University, among others.

A detailed Library Assessment prepared by the Director of Library Services can be found in Appendix XXII.

6.2.2 Studio and Laboratory Facilities

The Honours BA in Visual and Critical Studies includes a studio art or design component of at least 4.5 credits. Students will therefore have classes that utilize one or more of the following studio facilties:

Fabrication Studios

OCAD offers well-equipped studios specializing in metal, plastics, and wood fabrication and a fully equipped bronze/aluminium foundry and mouldmaking department. These industrial/production quality facilities are, along with all the studios, part of an annual facilities and equipment review. These areas are the 'hub' of all fabrication at the University, providing each and every student an opportunity to utilize materials and techniques they might otherwise never come to experience.

Printmaking Studios

Rooted in centuries old tradition, the Printmaking Studios offer well-equipped labs focusing on Intaglio, Lithography, Silk Screening, Paper Making, Typesetting, and Book Binding. In an effort to provide our students with access to the most current techniques available, the area's focus over the last few years has been on developing a Digital Lab.

Photography Centre

After a recent complete redesign, the Photography Centre at the Ontario College of Art & Design is composed of labs that fully support traditional colour and black-and-white printing along with historical and alternative photographic processes as well as work spaces for photographic shooting and digital imaging. The digital teaching labs in OCADU's Computer Centre are also used for Photography's digital imaging classes. The Photography Centre Equipment Cage supplies large format 4x5 and 8x10 cameras, camera supports, darkroom accessories, location lighting equipment, digital cameras, and other photography equipment to students in support of their courses.

Drawing and Painting

The Drawing and Painting Department is equipped with a stretcher shop, an area where students can come and fabricate stretchers and strainer for their courses. It is equipped with a professional Morso F Mitre Cutter and various other tools to assist in these tasks. Materials can

be purchased from the technician in the area, who also provides support when needed. Studios are divided by task (e.g., a dedicated encaustic room) as a health and safety precaution.

Material Art and Design Studios

OCADU offers studios based in ceramics, fibre, and jewellery. The Material Art and Design studios have benefited from recent redesigns: the Ceramics Studio is equipped with numerous potter's wheels, gas and electric kilns, an area for mouldmaking, and a sophisticated glazing area. The Fibre Studio is equipped with numerous looms, large and small, as well as a large silk-screening area with darkroom facilities. A paper making facility and a dye kitchen round out the facilities in this area. The Jewellery Studio is equipped with casting facilities (kiln, centrifuge), an annealing area, a smithing room, and numerous soldering stations. The new digital technologies of craft are rapidly finding their way into each of these program areas.

ID/ED Modeling Shop

Located in the Sharp Centre for Design, the ID/ED shop is equipped with everything required for young designers to produce professional quality models. Equipped with basic fabrication tools (tablesaw, vac. former, lathe, mill, spray booth, etc.), the ID/Ed Modeling Shop is constantly looking to industry to guide its equipment acquisitions. Most recently, basic rapid prototyping and the ability to scan models in 3D has been added to the ID/ED modeling shop.

Rapid Prototyping Facility

A stand alone facility with machines capable of scanning larger and more sophisticated models in 3D has been set up on the lower level of 100 McCaul.

Sculpture Installation First-Year Workshop

Catering to both first year, and Sculpture/Installation students, this workshop has been designed to be the most user friendly of the shops. Equipped to handle most fabrication tasks (tablesaw, drill presses, bandsaws, belt/disk sanders, spot welder, metal break etc.) this shop is where our young students come to grips with the technical complexities of their projects, and it serves as a starting point for their development as fabricators.

OCAD Tool Loans/Assembly Shop

OCAD's Tool Loans service (located in the Assembly Shop) offers each and every student (and employee of the University) access to over 1000 assorted hand and power tools and the

opportunity to borrow them for a period of twenty-four hours (which can be extended). Basic personal protective equipment is also available for purchase. The Assembly Shop offers students a place to work. An unbookable space, the Assembly Shop can be utilized as an open work space without the interruption of scheduled classes or lectures.

Integrated Media Studios

Integrated Media at OCAD is equipped with high-end digital video and 16mm film cameras, a digital audio studio with 5.1 mixing, shooting studio, professional lighting, interactive electronics and multimedia editing facilities with high speed network access.

DMRII and other Digital Futures Research Labs

OCADU is in the final stages of equipping leading edge labs for use by faculty researchers and graduate students, but that will also benefit undergraduate students. See more about this in the Computer Resources section below (page 157).

Additionally, there are a number of other types of facilities available to students which may assist in their research and project development and generally augment their learning environment:

Onsite [at] OCAD

This is OCAD's professional gallery, which is dedicated to showing work by nationally and internationally significant contemporary artists and designers.

Permanent Collection

The collection comprises about four thousand works of art and design related to OCAD and its history, including a major compilation of videos documenting the early history of performance art.

OCAD Student Galleries

The Student Gallery is dedicated to exhibiting work by OCAD students. It is a curated space that includes seasoned support staff. Students who participate in exhibits at this venue – whether as artists, designers or curators – are offered a well-organized, professional experience.

Toronto's Cultural Institutions

OCADU is privileged to be in the heart of the Toronto cultural community and among a number of the country's leading publicly-assisted cultural institutions. These sites include significant collections, libraries and archives that will provide students with living laboratories for research on all aspects of art history, design and new media: Art Gallery of Ontario, Royal Ontario Museum, The Design Exchange, The Bata Shoe Museum, The Textile Museum of Canada, The Gardiner Museum. Toronto is also home to several professional design organizations, such as the Association of Chartered Industrial Designers of Ontario (ACIDO) and the Association of Registered Interior Designers of Ontario (ARIDO), as well as a growing number of new media resources and events.

6.2.3 Computer Resources

Information technology at OCAD University is in line with the standard for basic services provided across the Ontario postsecondary system including online registration and access to student information, student and faculty email, learning management systems, web services including blogging, wikis, collaboration software and web conferencing, wireless network, smart classrooms, computer studios or common, digital libraries, networked printing, storage and file transfer. Recently OCAD University has made a significant investment in institutional cyber infrastructure including high speed fibre connectivity throughout the campus.

Areas of specialization or focus include mobile technologies and laptop programs, high-end color print services, 3D rapid prototyping, digital image libraries, web interface design, robotics, electronics, sonic arts, digital video and photography, and holography. Emphasis continues to increase faculty development to facilitate use of mobile and specialized technology in the studio and as a teaching tool through faculty access to dedicated facilities, training and resources such as iTunesU and podcasting.

Recent Accomplishments

Initiatives delivered on include implementation of a Microsoft Surface Lab, use of high speed research networks for collaboration and creation of virtual communities, digitized textile printing, and a DFI Physical Computing Lab. Other priorities include accessibility through increased access to assistive technologies and sustainability through green computing, improved systems integration and enhanced web services for blogging, wikis, podcasting, virtual worlds, gaming, web collaboration and web conferencing.

2010 – 2011 Priorities

As OCAD continues to move to a student ownership model for computing, funds will be targeted towards providing access to more specialized facilities and technologies including high-end capture and output, motion capture, and interactive display technologies. Re-purposing or upgrading of existing facilities will be ongoing as basic technologies change relying on a more compact form factor for communication and personal computing with an emphasis on mobility and integration of service delivery through hand held devices. Topics related to discreet computing, for example, wearable technologies and responsive environments, are under development as an academic minor was recently approved. Responsive capture technologies for input, prototyping and 3D print facilities for output will be integrated with fabrication or analog studios. An increased emphasis on online collaboration environments including expanded video conferencing to facilitate learning, collaboration, and leadership in the global art and design community will be essential.

Emphasis on collaboration with partners in the public and private sector will be critical for academic programs and for research; technology will serve as the facilitator or catalyst for these collaborations. OCAD's computing capacity and environment will become more porous, spilling out through high bandwidth networks, grid computing, and high performance computing clusters; this will allow technology-intensive research and graduate programs to be developed.

Digital Media Research & Innovation Institute (DMRII)

The most exciting new initiative at OCAD, is the establishment of the DMRII. The DMRII is the research and incubation component of OCAD's overarching Digital Futures Initiative. The DMRII will feature state of the art technology that is seamlessly integrated to enable cross-disciplinary research, outreach and commercialization activities within a highly collaborative context.

The DMRII will provide Ontario with a competitive capability in digital media that will bring together design, computer science, art and engineering. Its mandate will be to meet the need for a dynamic, sophisticated, yet fast-tracked laboratory/incubator environment capable of leveraging the power of digital media to develop new solutions, products and business models for the fast-paced global digital market place.

The DMRII will house multiple integrated labs dedicated to investigation and research in areas such as advanced visualization, motion capture and haptic technologies, mobile platforms,

screen based technologies, immersive and ambient environments, sensor technologies and social media and collaborative systems.

Beyond 2011

Establishment of new facilities for dedicated research and graduate studies programs will provide an opportunity to design an environment that will fully integrate technology as a ubiquitous facilitator for studies in art and design, research, and collaboration. Ambient and responsive technologies throughout the campus will assist in breaking down the digital divide between historical analog practices and 21st century methodologies. Archives, libraries, and information repositories will be readily. Technologies will continue to increase in capacity while reducing form factor; this may result in unanticipated modes of creativity and communication.

6.2.4 Space: Classrooms and Seating Capacity

Studio, classroom, research, exhibition, office and student work space at OCADU is currently distributed among twelve buildings along the McCaul Street corridor in downtown Toronto: 100 McCaul (OCADU's main building, which includes the Sharp Centre for Design), 49, 51, 113 and 115 McCaul, as well as 285 Dundas Street W., 122 St. Patrick Street and 205 Richmond Street W. In March 2010, OCADU acquired 230 and 240 Richmond Street W., bringing the total campus to twelve buildings, although 230 and 240 will be largely occupied by commercial tenants until 2013/14. OCADU continues to actively pursue several options to acquire new space for undergraduate and graduate studies, as well as new research activities, including the purchase and/or construction of new buildings.

OCADU submitted its Capital Master Plan, 2008-2013, to the Ontario Ministry of Training, Colleges and Universities in September 2008. However, the global economic crisis began almost immediately thereafter, and the Federal and Provincial governments turned their attention away from long-term capital planning in favour of short-term, stimulus spending on "shovel-ready" projects.

The Provincial Government has recently announced its intention to return to long-term capital planning for universities, and to unveil a ten-year plan in 2011. At the end of June 2010, OCADU submitted a refreshed master capital plan, which calls for three new buildings, as well as extensive refurbishment of 100 McCaul. These additional facilities will provide new undergraduate and graduate learning environments including smart classrooms, seminar space,

and lecture halls; fabrication studios, 2D and 3D research and creation studios; a dramatically expanded library; new galleries and exhibition environments; and digital media research and teaching laboratories. They will also bring OCADU up to the Ontario university system average, in terms of space per student as per COU guidelines.

6.3 Resource Renewal and Upgrading

Under the aegis of OCAD's Vice-President of Finance and Administration, the Department of Facilities Management & Planning (FMP) in concert with the Department of Information Technology takes responsibility for all required maintenance and upgrades of OCAD's physical plant. FMP also retains a standing list of deferred or unfunded departmental requests from the previous year(s). Under the aegis of the Vice-President Academic, requests for Furniture, Fixtures and Equipment (FF&E) specifically for curriculum delivery and support are prioritized and funded. The Library Director, Visual Resources Manager, IT Director, and Studio Managers, and Deans take responsibility for ensuring curricular needs are identified and collated, and that requests for FF&E support are submitted annually. The bulk of Library and Visual Resources acquisitions and licenses, and of annual hardware and software purchases and licensing are funded through operating budgets in these units. See the Library Resources Report in Appendix XXII and the IT Multi-Year Plan in Appendix XXIII for details.

6.4 Support Services

OCAD University offers a wide array of support services for students. Our Student Services unit consists of a Health & Wellness Centre, Centre for Students with Disabilities, Financial Aid and Awards Office and Campus Life, including Career Services and the International Student Office.

Support Service	**Service Description**
Student Services	
• Health & Wellness	Our health and wellness centre provides personal counseling and urgent care services.
• Centre for Students with Disabilities	Our Centre for Students with Disabilities provides services to students with documented disabilities, such as learning disabilities, attention deficit disorders, medical, psychiatric, mobility, hearing and vision disabilities. Services include learning disability assessments, learning skills development workshops, and advocacy.

• Financial Aid & Awards Office	The staff in the Financial Awards office advise students with respect to their financial situation, provide referrals to the appropriate financial assistance programs, and assist students with securing the resources required to meet their post-secondary education costs.
• Campus Life	Campus Life provides a range of services including career services, international student services, job board, student mentor program, and housing information to mention a few.
Academic Advising	Academic advising is provided by the Chairs of each program and by Student Advisors within each Faculty Office (Art, Design, Liberal Studies).
Alumni Services	Alumni Services maintains contact with recent graduates and provides them with information about career services, programs to further their education (degree completion, postgraduate certificates), library access, social events and OCADU publications.
Residences	Although OCAD does not have a student residence, accommodation arrangements enable student access to nearby student residences at the University of Toronto and Ryerson University.
Student Government	The student union (OCADSU) serves as a liaison to faculty, administration, and government and provides a range of services and activities.
Technology and Media Services	The OCADU store for computers, software, books and office supplies offers educational pricing for students, staff and faculty
Writing & Learning Centre	The Writing & Learning Centre provides assistance with writing for students including special services for ESL students, face-to-face and remote tutoring via Internet programs (e.g. Skype) and thesis tutoring.

6.5 Faculty

6.5.1 Overview

OCADU's Visual and Critical Studies faculty work across media, incorporate multiple cultural perspectives, and directly participate in the full range of art and design world roles. Among art and design programs in Canada, OCADU possesses a faculty of exceptional focus in the areas

of Contemporary Art History, Design Studies and Media & Digital Studies. In the past decade, the Faculty of Liberal Studies has updated traditional areas of strength, expanded expertise into new media and contemporary practices, broadened faculty perspectives and approaches (especially with regard to cultural diversity), built research capacity, and imported experience in graduate education.

The faculty in the Visual and Critical Studies program already possess diverse areas of concentration and expertise. Besides the conventional artistic media of painting, photography, video, sculpture, installation, performance, architecture and public art, faculty's interests will also include emerging and hybrid practices that interweave art with science, sociology, cultural studies, anthropology, and other research disciplines. A second strength pertains to the faculty's range of theoretical perspectives on visual studies, such as feminism, queer theory, postcolonialism, and critical theory, along with an interest in particular issues relevant to artistic practice, such as activism, environmentalism, and globalization. Diversity is a third major strength of the OCADU program. Faculty not only represent a Canadian perspective (both English and French), but also multiple cultural viewpoints, including Latin American, Asian, Australian, European, and American. Recent hires in Aboriginal Visual Culture (practice and criticism) provide further expertise in this burgeoning field.

Given the flux and diversity of contemporary art, media and design, it is necessary that faculty involved in the study of these fields supplement their theoretical and historical practices with activities that engage directly with artists and exhibiting institutions. Complementary activities such as writing criticism, curating, editing, organizing conferences, and serving as board members of journals, artist-run centres and other art institutions add a hands-on element to the traditional tasks of the academic. Faculty members are leaders in their respective fields and undertake research, present public lectures, and publish findings and analyses in single-authored books, anthologies and exhibition catalogues. The faculty also maintain a high profile in writing articles and reviews for the popular art and design press – where vital, up-to-the-minute discussions of artistic practice takes place – such as *Art News*, *Art Papers*, *Art World*, *Border Crossings*, *C Magazine, Canadian Architect*, *Canadian Art, Fuse*, *Leonardo, Muse*, *Prefix, Public*, and *Walrus*, along with broadcast venues such as CBC Radio. While peer-reviewed journals focusing specifically on contemporary art are relatively few in number, the faculty do also publish more rigorous analyses in scholarly journals with an art historical or interdisciplinary mandate, such as *Angelaki*, *Art Bulletin*, *Art History*, *Art Journal*, *Assemblage*,

Canadian Journal of History, *Design and Culture, Gastronomica*, *Journal of Art Research and Critical Curating*, *Journal of Canadian Art History*, *Journal of the History of Modern Art*, *Journal of Religion and Culture*, *Material History Review*, *Oxford Art Bulletin*, *Performance Research*, *RACAR*, *Space and Culture, Third Text*, and *Winterthur Portfolio*. Both popular and peer-reviewed journals are essential for the discussion and dissemination of ideas on contemporary art, media and design.

6.5.2. Enrollment Projections and Staffing Implications

	Cumulative Enrollment			**Cumulative Full-time Faculty Equivalents(FTE) Liberal Studies	***Cumulative Full-time Faculty Equivalents (FTE) Studio Art/Design	Ratio of Full-time Students/Full-time Faculty
Year	New	*Internal / Retained	Total			
1		50	50	1.4	0.89	Lecture 50:1 Studio 21:1
2	100	95	195	5.46	3.48	Lecture 50:1 Studio 21:1
3	150	226	376	10.53	6.71	Lecture 50:1 Studio 21:1
4	200	352	552	15.40	9.82	Lecture 50:1 Studio 21:1

**LS teaching load = 5 LS component = 70%
***Studio teaching load = 8 Studio component = 30%

Student Year	**Year 1**	**Year 2**	**Year 3**	**Year 4**
	2011/12	**2012/13**	**2013/14**	**2014/15**
1		100	150	200
2	50	50	140	185
3		45	45	126
4			41	41
	50	195	376	552

*Internal second-year transfers = 50/year

Retention = 90%

6.5.3 Required Credentials

In the Faculty of Liberal Studies the normal required credential for a new hire is the PhD in hand or very near completion (ABD). There are a few exceptions to this rule. Specialists in Design Studies come both from Art History and Architecture programs; in the former the PhD is the terminal degree, in the latter, the M.Arch. In the new field of Aboriginal Visual Culture, where history, theory and practice are tightly interwoven, we have hired both an MFA and a PhD candidate. The terminal degree in Creative Writing is the MFA. All of these specializations are at home in Liberal Studies. The percentage of core faculty (Visual & Critical Studies) who hold a terminal degree, not including ABDs, is 83%. Of non-core faculty (Liberal Studies breadth), the percentage is 88%.

Although there have been quite a number of new hires in the Faculty of Liberal Studies over the past eight years, tenure-track hiring has not kept pace with enrolment growth and even full-time limited-term appointments have been scarce. As a result, a rather high percentage of courses are taught by sessional instructors. The criteria for hiring sessional faculty is the same as for tenure-track.

The Faculty of Art and Faculty of Design have also undergone considerable faculty renewal over the past eight years, accomplished both through new hires, where the MFA and MDes are the preferred degrees, and through credential upgrade of tenured faculty. A large number of OCAD's studio faculty, who held permanent positions at the time OCAD became degree-granting in 2002, had attained sufficient stature in their art or design practices to be considered the equivalent of today's MFA or MDes graduates, and the majority of these remain actively engaged in the local, national and international art/design scenes and continue to exhibit, garner commissions, and win awards.

A list of all 2010-2011 faculty in the Faculty of Liberal Studies may be found in Appendix XI. Lists of all 2010-2011 faculty in the Faculties of Art and Design who teach courses associated with this degree program may be found in Appendices XII and XIII.

6.5.4 Annual Reports and Performance Reviews

OCAD promotes quality teaching through its collective agreement with faculty and through faculty evaluation policies. Each instructor is required to submit an Annual Report

summarizing his/her contributions and accomplishments in teaching and teaching related responsibilities, in professional practice/research, and service.

The Faculty Performance Review policy ensures performance reviews are conducted on a regular basis to review and assess overall performance and to identify and develop recommendations concerning performance issues and/or professional development to ensure adherence to standards and expectations with regard to teaching and teaching-related responsibilities, professional practice/research, and service. These Reviews also recognize contributions that exceed or significantly exceed expectations with merit increments above the standard one-step PTR. These processes are described in Article 24 of the Memorandum of Agreement (MOA) with the Faculty Association (OCADFA). The full MOA may be accessed at www.ocad.ca/about_ocad/human_resources/labour_relations.htm.

6.5.5 Tenure and Promotion

Article 24 of the MOA also outlines the Peer Review process for promotion and tenure. OCAD has also developed, through joint discussions with OCADFA, a set of Tenure and Promotion Guidelines to help faculty and their peer reviewers through the process. Please see Appendix XX!V.

6.5.6 Professional Development

OCAD University supports faculty professional development in a number of ways. Throughout the year the Office of the VP Academic provides workshops and presentations on topics of interest. This year OCADU offered a two-day Teaching Preparation Workshop to new faculty and teaching assistants in addition to the traditional one-day faculty orientation day.

The MOA indicates that eligible faculty members may access, against receipts, up to $350 per academic year for professional development expenses. In addition, eligible faculty may apply to the Professional Development Opportunity Fund for up to $2,000 to support research or teaching-related projects. Applications to this fund are reviewed twice per year by the Professional Development Committee.

he Tuition Support fund is designed to assist continuing, tenure-track, and tenured faculty members to upgrade and increase their skills and knowledge. An annual pool of funds is

available to help faculty cover tuition expenses for post-graduate degrees and relevant certificate programs.

The Sabbatical Policy supports tenured faculty in their pursuit of new research and professional practice as scholars and/or art or design practitioners, in relation to their responsibilities to OCAD University. Sabbatical applications require a well-developed project, supported by the faculty member's dean; all sabbatical applications must be approved by the Professional Development Committee. For further details, please see the MOA, Article 21. www.ocad.ca/about_ocad/human_resources/labour_relations.htm.

6.5.7 Faculty Availability to Students

All Liberal Studies faculty schedule regular office hours (a blend of in-person and online or email office hours); they are asked to be available in person a minimum of one hour for each course they are teaching in a given term. Most faculty are in fact quite generous with their time, both in person and via email.

6.6 Curriculum Vitae Release

OCAD University has on file and available for inspection, from all faculty and staff whose CVs are included in this submission, signatures that attest to the truthfulness and completeness of the information contained in their CV and agreeing to the inclusion of their curriculum vitae in any documents/web sites associated with the submission, review, and final status of the program application.

The CVs of faculty who have refused or failed to sign the CV release have been pulled from this brief.

6.7 Curricula Vitae of Faculty Assigned to the Honours BA

The CVs of all faculty in the Faculty of Liberal Studies are contained in Appendix XIV.

The CVs of faculty in the Faculty of Art who teach courses in either first-year studio or courses included in one of the Faculty of Art minors are contained in Appendix XV.

The CVs of faculty in the Faculty of Design who teach courses in either first-year studio or courses included in one of the Faculty of Design minors are contained in Appendix XVI.

SECTION 7: CREDENTIAL RECOGNITION STANDARD

7.1 AUCC and COU Membership

OCAD has been an associate member of the Council of Ontario Universities since before it became degree-granting in 2002; that is, the institution has been recognized as part of the university system in Ontario. In 2005 OCAD proceeded through the extensive review required for membership in the Association of Universities and Colleges of Canada (AUCC). Although AUCC is not an accrediting body, membership is a criterion of some Ontario universities or departments for acceptance of transfer credit or admission to a graduate program.

7.2 Program Design

The program design of the Honours BA in Visual and Critical Studies is expected to facilitate credit transfer and credential recognition by other post secondary institutions based upon the content and academic rigour of the program, the expertise of the faculty, and the recognition OCAD programs and courses already received from universities in Canada.

Many of OCAD's BFA and BDes graduates, whose programs included a minimum of 25% in the Faculty of Liberal Studies, have been accepted into Master's programs not only in studio art and design, but also in art history and criticism/curatorial studies. Others have been accepted into B.Ed programs. With this latter career path in mind, the Faculty of Liberal Studies developed Second Teachables in English and Social Science in advance of the formal development of minors at OCAD.

Indeed issues of transferability and equivalence of credit are key to OCADU curriculum planning and approval to facilitate the success of our graduates. Every effort is made to ensure that courses are commensurate with undergraduate instruction (both at the lower and upper levels) at other postsecondary institutions. The majority of Liberal Studies faculty have taught at other universities in Ontario and elsewhere, and therefore bring a broad perspective on the standards of undergraduate curriculum.

In the process of designing the Honours BA in Visual and Critical Studies, the BA Development Committee reviewed comparable programs at other universities in Ontario and at

art and design institutions across Canada and in the US. Please see the survey results and chart of comparable programs on pp. 33-34. The committee and Liberal Studies Curriculum Advisory Committee also consulted with members of the Faculties of Art and Design and their students, both informally and through formal approval channels, notably Academic Council which includes student representatives from all Faculties.

A Program Advisory Committee has been established with representation from other universities as well as from industry (film producer, gallery director, curators). Recommendations from the Advisory Committee are reflected in various aspects of this brief. Please see page 31 for more information about the constitution of the committee and their motion of support for the program.

7.3 Letters of Support

OCAD University has approached several universities in Ontario concerning recognition of the Honours BA in Visual and Critical Studies. The following universities/programs have indicated that they would recognize the credential for admission to graduate studies (letters of support are on file in the Faculty of Liberal Studies):

- Department of Art, Queen's University (Clive Robertson, PhD, Acting Head)
- Graduate Program in Cultural Studies, Queen's University (Susan Lord, PhD, Acting Director)
- Visual Arts Department, University of Western Ontario (Bridget Elliott, PhD, Graduate Chair)
- Department of Art, University of Toronto (Elizabeth Legge, PhD, Chair /Robert Baker, Vice-Dean, Research and Graduate Studies) - tbc

SECTION 8: REGULATION AND ACCREDITATION STANDARD

This section does not apply to the Honours BA in Visual and Critical Studies.

SECTION 9: NOMENCLATURE

The Faculty of Liberal Studies is comparable to a Faculty of Arts and Sciences (and will likely change its name in the months leading up to the first offering of the program). Art History is traditionally housed in a Faculty of Arts and the study of art, as opposed to the practice, would normally lead to a Bachelor of Arts degree rather than a Bachelor of Fine Arts. The same may be said of the study of newer variants of art and its culture: graphic design, industrial design, material arts, visual media, new media art, film, video, gaming, *inter alia.* One finds programs that incorporate all these names in various ways at various institutions. Among OCADU's sister independent art and design schools, however, one finds greater consensus regarding use of the more encompassing name, Visual and Critical Studies, to describe the discipline today.

Please see Section 2: Degree Level Standard for a justification of the "honours" designation.

OCAD University is therefore proposing a Bachelor of Arts (Honours) in Visual and Critical Studies.

SECTION 10: PROGRAM EVALUATION STANDARD

10.1 OCAD, COU, UPRAC and IQAP

OCADU has participated since 2006 in the Council of Ontario Universities' periodic program review process through the Undergraduate Program Review Audit Committee (UPRAC) of the Ontario Council of Academic Vice-Presidents (OCAV).

The Honours BA in Visual and Critical Studies was developed under the Policy and Procedures for New Program Development at OCAD as outlined in the UPR Policies and Procedures (please see Appendix XXV). OCAD's first institutional audit by UPRAC occurred in the spring of 2010 and the recommendations of the UPRAC report will be incorporated in OCADU's new combined undergraduate and graduate program Institutional Quality Assurance Protocols (IQAP) which will go into effect in 2011. The Honours BA program will be reviewed under the new IQAP.

SECTION 11: ACADEMIC FREEDOM AND INTEGRITY STANDARD

11.1 Academic Freedom

OCAD University maintains an atmosphere in which academic freedom prevails and in which students and academic staff are expected to display a high degree of intellectual independence. The academic activity at OCAD University is supported by policies, procedures, and practices that meet PEQAB's benchmarks for Academic Freedom and Integrity.

OCAD University endorses the Statement on Academic Freedom and Institutional Autonomy as adopted by the Association of Universities and Colleges (AUCC). This endorsement appears as Article 5 of the MOA where the Agreement is attached as an Appendix; the statement is also published in the OCADU Faculty Handbook. .

Endorsement

5.1.1 The Parties endorse the "Statement on Academic Freedom and Institutional Autonomy" as adopted by the Association of Universities and Colleges of Canada ("AUCC") on May 5, 1988, and attached to this Agreement as Appendix A.

5.1.2 The Parties shall uphold and protect the principles of academic freedom.

5.1.3 Academic freedom is essential to the teaching function of the university, as well as to the creative and scholarly pursuits of the faulty, academic staff, other staff, and students. This includes a commitment to unfettered intellectual and aesthetic inquiry and judgment and to the provision of those textual, audio, and visual resources necessary to free inquiry and practice. Academic freedom includes: the right of responsible teaching from a subjective point of view; the right to freedom of creative practice and expression; and the right of dialogue, discussion, debate and criticism in the exercise of professional responsibilities including those referred to herein.

11.2 Academic Integrity

OCAD University's Academic Misconduct Policy for Undergraduate and Graduate Students seeks to demonstrate the University's concern for academic dishonesty and to guarantee a fair procedure for resolving complaints of academic misconduct. See Section 5.2.8 above; the full policy is contained in Appendix XXV-A.

Faculty members are informed about university policies pertaining to academic freedom and integrity in a number of ways. OCAD University policies are typically included in faculty orientation sessions, appear on the OCAD University website, in the Memorandum of Agreement (MOA), in the Faculty Handbook, in professional development activities, and in internal communications published by the VP Academic's Office. OCADU provides resources to help faculty promote academic honesty through the services of the Writing & Learning Centre, and Library resources.

Regulations concerning academic honesty are published in the OCAD University website and on course outlines. OCAD University ensures compliance with policies pertaining to academic honesty by offering students assistance with maintaining academic integrity through the course instructor, library resources, and the Writing & Learning Centre where students learn how to avoid plagiarism in academic writing.

11.3 Non-Academic Misconduct and Respectful Learning and Workplace Environment

OCAD University has two companion policies, one pertaining primarily to students and the other primarily to faculty and staff. Both are designed to "develop and support a respectful work and learning environment that values and promotes principles of diversity and inclusion, and one that does not tolerate discrimination, harassment and/or bullying." The latter policy includes provisions for training and an awareness campaign. The Non-Academic Misconduct Policy is contained in Appendix D, the Respectful Learning and Workplace Environment Policy is in Appendix C. An additional policy regarding Response to Violent or Threatening Behaviour, was developed by Campus Services & Security to promote and ensure the physical safety of the OCADU community (see Appendix E).

11.4 Intellectual Property and Collaboration Policy

OCAD University has an Intellectual Property and Collaboration Policy that outlines intellectual property policy pertaining to collaboration with an Industry Sponsor defined as any third party outside the definitions of faculty member, academic administrator, student and OCAD including an individual, corporation, partnership, not-for-profit/charity organization, association or post-secondary institution contractually involved in a Collaboration, as defined, for the purposes of commercial marketing and/or sale of Intellectual Property by the Industry Partner for direct or indirect financial gain. This policy is contained in Appendix G.

A more comprehensive Intellectual Property policy remains in draft form pending final discussions with the OCAD Faculty Association.

11.5. Research Administration and Research Ethics

OCAD's Research Services Office ensures that the university upholds ethical research standards and adheres to the requirements of the Memorandum of Understanding between OCADU and the Tri-Councils in terms of research activities. OCAD University's policy on research ethics, developed in 2008 and approved by Academic Council, includes policy and procedures that are based on the "Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans" developed by the Medical Research Council (MRC), the Social Sciences and Humanities Research Council (SSHRC), and the Natural Science and engineering Council (NSERC). A companion document, OCAD's Policy on Research Administration, provides guidance to faculty members on the administration of research funds and activities at the institution. Both policies may be found in Appendix F.

11.6 Copyright

OCAD University makes students and faculty aware of copyright in multiple ways. A link to OCADU's agreement with Access Copyright is published on the opening page of the OCADU's learning management system (MyCourses) and on the Library website (www.ocad.ca/library/about_ocad_library_policies.htm). However the constant changes to and differing interpretations of copyright legislation make this both an important and difficult topic. OCAD's reference librarians provide regular workshops on copyright for both faculty and students.

University agreements with Access Copyright are in the process of changing; the AUCC has drafted a working paper regarding "fair dealing" which will be circulated to faculty in the coming months. In the meantime, Liberal Studies Faculty Council will dedicate an upcoming meeting to discussion of copyright and "fair dealing" in particular with regard to student access to digitized supplementary course materials.

SECTION 12: STUDENT PROTECTION

12.1 Public Information

OCAD University values and upholds integrity and ethical conduct in its relations with students and meets benchmarks for Student Protection. The current academic calendar and promotional materials convey that OCAD University values and upholds integrity and ethical conduct in its relations with students. Information is published on the OCAD University website located at www.ocadu.ca and updated regularly. The following table indicates the location of documents.

Academic Calendar Information

Website Location	**Information**
www.ocad.ca/about_ocad/overview/hisotrical_summary.htm	OCAD University's Mission and Goal statements
www.ocad.ca/programs.htm	Undergraduate and Graduate Studies: general information and link to current and archived course calendars
www.ocad.ca/about_ocad.htm	About OCAD: accountability, administrative policies, campus overview & history, governance, strategic plan
www.ocad.ca/students/student_policies/academic_policies.htm	Degree program descriptions, course descriptions, dates & deadlines, academic policies and regulations
www.ocad.ca/students/records_registration/course-calendar/1011.htm	Course calendar
www.ocad.ca/faculty.htm	Academic credentials of faculty
www.ocad.ca/students/htm	Student resources: - Academic Advising - Academic Integrity - Dates & Deadlines - Student Policies - Technology & Media Services - Writing & Learning Centre -Centre for Students with Disabilities

12.2 Student Recruitment

OCAD's Office of Admissions and student recruiters work closely with the Marketing and Communications Department to ensure that all recruitment materials, whether print or on-line, adhere to the highest standards of fair and accurate representation when presenting information about OCAD University.

OCAD's recruiters are primarily former students who know the institution well and know the importance of accurate information from the standpoint of a prospective student.

Letters of admission to OCADU include a full package of information for students and their families, including notification of costs associated with laptop programs in the Faculty of Design. Fees associated with laptop programs (computer hardware, software, etc.) are posted on the OCADU website (www.ocad.ca/Page910.apx).

12.3 Student Policies, Procedures, and Regulations

In addition to a package of print materials and direction to the OCAD website for further information, newly admitted students are invited to campus in late June and July for special orientation activities, including information, advising, and assistance with registration. With the proliferation of social networking and its popularity with high school and university students, OCAD's Campus Life Office has experimented recently with using Facebook and Twitter for conveying some orientation information. A virtual orientation online has also been introduced for students who can't make it to campus until classes begin. Just prior to fall classes a second set of orientation activities acquaint students with life at OCAD, including its various policies, procedures, and regulations. OCAD also has a strong mentoring program for new students: upper class student mentors are assigned to incoming students. Despite all the virtual activities and social networking, the in-person appeal of learning the ropes from a mentor remains highly compelling.

APPENDIX I

ONTARIO COLLEGE OF ART & DESIGN UNIVERSITY

Undergraduate University Degree Level Expectations

OCAV	OCAV	OCAD
Baccalaureate/Bachelor's Degree *This degree is awarded to students who have demonstrated:*	**Baccalaureate/Bachelor's Degree: Honours** *This degree is awarded to students who have demonstrated:*	**Bachelor of Fine Art/ Bachelor of Design** *This degree is awarded to students who have demonstrated:*
1. Depth and Breadth of Knowledge a) a general knowledge and understanding of many key concepts, methodologies, theoretical approaches and assumptions in a discipline b) a broad understanding of some of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines c) an ability to gather, review, evaluate and interpret information relevant to one or more of the major fields in a discipline d) some detailed knowledge in an area of the discipline	**1. Depth and Breadth of Knowledge** a) a developed knowledge & critical understanding of the key concepts, methodologies, current advances, theoretical approaches and assumptions in a discipline overall, as well as in a specialized area of a discipline b) a developed understanding of many of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective, and how the fields may intersect with fields in related disciplines c) a developed ability to: i) gather, review, evaluate and interpret information; and ii) compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline	**1. Depth and Breadth of Knowledge** **a)i) (experiential knowledge and technical competence) developed knowledge and technical skill sets required for professional art and/or design practice, particularly in the student's specialized field of practice (major)** **a)ii) (history and theory) developed knowledge and critical understanding of the key concepts, methodologies, theoretical underpinnings, historical and contemporary approaches as they apply to both discipline based and cross disciplinary art and design practices** **b) (contemporary practice in a discipline) A developed understanding and awareness of many of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective and how the fields may intersect with related disciplines.** **c) (analytical and problem-solving skills) A developed ability to: i) gather, review, evaluate and interpret information; ii) develop and compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline; and iii) use information in socially responsible and ethically informed**

e) critical thinking and analytical skills inside and outside the discipline f) the ability to apply learning from one or more areas outside the discipline	d) a developed, detailed knowledge of and experience in research in an area of the discipline e) developed critical thinking and analytical skills inside and outside the discipline f) the ability to apply learning from one or more areas outside the discipline	**ways.** **d) (research experience) a developed, in depth knowledge of and experience in research (both evaluative, including practice based, and iterative) in an area of the discipline.** **e) (comparative critical analysis) developed critical thinking and analytical skills within and beyond the discipline** **f) (Integrated knowledge) the ability to apply learning from one or more areas outside the discipline to ones major field of knowledge**
2. Knowledge of Methodologies ... an understanding of methods of enquiry or creative activity, or both, in their primary area of study that enables the student to: • evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques; and • devise and sustain arguments or solve problems using these methods.	**2. Knowledge of Methodologies** ... an understanding of methods of enquiry or creative activity, or both, in their primary area of study that enables the student to: • evaluate the appropriateness of different approaches to solving problems using well established ideas and techniques; • devise and sustain arguments or solve problems using these methods; and describe and comment upon particular aspects of current research or equivalent advanced scholarship.	**2. Knowledge of Methodologies** **... an understanding of methods of enquiry in a context of creative activity, in one's primary area of study that enables the student to:** • **evaluate the relevance of various approaches to problem solving using well established ideas and techniques;** • **devise and sustain arguments or problem solving processes** • **and describe and comment upon particular aspects of current research/practice or equivalent advanced scholarship**
3. Application of Knowledge a) the ability to review, present, and interpret quantitative and qualitative information to: i) develop lines of argument; ii) make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of study; and	**3. Application of Knowledge** a) the ability to review, present and critically evaluate qualitative and quantitative information to: i) develop lines of argument; ii) make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of	**3. Application of Knowledge** **a) the ability to review, present and critically evaluate qualitative and quantitative information to:** **i) make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of study;** **ii) apply underlying concepts, principles,**

b) the ability to use a basic range of established techniques to: i) analyse information; ii) evaluate the appropriateness of different approaches to solving problems related to their area(s) of study; iii) propose solutions; and c) the ability to make use of scholarly reviews and primary sources.	study; iii) apply underlying concepts, principles, and techniques of analysis, both within and outside the discipline; iv) where appropriate use this knowledge in the creative process; and b) the ability to use a range of established techniques to: i) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; ii) propose solutions; iii) frame appropriate questions for the purpose of solving a problem; iv) solve a problem or create a new work; and c) the ability to make critical use of scholarly reviews and primary sources.	**and techniques of analysis, both within and beyond the discipline;** **iii) where appropriate, use this knowledge in the creative process of making/practice, idiosyncratic and innovative; and** **b) the ability to use a range of established techniques to:** **i) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information;** **ii) propose solutions;** **iii) frame appropriate questions for the purpose of solving a problem;** **iv) solve a problem or create a new work; and** **c) the ability to make critical use of scholarly reviews and primary sources.**
4. Communication Skills ... the ability to communicate accurately and reliably, orally and in writing to a range of audiences.	**4. Communication Skills** ... the ability to communicate information, arguments, and analyses accurately and reliably, orally and in writing to a range of audiences.	**4. Communication Skills** **…the ability to:** **a) communicate accurately in oral, written and visual form to a range of audiences;** **b) articulate and contextualize the meaning of art and/or design;** **c) articulate personal position and philosophy;** **d) articulate and share research findings and knowledge acquired in the creative process of art and/or design making with other practitioners and a range of audiences.**
5. Awareness of Limits of Knowledge ... an understanding of the limits to their own knowledge and how this might influence their analyses and Interpretations.	**5. Awareness of Limits of Knowledge** ... an understanding of the limits to their own knowledge and ability, and an appreciation of the uncertainty, ambiguity and limits to knowledge and how this might influence analyses and interpretations.	**5. Awareness of Limits of Knowledge** **... an understanding of the limits to their own knowledge and ability, an appreciation of the uncertainty, ambiguity in the process of knowledge acquisition and production . Awareness of how this might influence**

		analyses and interpretations. **An openness to critical self-reflection**
6. Autonomy and Professional Capacity a) qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring: • the exercise of personal responsibility and decision making; • working effectively with others; b) the ability to identify and address their own learning needs in changing circumstances and to select an appropriate program of further study; and c) behaviour consistent with academic integrity and social responsibility.	**6. Autonomy and Professional Capacity** a) qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring: • the exercise of initiative, personal responsibility and accountability in both personal and group contexts; • working effectively with others; • decision-making in complex contexts; b) the ability to manage their own learning in changing circumstances, both within and outside the discipline and to select an appropriate program of further study; and c) behaviour consistent with academic integrity and social responsibility.	**6. Autonomy and Professional Capacity** **a) qualities and transferable skills necessary for further study, employment, community involvement** **and other activities requiring:** **• the exercise of initiative, personal responsibility and accountability in personal and group contexts;** **• working effectively and in collaboration with others;** **• decision-making in complex contexts;** **b) the ability to manage their own learning in changing circumstances,** **both within and outside the discipline; and** **c) behaviour consistent with academic and creative integrity, freedom and social responsibility.**

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
3						
4		**1 Depth & Breadth of Knowledge:**				
5	**a)**	i) (Experiential knowledge and technical competence) developed knowledge and technical skill sets required for professional art and/or design practice, particularly in the student's specialized field of practice (studio) --- ii) (History and theory) developed knowledge and critical understanding of the key concepts, methodologies, theoretical underpinnings, historical and contemporary approaches as they apply to both discipline based and cross disciplinary art and design practices	3.0 credits Studio Art or Design (first-year GART and GDES courses) --- LBST 1BO2 History & Culture to 1500 LBST 1B03 History & Culture since 1500 LBST 1B06 Critical Frameworks	0.5 credit Studio Art or Design --- All 200-level VISC courses VISC/ARTH courses VISC/DEST courses VISC/MDST courses	0.5 credit Studio Art or Design Up to 2.0 additional credits to fulfill a studio minor --- All 300-level VISC, VISC/ARTH, VISC/DEST, VISC/MDST courses, incl VISC 3BXX: Methods in Visual and Critical Studies	0.5 credit Studio Art or Design Up to 2.0 additional credits to fulfill a studio minor --- All 400-level VISC, VISC/ARTH, VISC/DEST, VISC/MDST courses, incl VISC 4C01: Honours Thesis and Colloquium
6	**b)**	(Contemporary practice in a discipline) A developed understanding and awareness of many of the major fields in a discipline, including, where appropriate, from an interdisciplinary perspective and how the fields may intersect with related disciplines	LBST 1B02 LBST 1B03	Requirement that students take at least one course in each of other two streams: ARTH, DEST, MDST	Requirement that students take at least one course in each of other two streams: ARTH, DEST, MDST	Requirement that students take at least one course in each of other two streams: ARTH, DEST, MDST
7	**c)**	(Analytical and problem-solving skills) A developed ability to: i) gather, review, evaluate and interpret information; ii) develop and compare the merits of alternate hypotheses or creative options, relevant to one or more of the major fields in a discipline; and iii) use information in socially responsible and ethically informed ways	i) LBST 1B02 + LBST 1B03	i) All Liberal Studies courses ii) LBST 2D01: LS TWO	ii) + iii) VISC 3BXX Methods in Visual and Critical Studies	ii) + iii) VISC 4C01: Honours Thesis and Colloquium
8	**d)**	(Research experience) a developed, in depth knowledge of and experience in research (both evaluative, including practice based, and iterative) in an area of the discipline		i	300-level VISC courses 300-level breadth courses 300-level studio elective	400-level VISC courses VISC 4C01: Honours Thesis and Colloquium 300/400-level studio elective
9	**e)**	(Comparative critical analysis) developed critical thinking and analytical skills within and beyond the discipline	LBST 1B14: Things and Texts	LBST 2D01: LS Two	Liberal Studies breadth electives	Liberal Studies breadth electives

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
10	**f)**	(Integrated knowledge) the ability to apply learning from one or more areas outside the discipline to ones major field of knowledge		LBST 2D01: LS Two	VISC 3Bxx: Methods in Visual and Critical Studies Breadth electives	VISC 4C01: Honours Thesis and Colloquium Breadth electives
11	**2**	**Knowledge of Methodologies**				
12		... an understanding of methods of enquiry in a context of creative activity, in one's primary area of study that enables the student to: • evaluate the relevance of various approaches to problem solving using well established ideas and techniques; • devise and sustain arguments or problem solving processes • and describe and comment upon particular aspects of current research/practice or equivalent advanced scholarship	LBST 1B06 Critical Frameworks	200-Level VISC courses LBST 2D01 LS Two	VISC 3Bxx: Methods in Visual and Critical Studies Upper Level VISC courses Upper Level Breadth Courses	VISC 4C01: Honours Thesis and Colloquium Upper Level Breadth Electives Upper Level VISC Courses
13	**3**	**Application of Knowledge**				
14	**a)**	the ability to review, present and critically evaluate qualitative and quantitative information to: i) make sound judgments in accordance with the major theories, concepts and methods of the subject(s) of study; ii) apply underlying concepts, principles, and techniques of analysis, both within and beyond the discipline; iii) where appropriate, use this knowledge in the creative process of making/practice, idiosyncratic and innovative; and		i) 200-Level SCTM courses	All 300-Level VISC Courses 300-level SCTM Breadth Courses 300-Level SOSC Breadth Courses BUSI Electives 200/300-Level 300-level studio elective	All 400-Level VISC Courses 400-Level SOSC Breadth Courses BUSI Elective 400-Level 400-Level Studio Elective
15	**b)**	the ability to use a range of established techniques to: i) initiate and undertake critical evaluation of arguments, assumptions, abstract concepts and information; ii) propose solutions; iii) frame appropriate questions for the purpose of solving a problem; iv) solve a problem or create a new work; and			VISC 3BXX Methods in Visual & Critical Studies 300-Level VISC Courses 300-Level Studio Courses (Minor)	VISC 4C01 Honours Thesis & Colloquium 400-Level VISC 400-Level (Minor)
16	**c)**	the ability to make critical use of scholarly reviews and primary sources.	LBST 1B14: Things and Texts LBST 1B06: Critical Frameworks	LBST 2D01: LS Two	VISC 3BXX Methods in Visual & Critical Studies 300-Level VISC Courses	VISC 4C01 Honours Thesis + Colloquium 400-Level VISC Courses

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
17	**4**	**Communication Skills**				
18	**a)**	…the ability to: communicate accurately in oral, written and visual form to a range of audiences;	LBST 1B14: Things and Texts	LBST 2D01: LS Two	300-level VISC courses 300-level breadth courses 300-level studio elective	VISC 4C01: Honours Thesis & Colloquium
19	**b)**	articulate and contextualize the meaning of art and/or design;	LBST 1B14 LBST 1B02 LBST 1B03 LBST 1B06	All 200-Level VISC Courses	All 300-Level VISC Courses	VISC 4C01: Honours Thesis & Colloquium 400-Level VISC Courses
20	**c)**	articulate personal position and philosophy;	LBST 1B14	LBST 2D01: LS Two	Liberal Studies Breadth Electives	400-Level Breadth Courses VISC 4C01: Honours Thesis & Colloquium
21	**d)**	articulate and share research findings and knowledge acquired in the creative process of art and/or design making with other practitioners and a range of audiences			300-Level Studio Elective (Studio Minor)	VISC 4C01: Honours Thesis & Colloquium 400-Level Studio Elective (Studio Minor)
22	**5**	**Awareness of Limits of Knowledge**				
23		... an understanding of the limits to their own knowledge and ability, an appreciation of the uncertainty, ambiguity in the process of knowledge acquisition and production. Awareness of how this might influence analyses and interpretations. An openness to critical self-reflection	GART and GDES Studio Courses	LBST 2D01: LS Two	300-Level HUMN and SOSC Courses	400-Level HUMN and SOSC Courses VISC 4C01: Honours Thesis & Colloquium 400-Level Studio (Minor)

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
24	**6**	**Autonomy and Professional Capacity**				
25	**a)**	qualities and transferable skills necessary for further study, employment, community involvement and other activities requiring: • the exercise of initiative, personal responsibility and accountability in personal and group contexts; • working effectively and in collaboration with others; • decision-making in complex contexts;	Personal management skills developed over the four years: deadlines, class management, marking guidelines plus esp. LBST 2D01 and VISC 4C01. In addition, students in the Design Studies stream are required to take two Business (BUSI) courses, which have major team components.			
26	**b)**	the ability to manage their own learning in changing circumstances, both within and outside the discipline; and	Students in the Honours BA program have considerable scope for managing their own learning through their choice of program streams and within each stream, choice among dozens of courses, plus selection of breadth courses, open electives and a minor.			
27	**c)**	behaviour consistent with academic and creative integrity, freedom and social responsibility	Academic and Non-Academic Misconduct Policies are introduced to the students in first year, with repeated reminders in each course thereafter. Notably in LBST 2D01 LS Two, topics such as ethical behaviour, ethical research practices, freedom and social responsibility are engaged no matter what the overarching course theme. The Honours Thesis and Colloquium(VISC 4C01), as well as upper level studio courses, place stringent demands on students to model/demonstrate academic and creative integrity.			
28						
29		**OCADU'S ADDITIONAL DLES**				
30	**7**	**Social Interaction & Effective Citizenship**				
31	**a)**	awareness of and ability to work effectively within social political and economic contexts	Most VISC courses are taught within a given social/political/cultural context (era, region, etc), which both broadens the students' frame of reference and provides them with a point of comparison to better understand their own local/regional/national context. BA students are also required to take at least two courses from the Global Perspectives list.			
32	**b)**	understanding of and responding to the broad range of ethical issues and implications in art & design practice	The Academic Misconduct Policy is introduced to the students in first year, with examples and discussion of what this means for artists and designers. This practice continues through upper level studio. In LBST 2D01 LS Two, topics such as ethical behaviour, ethical research practices, freedom and social responsibility are engaged in the context of the course theme. A range of ethics courses offer students the opportunity to discuss in depth the ethical issues of greatest pertinence to the students' field of art of design practice.			

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
33	**c)**	cognizance of health & safety and accessibility issues as they apply to art & design practices	All students are required to take a course -- workshop or online -- in WHMIS (Workplace Hazardous Material Information System) before they are permitted to touch equipment in any of OCADU's fabrication studios or otherwise particpate in a studio course.			
34	**d)**	cognizance of sustainability as if applies to art & design practices	OCADU offers individual courses and a minor in Sustainable Design and Biomimicry. Many more studio and seminar courses now include segments or assignments that engage sustainability issues. The university also has a Sustainability Office to collate and distribute information about curriculum, conferences, publications and events related to sustainability. A Sustainable Practices Steering Committee, with respresentation from units across the campus, makes recommendations regarding purchases, policies and procedures to aid in reducing OCADU's ecological footprint and raise awareness of sustainability issues.			
35	**8**	**Global Perspectives**				
36		… an awareness of multiple audiences, openness to plurality of approaches to art & design practice, and sensitivity to cross-cultural perspectives within art & design	LBST 1B14 LBST 1B02 LBST 1B03 LBST 1B06	Honours BA students must take a minimum of two courses from the Global Perspectives list.		
37	**9**	**Interdisciplinary Experience**				
38	**a)**	Exposure to a range of disciplines/practices outside the major area of study		Students must take at least one course in each of the other two streams: Art History, Design Studies or Media & Digital Studies. A minimum of 2.0 credits in Literatures/Writing (ENGL), Humanties (HUMN), Science/Technology/Mathematics (SCTM), and Social Sciences (SOSC).		
39	**b)**	Critical awareness of disciplinary boundaries and conventions of art & design practice	LBST 1B06 Critical Frameworks; Introductory Studio Courses		VISC 3BXX: Methods in Visual and Critical Studies; Upper Level Studio Courses	
40	**c)**	Development of interdisciplinary thinking		LBST 2D01: LS Two	Upper Level Breadth Electives	VISC 4C01: Honours Thesis and Colloquium Upper Level Breadth Electives

APPENDIX II
OCAD Learning Matrix and DLEs
HONOURS BA IN VISUAL AND CRITICAL STUDIES

	A	B	C	D	E	F
1		**DLE**	**100-Level**	**200-Level**	**300-Level**	**400-Level**
2			**Introduction to context of art/design practices:** **-Observes** **-Engages in studio production** **-Self-assesses** **-Identifies own values** **-Articulates personal response**	**Skills of making & critical analysis:** **-Infers** **-Identifies** **-Explicates** **-Examines** **-Develops strategies** **-Explains personal response**	**Acquisition of research skills:** **-Relates** **-Defines problem** **-Evaluates** **-Analyzes** **-Suggests solutions** **-Reflects and communicates** **-Takes, clarifies and explains personal position**	**Self-directed research and contextual understanding:** **-Integrates problem-solving and methodology** **-Applies valuing process** **-Responds to local & global perspectives** **-Makes and defends qualitative judgements** **Establishes and employs frameworks** **-Demonstrates leadership in addressing social + professional issues, incl ethical responsibility**
41	**d)**	The ability to apply learning from one or more areas outside the discipline to ones major field of knowledge				VISC 4C01: Honours Thesis and Colloquium
42	**10**	**New Technology**				
43	**a)**	Understanding of emerging technologies (digital) and relationship to traditional (analog) technologies/practices	All studio courses provide this exposure, some more than others. Honours BA students will either specialize in or choose at least one course in Media & Digital Studies.			
44	**b)**	Ability to reflect critically on the application of new technologies	All studio courses provide this exposure, some more than others. Honours BA students will either specialize in or choose at least one course in Media & Digital Studies.			
45	**c)**	Understanding of the human interface with technology		Generally in all VISC/MDST courses, as well as Integrated Media (studio Art program) and DF:TIDA (interdisciplinary digital program); explicity addressed in SCTM SCTM 2B90 Introduction to Human Computer Interaction (HCI), VISC/MDST 4B94 The Body and the Machine: Interrogating the Posthuman in Art and Design, and indeed in all VISC/MDST courses.	
46	**d)**	develop capacity to continually refresh technological knowledge	Exposure to leading edge technologies across the campus.			

APPENDIX III

***** Designates new course for 2011-12

FACULTY OF LIBERAL STUDIES **Course Descriptions**	
CORE COURSES	**Instructors**
LBST – FIRST-YEAR VISUAL STUDIES COURSES	
LBST 1B02 * **Introduction to Visual Studies I: History and Culture up to 1500 0.50 Credit(s)** This lecture course surveys the history of art from the prehistoric era to the fifteenth century. Key examples of art, architecture, design and material culture from around the world will be examined in their social and aesthetic context. Students will gain an overview of the major periods, geographical centres and stylistic developments of visual art and design in ancient, medieval and early Renaissance eras.	Francis Broun, PhD, Art History; Sessional, PhD/ABD, Art History
LBST 1B03 (new title in 2011-12) **Introduction to Visual Studies II: History and Culture since 1500 0.50 Credit(s)** This lecture course continues the survey of art and design history in a global perspective by examining cultural production from the Renaissance to the present. Covering aesthetic as well as social issues, students will explore the relationship of visual representation to themes such as spirituality, colonialism, the body, race, gender, industrialization, mass reproduction and technology. An emphasis is placed on integrating textual and visual analysis in lectures, tutorials and assignments and introducing students to research methodologies for artists and designers.	K. Bresnahan, PhD, Social and Political Thought S. Park, PhD, Cultural Studies M-J. Therrien, PhD, Art History J. Wyman, PhD (ABD), Art History; Sessionals, PhD/ABD, Visual Studies
LBST 1B06 (new title in 2011-12) **Introduction to Visual Studies III: Critical Frameworks 0.50 Credit(s)** This lecture course introduces students to ways of thinking critically and analytically about visual culture in a contemporary global context. Students are introduced to the ways in which meanings are produced through visual forms, including paintings, prints, photographs, film, television, video, advertisements, news and science images. The course examines how we "read" the image as a visual language and what influences our ways of seeing, including aesthetics, ideology, gender, race and class.	D. Cecchetto, PhD, English/Visual Arts J. Drobnick, PhD, Art History P. Gardner, PhD, Communication; Sessionals, PhD/ABD, Visual Studies

LBST 1B14 * **Things and Texts 0.50 Credit(s)** Although the categories of "art" and "artifact" are familiar as categories of tangible, expressive culture, they need to be understood as product of distinct historical context. There is a case to be made for interrogating and perhaps challenging the traditional taxonomies in favor of a more inclusive model of assessment. Interested in the ways that observers and writers have used language in their efforts to make sense of the material world, this course will survey historical thinking and texts concerned with the classification of human made things in order to ask questions – philosophical and practical -- about how the material world has been observed and described, and why. The course will emphasize the close reading of primary (historical) texts and will emphasize writing as a critical exercise.	M. Prokopow, PhD, History; C. Reeve, PhD, Art History; E. Nay, M.Arch, Criticism & Design
VISUAL AND CRITICAL STUDIES: METHODS, THEORY, THESIS (VISC)	
VISC 3BXX * **Methods in Visual and Critical Studies 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* How do researchers in visual and critical studies conceive of their objects of study? How do they gather, evaluate, and interpret information as the basis for their accounts? How do they structure their research and conclusions into coherent narratives? This course examines these and other questions, through an introduction to the diversity of methods utilized in the study of visual culture. Methods to be studied may include but are not limited to: practice-based research, qualitative and quantitative methods (ethnography, interviews, field-work), archival and bibliographic research, textual analysis, formalist, stylistic, and typological analyses, and selected theoretical frameworks (Marxism, feminism, psychoanalysis, etc.).	Keith Bresnahan, PhD, Social and Political Thought; Jim Drobnick, PhD, Humanities; Paula Gardner, PhD, Communication; Bill Leeming, PhD, Sociology; Lynne Milgram, PhD, Anthropology; Eric Nay, M.Arch, Design + Criticism; Soyang Park, PhD, Visual Culture Studies
VISC 4C01 *Honours Seminar 0.50 Credit(s) *Prerequisite: Completion of all required 200- and 300-level VISC courses and 3.0 breadth credits.* The Honours Seminar is a two-semester course that will be the capstone for students in the Honours BA program. Each section will be organized around program stream and/or theme. Weekly seminars will entail discussion of specialized readings, presentations, and peer review as students research, develop, and write a major paper. The course will culminate in a one-day public colloquium featuring student presentations of the best papers selected from each section of the course. Selected papers will then be published in a new series of undergraduate working papers. The course focuses on developing the students' capacity for independent critical and intellectual work, and their ability to make and defend qualitative judgments, while strengthening their understanding of methodology in their chosen field.	LS Faculty

ART HISTORY AND THEORY – VISC/ARTH	
VISC/ARTH 2B02 **Reading Images In Art 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course offers a semiotic approach to the "reading" of images in art, whereby images are understood to be symbolic systems or codes that are open to interpretation. Students examine a wide variety of representations from fine art and popular culture in order to understand how the meaning of images can be as stable, and as fluctuating, as the meaning of words and language. In the context of this semiotic approach, students are encouraged to understand how ambiguity functions in the interpretation of art.	A. Chakrabarty, PhD, Art History S. Park, PhD, Cultural Studies
VISC/ARTH 2B07 **History of Modern Art 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course surveys major artistic movements and artists from the 1860s to the 1970s. We begin by examining the roots of Modernism and proceed to a consideration of movements such as Impressionism, Post-Impressionism, Fauvism, Cubism, Futurism and Constructivism. We then examine Duchamp and the Armory Show of 1913 to illustrate the influence of the early-20th-century European avant-garde on North American art and aesthetics, particularly Abstract Expressionism. We conclude with a discussion of mid-20th-century art movements, including British and American Pop, Conceptual Art, Minimalism, Performance, Land-based Art and Post-Minimalism.	A. Chakrabarty, PhD, Art History Sessional, PhD/ABD, Art History

VISC/ARTH 2B11 **Reclaiming Indigenous Voice And Vision 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course is designed to investigate how certain theories born from the European Enlightenment have served as justification for imperial domination over the Indigenous peoples of the Americas. Theories such as Thomas Hobbes's state of nature, the survival of the fittest, manifest destiny, and, later, Modernism's focus on the notion of universality have affected and defined the lives of Indigenous peoples in Canada and internationally. In the twenty-first century, the legacy of this history continues to create the extreme political realities that Indigenous peoples face today. The title of this course is drawn from a conference and collection of essays edited by Marie Battiste which examines how contemporary Indigenous artists, activists, and scholars are voicing their own political autonomy/Indigenous sovereignty through (re)claiming and (re)telling their own (re)presentational histories.	Sessional, PhD/ABD/MFA, Aboriginal Visual Studies
VISC/ARTH 2B13 **History of Photography 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This slide-lecture course offers an overview of the history of photography from a social and aesthetic perspective. The role of photography as a documentary and artistic medium in the 19th and 20th centuries is explored, as well as the ways in which the mass reproduction of images has altered our perceptions of reality, subjectivity, memory and culture. Emphasis is placed on analyzing photography as a formal and conceptual language framed by cultural specificity and historical context.	D. Tuer, PhD (ABD), History Sessional, PhD/ABD, Visual Studies

VISC/ARTH 2B19 **Art of Europe: The Northern Renaissance 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course deals with the signs and symbols, as well as with the sheer artistic brilliance that characterizes this period of artistic production in Northern Europe. Starting with a brief discussion of manuscriptpainting (the Limbourg Brothers), the lion's share of this course is devoted to the extraordinary genius of the great Flemish masters (Campin, van Eyck, van der Weyden, van der Goes, Memling, Bosch and Bruegel, among others). The final section of this course is given over to an examination of the unique qualities of contemporaneous painting in Germany, including such artists as Durer, Grunewald and Holbein.	Francis Broun, PhD, Art History Sessional, PhD/ABD, Art History
VISC/ARTH 2B31 **History of Printing & Printmaking 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course traces the development of printing processes from the 15th century to the present in relation to the histories of art and design in Western culture. We examine how the growing sophistication of printing processes has had two dramatic results: freeing the visual artist from the confines of galleries and museums, and freeing the designer from the esotericism of the artists' prints. The range of topics covered includes: the inventions of movable type and the printing press, print publication and printmaking, book design and visual communication, and the impact of digital culture.	B. Leeming, PhD, Sociology
VISC/ARTH 2B32 **Canadian Art: The Modern Era 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course looks through a post-colonial lens at a formative period (c.1920 to 1960s) that saw the advent of competing strands of modernism in Canada. The Group of Seven offered their stylized yet conservative northern landscapes as symbols of Canadian national unity, while Quebec artists countered with visions based in social memory and formal experimentation. First Nations, erased from the landscape in the Group's paintings, then extended their ancestral traditions to address a wider public. Finally, as designers and artists adapted the international concepts of Modernism and High Realism to regionally varied Canadian settings, Canada celebrated its coming-of-age with Expo 67.	R. Donegan, MA, Art History J. Nagam, PhD (ABD), Social and Political Thought

VISC/ARTH 2B33 **Art of Europe: Greek to Gothic 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This slide-lecture course provides an historical overview of European art from the classical ideals of the Greek and Romans to the religious art of the Gothic cathedrals that have influenced the development of Modern European art and architecture. Beginning with the Acropolis, we examine the ideas and forms of Western Classicism that were revived during the Italian Renaissance, and the reactions to Classicism in subsequent historical periods, including the early Christian, Byzantine, Romanesque and Gothic artistic movements.	F. Broun, PhD, Art History
VISC/ARTH 2B35 **Art of Europe: Renaissance to Impressionism 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This slide-lecture course provides an historical overview of the work of key artists in European art from the 15th to the 19th centuries. We examine how artists, from Michelangelo to Monet and from van Eyck to Cézanne, responded to a wide variety of religious, political, financial and social factors to create the most lasting visual reminders of their respective eras. Through an examination of both the artworks and the context within which artists worked and lived, students will develop a framework for considering the aesthetic, formal, social and cultural influences in European art.	F. Broun, PhD, Art History
VISC/ARTH 3B03 **Contemporary Canadian Art 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture course provides an overview of the issues, ideas and artworks that have shaped contemporary Canadian art in the contemporary period since the 1970s. Drawing upon examples from a variety of mediums, we examine key issues in contemporary Canadian art such as nationalism and Quebec sovereignty, regionalism, multiculturalism, gender identity and cultural diversity. Influences in contemporary Canadian art such as the artist-run centre movement, feminism, First Nations work, new-media arts, installation and the landscape tradition are discussed. The texts used in the course expose students to writings by Canadian artists, critics and cultural theorists.	J. Wyman, PhD (ABD), Art History

VISC/ARTH 3B05 **Dada and Surrealism 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture course presents a concentrated study of the Dada and Surrealist movements, which represent the antithesis of Cubism and other formalist developments in early-20th-century art and aesthetics. The course examines the spirit of Dada on both sides of the Atlantic through the work of artists such as Duchamp, Hoch, Schwitters, Dalí, Miro and Magritte; precursors of the Surrealists such as Rousseau and de Chirico; and the legacy of Surrealism and Breton and his circle.	A. Nagel, MFA, Art/Art History
VISC/ARTH 3B06 **Art of the African Diaspora 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture-seminar course provides students with perspectives on the impact of early European contact with Africa on the art and culture of the African diaspora. Students study the historical, political, cultural and social contexts of the colonial period and post-colonial history of the African diaspora since the 1500s and consider how the historical and contemporary work of Caribbean, British, American and Canadian artists of African ancestry have responded to both colonial legacies and current contemporary issues.	Sessional, PhD/ABD, Art History
VISC/ARTH 3B07 **Art of the Italian Renaissance 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This slide lecture course is an intensive study of Renaissance art in Italy and begins with an examination of the early Renaissance in Siena and Florence and artists such as Duccio and Giotto. We then move to a discussion of the development of art and ideas in 15th-century Florence and examine artists such as Brunelleschi, Donatello, Massaccio, Fra Angelico, Piero della Francesca and Botticelli. We conclude with an examination of the High Renaissance (Leonardo, Raphael and Michelangelo) and the work of the Venetians (Bellini, Giorgione and Titian).	F. Broun, PhD, Art History

VISC/ARTH 3B08 **Art of Europe: Baroque & Rococo 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course is a study of the European artistic movements that followed the Renaissance period. We begin by examining the second Renaissance that took place in Rome in the early 1600s and the impact that the art of Carracci, Caravaggio and Bernini had throughout Europe, especially in Catholic countries such as France and Spain. We then examine the art of Hals, Rembrandt and Vermeer, which was fostered in Holland, a Protestant republic. Rococo painting will be studied mostly as it appeared in France (Watteau, Boucher, Chardin and Fragonard) and England (Hogarth, Reynolds and Gainsborough	F. Broun, PhD, Art History
VISC/ARTH 3B09 **Art After Modern Art: Conceptual Practices 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture course provides students with an overview of conceptual approaches to the art object and the creative process. By examining both contemporary art practices and their historical antecedents, the course both contextualizes and explores how 20th-century art practices have approached and incorporated issues of the body, language, gesture, space and time, and the dematerialization of the art object. Conceptual art, performance art, art and language, and installation art will be discussed.	J. Drobnick, PhD, Art History J. Wyman, PhD, Art History
VISC/ARTH 3B13 **Italian Art History I: Florence Program 0.50 Credit(s)** *Prerequisite: Must be accepted into the Florence Off-campus Studies Program and have completed 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Taught in Florence, Italy, this course traces the development of Italian early Renaissance architecture, painting and sculpture from its origins in the late Middle Ages until the end of the 15th century. Emphasis is placed on field studies of major monuments, museums and galleries in the city and the surrounding area, including a three-day visit to Venice. Lectures provide an historical, social and aesthetic context for the artworks studied, including an examination of the Classical and Medieval sources of early Renaissance art, the role of symbols, allegories and mysticism, and concepts of space in architecture.	Sessional, PhD/ABD, Art History

VISC/ARTH 3B14 **Italian Art History II: Florence Program 0.50 Credit(s)** *Prerequisite: Must be accepted into the Florence Off-campus Studies Program and have completed 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Taught in Florence and Rome, this course focuses on the development of the High Renaissance from the late quattrocento in Florence to its peak in 16th-century Rome. The subjective and anti-Classical style of early-Mannerist artists is studied, as well as selected monuments that illustrate the continuation of Renaissance tendencies and concepts into the Baroque era. Artworks and monuments are studied in their original settings and a three-day field trip to Rome is dedicated to viewing the most important monuments in the Vatican collections and in the city.	Sessional, PhD/ABD, Art History
VISC/ARTH 3B15 **Studies in Nineteenth Century Art: Goya to Courbet 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course on 19th-century European painting begins with the "Black Paintings" of Goya. We continue with J.M.W. Turner, the great English Romantic, and the German Romantics, C. D. Friedrich and P.O. Runge. However, the main focus of this course is early-19th-century French painting. We study in depth J. L. David, Ingres, Gericault, Delacroix, Corot and the Barbizon School. The course concludes with Realism and includes Daumier, Millet and Courbet.	A. Nagel, MFA, Art/Art History Sessional, PhD/ABD, Art History
VISC/ARTH 3B26 **Studies in 19th Century Art: Impressionism & Post-Impressionism 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Beginning with Manet's role as mentor to the Impressionist generation, the course considers the eight Impressionist exhibitions in the 1870's and 1880's. The Academy, the Paris Salons and their rigid jury system present a stark contrast to new ways of making art and surviving as artists. The art of Degas, Cassatt, Pissarro, Morisot, Monet and Renoir is studied in depth. The four Post-Impressionist giants, Van Gogh, Gauguin, Seurat and Cezanne, and their immense influence on twentieth century developments, provide the focus for the second part of the course.	A. Nagel, MFA, Art/Art History

VISC/ARTH 3B28 **Latin American Art: Indigenous and Hybrid Cultures 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the representation of indigenous and hybrid cultures in Latin American art from a broad social and historical perspective. The course begins with an overview of the pre-conquest cultures of the Aztecs and the Incas. It then explores how the interrelationship and mixing of indigenous, African, and European cultures during the colonial and modern periods have produced a rich tradition of mestizaje and hybrid cultures. Within this framework, themes of identity, popular spiritual traditions, revolution, and cultural memory are discussed.	D. Tuer, PhD (ABD), History Sessional, PhD/ABD, Visual Studies
VISC/ARTH 3B30 **Contemporary East Asian Art 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Contemporary Asian arts are fascinating outcomes of Asia's modernization and of the intersections of various indigenous and international cultural elements and visual traditions. This course aims to explore aspects of practices and issues in contemporary Asian visual art which have developed through a radical break from, and revision of, traditional art making. This course not only covers a wide range of historical and cultural products from contemporary Asia but also presents issues and methods in Transnational Visual Cultural Studies. The course will look at contemporary arts from different Asian countries such as Japan, Korea, Singapore, the Philippines, and China (including Hong Kong) as well as Asian exhibitions in Western metropolises such as London, New York, and Los Angeles. This will be combined with the analytical reading of art criticism from regional experts. The sessions will deal with important questions such as contemporaneity, tradition, (multi)modernity, anxiety, and transnationality in Asian art. They will also locate questions of global/local, originality/hybridity, translation/ untranslatability, desire/image/language, memory/history in the context of a body of study.	S. Park, PhD, Cultural Studies

VISC/ARTH 3B37 **The History and Theory of Art Criticism 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture/seminar course will explore the history of criticism from the early 1700s to the present, focusing on the evolution of theory and practice in European art criticism. Students will examine arguments regarding, for example, good taste, the beautiful and the sublime, the distinction between and conscious blending of various literary and visual genres (e.g., painting, sculpture, literature, theatre), mimetic versus abstract representation, aesthetic versus social/political considerations.. Working with case studies, students will be engaged in reading and analyzing core documents within the history of art criticism and will undertake critical writing projects focused on contemporary art practice.	C. Reeve, PhD, Art History
VISC/ARTH 3B42 **Critical Issues & Ideas in Contemporary First Nations Art 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The purpose of this course is to provide students with an overview of the major political and social discourses currently informing contemporary First Nations art. The class will contextualize specific contemporary art practices within the historical and cultural critiques they articulate. Our discussions will emphasize but not be limited to the visual arts. Emerging expressions in new media, theatre and literature will also be examined. Lectures will be supplemented by slide presentations, video and visiting artists. Some topics and artists to be covered include: Land, the Indian Act, treaties, reservations and urban spaces Carl Beam, Nadia Myre, Rebecca Belmore. Conflict, Beaver Wars, Oka, Ipperwash and Saskatoon. Alanis Obomsawin, Robert Houle, Rick River. Language, assimilation and nationhood Norval Morrisseau, Zacharias Kunuk, Tom Hill.	B. Devine, MFA, Visual Arts (Aboriginal Visual Culture)

VISC/ARTH 3B43 **Into the 21st Century: Photographic Practices, Theory and Criticism 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will provide an overview of recent photographic practices and an examination of the theoretical debates and key writings on photography and genre in the modern and contemporary contexts. Critical areas to be discussed include the role of photographic realism, the documentary form and social change, staged photography, photomontage and digital convergence. The place of the photograph will be explored within the broader contexts of concurrent conditions in contemporary art and society, which will provide a range of perspectives on the modernist and post-modernist agendas which have framed practices leading to the present.	Sessional, PhD/ABD, Visual Studies
VISC/ARTH 3B44 **South Asian Art and Culture: Vision of the Sacred 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will address some of the most formidable stages of artistic creation in South Asia (broadly the area that currently includes India, Pakistan, Bangladesh, Tibet, Nepal and Sri Lanka) dating from the prehistoric period to ca. 1000 CE. Students will study the development of religions, such as Hinduism, Buddhism, and Jainism, the cultures that developed in the countries concerned as well as their interaction with each other through the transmission of artifacts, ideas and belief systems. Among other elements, the course will focus on the imbrications of vision and cognition within the context of the "sacred" in South Asian thought. Using historiographic material as well as contemporary writings addressing the issue of the "sacred" this course will critically evaluate the art and culture in question through a re-reading of the monuments/objects as visual texts.	A. Chakrabarty, PhD, Art History

VISC/ARTH 3B45 **South Asian Art and Culture: Multiple Modernisms 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course follows from VISC 3B44: South Asian Art and Culture Vision of the Sacred and will address the protean explosion of artistic developments under the rule of different foreign (Persian, Islamic, Western) and local political and religious systems, from ca. 1100 CE to the late twentieth century. The continuity of indigenous creative vocabulary despite the presence of dominating – and mediating – systems of authority will constitute a major component of this course. Students will learn to think in terms of multiple degrees and forms of modernism instead of a single – Western – modernism largely imposed through colonialism. The final classes will focus entirely on the highly different – at times controversial – modes of contemporary artistic practice in South Asia.	A. Chakrabarty, PhD, Art History
VISC/ARTH 3B47 **Art & Fashion 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* While haute couture has become a central fixture in postmodern culture, fashion has held a special interest for artists since at least the nineteenth century. Whether clothing served as a medium for creativity to be applied to the warp and woof of everyday life, a means to re-engineer the fabric of social relations, or a target for critiques of tradition, functionality and commercialism, fashion attracted the attention of artists from diverse aesthetic and political positions. This class will explore sartorial explorations over the past 150 years -- from Aesthetic Dress in the nineteenth century to Futurist and Constructivist utopian experiments in the twentieth to cybernetic skin-suits in the twenty-first – and the many ways in which artists have broken out of the domain of high art to address issues of gender, ethics, identity, subcultural affiliation and alterity through the material realm of clothes.	J. Drobnick, PhD, Art History

VISC 3B96 **Aboriginal Cultural Politics: Gender, Art and Activism (ST) 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course is an exploration of Aboriginal artists who are working with themes of gender, politics and contentious issues. The focus will be on artists who see their art making as both critically engaged and as part of their relationship to their communities. This will involve analyzing their work through personal testimonies, reviews and readings in the context of Aboriginal political and social issues. The course will work through theories of dialogical aesthetics, community-based and site-specific art practices and how this does or does not relate to Aboriginal epistemologies. Reflecting on differing stances on gender relations and feminism/theory, the course will examine how Aboriginal artists reject or participate in this dialogue. It will also reflect on the current role art has in our global society. In western or colonial countries such as Canada the function of art has often been confined to a gallery space with visual esthetics being the primary rational for art production, we will begin to complicate and problematize this stance.The course will reflect on local and established Aboriginal artists such as Rebecca Belmore, Faye Heavysheild and Jeff Thomas and will draw comparisons with Indigenous artists from the United States and various Latin American countries. The course will consist of readings, in class discussions, visual presentations, films, field trips and any other related possibilities.	J. Nagam, PhD (ABD), Social and Political Thought (Aboriginal Visual Culture)
VISC/ARTH 4B02 0.50 Credit(s) **Performance and Performativity** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Performance, a marginalized form of artistic activity during the reign of modernism, has in the time of postmodernism become a central component in art, culture and theory. This course will examine the diverse range of practices in recent performance art as well as explore some of its historical precedents. Course materials are interdisciplinary and will cover several of the many critical fields influencing contemporary performance discourse, such as feminism, postcolonial studies, and cultural studies. The term “performance” in this course is understood in the broadest sense. Works to be discussed will include artists’ projects as well as events in mass media, politics, popular culture and “real life.”	J. Drobnick, PhD, Art History J. Wyman, PhD, Art History

VISC/ARTH 4B08 **Post-War European Art 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar will look at some of the most creative moments in European art since 1945. The class will address a number of artistic propositions emerging from several groups (e.g. Arte Povera, Supports/Surfaces, Fluxus) as well as works by a range of artists (e.g. Yves Klein, Francis Bacon, Joseph Beuys, Magdalena Abakanowicz). Particular emphasis will be placed on the re-figuration of the "body" in various forms of artistic practice and on a re-contextualization of earlier (both modern and pre-modern) works of art. Specific examples of artistic practices and discussions of critical texts will enable students to understand the different, often overlapping, contexts (social, historical, and philosophical) of postmodern and contemporary artistic production in post-war Europe.	A. Chakrabarty, PhD, Art History
VISC/ARTH 4B10 **The Politics of Painting: Modern Art & Revolution 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course explores the issues that arise from the intersection of modern art and revolution, including the role of the state, propaganda, and collective versus individual artistic expression. Topics include the French Revolution (1789) and painting; the Russian Revolution (1917) and the fate of the Soviet avant-garde; the role of popular painting in representing the Haitian Revolution (1804); and the muralist movement of the Mexican revolution (1910). Artistic practices will be examined in relation to the historical context and the philosophical ideas of each revolution including liberalism, nationalism, marxism, and anti-colonial struggles.	D. Tuer, PhD (ABD), History Sessional, PhD/ABD, Visual Studies
VISC/ARTH 4B12 **Modern Korean Art and Society 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the dramatic transformation of Korean society and art from the end of the 19th century until today. Korea's history and art are a result of its historic interaction with the hegemonic powers of China and Japan and the contemporary influences of the United States. Its modern history and art are heavily indebted to the experiences of colonialism, war, the territorial division into North and South Korea, military authoritarianism, rapid industrialization, consumer culture and grassroots democratization movements. The course will draw on diverse materials such as art works, film, history texts, in order to show the interactions between politics, culture, arts and ideas during this historical transformation.	S. Park, PhD, Cultural Studies

VISC/ARTH 4B13 **Modern Mexican Art 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture-seminar course offers an in depth examination of the contributions of the first generation Mexican muralists, Diego Rivera, José Clemente Orozco and David Siqueiros, and their contemporaries. We explore how the muralists searched for a new language of public art to represent the relationship of Mexican identity to the great indigenous cultures of the Olmec, Teotihuacan, Mayan, Toltec and Mexica (Aztec) and the debates about history, hybridity, and revolution that frame their work. We also focus on the work of Frida Kahlo, who addressed these themes in a more personal and intimate style. The contributions of other artists to Mexican modern art are similarly discussed, including Abraham Angel, Dr. Atl, Posada, María Izquierdo and Velasco, as well as a number of contemporary artists elizondo, Soriano, and Toledo among them.	A. Nagel, MFA, Art/Art History
VISC/ARTH 4B17 **Reading Images of Aboriginal People 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Canadian collective identity is constructed from a mix of myths, stereotypes and everyday cultural norms. To explore this premise, this course analyzes images and narratives grounded in the contemporary Canadian visual landscape – local and global media, archival material, literature, film, photography and art – to engage in a critical examination of post colonial and other contemporary cultural theories. Students will determine in what ways these ideologies and the images that proliferate around them serve to effectively decode the rapidly evolving dynamics of Aboriginal visual culture. The course will engage a discussion about how images have been historically located and how they may be used, manipulated and deployed within Aboriginal theories and ideologies.	J. Nagam, PhD (ABD), Social and Political Thought (Aboriginal Visual Culture)

VISC/ARTH 4B20 **The Senses in Artistic Practice 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* While many of the senses are involved in the experience and production of art, little attention has been devoted by art historians and critics to the senses beyond vision. Savoury, tactile, aromatic and sonic sensations have been employed by artists since the birth of the avant-garde to not only enliven antiseptic gallery and museum spaces, but to address the subtle but powerful links between everyday life, aesthetic experience, and cultural meaning. This class will explore the senses – especially taste, touch, smell and hearing – and their use by contemporary artists. Artworks in a diverse range of media will be addressed, including interactive performances, immersive installations, audio art and synaesthetic technologies. Critical analysis of the hierarchy of the senses and ocularcentrism will be addressed, along with how engaging the senses invariably brings forward complex (and conflicting) attitudes toward the body, personal identity and social affiliation.	J. Drobnick, PhD, Art History
VISC/ARTH 4B21 **Arts and Cultures of Asia and Oceania 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course explores the cultural production of Asia and Oceania to consider the impact of colonialism and globalization on local art forms, and how they are invested with meanings through cross-cultural exchange and consumption. Students develop an understanding of how meanings in traditional art have been reinterpreted and transformed through the dynamics of colonial encounters and global consumption. Field trips and a case-study approach provides students with the analytical tools necessary to understand how social, economic and political forces construct and transform cultural categories and issues such as gender, museums and representation, authenticity, tourism, cultural appropriation and the "primitive".	L. Milgram, PhD, Anthropology

VISC/ARTH 4B91 **Special Topic in Visual Culture: Improvisational Music and the Visual Arts in late 20th Century 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* From ca. 1930s onward, artists and musicians/composers have had increasingly frequent and varied forms of interactions that exceed the simple and reductive explications of parallelism. From ca. 1950s, such interactions have acquired an accrued intensity and frequency. It is the case that from mid-century onward, time and space have begun to mediate, in different ways, visual and acoustic expressions: time has become a concrete element in visual arts at the same time as space has acquired a critical dimension in musical projects. This course will explore the multiple facets of the tensions and contentions between the two artistic forms in question and will enable students to interrogate the extent to which boundaries between these two expressive forms have acquired a certain porosity, which has turned the disabling limit of a boundary into the enabling condition of a horizon. Nelson Goodman's propositions of "notationality" (The Language of Art), Gérard Genette's theoretical considerations (The Work of Art: Immanence and Transcendence) regarding the status of "allographic" (i.e. existing in multiple copies) versus "autographic" (i.e. existing in single example) work, and Jean-Yves Bosseur's (Musique et Arts Plastiques - Interactions au XXe siècle) discussions of the interactions between music and visual arts will provide the contexts and terms of debate in this course.	A. Chakrabarty, PhD, Art History
VISC/ARTH 4B92 **Special Topic in Visual Culture: Vision and Ruins in Post-War Visual Expressions 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will address the notions of "vision" and "ruin" within the context of post-1945 artistic praxis in order to explore the evasive parameters of visual expression following the shift from the "modern" to what has come to be known as the "postmodern." "Vision" itself can be re-viewed as a form of vestigial presence, a "ruin" that corresponds to several temporally overlapping "deaths" or "ends" of ideas and ambitions in post-war European and American art. Among other things, we will look at the post-war artistic fascination with memory, origin(s), extinction, archive, and identity (imagined or not) for an investigation of "ruins" in all the complexities of the term. Selected readings from an interdisciplinary spectrum of writings (art history, ethnological perspectives of visual culture, philosophical aesthetics, literary criticism, cultural and post-colonial studies) will constitute a broad theoretical ground for class discussions, which will center on the nomadic plurality of late modern and contemporary art, especially within a global context.	A. Chakrabarty, PhD, Art History

VISC/ARTH 4B94 **Special Topic in Visual Culture: The Body and the Machine: Interrogating the Posthuman in Art and Design 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Since the deus ex machina was used as a means to resolve the plot in Greek tragedy, we have relied on the machine to augment the everyday and improve (?) our quality of life. The "posthuman" has emerged from postmodern discourse to describe our desire to extend beyond the limits of the human body. In this participatory seminar we will interrogate the ways that artists and designers have contributed to the production of the posthuman, examine its history in western and eastern cultures, and critique the processe of its evolution.	D. Cecchetto, PhD, English/Visual Arts C. Langill, PhD, Canadian Studies
DESIGN STUDIES – VISC/DEST	
VISC/DEST 2B01 **History of Modern Design 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course provides a broad overview of the history and philosophy of design in the 20th century. Focusing primarily on Europe and North America, we examine the evolution of Modern design as both an artistic movement and a response to the historical conditions of modernity. The work of individual designers, architects, urban planners and critics is studied in relationship to the larger movements of the period, including such factors as social and technological change.	M-J. Therrien, PhD, Art History Sessional, PhD/ABD, Art History (Design Studies)
VISC/ DEST 2B10 **History of 20th Century Architecture 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course will examine the architecture of the 20th century focusing on the buildings and writings of the modern and postmodern movements from the turn of the century to the present following a chronological trajectory of events, ideas and buildings. Though dealing primarily with architectural developments in Europe and North America, the class will also examine the spread of modernism and postmodernism within a global context, as well as new conceptual relationships between the canonical themes of modernity and current trends and practices in contemporary architecture.	E. Nay, MArch, Design & Criticism

VISC/ DEST 2B22 **History of Material Arts: Ancient Egypt to M. Europe 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course draws upon the resources of the Royal Ontario Museum to introduce students to the chronological progression and the stylistic appearances of European ceramics, metalwork and textiles. Students learn to identify and date forms and materials with the knowledge of changing technology, methods of production and manufacturing, and makers' marks. Whenever appropriate, architecture, interior decoration, furniture and costume are included to develop a more complete context of each culture and period.	M. Prokopow, PhD, History Sessional, PhD/ABD, Art/Design History
VISC/ DEST 2B36 **History and Evolution of Typography 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%* This course addresses the historic development of the typographic form from the calligraphic forms that pre-date Guttenberg's invention of movable type and letterpress to current digital typography. We consider the cultural, technological and historical contexts critical to the understanding of typography and its uses. Typographic nomenclature as it has evolved is studied with respect to anatomy of the letter, its measurement and its technological history. Through lectures, class discussion, readings and research, students will learn to analyze typography and its effectiveness in the shaping of "word pictures."	F. Burbach, MFA, Graphic Design
VISC/ DEST 2B38 **Design Thinking 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* Understanding the nature of design ideas and the subsequent approaches, activities and methodologies applied in the realization of these conceptual ideas is critical for the emerging designer. This course examines the work of a number of key architects and interior and industrial designers in order to study their approaches in the context of their individual philosophies, design vocabularies and the parameters within which they worked. Through this study, we will consider and evaluate their diverse methodologies and results.	E. Nay, MArch, Design & Criticism

VISC/ DEST 2B39 **Graphic Design History in the Twentieth Century 0.50 Credit(s)** *Prerequisite: 1.0 Liberal Studies credits at the 100 level including the first year writing course with a minimum passing grade of 60% and an overall average of 60%.* This lecture-seminar course engages in a study of communication arts and media within the context of the 20th century. The course focuses on the relationships between technological, social, economic, political and cultural changes that have shaped and influenced the development of communication arts. The range of subjects covered includes the impact of the two world wars and the Vietnam War; the influence of the Bauhaus, the developments in editorial design, the first attempts at computer composition, corporate design, electronic imaging and advances in print and pre-press technologies.	K. Bresnahan, PhD, Social and Political Thought
VISC/ DEST 3B21 **Illustration and the Rise of Popular Culture 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture-seminar course traces the development of illustration in the 19th and 20th centuries in relation to popular culture and literacy in the Western world. The range of subjects covered includes: posters, book illustration, advertising, magazine covers and editorial illustration. Students analyze the relationship of illustration to the written text/narrative, the effects on illustration of the evolution of printing technology, its links to publishing and the spread of the popular arts. The course emphasizes the contemporary scene, examining the work of illustrators who have developed distinctive styles challenging traditional assumptions about the nature and scope of illustration.	Sessional, PhD/ABD/MFA/MDes or equivalent
VISC/ DEST 3B27 **Human Factors 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course introduces students to ideas and issues that are important to a contemporary understanding of ergonomics, human factors, and user-centred design. Through a thematic examination of the growth and development of the field, including a wide-ranging review of case studies, the course provides students with a framework for studying industrial and environmental design processes as they relate to the satisfaction of human needs.	B. Leeming, PhD, Sociology Sessional, PhD/ABD/MFA/MDes or equivalent

VISC/ DEST 3B32 **History of Furniture 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture course introduces students to a survey of the history, form and function of Western furniture design. The course traces the diverse cultural influences on the development of furniture and considers how furniture reflects the changing social structure of society and the internal environment. The importance of the religious, social and cultural connotations of furniture will also be discussed. Particular emphasis is placed on the relationship of furniture design to its role in representing social status in Western culture and, by the late 19th century, domestic comfort.	Sessional, PhD/ABD or MFA or MDes or equivalent
VISC / DEST 3B36 **The History and Theory of Interiors: Design and Production 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the history and theory of interior design between the seventeenth century and the present. Beginning with the lavish interiors of the Baroque and Rococo, we will explore the Neoclassical and Gothic revivals of the 18th and 19th centuries, the rise of the bourgeois dwelling, the Victorian interior, art nouveau and early modernist interiors, the mid-century suburban interior, and late modern interior design. This course considers the designed interior as a key site of formal experiment, marketing and consumption, and social relations, and we will explore historical case studies alongside theoretical perspectives from psychoanalysis, feminism, Marxism, and phenomenology.	Keith Bresnahan, PhD, Social and Political Thought
VISC/ DEST 3B38 **Advertising and the Art of Persuasion 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course traces the evolution of advertising as a form of communication and professional practice from its origins in the 1800s to its modern and contemporary iterations. Through an examination of historical case-studies from both North American and international contexts, and critical analyses drawn from various perspectives (including semiotics, discourse analysis, communication and media theory), this course explores advertising as a cultural field both reflecting and contributing to broader social, political and economic developments. Among other topics, we may consider connections between advertising, industrialization and technological developments, the rise of the mass media, propaganda and political activism, colonialism and globalization, and gender politics.	Keith Bresnahan, PhD, Social and Political Thought

VISC/ DEST 3B46 **Design and Sustainability 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* A growing awareness of the environmental, social and economic problems associated with contemporary architecture, industry and design has led communities and designers to look for long term solutions to use less energy, create less waste and generally reform the systems that are at the core of the post-industrialized world. This course will survey and analyze existing literature, built environments, and designed objects focusing on defining sustainability within today's contemporary global context. Projects coming from a wide and varied interdisciplinary range of examples will be explored. Differing contexts, cultures, disciplines, institutions, and regional variations will also be factored into our investigation as we look at how the notion of sustainable design is conceptualized, interpreted and implemented.	Eric Nay, MArch, Design and Criticism
VISC/ DEST 3B48 **Global Traditions in Design 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This slide-lecture course introduces students to aspects of design that appear to have grown from a natural and traditional expression, without the benefit of a professional designer. Through an examination of indigenous and vernacular materials used in traditional design, connections between cultures rather than their separateness are emphasized. Both the historical influences of the vernacular in design and the economic and cultural factors that have led to its revival in a contemporary global context are discussed.	Eric Nay, MArch, Design and Criticism Keith Bresnahan, PhD, Social and Political Thought
VISC/ DEST 3B91 Car Culture 0.50 Credit(s) *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the multifaceted impact of the car in the 20th century, from its invention to the most recent examples of cars (electric, hybrid, Tata's people car, etc.). It will use the automobile as the entrée to an understanding of the culture of mobility. It will explore questions of the design and production of cars, taking into account gender and cultural differences; the effect cars have on the natural and built environment as well as the representation and the use of cars in the visual arts. The course will also examine car culture in relation to the far reaching challenge that sustainability represents for the 21st century.	Marie-Josée Therrien, PhD, Art History

VISC/ DEST 3B93 **Special Topic in Visual Culture: The Writing on the Wall: Radical Graphics and the Culture of Protest 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the history of radical political movements and their graphic expression between the 18th century and the present, looking at the role of popular graphics (posters, pamphlets and magazines, graffiti, caricature, and graphic novels) in articulating political positions against the mainstream. We will consider a range of graphic work including 18th- and 19th-century revolutionary graphics and satirical prints; John Heartfield's anti-Nazi photomontages of the 1930s; 'third world' anti-colonial graphics; Situationist graphics and May '68; anti-Vietnam war posters and underground 'comix'; Canadian protest graphics (particularly in Québec); AIDS activist graphics (Gran Fury et al.); and contemporary anti-globalization graphics. We will consider the historical texts and contexts of these movements alongside their graphic strategies, and reflect on the broader relationship between graphics and politics in the modern era.	Keith Bresnahan, PhD, Social and Political Thought
VISC/ DEST 3B95 **Special Topic in Visual Culture: Social Entrepreneurship for Designers 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will examine the contemporary context of design practice in terms of its relationship to social entrepreneurship, globalization and new models of collaboration. Contemporary design practice is rapidly changing in response to new technologies, global marketing, environmental concerns and the internationalization of products and modes of production. Areas of focus include globalization and product development, practice-based research, emerging design methodologies, sustainability, traditional practices, social equity and regional and international economic development.	Sessional, PhD/ABD or MFA or MDes or equivalent
VISC / DEST 4B15 **Urban Life: Art and Design in the City 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar course examines ideas and issues for artists and designers in relation to the city as a cultural community and as an architectural built-form. The range of topics covered includes: the history of cities and urban life, issues of public art and urban design, Modernist utopias of the city of the future, urban landscape and contemporary theories, and practices of urban planning. Students develop a working understanding of Toronto, both as an urban built-form and as a social community. In order to develop documentary and analytical research skills, students undertake research in archives, libraries and public institutions for class presentation and essays.	Julie Nagam, PhD (ABD), Social and Political Thought Rosemary Donegan, MA, Art History

VISC/ DEST 4B18 **Socio-cultural Issues and the Built Environment 0.50 Credit(s)** *rerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Using historical and contemporary examples, this course will examine the relationship between the built environment and the construction of social identities. Discussion will focus on topics ranging from the evolution of the nuptial bedroom and the kitchen in the 20th century (integrating studies from the field of family and gender history) to examples of governmental space whose design reflects practices of exclusion. The goal of this course is for students to examine through a series of case studies the implications of cultural and social issues in design.	Marie-Josée Therrien, PhD, Art History
VISC / DEST 4B19 **Contemporary Studies in Architecture and Design 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines design issues in interior architecture and decoration in the 20th century. Emphasis is placed on design currents and aspects of social issues through the examination of specific examples such as the city housing schemes of Vienna, Amsterdam and London. We also discuss contemporary reinterpretations of vernacularism and consider the use of local, traditional and historical themes in architecture and design throughout the 20th century.	Marie-Josée Therrien, PhD, Art History
VISC/ DEST 4B22 **Art and Design Activism 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* There is a rich history of artists/designers invested in social change and political activism. Art and Design Activism will look at the practices of artists and designers whose work intersects with issues of social justice. The course will investigate the cultural conditions of activist actions, the goals and effectiveness of visual activism, and the technological environments and tools that have been used to disseminate activist content in historic and contemporary cultures. Broad thematics include: the environment, globalization, war and peace movements, civil rights movements, religious dissent, indigenous rights, nationalism, sexual politics, race and class issues, new communication technologies and methodologies.	Sessional or New Hire, PhD/ABD, Art or Design History (not offered in 2010/11)

VISC/ DEST 4B23 **The Classical Tradition and its Legacies 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the role of the classical tradition in Western design and culture from the Renaissance to the present. Considering classicism as a structure open to interpretation and innovation rather than as a fixed tradition, we will critically examine the legacy of classical forms and ideas on the past five centuries of cultural and artistic development. Our primary focus will be on architecture and graphic design, but we will also consider the impact of classicism on modern philosophy, literature, and the fine arts. Our study of visual works will be supported by the reading of primary and secondary texts.	Keith Bresnahan, PhD, Social and Political Thought

MEDIA & DIGITAL STUDIES – VISC/MDST	
VISC/MDST 2B08 **Film Studies: An Introduction 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* Cinema has been a key medium for artistic expression for over a hundred years. This course focuses on moments of radical innovation in the practices and theories of world cinema, as it developed from its birth in the 1890s to the present day. Through in-class film screenings, lectures, assigned readings and written assignments, students will develop an understanding of major directors (Muybridge, Eisenstein, Welles, Rossellini, Godard, Snow, Wong Kar-Wei) and forms (fiction, documentary, experimental), as well as a facility with key concepts of film theory.	David McIntosh, PhD, Communications & Culture; Sessional, PhD/ABD, Communica-tions or Film Studies
VISC/MDST 2B09 **History of New Media Art 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This survey course offers a history of the relationship of art and media from the beginnings of photography and avant-garde cinema to contemporary digital and video art practices. The course examines technological developments that have affected and transformed perception and representation including time-motion studies, industrialization (Taylorism), mass culture, and global electronic networks (Internet). The influence of new media on various avant-garde movements including cubism, constructivism, surrealism, dada, and on the stylistic innovations of collage and montage will be explored. Selected writings on art and technology by key thinkers of the twentieth century will complement a visual and intellectual survey of artworks.	Dot Tuer, PhD (ABD), History Caroline Langill Seck, PhD, Canadian Studies

VISC/MDST 2B20 **Web Theory 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course offers students critical, theoretical, and analytical tools to understand contemporary Internet issues through the study of the history, research methodologies and emerging debates and practices relevant to the World Wide Web. The course will examine web technologies, web aesthetics, the transformation of information in the web, web regulation and copyright, web political-economics, web entertainment, and the construction of web identities. Students will participate in a series of Internet based writing and analysis assignments.	David McIntosh, PhD, Communications & Culture
VISC/MDST 2B40 **Media Messages and the Cultural Landscape 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course is designed to offer students critical and analytical skills to understand our complex media environment through the study of the basic principles, methodologies and topics relevant to Communications Studies. Students examine historical, economic, technological and policy perspectives that shape how we respond to and participate in a media landscape, with an emphasis placed on the Canadian context. Topics to be addressed include: theories of communications and media; public and private media; communications and nations; culture industries; media convergence; geopolitics of global communications; networks and communications; democracy and media; and consumers, identity and media.	David McIntosh, PhD, Communications & Culture
VISC/MDST 2B93 **Introduction to Games Studies (ST) 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* Games studies views games as complex objects, mapping the game "object," the player "subject" and the critical dialogue that delimits game space. The course explores games as cultural artifacts arising from diverse cultural histories, landscapes and geographies, impacting and impacted by sub-cultures. Students will learn to analyze the mechanics, aesthetics and practices of games via varied analytical approaches addressing their textual, performative, socio-cultural, design and political contexts. As well, the course introduces students to tools and techniques to analyze the cultural impact of the videogame.	Emma Westecott, PhD (ABD), Visual Arts/Gaming

VISC/ MDST 3B18 **Television Criticism 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This class is designed to familiarize students with different approaches to television criticism, and to introduce students to practices of formulating and writing television criticism. The focus is on a critical tradition to understanding meaning making in television, and as such the class provides multiple perspectives, including textual approaches (such as semiotics), producer-oriented approaches (such as auteur analysis), audience research (such as audience-oriented research and critical audience research), and finally ideological analysis (such as feminist and critical cultural studies). Readings include both theoretical and materialized pieces of critical television criticism scholarship. Students will gain knowledge of important television research methods and their usefulness. In addition, students will, through the readings, learn about the economy/business and politics of television production, the aesthetics or codes of various TV genre, will address identity and TV representation in terms of gender, ethnic, sexual and other characteristics, and will learn about the processes by which audiences negotiate television. Upon concluding the class, students should be able to articulate the tenets of multiple television genres, determine the type of television criticism most appropriate to a particular type of question regarding television, articulate the steps of four different types of television criticism, and conduct an actual (undergraduate level) television research project.	Paula Gardner, PhD, Communication; Sessional, PhD/ABD, Media Studies/Communications
VISC/ MDST 3B23 **Technology and Digital Culture 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar course explores the emergence of the "digital revolution" in the past decade and how it has altered traditional forms of representation, from illustration and advertising to film and video production. Through an examination of a range of aesthetic and technological responses to digital media by artists and designers, students are introduced to new theories about technology, representation and human experience. Topics covered include: cybernetics, artificial life, dynamic systems, recombinance, networks, virtuality and individual autonomy in digital environments.	David Cecchetto, PhD, Interdisciplinary English/Visual Arts

VISC/ MDST 3B33 **Canadian Cinema 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This lecture-seminar course examines the history and current realities of Canadian cinema from the emergence of Canada as a world leader in documentary cinema in the 1950s to recent successes of independent feature films. The course will map the structural context of Canadian cinema, from state funding through to international markets, and will also examine a number of critical approaches to Canadian cinema, including two nations, indigenous perspectives, diaspora, regionalisms, experimentalism, gendered nations and cosmopolitanism. Through screenings, readings, discussion and written assignments, students will develop critical/analytical skills to address the key concepts underpinning Canadian cinema.	David McIntosh, PhD, Communications & Culture; Sessional, PhD/ABD, Communications or Film Studies
VISC/ MDST 3B34 **Japanese Cinema 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the history and theory of interior design between the seventeenth century and the present. Beginning with the lavish interiors of the Baroque and Rococo, we will explore the Neoclassical and Gothic revivals of the 18th and 19th centuries, the rise of the bourgeois dwelling, the Victorian interior, art nouveau and early modernist interiors, the mid-century suburban interior, and late modern interior design. This course considers the designed interior as a key site of formal experiment, marketing and consumption, and social relations, and we will explore historical case studies alongside theoretical perspectives from psychoanalysis, feminism, Marxism, and phenomenology.	David McIntosh, PhD, Communications & Culture; Sessional, PhD/ABD, Communications or Film Studies
VISC / MDST 3B39 **Latin American Cinema 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Latin American cinema has consistently proven to be one of the most formally and thematically innovative regional cinemas in the world, even though it is a cinema produced with limited financial resources. This course will focus on Latin American cinema from 1960 to the present and will include films from Cuba, Argentina, Brazil, Bolivia, Chile and Mexico. The course will examine how the original oppositional and revolutionary intentions of this cinema in the 1960s have been reformulated and re-invented over time in keeping with general political, economic and cultural shifts. The range of aesthetic and intellectual strategies in the films presented is broad and will include documentaries, narrative fictions and hybrid works primarily in a feature format. The films to be screened address an equally broad range of issues and themes, including underdevelopment and development, colonial and post-colonial histories, popular revolution, race, gender, sexual orientation, aboriginal rights, exile, border crossing and multiple identities. This is a lecture/seminar course based on in-class screenings of films, readings of related critical and/or theoretical texts and the discussion.	David McIntosh, PhD, Communications & Culture; Sessional, PhD/ABD, Communications or Film Studies

VISC / MDST 3B90 **Critical Play 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Through critical play practices, we experiment with identity, creative expression and invention, and we learn to improvise in a system of rules. This course addresses how such forms of play can generate criticality among players. Students will explore meaning-making in play through exploration of a range of games, and by tracing a history of subversive art practices from Surrealism to contemporary game creation. Finally, the course presents diverse analytical approaches, including art history, critical theory and visual culture, to enable students to construct critical play practices. Understanding games beyond entertainment, the course seeks to foster critically-aware gamers.	Emma Westecott, PhD (ABD), Visual Arts/Gaming
VISC/ MDST 4B03 **Contemporary Documentary Media 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines contemporary approaches to documentary film, video and digital media from 1980 to the present. The primary focus of the course is on post-1980 reflexive or auteur documentaries and their use of narrative and subjective points of view, and the conventions of fiction. We consider the changing relationship between established documentary approaches and newer media forms including mass media television (reality TV, real-time news) and interactive and networked digital forms (CD-ROM, Internet, web-cams, home digital movies). This is a lecture-seminar course based on screenings of films, video and digital works and readings of related critical and theoretical texts.	David McIntosh, PhD, Communications & Culture; Sessional, PhD/ABD, Communications or Film Studies
VISC/ MDST 4B04 **Re-presenting Women: Feminist Film and Video 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will review some of the seminal and contemporary writers and theorists in feminist film and video, including the formative work of Teresa DeLauretis, Laura Mulvey, Jane Gaines, Tania Modleski, Jackie Stacey, B Ruby Rich, and others. The course will review essays that employ a variety of methods and theoretical approaches, including critical theory, psychoanalysis, post-structuralism and cultural studies approaches that enable a decidedly feminist critique of film and video. The course will also consider how feminist theories of film, and the aforementioned theoretical directions and methods have been integral to the establishment of "women's film" or feminist forms of filmmaking. Given the subject matter, the range of subjects, theoretical approaches and topics will be interdisciplinary and diverse, addressing queer, diasporic, "third world", African American and other types of feminist filmmaking and theorizing. The course will work as a seminar, with students introducing, considering and dialoguing with regard to the essay at hand. Each session will include the screening of a film that speaks to the essay at hand.	Sessional, PhD/ABD, Communications or Film Studies

VISC/ MDST 4B05 **Future Cinema 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Film, video and digital media have converged and continue to open new possibilities for multimedia production. Classical cinematic narrative is transforming into a new culture of drama, gaming and fiction-based forms that merge traditional cinema, experimental literature, television, video, and the Internet. This seminar focuses on a range of contemporary film, video and digital artists who move across analogue and digital media forms to construct experimental narratives and to represent developing discourses of post-human existence and embodied imaginaries produced by media convergence. The course will present a range of contemporary theoretical approaches to frame analogue and digital narratives, including Peter Weibel's "Future Cinema" and Katherine Hayles "How We Became Post-Human". As well, key theoretical approaches to new multimedia narratives will be presented. The course involves weekly screenings and discussion of readings; assignments include a research paper and analytical essays.	David McIntosh, PhD, Communications & Culture
VISC/ MDST 4B06 **Global Mesh 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* As representation becomes increasingly digital, virtual and global, cultural convergences and divergences multiply in unexpected and innovative ways. This course is designed to explore paradoxical contemporary formations of digital power and resistances by examining a range of theoretical approaches to digital networks and globalization, from political-economic and anthropological theory to technology and new social movement theory, by leading theorists, including Manuel Castells, Bruno Latour, Antonio Negri, Naomi Klein, Nestor Garcia Canclini and Arturo Escobar. These theoretical approaches to networks will be considered in relation to contemporary Internet representational practices, including anti-globalization networks, logic of the land networks, netwar networks, and reflexive culture jammer networks. Students develop the critical and practical tools to construct their own interventions as a new representational network. This course involves ongoing on-line research and weekly reading assignments, as well as essays and presentations.	David McIntosh, PhD, Communications & Culture
VISC/ MDST 4B07 **Images and Practices of Technology 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Every culture has its unique attitudes to the practices of technology, which are conditioned by political and economic factors, and beliefs about the role of science and technology. This course looks at the practices of technology in a number of different cultures and examines some of the resulting technological images and their impact on contemporary society and our lives.	Sessional, PhD/ABD, Communications, Media Studies or Cultural Studies

VISC/ MDST 4B94 Special Topic in Visual Culture: The Body and the Machine: Interrogating the Posthuman in Art and Design 0.50 Credit(s) *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Since the deus ex machina was used as a means to resolve the plot in Greek tragedy, we have relied on the machine to augment the everyday and improve (?) our quality of life. The "posthuman" has emerged from postmodern discourse to describe our desire to extend beyond the limits of the human body. In this participatory seminar we will interrogate the ways that artists and designers have contributed to the production of the posthuman, examine its history in western and eastern cultures, and critique the processe of its evolution.	David Cecchetto, PhD, Interdisciplinary English/Visual Arts; Caroline Langill Seck, PhD, Canadian Studies

Faculty of Art	
Course Descriptions	**Instructors**
CORE STUDIO/SEMINAR COURSES	
CRITICISM & CURATORIAL PRACTICE	
CRCP 2B01 **Contemporary Issues: Art Today 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This Studio-Seminar introduces students to some of the contemporary theory and formal strategies integral to the critical and curatorial world of art and design. The CRCP offering of this course concentrates on viewing, reading and thinking about the relationship between art and exhibition practices, while developing writing and analytical skills. This course also introduces students to the Toronto art world, the various forums for art publications, exhibitions and alternative art practices, including community arts. Each weekly seminar explores issues and problems through the following forums: readings and discussions, text analyses, lectures and student presentations of projects and assignments.	Jennifer Rudder Johanna Householder
CRCP 2B02 **Museums, Galleries and Alternative Spaces 0.50 Credit(s)** **Prerequisite: One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.** This intermediate-level seminar serves as an introduction to the history and practice of museums and art galleries from the perspective of the artist, the public, the curator and museum staff. Students look at the development of permanent collections, exhibition programs and "alternative" spaces. Students become familiar with contemporary practices in organizational structures and display techniques, as well as, current curatorial issues in representation, intention and public education.	Jennifer Rudder
CRCP 3B03 **Special Focus: Talking Community 0.50 Credit(s)** This seminar introduces the history of community arts practices and the different philosophical frameworks and strategies employed in the struggle for community voice and cultural democracy. Students are directed through readings and discussions that examine the relationship between the artist as a socially engaged, active citizen and community organizing, development and social justice. Students study community art projects to build an in-depth understanding of the critical issues related to community arts including cultural diversity and the collaborative process.	Richard Fung

CRCP 3B05 **A QUESTION OF BEAUTY 0.50 Credit(s)** **Prerequisite**: **One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22 PHOT 2B12, PRNT 2B25 or SCIN 2B09.** This advanced-level seminar investigates the complex ideas surrounding notions of beauty as they have come to be represented in the culture of Post-Modernity. Exploring the notion of beauty in art practice and theory, this course is designed to encourage active discussion and participation in a seminar setting. Text analysis, guest appearances, debates and student presentations become forums for the discussions around Post-Modernity and notions of beauty.	Ian Carr-Harris
CRCP 3B06 **EXHIBITIONS: PROCESSES, PROCEDURES 0.50 Credit(s)** **Prerequisite**: **One of the following – Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22 PHOT 2B12, PRNT 2B25 or SCIN 2B09 or GDES 2B03 Think Tank I: Awareness AND 2.0 credits of Liberal Studies.** This course will introduce students to art and design museums and galleries and how they create exhibitions and bring them to public view. The course will examine and analyze the over-arching process, procedures and pragmatics involved in the administration and production of exhibitions and their public reception in public museums/galleries and contemporary art galleries. The course materials will focus on a number of case studies of art and design exhibitions from the conceptual, administrative, and financial level and will investigate the theory and critical practices of museums and galleries and how they have changed and shifted as these institutions have evolved over time.	Jennifer Rudder
CRCP 4B02 **Art Writing: A Workshop in Practice and Ideas** **0.50 Credit(s)** **Prerequisite**: **One the following - Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09.** This advanced-level seminar enables students to develop their knowledge and understanding of critical art writing while practicing their own writing. Instruction proceeds through readings and discussion, followed by an examination of case studies as models of practice. Students work on reviews and articles of varying lengths for class analysis, engaging in both the writing and editing processes of art criticism. Although the emphasis is on active production, this course draws upon the students' studies in contemporary critical theory, including the examination and debate of issues relevant to contemporary criticism.	Charles Reeve
DIGITAL FUTURES	

DIGF 3B01 **Networked Communities and Environments** **0.50 Credit(s)** **Prerequisite: 2.0 credits Liberal Studies.** This studio seminar course is a cross-disciplinary opportunity for art and design students interested in the social aspects of digital media. It offers a rigorous exploration of theories, practices, and tools related to networked communities and environments. The course will be comprised of in-class workshops orienting students to current and emerging technologies, and student-led group seminars on topics of technological and social change. Students will undertake individual and collaborative projects, carrying concepts of communities, environments, and social media networks from research through to the creation of robust interactive artworks and design prototypes.	KATE HARTMAN, BARBARA RAUCH
DRAWING AND PAINTING	
DRPT 2B01 **Painting: Observation 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Painting from direct observation develops and expands our ability to see, perceive and translate experience. Systems of representation are examined through various subjects. Techniques such as underpainting, glazing, scumbling and alla prima (direct) painting are utilized to explore the expressive potential of painting media.	Chinkok Tan
DRPT 2B02 **Abstract Painting 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course introduces students to expressive and experiential nature of abstract painting. Students develop their own painting vocabulary and an understanding of abstract form through a series of projects that emphasize the meaning of colour, gesture, form and compositional design that belie the flatness of picture plane.	Sessional, Daniel Solomon, Paul Sloggett

DRPT 2B03 **Drawing Workshop 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Drawing is essential to visual communication as both a preparatory tool and as a distinct medium of expression. Building on the drawing techniques and the principles of perspective and composition acquired in GART 1C00, and through formal exercises utilizing a range of media, techniques and subject matter, various approaches to drawing are explored, including investigative, observational and experimental practices. This course is appropriate for both Art and Design students and requires minimal drawing experience.	Marie Charbonneau
DRPT 2B05 **Alternative Media /Techniques 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** In this course, students explore the application of non-conventional materials and techniques in drawing and painting. The understanding of certain tools and media, materials and processes - including photocopying, transfer printing, traditional and non-traditional glazing, found objects, built surfaces and basic paper casting - are introduced through a series of demonstrations and workshops. Additional emphasis is placed on health and safety issues in painting studio	Shirley Yanover Sessional
DRPT 2B06 **Colour & Structure 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Colour is both a descriptive and a formal compositional element. It can express or deny spatial depth and the illusion of form, as well as create various sensory and psychological effects. Students in this course build on GART 1B04 and learn about the theory and history of colour in painting.	Marie Charbonneau

DRPT 2B07 **Figurative Drawing 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course focuses on drawing from human figure. In a range of structured exercises varying from short gestures to sustained poses, the principles of composition, proportion and volume are explored through line and tone and the modelling of light and shadow. Anatomy and portraiture are introduced, as well as techniques such as measuring and reference point, hatching and contour drawing.	David Campbell Peter Mah
DRPT 2B08 **Camera Art: Combining Media 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** An array of issues arises for artists using cameras as tools for creative expression when applied to drawing and painting practices. Through a series of workshops, slide presentations and concept development exercises, the relationship of drawing and painting to contemporary photographic practice is examined and explored	Barbara Astman
DRPT 2B09 **Issues of Representation 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Representation is a critical issue which each artist addresses in a different way, from the use of symbolism to realism, from autobiography to the appropriation of images from popular culture. This studio class encourages students to develop problem solving skills and to articulate approaches to representation which reflect their artistic concerns in drawing and painting. Lectures and slide presentations introduce students to artists who address a range of approaches to representation in their work.	Sessional

DRPT 2B13 **Contemporary Issues: Art Today 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This introductory studio-seminar course exposes students to some of the issues, theories, conceptual and formal strategies that inform contemporary art practice. This specific offering concentrates on drawing and painting with reference to other media. Each weekly seminar explores current ideas and discourses through some of the following: presentations of artists' works, analysis of assigned readings, and students' presentation of their own projects.	Sarah Nind, Jennifer Rudder, Sessional
DRPT 2B19 **Figurative Painting 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Approaches to rendering the human figure are explored and developed through studies, sketches and studio paintings from life models. Oil and/or acrylic mediums, grounds and techniques are developed as well as solvent-free oil processes. Students build on basic painting practices developed in GART courses, focusing on techniques that relate to the painting of the figure such as ala prima, glazing, scumbling and other brushwork.	Maria Gabankova, Peter Mah, Chinkok Tan, Sessional
DRPT 2B24 **Materials and Processes 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** A fundamental understanding of media results when students make their own paint and gesso. Selected painting and drawing materials, processes and techniques are introduced in slide lectures and workshops. A range of media is explored, including oils, temperas, metalpoint and encaustic wax. Processes for study include opaque and transparent systems, optical colour mixing and altering viscosity through the use of mediums. Healthy and safe studio practice is emphasized.	Sessional

DRPT 2B31 **Metaphor, Image and Process 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Metaphors are carriers of meaning. For the visual artist, images are the conveyors of metaphor. Students engage in the process of building an image vocabulary developed from conscious and unconscious sources. Various means of working with a personal bank of images are introduced, including serial processes, journals and working from memory. Self-generated mythologies and narratives are used as resources to create paintings.	Marie Charbonneau
DRPT 2B35 **Watercolour 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** The luminous transparency and fluid viscosity characteristic of watercolour are explored in this intensive medium-based workshop. Watercolour painting materials, processes and techniques are experienced as a means of expression. Students learn to handle masses of colour and gain control of this classic medium in a variety of applications.	Chinkok Tan
DRPT 2B38 **Anatomy for Artists 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** In this course, students study and analyze the anatomical structure of human body in two-dimensional form and develop an understanding of proportions, bone and muscle structure, as well as the mechanics of motion. Anatomy is put into context compositionally, facilitated by sustained poses.	Greg Damery, StephenTulk
DRPT 2B39 **Painting and Digital Imaging 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** The capacity to manipulate and synthesize images digitally from a vast number of sources allows artists increased latitude in generating ideas for paintings. In this studio/lab-based course, students use the computers, digital cameras and scanners to gather images and create compositions for their paintings. Through a combination of painting and digital experiments, students explore a range of possibilities for expanding the painter's vocabulary.	Luke Painter, Sessional

DRPT 2C03 **Painting Studio 1.00 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Contemporary practices are introduced in a series of paintings that sequentially identify and build technical and critical vocabulary. Basic skills are defined and developed through projects that relate materials and techniques to concept development and presentation. Multiple acrylic painting systems are explored through a variety of subjects. Students learn to build and prepare a range of painting supports. Safe and healthy procedures are introduced.	Sandra Altweger, Peter Mah, Paul Sloggett, Daniel Solomon, Michele White, Rae Johnson, Sessional
DRPT 2C05 **Painting Studio: Observation 1.00 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Developing perception - the consciousness with which we see, envision and understand the visible world - is vital to visual practice. Students explore both perceptual aspects and the expressive potential of observational painting, using a range of subject matter. Emphasis is on developing the ability to recognize, analyze and understand visual elements and transpose them onto a two-dimensional surface. Oils are used and safe and healthy practices are introduced. A variety of methods and techniques are explored involving discussions about 'representation'.	Lorne Toews
DRPT 3B01 **Intermediate Painting: Figurative 0.50 Credit(s)** Rapid and sustained studies from life models, demonstrations and individual critiques build the in-depth knowledge of painting processes and techniques that students need to represent the human figure. The emphasis is on building surfaces, the application of colours, brushstrokes and glazes, and on interpreting light and form within figure/ground relationships.	Greg Damery, Maria Gabankova
DRPT 3B04 **Intermediate Drawing: Figurative 0.50 Credit(s)** This course focuses on depiction and interpretation of the human figure through drawing. Building upon essential drawing techniques and anatomical studies, detailed technical instruction is provided in contour drawing, hatching and tonal rendering, using a variety of drawing media on a range of supports.	Peter Mah, Chinkok Tan

DRPT 3B06 **Representation From Memory and Desire 0.50 Credit(s)** Artists' images and ideas develop from personal experience, dreams and fantasies, as well as from sources such as popular culture and mass media. To represent these visually, various materials and approaches are explored, leading to the creation of drawing or painting series of particular themes and narratives. Studio exercises and independent projects are complemented by discussions, slide and video presentations, talks by visiting artists and gallery visits.	Cathy Daley, Sessional
DRPT 3B11 **From Landscape to the Environment 0.50 Credit(s)** **Prerequisite: DRPT 2B13 Contemporary Issues: Art Today (DRPT).** Students follow the development of the concept of “landscape” as it appears in narrative references and various art works. Both the “built” environment and nature have been interpreted and recorded in many different ways including cartography, the figure in the environment, earthworks and the imagined landscape. Emphasis is on the political and social role of these images in colonialism, imperialism and the development of a national identity. Cultural attitudes towards the environment are also discussed.	Laura Millard
DRPT 3B14 **Intermediate Painting Workshop 0.50 Credit(s)** Building upon the examples of historical and contemporary painting, students investigate a range of pictorial strategies common to both representational and abstract art. Additional focus is placed on developing critical skills necessary to the construction of complex visual language. A series of directed exercises lead to a body of work that explores a personal, visual vocabulary and expands technical authority through either drawing or painting.	Rae Johnson, Sessional
DRPT 3B15 **Drawing: Portraiture 0.50 Credit(s)** The study of portraiture builds an understanding of anatomy, gesture and body language as vehicles of expression and communication. Using a variety of graphic media, students interpret the human face within the constructs of figurative drawing. Examples and slides of contemporary and historical portraiture, as well as demonstrations, create a context for exploration.	David Campbell, Lorne Toews

DRPT 3B16 **Painting: Portraiture 0.50 Credit(s)** Various approaches to portraiture are explored in relation to issues of identity, figuration, and self-representation. Using a range of painting materials and methods, students work from life and further their understanding of the anatomy of human body and gesture. Slide demonstrations, support students' contextual understanding of both historical and contemporary approaches to portraiture.	David Campbell, Lorne Toews
DRPT 3B20 **The Language of Abstraction 0.50 Credit(s)** **Prerequisite: DRPT 2B13 Contemporary Issues: Art Today.** Abstract painting is now being practiced by artists who explore the vocabulary of Modernism but reject Modernist claims to originality and purism. Students explore this history and its application to practice, as well as abstraction's move from Modernist ideas that described painting as an autonomous surface, to Post- Modern ideas surrounding painting as a cultural, textual site. The issues surrounding abstraction today, historical contexts and contemporary approaches to painting are addressed through studio projects, slide lectures and readings.	Paul Sloggett
DRPT 3B21 **Process as Art: Meaning of Materials 0.50 Credit(s)** **Prerequisite: DRPT 2B24 Materials and Processes or DRPT 2B05 Alternative Media/Techniques** When "the medium is the message," material and process become their own subject matter. Students propose studies in selected media such as encaustic, oils, temperas, acrylic, plastic and latex products, spray paints, marker pens, copy-art and digitally generated/altered images, and experiment with materials and processes to express content and intent. Depth of experience is achieved through the development of a series of related works undertaken as independent research directed by the faculty.	Sessional
DRPT 3B22 **Contemporary Collage Methodologies 0.50 Credit(s)** **Prerequisite: DRPT 2C03 Painting Studio or any 200-level DRPT studio course** This course examines the implications of collage methodologies in the context of contemporary painting. Drawing upon the historical practices of Cubism, Dada and Constructivism, students do research and produce conceptually-based projects that reference post-modern architecture, electronic music, literary criticism, and cinematography. Also, this course promotes students' understanding of the concepts of appropriation, deconstruction, hybridization, as well as interdisciplinary approaches to painting.	Sessional

DRPT 3B23 **The Convincing Picture: Critical Views on Painting** **0.50 Credit(s)** **Prerequisite: DRPT 2B13 Contemporary Issues: Art Today** This course will examine some of the critiques levelled against paintings' relevance and offers a means of responding in both written and visual forms to these debates. The role of painting in contemporary visual culture and the expanding virtual realm are amongst the topics to be considered. As a studio seminar, students will read critical texts, participate in seminar presentations, write essays and make artwork responding to post-modern speculations on the validity of painting.	Sessional
DRPT 3B24 **Rethinking Abstraction from an Aboriginal Perspective** **0.50 Credit(s)** **Prerequisite: DRPT 2B13 Contemporary Issues: Art Today AND DRPT 2C03 Painting Studio.** Students will explore the history of abstract image making from an aboriginal perspective. Theoretical and historical developments in aboriginal pictorial practice and their impact and influence on the development of American modernist notions of abstraction will be considered within the studio environment, in slide presentations and through readings. In studio projects and written assignments students will investigate and respond to contemporary expressions of meaning, narrative and spirituality, and innovative approaches to aboriginal abstract painting.	Sessional
DRPT 3B25 **Beyond Pictorial Conventions 0.50 Credit(s)** **Prerequisite: DRPT 2B13 Contemporary Issues: Art Today** This studio-seminar exposes students to the work of contemporary artists that challenges the disciplinary boundaries of drawing and painting and the notion of medium specificity. Through lectures, slide/video demonstrations, gallery visits, assigned readings, and two studio projects, students develop critical views and methodologies that allow them to further their contextual awareness of art and conceptualize interdisciplinary approaches to pictorial investigations.	Luke Painter

DRPT 3C02 **Figurative Painting Studio 1.00 Credit(s)** **Prerequisite: Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Figurative Drawing, DRPT 2B19 Figurative Painting or DRPT 2B38 Anatomy for Artists.** Technical and expressive approaches to the human figure are explored as they pertain to an understanding of historical and contemporary developments in figurative representation. Through demonstrations and critiques, students deepen their understanding of the painting processes and techniques used to express and interpret psychological aspects of the figure. Practice in anatomy, colour application, the development of surface and brushstrokes are emphasized using a variety of painting media.	Catherine Beaudette
DRPT 3C06 **Figurative Drawing Studio 1.00 Credit(s)** **Prerequisite: Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Figurative Drawing, DRPT 2B19 Figurative Painting or DRPT 2B38 Anatomy for Artists.** At this level, students develop a personal approach to figure work and explore the psychological and emotional dimensions of the drawing vocabulary. An understanding of the principles of tone, proportion and form is expanded and augmented by the course's focus on anatomy, composition and atmospheric effects. Demonstrations provide explanations, examples and instruction for students refining drawing techniques such as modelling light and shadow and contour drawing.	Richard Robertson
DRPT 3C08 **Landscape Studio 1.00 Credit(s)** **Prerequisite: DRPT 2C03 Painting Studio or DRPT 2C05 Painting Studio: Observation.** The landscape as subject is explored through the idea of place; a site made up of various layers of individual experiences, multiple histories and social constructs. Emphasis is on informing students of the range of contemporary approaches to place, land, nature and environment. Students develop a body of studio work that reflects their own connection to the subject. Studio processes and techniques are combined with on-site investigation.	Greg Damery

DRPT 3C11 **Intermediate Painting Studio 1.00 Credit(s)** **Prerequisite: DRPT 2C03 Painting Studio AND 2.0 credits Liberal Studies.** Through a series of directed projects, this course develops the critical and interpretative skills students need to understand contemporary issues in relation to painting practice. Students build on their knowledge of contemporary and historical practices and investigate a range of pictorial strategies common to both representational and abstract painting. Formal, technical and conceptual concerns are addressed in projects, critiques, discussions and presentations.	Sandra Altwerger, Sarah Nind, Paul Sloggett, Rae Johnson
DRPT 3C12 **Painting Studio: Portraiture 1.00 Credit(s)** **Prerequisite: Minimum 0.5 credit in 200-level DRPT course in figurative studies - DRPT 2B07 Figurative Drawing, DRPT 2B19 Figurative Painting or DRPT 2B38 Anatomy for Artists.** Understanding the anatomy, gesture and language of the human head, hands or full-figure portrait as vehicles for expression and communication, deepens the artist's capacity to address issues surrounding identity, figurative representation and self-representation. Experimenting with various painting materials and methods and working from life, students explore portraiture within contemporary and historical contexts. The study of drapery and clothing strengthens an understanding of the figure's context. Slide lectures and demonstrations provide examples of a range of approaches to interpreting the uniqueness of the human personality or character.	Maria Gabankova
DRPT 3C14 **Landscape Site 1.00 Credit(s)** **Prerequisite: DRPT 2C03 Painting Studio or DRPT 2C05 Painting Studio: Observation.** Descriptive approaches and interpretive connections to the landscape are introduced and explored. Students work primarily on-site from direct observation and later in the studio from sketches, photography, memory and imagination. They experience a range of representations of the landscape and develop a variety of techniques and processes while considering landscape from multiple points of view. Emphasis is placed on developing compositional skills expressing the form, colour and light effects of on-location painting.	Greg Damery

DRPT 3C15 **Digital Painting 1.00 Credit(s)** **Prerequisite: DRPT 2B39 Painting and Digital Imaging or basic skills in Photoshop** The capacity to manipulate and synthesize images from a vast number of sources allows artists increased latitude in generating visual ideas for paintings. Students learn Mac computer basics and use digital cameras and scanners to gather images from a range of sites. Digital experiments using "layers" and other features of Photoshop serve as studies and preliminary drawings that are used as visual resources from which to make paintings. Emphasis is placed on the computer as a tool to expand the painter's vocabulary.	Sessional
DRPT 4B01 **Advanced Painting: Figurative 0.50 Credit(s)** **Prerequisite: Minimum 0.5 credit in 300-level DRPT course in figurative studies - DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT3C06, DRPT 3B15, DRPT 3B16 or DRPT 3C12** Students experiment with some of the conceptual innovations in contemporary figure painting as they deepen their proficiency with the conventions of figurative technique. At the advanced level, experience of the human subject is articulated through personal exploration of the principles of tonality and colour applied while working directly from life.	Lorne Toews
DRPT 4B02 **Advanced Drawing: Figurative 0.50 Credit(s)** **Prerequisite: Minimum 0.5 credit in 300-level DRPT course in figurative studies - DRPT 3B01, DRPT 3B04, DRPT 3C02, DRPT 3C06, DRPT 3B15, DRPT 3B16 or DRPT 3C12.** Figurative artists often communicate particular ideas and explore style in direct response to the model. In order to articulate a personal vision of a present subject, students are directed in their search to find suitable and individual combinations of media and technical skills. As drawing abilities advance at this level, the focus is on realization of complete works.	Greg Damery
DRPT 4B03 **Advanced Painting Workshop 0.50 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in 300-level DRPT course in painting - DRPT 3B01, DRPT 3B14, DRPT 3B16, DRPT 3B20, DRPT 3C02, DRPT 3C08, DRPT 3C11, DRPT 3C12 or DRPT 3C14.** Both representational and abstract painters employ symbols, historical and iconographic content to create meaning in their work. Issues central to the production of meaning in painting today are explored in this course. Students are directed in the generation of series of works that explore their own ideas while advancing their technical expertise.	Daniel Solomon, Laure Millard, Sessional

DRPT 4B05 **Advanced Digital Imaging 0.50 Credit(s)** **Prerequisite**: **DRPT 2B39 Painting and Digital Imaging or DRPT 3C15 Digital Painting or working knowledge of Photoshop.** Digital technology is revolutionizing how we perceive and communicate information, ideas, words and images. This course explores the possibilities of these technologies for painters at an advanced level. Images are processed and synthesized to create digital works and to create sources for studio work. Building on digital imaging and painting skills, this course will also address on-line exhibition and website applications for painters. Students will explore a range of painting approaches and digital techniques used in contemporary painting practice.	Luke Painter
DRPT 4B06 **Painting - Alchemy and Art 0.50 Credit(s)** **Prerequisite**: **DRPT 3B21 Process as Art: Meaning of Materials.** This course will provide students advanced study in paint materials and process-based painting. Students will propose their own subject matter and field of research through investigations utilizing selected media such as, encaustic, oil, acrylic, and plastic. Art works in latex, resins and spray paints, marker pens, copy-art, digital and computer-generated/altered images and mixed media are produced. The course methodology is one of independent student research directed by the faculty. This course may be of particular interest as a support for Thesis project work.	Sessional
DRPT 4B08 **Photogenic Painting 0.50 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in 300-level DRPT course and one of the following courses – Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.** Drawing on the concept of photogenic painting as proposed by Michel Foucault and Gilles Deleuze, this advanced studio course engages students in questioning the implications of photography in research, conceptualization and aesthetics of contemporary painting practice. Working on a set of self-directed projects, students develop interdisciplinary methodologies that stress the relationship between analogue and digital imaginations, beauty and the sublime. Studio work is accompanied by critiques, readings, slide and film demonstrations, and guest artist-critics presentations.	Sarah Nind

DRPT 4C10 **Advanced Drawing Studio: Figurative II 1.00 Credit(s)** **Prerequisite**: **DRPT 4C06 Advanced Drawing Studio: Figurative I or minimum 1.0 credit in 300- or 400-level DRPT course in figurative studies - DRPT 3C02, DRPT 3C06, DRPT 3C12, DRPT 4C02, DRPT 3B01, DRPT 3B04, DRPT 3B15, or DRPT 3B16.** The changing role of the human figure in art practice, as well as some of the assumptions made about identity and values in contemporary and historical art are explored in the second part of this course. Different techniques and conceptual strategies that enhance the intent and content of drawing are discussed and explored. Emphasis is on completing drawings that express, through the figure, the student's ideas about the human condition.	Richard Robertson
DRPT 4C11 **Advanced Studio 1.00 Credit(s)** **Prerequisite**: **DRPT 3C11 Intermediate Painting Studio AND 3.0 credits Liberal Studies.** Students concentrate on developing a body of work while exploring current issues in drawing and painting. In tandem with their own individual interests students will conduct research that supports an indepth exploration of process and ideas. Studio practise will be supported by a research paper and oral presentations. Team taught and scheduled concurrently with DRPT Thesis, students will have access to a shared studio space for the duration of their course work. Artist presentations, panel discussions, readings and visits to art exhibitions will create context and heighten awareness of the issues impacting contemporary painting practice today.	Catherine Beaudette, Anda Kubis, Sessional
DRPT 4C13 **Advanced Drawing Studio 1.00 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in 300-level DRPT course.** This course explores multiple approaches to contemporary drawing. A variety of supports, scales, working methods and installation strategies are considered. Slide presentations, readings and exhibitions that heighten awareness of contemporary drawing practices are integral to the course. Students concentrate on developing a body of work related to their own knowledge and experiences while exploring issues central to contemporary practice.	Sessional

DRPT 4C15 **Graphic Representation of Contemporary Culture** **1.00 Credit(s)** **Prerequisite**: **One of the Contemporary Issues: Art Today courses - CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.** Cultural consciousness is explored through graphic representation and approached by using a variety of means and materials. Students are exposed to sources such as video, film, television and journalism, and discuss readings in popular culture. They experience a wide range of approaches to drawing practice through slide presentations and visits to galleries, and develop an independent body of self-directed work in consultation with the Faculty.	Rae Johnson
FABRICATION STUDIOS	
FABR 2B01 **Introduction to Fabrication: Bronze Casting 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students are introduced to the fundamental skills, techniques and safety concerns involved in the making of cast bronze and sculpture. Though an emphasis is placed on skill development, students will also explore the application of foundry processes in contemporary art and design. Students are encouraged to link their foundry projects with work in other areas of study.	Claire Brunet
FABR 2B02 **Introduction to Fabrication: Metal 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students investigate a range of available metal products, techniques, and applications. Students also learn to work competently with basic tools and materials. Though an emphasis is placed upon skills development, students also explore the application of metal fabrication processes in contemporary art and design. Students are encouraged to link their metal fabrication projects to their studies in other areas.	Francis Lebouthillier

FABR 2B03 **Introduction to Fabrication: Mouldmaking 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students begin to investigate the range of available mouldmaking materials, techniques and applications, while learning to cast objects in a variety of materials. Though an emphasis is placed upon skill development, students also explore the applications of mouldmaking in contemporary art and design. Students are encouraged to link their mouldmaking projects with work in other areas of study.	Claire Brunet
FABR 2B04 **Introduction to Fabrication: Plastics 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students investigate a range of plastic materials, techniques and applications and learn to work competently with basic tools (including power and hand tools and their application to standard construction practices). Though an emphasis is placed upon skill development, students also explore the applications of plastic fabrication through examples of contemporary art and design. Students are encouraged to link their plastic fabrication projects to their studies in other areas.	Edmond Rampen
FABR 2B05 **Introduction to Fabrication: Wood 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students investigate a range of available wood products, techniques, and applications and learn to work competently with basic tools and equipment. This course is intended for "beginners" who have had no previous training and experience using basic hand tools or simple woodworking machines. Though an emphasis is placed on skills development, students also explore the application of wood fabrication skills in contemporary art and design. Students are encouraged to link their wood fabrication projects to their studies in other areas.	Stan Krzyzanowski

FABR 2B07 **Special Focus: Dataspace - Producing Data Objects** **0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course will introduce students to a creative approach to 3D software, 3D scanning and 3D Rapid Prototyping technologies and the production of material or immaterial artworks. Students will be exposed to a new approach to space (dataspace) utilizing new processes of computer automated fabrication technologies. Students will explore new technologies and issues of aesthetics and ideas as related to the development of contemporary art practice. This course will also introduce students to a new digital language as they develop concepts, ideas and expertise in the making of sculpture and installation works.	Claire Brunet
FABR 3B01 **Fabrication Studio: Digital-Bronze Casting 0.50 Credit(s)** **Prerequisite**: **FABR 2B01 Introduction to Fabrication: Bronze Casting.** This studio course presents a conceptual and practical approach to developing art or design projects utilizing new processes related to foundry and 3D digital technology. Students are introduced to a digital approach through 3D software, 3D scanning and Rapid Prototyping, combined with an analog approach to the lost wax process for bronze and aluminum casting. Students explore the relevance of both analog and digital technology in addition to considering issues of aesthetics and ideas as related to the development of contemporary art and design practices.	Claire Brunet
FABR 3B02 **Fabrication Studio: Metal 0.50 Credit(s)** **Prerequisite**: **FABR 2B02 Introduction to Fabrication: Metal** Fabrication Studio courses allow students to further develop their skills and expertise while working under the direction of faculty. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as they relate to the development of an art and design practice.	Sessional
FABR 3B04 **Fabrication Studio: Plastics 0.50 Credit(s)** **Prerequisite**: **FABR 2B04 Introduction to Fabrication: Plastics** Fabrication studios allow students to further develop their skills and expertise while working under the direction of faculty. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as they relate to an art and design practice.	Edmond Rampen

FABR 3B05 **Fabrication Studio: Wood 0.50 Credit(s)** **Prerequisite**: **FABR 2B05 Introduction to Fabrication: Wood** Fabrication Studio courses allow students to further develop their skills and expertise while learning more advanced methods and techniques. Students learn to problem-solve through a growing understanding of the qualities of specific woods and the versatility of different processes and equipment. An emphasis is placed upon integrating issues of technique, aesthetics and ideas as they relate to the development of an art or design practice.	Stan Krzyzanowski
FIRST YEAR ART	
GART 1B04 **Colour Explorations 0.50 Credit(s)** This course introduces students to the historical and contemporary fundamentals of art making by studying the interdependency of colour and visual elements across a broad range of media, from painting and photography to digital tools. Building upon conceptual and visual aspects of two-dimensional design, students investigate the relationships between ideas, forms, and shapes through the exploration of pictorial and virtual spaces, with attention to colour. Instruction and assignments that are germane to contemporary art practices will focus on composition and the contextual application of colour as a mode of expression.	Sessional
GART 1B05 **Form and Structure 0.50 Credit(s)** Students develop a visual language capable of shaping and expressing clear and creative ideas in three-dimensional forms. The course introduces students to the conceptual elements, organizing principles, and creative processes used in the development of form. Using a variety of materials and processes, students examine the meanings and association of forms, along with the underlying structural principles affecting their creation. Central, too, are the relationships between concept, idea, form, material, and process. Through questioning and a developing awareness of contemporary art practice, students develop the confidence to produce meaningful forms in three dimensions.	Sessional

GART 1B06 **Time Based Media 0.50 Credit(s)** Students will engage the principles, vocabulary, and concepts of time-based and digital media. While examining the transition from analog to digital (with an emphasis on media literacy), students gain knowledge of the creative opportunities that current and emerging technologies provide. Students acquire experience through projects in video, performance, audio and the creative use of electronics. Students develop understanding of the basic methods, tools, and techniques of time-based media within the context of contemporary art practice.	Sessional
GART 1B20 **Creative Process & Research: Sculpture and Installation 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This course explores the practices of sculpture and installation within a social, cultural, and personal context. These explorations will encounter basic structural processes, the body, language and book works through research and creation with consideration for the historical and contemporary contexts in which work is being produced.	Sessional
GART 1B21 **Creative Process & Research: Painting 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. What is your creative process? This course explores the practice of painting within a social, cultural and personal context. Individual and group projects engage students in research, development and production of art that exhibits awareness of contemporary and historical concerns. Both the formal and technical concerns of painting are addressed through lectures and in-class assignments.	Sessional

GART 1B22 **Creative Process & Research: Drawing 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. How does drawing propel an artwork from start to finish? This course explores drawing as the primary research tool within the creative process through such projects as sketchbooks, maquettes, installations, projections and zines. The study of comics art, outsider art, graffiti and aboriginal art will address drawing's contemporary concerns. Individual and group projects engage students in research and development of art that exhibits awareness of contemporary and historical concerns.	Sessional
GART 1B23 **Creative Process & Research: Printmaking 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This hands-on course is available to students with or without experience in printmaking who wish to explore the processes of relief printing, drypoint and silk-screening. Students are encouraged to explore, research, experiment with the medium and find a creative voice that reflects their individual interests while developing printmaking skills. Demonstrations, exercises and critiques support the hands-on studio experience.	Jack Cassady, Paul Dempsey
GART 1B24 **Creative Process & Research: Wearable Art 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The creative process unfolds through research, discovery, and production that combine and form the basis of an art practice. This course provides the opportunity to explore the rich capabilities and inherent expressiveness of the human form. It focuses on creating works of art meant to live on and around the body. Students will research and create interactive and participation-based projects that explore both physical and psychological engagement. Topics will include fashion, wearable electronics, textiles and materials, body language, proxemics, and nonverbal communication.	Sessional

GART 1B30 **Experimental Production: Digital Printmaking 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines ideas, material and approaches specific to drypoint, relief and digital printmaking. Individual and group assignments focus on the exploration of traditional and non-traditional materials and methods. Working both outside and inside the conventions of traditional art practice helps develop the student's understanding of how process can expand their ideas. The assignments required for the successful completion of this course are structured to allow for individual research and response, incorporating processes that encourage a personal approach.	Paul Dempsey
GART 1B31 **Experimental Production: Material Art and Design 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines ideas about a wide range of materials such as metal, fibre and ceramics. Individual and group assignments focus on the exploration of traditional and non-traditional materials and processes. Working both outside and inside the conventions of traditional art practice develops students' understanding of how process can expand their ideas. Moreover, methods developed in this course will increase student confidence and flexibility in the productismart on of their artwork.	Sessional
GART 1B32 **Experimental Production: Photography 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines materiality and a variety of conceptual approaches to photography. Experimentation is encouraged both in the picture taking and in the printing of the photograph. Working both outside and inside the conventions of traditional art practice develops students' understanding of how process can expand their ideas.	Sessional

GART 1B33 **Experimental Production: 2D Animation 0.50 Credit(s)** **Prerequisite: Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Experimentation with non-traditional art materials expands the creative process allowing artists to adapt their artwork to new ideas and possibilities. This course examines ideas and approaches to animated motion. The focus is on artists' work and how animation is incorporated into a variety of artworks from drawing and painting to photography and installation. Individual and group assignments focus on projects that develop students' understanding of how process can expand their ideas.	Sessional
GART 1B40 **Narrative Strategies: Drawing 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Narrative is key to contemporary visual practice as the unfolding of stories, the exploration of events, histories, ideas, and memories. This drawing course builds upon the concepts and skills acquired during the first term. A range of drawing media and related processes will be explored with an emphasis on conceptual development and narrative intent. With a focus on narration and the translation of ideas - students will be exposed to a variety of narrative structures involving collage, split-image juxtaposition and multiple frames of reference.	Lois Lawson-Ellis
GART 1B41 **Narrative Strategies: Media Arts 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Narrative is key to contemporary visual practice as the unfolding of stories, the exploration of events, histories, ideas, and memories. The examination and exploration of narrative expectations is key to contemporary visual art practices. This course focuses on media explorations in audio, photography and video, allowing students to express narratives through writing, stills and real time media. Projects, exercises, screenings, readings and lectures will prepare students to undertake course assignments and help them develop an understanding of narrative and its influence on contemporary art practices.	Janis Cole

GART 1B42 **Narrative Strategies: Photography 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Narrative is key to contemporary visual practice as the unfolding of stories, the exploration of events, histories, ideas, and memories. The examination of narrative expectations is key to contemporary visual art practices, especially photography. This course focuses on narrative as the unfolding of events, thoughts, stories, ideas, histories and memories through studio projects and exercises. A range of approaches to working with the photographic image will be employed, from found images to the students' own digital photography. Readings and lectures will help students develop an understanding of narrative structures and their influence on contemporary art practices.	Sessional
GART 1B43 **Narrative Strategies: Contemporary Aboriginal Sculpture and Installation 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Key to contemporary visual practice is the examination and exploration of narrative expectations, and how they can be translated into different media. This course investigates the visual material of narrative film through the medium of painting. Students in this course will explore how a painting could be translated into a film, and how a story can be told using color, light and composition. Without an initial script, students create the visual world of a story, while learning basic techniques for setting this vision in motion. Group and individual assignments develop students' understanding of narrative and its influence on contemporary art practice.	Bonnie Devine,Sessional

GART 1B44 **Narrative Strategies: Painting to Film 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Narrative is key to contemporary visual practice as the unfolding of stories, the exploration of events, histories, ideas, and memories. Key to contemporary visual practice is the examination and exploration of narrative expectations, and how they can be translated into different media. This course investigates the visual material of narrative film through the medium of painting. Students in this course will explore how a painting could be translated into a film, and how a story can be told using color, light and composition. Without an initial script, students create the visual world of a story, while learning basic techniques for setting this vision in motion. Group and individual assignments develop students' understanding of narrative and its influence on contemporary art practice.	Sessional
GART 1B50 **Nature & Culture: Drawing 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. Every culture has a relationship to and a mythology invested in elements of the natural world: plants, animals, the human figure, the land. These relationships and mythologies determine how that community perceives and relates to those things, thereby defining their inherent individual societal responsibilities. Through researching these ideas, developing their technical skill and utilizing traditional and/or experimental drawing tools and media, students will create work that investigates issues of representation, memory and identity, personal mythology, political and social ramifications of ecological issues and our relationship to our urban/wild, sacred/endangered land.	Diane Pugen

GART 1B51 **Nature & Culture: Contemporary Painting 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. This course directs students' investigations into how artists interpret, intervene, manipulate, and explore the collision of the material/natural world and present day culture through painting. Students complete assignments in the research and production of art that explores contemporary attitudes to this subject.	Sessional
GART 1B52 **Nature & Culture: Curatorial Practices 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. The Western history of museums begins in the 17th century with "cabinets of curiosities." These collections held items from nature, as well as artworks (culture), to reveal a microcosm of the world to be studied in the pursuit of knowledge. In this course students investigate how contemporary artists explore the collision of the material/natural world and present-day culture. Students also look at the role exhibitions in galleries, museums and alternative spaces contribute to our understanding of the "natural" world.	Sessional
GART 1B53 **Nature & Culture: Material Art and Design 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** The intersection of human activity and natural phenomena provides a zone of contention under investigation in contemporary art today. In this course we will look at the interaction of human action and the natural world, and alternately, the effect of natural events on culture. With an interdisciplinary approach to material arts, students are encouraged to use a wide range of materials, techniques and tools to realize their ideas in 2 dimensions, 3 dimensional form or time-based media, or a combination of all three.The opportunity exists to utilize personal experience, ethnic background and cultural heritage in assignments such as natural form, constructed form, and nature or nurture.	David Chavel

GART 1B60 **Site & Intervention: Critical Practices 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. How do people respond to artworks that are located outside of the museum or gallery? This studio course explores site as a material that contributes meaning to an artwork, and asks how art can have an impact on public spaces and the individuals who experience it. This course investigates the impact that site has on a work of art through the histories of land art, performance art and public art projects. Current discussions of place, community, networks, virtual space, interventionist projects, relational works, and street art are included.	Sessional
GART 1B61 **Site & Intervention: Drawing 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. Drawing operates in a variety of appearances and conventional and non-conventional ways. Students in this studio course will investigate a range of drawing approaches and artworks that address issues of site, context, and audience. Readings, in-class discussion and studio projects, slide lectures and gallery visits will support students' exploration of drawing in ways that have not historically been associated with this discipline. Students will explore how drawing installation or site specific practices shift the meaning and reading of the artwork and how the artwork may transform the place.	Derek Sullivan
GART 1B62 **Site & Intervention: New Media 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Site & Intervention challenges traditional notions of how space can have an impact on artwork by intervening on public and other spaces. This course explores how place and context impact on the interpretation of a work of art. Although artists have long created artwork for galleries or museums, there is also a history of site-specific artwork that takes issues of site, audience and experience into consideration. This studio course will address how these can influence and even direct the development of artwork using a range of media including interactive objects, performance, web and video installation.	Douglas Back

GART 1B70 **Art & Code 0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** This course will introduce students to the fascinating world of programming as a powerful tool for artistic expression. Students will work in a hands-on studio environment to create dynamic graphic and interactive artworks. Basic programming concepts will be introduced as a method for artistic expression with a variety of outcomes including 2-dimensional animation and basic interactions using simple sensors. This course will prepare students for further study in installation, electronics, animation and interactivity. No previous electronic or programming skills are required.	Kate Hartman
GART 1B71 **Musical Instruments as Creative Construction** **0.50 Credit(s)** **Prerequisite**: **Students must have completed a minimum of 1.0 credit of First-year studio curriculum.** Students explore the interaction of concept and process as a generator of innovation in the construction of a musical instrument. Using acoustic sound and timbre as a vehicle, students conceive, design and build a musical object. Imagination, research, process, technique and experimentation combine to create innovative results that can have wider application in other areas of creative endeavor.	Edmond Rampen
GART 1B72 **Paper Cut-Outs & 3D Pop-Ups 0.50 Credit(s)** **Prerequisite**: S**tudents must have completed a minimum of 1.0 credit of First-year studio curriculum.** Cut it, bend it, burn it, glue it, slash it, wear it: paper as media. Contemporary pop-up books, often made with technical wizardry, operate in the moment that something flat transforms into something in space and time. We view paper and 2-dimensional art quite differently from 3-dimensional art. Through a number of exercises targeting this interstitial space, one significant final work moves to advance students' visual language.	Sessional

GART 1C00 **Drawing 1.00 Credit(s)** Drawing, while a discipline in its own right, has significant applications in other art forms. An intense studio environment involves students in a variety of drawing processes, media, and subject matter, which encourage personal exploration and expression. Observational drawing exercises refer students to historical and contemporary drawing perspectives and stress the development of perceptual and technical skills. Technical drawing exercises focus on the understanding and application of multi-view, paraline, and perspective pictorial systems. Conceptually based assignments emphasize the development of ideas and research. In this context, drawing operates as an expressive vehicle for both the conceptualizing process and sustained communication. Students synthesize particular drawing methods and determine each method's appropriateness with regard to intent. A further challenge is for students to contextualize their work in response to contemporary art practice.	David Campbell, David Chavel, Diane Pugen, Sylvia Whitton, Lois Lawson-Ellis, Sessional
INTEGRATED MEDIA	
INTM 2B02 **Film Introduction 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** **Corequisite**: Recommended Co-requisite: INTM 2B06 Sonic Arts From a collective shoot using basic film cameras, students initiate individual media projects including short films or videos, screen/space installations and hybrid media works. Students are introduced to creative and technical dimensions of filmmaking processes including: basic camera, light meters, lighting setups and concept development for script and screen. Lectures, screenings and discussion provide an introduction to film history, theory and practice.	John Coul
INTM 2B03 **Body as Material: Performance by Artists 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio course explores performance art histories, concepts and practices by introducing students to an extensive range of live art activities. Through projects and assignments, students develop an understanding of the significance of the artist's body as a material for, and site of, art-making. Issues around areas such as writing and narrative, integrating media and the relationship between artist and audience and will be considered.	Johanna Householder

INTM 2B05 **Mechanics for Artists 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%) AND FABR 2B02 Introduction to Fabrication: Metal or proof of previous experience in metal required.** The mechanical skills and knowledge required by artists to build kinetic installation and sculpture are developed in this course. Topics for discussion include three-dimensional prototyping techniques and the principles inherent in such basic mechanical components as bearings, levers, cams, gears, pulleys, springs and pendulums. Particular attention is given to the use of recycled components.	Simone Jones
INTM 2B06 **Sonic Arts 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course introduces sound and audio as artistic media. Students learn to record sounds and transform them using visual editing computer software. Each student works at shaping and building this material into short sound studies. Contemporary and historical examples of artists' audio projects and methods of electronic composition are presented and discussed. Students are encouraged to develop their sound studies for film or video soundtracks, in performance or as audio installations.	Bentley Jarvis
INTM 2B11 **Animation: Origins & Techniques 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course will combine a historical and contemporary survey of animation from the perspective of animation as an art, a technological practice, and an object of theoretical investigation. From zoetropes and magic lanterns to digital animation and 3D rendering, students will investigate the history of animation through a sequence of studio projects, short written assignments and seminars.	Sessional

INTM 2B21 **Online Art & Website Design 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course examines the web as an artistic medium through a review of artists' on-line projects and the creation of websites by students. Techniques covered include image preparation, HTML authoring, navigation and Flash animation. The social implications of the web's underlying structures will be considered.	Geoffrey Shea
INTM 2B22 **Contemporary Issues: Art Today 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-seminar course exposes students to some of the theories, issues and formal strategies that have informed contemporary art practices. The Integrated Media offering of this course concentrates on artists' production of film, video, audio and performance, as well as electronic, digital and new media. Each weekly seminar explores issues and problems through some of the following forums: presentation of artists' works, text analysis, lectures and discussions, as well as student presentations of projects and assignments.	BH.Yael
INTM 2B24 **Introduction to Electronics: Kinetic Objects 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Kinetic Objects is designed for art and design students with little or no previous experience with electronics. Starting with fundamental concepts of voltage, current and resistance, students engage in a series of hands-on labs. Each lab builds upon the information covered in the previous lab. Exercises and assignments encourage students to design and build simple custom control circuits with useful applications for a wide range of art projects. Students will also be introduced to building electronic projects with microcontrollers.	Simone Jones

INTM 2B29 **Video for Artists I 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Working within the context of time-based art, this course approaches video as a unique tool for artistic expression. While acquiring technical, conceptual and critical skills through a range of projects, students investigate the history of the medium, its practitioners and its various manifestations as a contemporary art form. Field trips, readings, screenings and in-class critiques augment hands-on instruction in production and postproduction techniques.	Michael Page, Sessional
INTM 2B30 **Video for Artists II 0.50 Credit(s)** **Prerequisite**: **INTM 2B29 Video for Artists I.** Building on the technical, conceptual and critical skills introduced in the first semester, Video for Artists II is a continuation from the first semester course. The course continues with readings, screenings and discussions on the history and range of practices within video but also takes a more focused, in-depth approach through a variety of projects.	Oliver Husain
INTM 2B33 **Computer Modelling & Animation 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course introduces computer modeling and animation as tools for artistic expression. Areas of study include modeling, texture mapping, rendering, lighting design and camera placement. Students learn to integrate sequences with film, video, audio, performance and sculpture/installation. The history of 3-D graphics, computer animation and contemporary examples are presented and discussed. Projects will be completed using 3-D Studio Max software.	Michael Page
INTM 2B34 **Hybrid Media Lab 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** In this course students and faculty will engage with contemporary artists' works, projects, research and collaborations that challenge technological and disciplinary practices. The course has a multi-disciplinary focus, looking at ways in which artists integrate various media and electronic installation works, film and video hybrids and digital interfaces. Converging sites of practice will be explored, discussed and analyzed. Students will develop their own projects and presentations.	Bentley Jarvis, Sessional

INTM 3B02 **Advanced Video for Artists 0.50 Credit(s)** **Prerequisite**: **INTM 2C03 Video for Artists or INTM 2B30 Video for Artists II** **Corequisite**: Recommended Co-requisite: INTM 3B22 Audio: Post Production Working from a context of contemporary artists' film and video, this course acquaints students with advanced production and post-production techniques. Technical skills acquired in this course include use of High Definition (HD), digital video cameras and basic non-linear editing techniques (audio and video). Working in small groups, students develop and produce several short documentaries, experimental and narrative projects over the duration of this course. Advanced production techniques covered in this course include lighting for video, location shooting and audio recording, concept and script development. A final project can take the form of a short single-channel work or a video installation.	Sessional
INTM 3B10 **Lighting for Film & Video 0.50 Credit(s)** **Prerequisite**: **INTM 2B30 Video for Artist II, INTM 2B02 Film for Artists or INTM 3B35 Film for Artists II** This course explores the technical and creative aspects of camera and lighting for both film and video. Applications of studio and location lighting for narrative, experimental and documentary film and video are explored. This workshop course combines hands-on practice with Super-8 film and digital video, along with screenings and discussions.	John Coul
INTM 3B12 **Advanced Video for Artists II 0.50 Credit(s)** **Prerequisite**: **INTM 3B02 Advanced Video for Artists.** A continuation of Advanced Video I, this course focuses on more advanced post-production techniques including image layering, audio layering, graphics and transition movements. Student projects may originate in film, video or digital media. Technical skills developed include advanced use of non-linear editing, AfterEffects digital effect software program and incorporation of advanced audio techniques. Specific film and video works by artists and independents are viewed to illustrate montage, editing and image sequencing. In-class work is augmented by gallery and studio visits with local artists and galleries. Several short assignments accompany in-class instruction. A final project will be preceded by a research report, project description and production plan.	Michael Page

INTM 3B16 **Mechanics Studio: Kinetic Objects & Transformations** **0.50 Credit(s)** **Prerequisite**: **INTM 3B08 Mechanics for Artists.** In the creation of highly articulated kinetic works, students will gain new skills in addition to the principles gained in Mechanics for Artists (INTM 3B08). Topics of investigation include refined machining and fabrication techniques as they relate to time-based installation practices, real-world three-dimensional artworks and contemporary artists' projects. Students will produce their own projects under the guidance of the instructor.	Simone Jones
INTM 3B22 **Audio: Post Production 0.50 Credit(s)** **Prerequisite**: **INTM 2B06 Sonic Arts** Audio: Post Production introduces students to the digital audio studio and concentrates on the practical skills required to create technically and conceptually proficient work. All aspects of recording are covered, from microphone selection to final mix and mastering. Emphasis is placed on post-production skills, including synchronization to picture, music spotting and sound editing. Mixing, digital multi-tracking and outboard effects are introduced, alongside experimental audio, film and video work, to illustrate the conventional and unconventional ways that sound can be integrated into student projects.	Bentley Jarvis
INTM 3B27 **Film: Frame by Frame 0.50 Credit(s)** **Prerequisite**: **Prerequisite(s): Any one of the following film-studies courses; INTM 2B02, INTM 2B12, INTM 3B03, INTM 3B34, INTM 3B35.** Students are introduced and encouraged to experiment with film, frame by frame. Manual manipulation, rotoscoping, animation and optical printing are explored. Film, video, sound and digital interface are discussed. An overview of the history of single framework, theory and production planning are provided through screenings, demonstrations, discussions and hands-on instruction.	Sessional
INTM 3B28 **Performance Studio: Presence and Telepresence** **0.50 Credit(s)** **Prerequisite**: **INTM 2B03 Body as Material: Performance by Artists.** Grounded in theories of presence and performance this course examines the conceptual, aesthetic and socio-political concerns of artists who work with televisual presence, live art, media installation and mixed reality situations. Throughout the term students produce and present performance works exploring the use of the body and its virtual presence in a variety of time-based media. Through projects and assignments, students explore new territories of the body enabled by technology.	Johanna Householder

INTM 3B39 **Media Research Projects 0.50 Credit(s)** **Prerequisite**: **2.0 credits Liberal Studies.** Media Research Projects focuses on the working theories and practices required to produce technology-based art works. Students produce studio projects by applying research methodologies and developing a theoretical and image-based articulation of their own work. Students examine, critique and discuss different approaches to problem solving.	Geoffrey Shea, BH Yael
INTM 3B41 **Compositing & Digital Animation 0.50 Credit(s)** The unique aesthetics of image depth through vertical compositing is explored. Theories of vertical editing will be examined through the viewing of artists' works in video and multimedia as well as its use in popular culture. Media projects are the venues through which students structure concepts and narratives into short, multilayered finished pieces that can be output to video projects and multimedia work. The compositing software, Adobe After Effects, is used in conjunction with varied sources: video, Photoshop, Illustrator and CD audio.	Sessional
INTM 3B42 **Concept and Script Development 0.50 Credit(s)** **Prerequisite**: **INTM 2B07 Writing for Time-based Arts** Through class discussion and practical exercises, this course analyzes the process of scriptwriting from concept development through to production-ready script. Students are required to develop at least one original story idea. Individual and group feedback focuses on the writer's intentions for the script and how story and style of writing can be improved. Students edit and rewrite their scripts to final draft, ready for production as a film, video or live performance.	Janis Cole
INTM 3B43 **Post-Production Media 0.50 Credit(s)** This course will promote an examination of post-production strategies and creative structures for media productions. Rough- and fine-cut editing techniques and a thorough understanding of hardware and software usage in post-production are essential components. Emphasis on developing digital non-linear editing skills for film, video and digital media will coincide with the authoring and production of student art projects on DVDs. Examples of current and culturally significant works will be provided.	Sessional

INTM 3B44 **3D: Screen to Space 0.50 Credit(s)** Developing work for exhibition outside of the cinema is becoming increasingly prevalent amongst media artists. As the possibilities for projection multiply, contemporary artists are in a position to consider and develop modes of presentation previously unavailable. Screen to Space investigates alternative modes of presentation by considering the history of the projected image and the practices of artists working within spatial environments. With an emphasis on the theoretical and conceptual concerns facing media artists working outside of the black box, we will first consider the space of the cinematic screen, and then look toward artists working to expand the screen both outward into physical space and inward into virtual space. Stemming from a DIY attitude, the studio element of the course will focus on developing new and inventive modes of presentation through the experimentation of various screening materials, methods of projection and exhibition spaces. Topics to be discussed will include: projected light, multiple screens, augmented realities, mobile devices, 3D imagery, fractured narrative, expanded cinema, and site specific work.	Sessional
INTM 3B45 **Bending Reclaimed Technology 0.50 Credit(s)** **Prerequisite**: **INTM 2B24 Introduction to Electronics: Kinetic Objects** This third year studio course will focus on sustainable approaches to the creation of technological artworks. The proliferation of cheap electronic gadgets has resulted in a surplus of technological materials that have been discarded in order to make room for newer devices. Artists and designers can make use of this material in the creation of their works. This practice of reclaiming technology also has deep social implications for sustainability and can be seen as an interventionist practice that critically engages with our accepted modes of production within a global marketplace. Students will be encouraged to reclaim discarded materials and to engage with technology from a social and critical perspective. DIY practices will be examined from sources as diverse as "Make Magazine" to the artist collective "Grafitti Research Labs".	Douglas Back
INTM 3B48 **Film Exploration 0.50 Credit(s)** **Prerequisite**: **One of the following film related courses - GART 1B08 (2D Animation) , INTM 2B02, or INTM 3B27** Exploration and manipulation of cinema's materials and processes including image capture with a range of cameras and devices, in-camera effects, hand-processing, experimentation with screening surfaces and creative options at each level of production and post-production. Students will develop concepts and approaches through individual cinematic projects, and participation in discussion of in-class screenings.	John Coul

INTM 4B10 **Media Installations 0.50 Credit(s)** Focusing on the use of electronic media in the creation of installation works, this course provides the student with a wide range of conceptual and technological possibilities. Students are provided with a grounding in the rich history of video and technologically assisted installation, from early kinetic works, through real-time relay/delay installation to contemporary "interactive" computer assisted installation works. Assignments include site-specific, outdoor and gallery-based works. Emphasis is on using technologies, machines and media which are readily available. The relationship between installation and the viewer's possible point(s) of view is an integral part of critiques and discussion.	Paulette Phillips
INTM 4B14 **Sound Interactions 0.50 Credit(s)** **Prerequisite**: **Either INTM 3B22 Audio: Post Production or INTM 3B24 Electroacoustic Studio.** This course will focus on developing the creative expression of each student within the field of sonic art. Students will explore the topics of soundscape composition, timbral design and signal processing, the spatialization of sound and the integration of sound within the visual and performance mediums of film, video, dance, installation and performance art.	Bentley Jarvis
INTM 4B16 **Art, Science and Nature 0.50 Credit(s)** **Prerequisite**: **All required 200- and 300-level INTM Studio and STU/SEM courses and 3.0 credits of Liberal Studies.** This course examines scientific methodologies through the work of contemporary artists and the theoretical writings of critics, scientists and philosophers. Biological systems, scientific method, technological systems and artificial life, as well as constructions of nature are covered. Students are encouraged to consider science as a creative source. Students present two works over the course of the term reflecting on the methodologies and ideas examined. Students also present research applicable to their own projects.	Barbara Rauch
INTM 4B20 **Co-Lab 0.50 Credit(s)** In this lab/studio course, students undertake creative research that is realized within a team environment and investigate a variety of collaborative projects in areas such as interactive media, telematic performance, web streaming, and installation as related to their practice. Interdisciplinary collaborations with other programs, institutions, or disciplines will be discussed and developed through project proposals and presentations.	Douglas Back, Jim Ruxton

INTM 4B21 **Documentation Practices 0.50 Credit(s)** Non-fiction practices span numerous possibilities in terms of genres and formal structures: documentary film and video, archival reproduction, installation (whether interactive or projection-based), web-based works, activist initiatives, or other experimental forms. Documentation engages a number of formal, practical and theoretical concerns: issues of history, autobiography, subjectivity and objectivity, ethical responsibilities to subjects and audiences, political challenges, authorial voice and perspective, aesthetic experimentation and issues related to censorship. This studio course requires students to consider various stages of production, and to produce a short work, installation or web-based piece that engages in documentation practices.	BH Yael
INTM 4B22 **Narrative Practices 0.50 Credit(s)** **Prerequisite**: **One of the following - Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09.** This course focuses on the production of media works which use narrative structures. Production of an independent project is complemented and directed through class seminars critiquing production aspects such as concept and script development, editing and technique in dramatic structure. Students are assigned readings, participate in class discussions and view artists' works. Students meet as a group and individually with the instructor and undertake research applicable to their own projects.	John Coul
INTM 4B25 **Managing Production 0.50 Credit(s)** **Prerequisite**: **All required 200- and 300-level INTM Studio and STU/SEM courses and 3.0 credits of Liberal Studies.** This course focuses on the role of the artist as independent producer and provides an overview of organizational strategies for working in larger scale projects in film, video, installation, performance, photgraphy and hybrid media. Topics for in-depth consideration include types of funding available to artists and projects they are intended to support; an analysis of the specific roles of the creative team; how to develop a project, synopsis and budget; how to pitch; delegating work and managing crews and schedules, casting actors and developing a project through rehearsals. Students will engage in case studies of actual projects in order to trace the steps involved in bringing a complex work to completion in a variety of formats (exhibition, installation, broadcast, performance, and others).	Sessional

INTM 4B26 **Film: Advanced Production 0.50 Credit(s)** **Prerequisite**: **One of the following film related courses - INTM 2B02, INTM 3B35 or INTM 3B27.** Beginning with a film component, students will concentrate on preproduction planning, production management and post production options for cinematic media projects. Emphasis is on production stages for film including camera types, lenses, film stocks, video assist packages, lighting packages and setups, location sound and production skills. Students are encouraged to work on their own projects but to do so in crews and/or collaboratively. Projects are developed in a context of relevant screenings, production studio visits and case studies.	John Coul
INTERDISCIPLINARY	
INTR 2B01 **Making Gender: LGBTQ Studio 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course will foster a greater awareness and understanding of lesbian, gay, bisexual, transgendered and queer cultures and subcultures. Exploring the groundbreaking work and strategies of some of our most dynamic artists, Making Gender: LGBTQ Studio offers a studio-based environment in which to examine and debate a range of critical issues, theories and ideas. This course will challenge students to create brave new representations in their media such as photography, film, painting, sculpture, illustration or graphic design by providing an open and inclusive environment for discussion, research generation, information sharing, studio production and critique.	Wendy Coburn
INTR 3B05 **Special Topics: Art & Design Education Lab 0.50 Credit(s)** **Prerequisite**: **2.5 credits Liberal Studies** Developed in partnership between the AGO and OCAD, this course introduces students to the fundamentals of art and design education, both theoretical and practical. The course builds on a studio-seminar model, with learning outcomes/objectives enhanced by studio projects as well as by students' fieldwork as assistants in the AGO School of Art. Students will explore the issues of studio pedagogy and contextual learning within the context of the innovative educational programs for children and youth.	Sessional

INTR 4B01 **Witness: History, Memory and Creative Response** **0.50 Credit(s)** **Prerequisite**: **One of the following – Contemporary Issues: Art Today courses, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or GDES 2B03 Think Tank/ Creative Intersections** This studio-seminar introduces students to works of art and design that take up issues related to contemporary history and memory through diverse media. Open to students in either the Faculty of Art or Design, the course takes an interdisciplinary approach requiring students to prepare seminars, readings and short papers in conjunction with their self directed projects. Drawing on the themes of disaster, trauma and historical remembrance in contexts of war; poverty; HIV/AIDS; atomic weapons and many other issues, students will formulate questions of engagement: what are the challenges for artists and designers seeking to represent subject matter often thought difficult if not impossible to represent?	BH Yael
PHOTOGRAPHY	
PHOT 2B01 **Photography: Light and Studio 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course introduces students to the basics of lighting for studio and location photography. The principles of lighting, including temperature, sources and lighting styles, are also covered. Students explore issues relating to lighting through a range of studio and location exercises.	John Jones, David Scopick
PHOT 2B03 **Introductory Photography: Black & White 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course offers an introduction to the technical and visual tools of photography, including camera functions, film exposure and black-and-white darkroom procedures. In class demonstration, lecture and critiques support hands-on practice.	Ronald Wood, Sessional

PHOT 2B05 **Introductory Photography: Colour 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-based course explores the creative use of colour in contemporary photography. Students are introduced to both analog and digital methodologies. Areas covered are colour light theory, image formation in film and digital, exposure and colour balance fundamentals, proper selection of colour and transparency films, chemical colour printing, digital colour capture, digital device calibration and printing from digital files. Hands-on practice is supplemented by presentations, lectures and critiques of student work. Aesthetic issues and trends are discussed.	John Jones, Sessional
PHOT 2B07 **Introductory Photography: Digital 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students are introduced to digital imaging as it relates to photographic practice. This course provides a basic overview of digital photography technology including Adobe Photoshop tools, scanning and printing. Hands-on practice is supplemented by demonstrations, lectures and presentations. Basic computer literacy is required; access to a digital camera is not.	David Scopick
PHOT 2B12 **Contemporary Issues: Art Today 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-seminar exposes students to the theories, issues and formal strategies that inform contemporary art practices. This specific offering concentrates on photography with reference to other media. Weekly seminars explore issues and ideas through the following forums: presentation of artists' works, text analysis, lectures, discussions, and student presentations of projects and assignments.	Sessional

PHOT 2B13 **Concept and Process 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** **Corequisite**: PHOT 2C02 Contemporary Photography Studio or PHOT 2B03 Introductory Photography: Black & White. Both may be taken prior to, or concurrently with PHOT 2B13. Students are further introduced to the technical and visual tools of photography. Emphasis is on acquiring a creative vocabulary and greater awareness of photographic and photo-based practice. Presentations, lectures and hands-on experience assist in the development of conceptual skills and working methods.	Sessional
PHOT 2B15 **Photography: Experimental Contemporary Processes** **0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-based course introduces students to non-traditional photographic processes. Through a series of workshops and lectures, students are exposed to contemporary methods of creating images. Students in this class are encouraged to explore their creative voice through experimental methods and materials.	Barbara Astman
PHOT 3B01 **Photography: Medium and Large Format 0.50 Credit(s)** **Prerequisite**: **PHOT 2B03 Introductory Photography: Black & White or PHOT 2C02 Contemporary Photography Studio.** The use of medium- and large-format cameras is explored through on-site and studio work. Students are encouraged to integrate their skills and knowledge through creative projects. Classes alternate between studio practice and presentations that introduce students to a broad range of work by other photographers.	Sessional
PHOT 3B02 **Photography: Experimental Historical Processes** **0.50 Credit(s)** **Prerequisite**: PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio or equivalent. This studio-based course introduces students to historical photographic processes such as cyanotype and Van Dyke printing. A series of workshops introduce the students to historical methods of creating images. The use of digital tools for preparing materials for printing is also explored. Students are encouraged to explore their creative voice through historical methods and materials.	Barbara Astman

PHOT 3B05 **Contemporary Colour 0.50 Credit(s)** **Prerequisite**: **PHOT 2B05 Introdutory Photography: Colour or PHOT 2C02 Contemporary Photography Studio.** This course will expand the students' engagement with colour image-making in the context of contemporary conceptual approaches and technologies. Students will further their thinking about colour through development of project ideas and exploration of new image-making tools, such as scanners and cell phones. Skills introduced in Introductory Photography: Colour will be refined in the areas of chemical colour printing, digital image capture, effective digital editing and presentation considerations. Both analog and digital cameras will be used. Contemporary artists working in colour will be discussed.	John Jones
PHOT 3B10 **Digital Imaging II 0.50 Credit(s)** **Prerequisite**: **PHOT 2B07 Introductory Photography Digital or PHOT 2C02 Contemporary Photography Studio or basic experience in Photoshop** Students further explore digital image manipulation as it relates to photographic practice. Technical skills covered include digital cameras and outputting techniques for print. Applications related to the creation of panoramic photographs and digital murals are explored. Hands-on practice is supplemented by lectures and demonstrations. An overview of artists working with digital imaging is provided.	David Scopick
PHOT 3B11 **Photo/Installation 0.50 Credit(s)** Students explore the potential for expanding the use and understanding of photography through installation. Through ongoing presentations and discussions students are provided with a contemporary and historical overview of site, installation, performance and guerrilla based photo practises. Students are required to complete several projects including a major final project.	Sessional
PHOT 3B13 **Intermediate Photography I: Development 0.50 Credit(s)** **Prerequisite**: **PHOT 2B13 Introductory Photography: Concept & Process, AND one of the Contemporary Issues: Art Today, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25, or SCIN 2B09 AND 2.0 credits Liberal Studies.** This studio course addresses aspects of conceptual and aesthetic development leading to a defined body of work. Lectures and seminar discussions will focus on approaches to engaging in a creative practice and assignments will require students to reflect on their process as well as contextualize a body of work. Students are expected to complete a substantial portfolio by the end of the semester.	Simon Glass, Sessional

PHOT 3B14 **Intermediate Photography II: Production 0.50 Credit(s)** **Prerequisite**: **PHOT 3B13 Intermediate Photography I: Development AND 2.0 credits Liberal Studies.** Building on ideas presented in Intermediate Photography I, this course focuses on production and presentation issues. Course material helps prepare students for work at the thesis level. Further technical concerns will be covered to support the students' studio production. Students will present a completed body of work at the end of the course.	Simon Glass, April Hickox
PHOT 3B16 **Light & Shadow 0.50 Credit(s)** **Prerequisite**: **PHOT 2B01 Photography: Light & Studio or equivalent.** In this course students will learn advanced lighting skills. Students will expand their abilities to recognize the use of light in order to describe space and affect meaning in the studio and on location. Studio set ups and tableaux will be explored using both tungsten and strobe lighting. A series of assignments and workshops will address single source, multiple source and lighting ratios and the use of gels.	John Jones, Sessional
PHOT 3B17 **Current Practice 0.50 Credit(s)** **Prerequisite**: **PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio AND PHOT 2B12 Contemporary Issues: Art Today AND 2.0 credits Liberal Studies.** In this class, the emphasis will be on the development of concepts that, in turn, are resolved artistically through the application of appropriate techniques. Students will begin to develop their personal vision. Weekly discussions, artist-centered presentations and assignments will situate the learning of technical skills within critical and theoretical contexts relevant to contemporary photography.	Esther Choi, Sessional
PHOT 3B18 **Advanced Black & White Processes 0.50 Credit(s)** **Prerequisite**: **PHOT 2B13 Introductory Photography: Concept and Process** This studio course provides instruction in advanced black and white technical skills relating to both analog and digital photography through a study of exposure and printing techniques. A series of lectures and exercises, in both media, will be applied by each person to their own image-making. A final thematic portfolio of fine prints, fibre or digital, will be required for the end of the term.	Peter Sramek

PHOT 3B20 **Photography: Colour & Location 0.50 Credit(s)** **Prerequisite**: **PHOT 2B05 Introductory Photography: Colour or PHOT 2C02 Contemporary Colour Photography Studio.** This course will explore staged photography as applied to shooting on location in controlled environments as well the unique communicative possibilities that colour photography affords. Students will learn to use both natural and artificial lighting, digital and analog colour procedures on location, white balancing and mixed light considerations. Students will study the work of contemporary artists using these approaches and will be required to develop a thematic body of work.	John Jones
PHOT 3B21 **Reconsidering Documentary Photography 0.50 Credit(s)** **Prerequisite**: **0.5 credit of 200 level Photography course.** This studio course will consider documentary photographic practices in the context of a post-modern image culture. Focusing on frameworks for documentary practices provided by assigned readings and a study of practitioners, the issues of cultural and social representation and working with communities will be examined. Focus on the impact of digital technologies and the blurring lines of fact and fiction will lead to discussions of new strategies for making socially relevant photographic images today. Students will undertake projects in relation to the ideas presented and discussed.	Peter Sramek
PHOT 3C02 **Photography: Sequences, Multiples & Text 1.00 Credit(s)** **Prerequisite**: **PHOT 2B03 Introductory to Photography: Basic or PHOT 2C02 Contemporary Photography Studio or equivalent.** This studio course is for intermediate and advanced students interested in combining photographs. Through class presentations and demonstrations, students will be exposed to the history, concepts and practice of image sequencing. A wide variety of approaches to image making will be covered including, the visual narrative, image formatting, text/ image relationships, book and film works. Students are required to complete a number of projects including a self directed major project.	April Hickox
PHOT 4B01 **Photography: Bookworks 0.50 Credit(s)** **Prerequisite**: **PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio.** This studio course deals with the presentation of photographic sequences in book format, specifically in terms of hand-bound original prints. Different approaches to sequencing are discussed along with the development of book ideas. Techniques of non-adhesive binding are taught through demonstrations, exercises and a major project of the student's own design.	Peter Sramek

PHOT 4B02 **Photography: Murals 0.50 Credit(s)** **Prerequisite**: **PHOT 2B03 Introductory Photography: Basic or PHOT 2C02 Contemporary Photography Studio.** This studio course explores large-format image making. Students are encouraged to develop projects which integrate technical and critical issues as they relate to contemporary photo-based practices. Multiple exposures, montage, site and installation aspects of large-format work are examined through visual presentations and classroom discussions. Students acquire the darkroom technical skills needed to produce large-scale black-and-white and colour murals.	April Hickox
PHOT 4B04 **The Body and The Lens 0.50 Credit(s)** **Prerequisite**: **PHOT 2B13 Introductory Photography: Concept & Process.** This studio course provides a forum for production and dialogue in current trends and practices of photography with the body as subject. Weekly presentations, screenings and discussions will provide students with an overview of the history, theory and practice relating to contemporary body/lens relationships. Emphasis is placed on the refinement of working strategies with a view to developing a personal vision.	April Hickox
PHOT 4B06 **Directed Photography Studio/Seminar 0.50 Credit(s)** **Prerequisite**: **All required 200- and 300-level PHOT Studio and STU/SEM courses and 3.0 credits of Liberal Studies.** This studio-seminar is designed to further and broaden the student's knowledge and understanding of the diverse approaches to photographic practice. Through lectures, assigned readings, research, seminar presentations, and self-directed studio assignments, students will develop a body of work in a specific area of photographic practice that reflects their individual interests and aesthetic sensibilities. Additional emphasis is placed on discourses and methodologies that inform contemporary photographic practices.	Sessional
PHOT 4B09 **Photography: Digital Studio 0.50 Credit(s)** This course encourages senior students to integrate digital applications with their studio work and build a digital portfolio. The course covers the necessary techniques for image/text relationships and addresses the potential of digital imaging software. Students are encouraged to develop problem-solving skills using advanced methods that can benefit their career objectives. Discussions and presentations will supplement studio work.	Sessional

PHOT 4B10 **Special Focus: Staged and Imagined 0.50 Credit(s)** **Prerequisite**: **Minimum 0.5 credit 300-level PHOT Option Studio course.** This senior studio course deals with what has been termed, variously, as the staged, constructed, tableau or directorial photograph. It will explore creative and practical strategies for creating constructed images and incorporating them into an art practice. Models will be employed in studio and location situations, allowing students to create individual and collaborative work. Artists' works using staged elements will be discussed.	Eldon Garnet
PHOT 4B11 **Colour Intensive: Colour as Meaning in Photography 0.50 Credit(s)** **Prerequisite**: **PHOT 2B05 Introductory Photography: Colour, or PHOT 2C02 Contemporary Photography Studio.** The Colour Intensive course allows senior students to work independently within a framework that will specifically explore the role of colour in photography within contemporary art from social, historical and theoretical perspectives. Hands-on darkroom time will be complemented by discussions of artists' practices, class work and relevant texts. Focus will be placed on development of one major body of work.	Sessional
PHOT 4B12 **Digital Intensive: Composite, Sequence & Bookworks 0.50 Credit(s)** **Prerequisite**: **PHOT 2B07 Introductory Photography: Digital or PHOT 2C02 Contemporary Photography Studio.** Through the digital production of composites, layouts and bookworks, students will put into practice concepts of sequencing learned in previous courses. Students will develop essential production skills primarily utilizing Adobe InDesign, enabling them to design and produce a series of projects. Presentations will also cover contemporary artists who use digital media within their photographic practice.	Peter Sramek
PHOT 4B13 **Directed Photography Studio 0.50 Credit(s)** **Prerequisite**: **PHOT 4B06 Directed Photography Studio/Seminar.** As a continuation of the fall Directed Photography Studio/Seminar, this course focuses on the production of an advanced body of work proposed by the student. The studio work is supported by development of a production schedule , discussion of professional practices, scheduled group and individual critiques, all of which lead to the final print portfolio, a digital presentation package and written report in preparation for graduation.	Sessional

PRINTMAKING	
PRNT 2B01 **Screenprinting 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies including the Writing course with a passing grade of 60%).** Screenprinting is a modern and flexible stencil technique providing students with a variety of image making possibilities. This studio course covers basic hand stencil techniques and photographic screen processes using water base inks. Class demonstrations, discussions, individual and group critiques, and directed projects are integral to this course.	Rudolf Bikkers, Wendy Cain
PRNT 2B02 **Relief 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students will explore the principles of relief printmaking techniques and be introduced to the tools and processes of this ancient art form. With a focus on sustainable materials and practices, students will produce black and white, colour prints, and examine a range of papers. Class demonstrations, lectures, group and individual critiques, and directed projects form an integral part of this course.	George Walker, Wendy Cain
PRNT 2B05 **Papermaking 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course explores the creative possibilities of working with handmade paper. Techniques practiced include sheet forming, pulp painting, colour and fibre exploration, as well as research into the diverse characteristics of assorted paper pulps. Additional focus is placed on the study of European and Asian papermaking practices, as well as contemporary applications for paper art. Students are encouraged to complete project work in open studio time immediately following the class.	Wendy Cain

PRNT 2B15 **Photo-Based Printmaking 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course is designed to introduce students, working in photo-based imagery, to assorted printmaking techniques. Students participate in workshops using appropriated, retrieved and serial photographic or computer-based images, adapting them for use with print media techniques. Students are encouraged to complete their project work in open studio time.	Sessional
PRNT 2B16 **Lithography 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This precusor of contemporary offset lithography introduces students to stone printing techniques, and provides the technical challenge of combining direct and spontaneous elements in the form of line and wash with the more studied approach of sustained drawing. Class demonstrations, discussions, individual and group ciritques assist students in the development of black and white and colour directed projects.	Jack Cassady, Sessional
PRNT 2B17 **Intaglio 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Students will explore the creative potential of intaglio techniques such as etching, drypoint, engraving and other methods of working with incised surfaces and focusing on sustainable materials and practices. Class discussion, presentations, demonstrations, group and individual critiques assist in the development and realization of assigned projects.	Rudolf Bikkers, Paul Dempsey
PRNT 2B18 **Printmaking for Painters 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course explores the flexibility of traditional and contemporary methods of creating print-based work through the adaptation of technical skills from painting. Students will explore a variety of printmaking techniques such as serigraphy, collagraphy, relief and intaglio to create monoprints, mixed media works or multiples on paper. Hands-on studio work is supplemented by group and individual critiques.	Rudolf Bikkers

PRNT 2B20 **Book Arts: Bookbinding 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course explores the traditional and contemporary concepts of the book as an art object and information vehicle. It introduces students to alternative book structures and bookbinding methods, including sewing, case binding and the construction of boxes, slip cases and book containers. Students produce several working book models and an independent project.	Sessional
PRNT 2B21 **Digital Printmaking Studio 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course allows students to explore Photoshop techniques in printmaking; digital input (scanners, cameras, Internet) and digital image generation as they relate to both traditional (the use of computers to prepare negatives for photo techniques) and digital art print processes. The potential for rapid colour proofing, facile compositional changes and the use of collage, montage, cropping and overlays reinforce the emphasis on the use of computers to generate original art prints rather than its use as a reproduction tool.	Paul Dempsey
PRNT 2B22 **Non-Toxic Printmaking 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course offers a sustainable approach to printmaking. Students are introduced to a range of print media which are water-based, non-toxic and, in some cases, portable enough to be set up in a private studio. Students work with water-based relief printing, and learn how to make their own brush-on inks in the Japanese Print tradition, as well as learn about roll-on inks. Students work with water-based mono-printing, which allows painterly images to be layered and multiplied as prints. This course allows students to explore screenprinting on textiles and work on larger scaled work.	Sessional

PRNT 2B25 **Contemporary Issues: Art Today (PRNT) 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-seminar course exposes students to theories, discourses and formal strategies that inform contemporary art practice. This course focuses on issues relevant to printmakers with reference to other media as well. Seminars explore ideas through some of the following means: presentation of artist's work, critical analysis of assigned readings, lectures, in-class discussions, studio projects and seminar presentations.	Sessional
PRNT 2B27 **From Letterpress to Contemporary Typography** **0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course will bring art and design students together to explore applications of letterpress printing in contemporary typography. Both contemporary typography and desktop publishing have their roots in the tradition of letterpress. This tradition is introduced to students by utilizing methods of handset lead and wood type, linotype, foil-stamping, hand-cut wood, linoleum blocks, and photographic polymer plates. Moreover, contemporary design platforms provide a forum for interpreting the relationship between typography, language and meaning.	George Walker
PRNT 2B95 **Matrices, Multiples and Materials 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course focuses on the potential of the print media as it relates to materials and the issue of multiplicity. Students are introduced to a wide range of processes from relief, etching and lithography to screen-printing. Techniques support both hand-rendered and photo-based imagery. Projects are designed to help students understand how the print medium distinguishes itself from and connects to other disciplines. As such, it is suitable for students at all levels, with or without printmaking experience. Presentations and critiques contextualize students' interests in terms of contemporary culture and visual literacy.	Sessional

PRNT 3B06 **Screenprinting or Papermaking 0.50 Credit(s)** **Prerequisite**: **One of the following - PRNT 2B01 Screenprinting, PRNT 2B05 Papermaking, PRNT 2B07 Hand Papermaking, PRNT 2B08 Papercasting or PRNT 2B23 Introduction to Lithography & Screenprinting or equivalent.** Students continue their studio work in either screenprinting or papermaking and may, in consultation with the instructor, develop a curriculum encompassing both media if the student has the necessary prerequisites for this level of study. Students are encouraged to explore the integration of conceptual ideas and technical skills in the context of contemporary practice. Demonstration, individual and group discussions, and critiques are an integral part of this course.	Wendy Cain
PRNT 3B16 **Alternative Media and Techniques 0.50 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in a 200-level PRNT course.** This course allows students to explore non-traditional printmaking materials as well as challenge conventional processes. Students produce unique works on paper using a variety of approaches, two and three dimensional, installation format, virtual / electronic and/or performance works. Methods of retrieving, appropriating and serializing are also explored. Hands-on studio work is supplemented by group critiques, lectures and readings.	Rudolf Bikkers
PRNT 3B21 **Text and Image 0.50 Credit(s)** **Prerequisite**: **PRNT 2B25 Contemporary Issues: Art Today (PRNT) AND minimum 0.5 credit in 200-level Printmaking Studio course AND 2.0 credits Liberal Studies.** This course examines the use of text within the visual vocabulary of the printmaking tradition with reference to forms as wide-ranging as the political poster and the American Pop Art movement. It considers the ramifications of utilizing a variety of images and concepts in printmaking processes. Students are encouraged to develop research skills through written assignments and the analysis of assigned texts. Studio projects draw on students' previous printmaking practices and a variety of printmaking processes.	Sessional

PRNT 3B24 **Contemporary Media and Digital Printmaking** **0.50 Credit(s)** **Prerequisite**: **PRNT 2B21 Digital Printmaking Studio or 0.5 credit 200-level PRNT studio and basic working knowledge of digital media.** Non-traditional printmaking materials are used to create multiples and unique works on paper in two dimensional, three dimensional and installation format. A series of workshops introduce students to contemporary ways of creating images by using appropriated, retrieved, multiple and serial images to adapt and combine digitally generated, photographic and traditional images for use with print media techniques. Work may be constructed by applying a variety of strategies including digital mono-printing, photo-transfer and found objects. Students are encouraged to complete project work in open studio.	Jack Cassady
PRNT 3B26 **The Book as Art: Making Artists' Books 0.50 Credit(s)** **Prerequisite**: **PRNT2B20 Book Arts: Bookbinding and a minimum 0.5 credit in 200-level PRNT course.** This course continues the study of the methods and techniques used to produce limited-edition book works. The emphasis is placed on book structures, bindings and the printmaking processes used to create them. Fresh perspectives on past and current technologies assist students in applying those relevant techniques to their own work. Examples and discussion of both traditional and contemporary artists' books are investigated to encourage students to contextualize their work in terms of historical relevance and to provide inspiration for experimentation and innovation. Projects include the creation of unique artists' books.	George Walker
PRNT 3C05 **Intermediate Printmaking Studio 1.00 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in 300-level PRNT course AND 2.0 credits Liberal Studies.** This course provides the student with the opportunity for sustained print work in one or more of the printmaking media. Building on skills developed in the fall semester, students are encouraged in their print making practice to develop individual methodologies and to begin preparation for thesis and independent studio work. An oral presentation and research paper of 1500-2000 words is part of a required research project. Hands-on studio work is supplemented by group critiques, lectures and readings.	Jack Cassady

PRNT 3C07 **Lithography and Screenprinting 1.00 Credit(s)** **Prerequisite: One of the following - PRNT 2B23 Introduction to Lithography & Screenprinting, PRNT 2B16 Lithography or PRNT 2B01 Screenprintingking.** This course in Lithography and or Screeprinting is designed to develop progressive levels of expertise in the medium(s) in combination with an experimental approach through the application of a variety of approaches and techniques. Demonstrations, group and individual critiques assist the students in arriving at a visually articulated understanding of the relationship between concept and application. Digital processes may be used to develop imagery. It is recommended that this course be viewed as precursor for PRNT3C05 Intermediate Printmaking Studio.	Jack Cassady
PRNT 3C08 **Intaglio and Relief 1.00 Credit(s)** **Prerequisite**: **One of the following - PRNT 2B24 Introduction to Etching & Relief, PRNT 2B02 Relief or PRNT 2B17 Intaglio.** This course in Intaglio and or Relief is designed to develop progressive levels of expertise in the medium(s) in combination with an experimental approach. In Intaglio, students explore multi-plate registrations and multi-viscosity colour printing. In Relief, colour block printing and photo-relief plates are explored. Demonstrations, group and individual critiques assist the students in arriving at a visually articulated understanding of the relationship between concept and application. Digital processes may be used to develop imagery. It is recommended that this course be viewed as precursor for PRNT3C05 Intermediate Printmaking Studio.	Paul Dempsey
PRNT 4B03 **Professional Practice for Printmakers 0.50 Credit(s)** **Prerequisite**: C**ompletion of all 300-level requirements for any program.** **Corequisite**: **PRNT 4C01 Print Studio Thesis: Research and PRNT 4C02 Print Studio Thesis: Presentation** This course will provide students with a working knowledge and understanding of issues pertinent to professional Printmaking practice. Students will examine exhibition preparation, grant proposals, intellectual property issues, collaborations, public commissions and publications, as well as how to access regional, national and international exhibition opportunities. As well, this course will expand the students' understanding of theory and practice in contemporary printmaking and refine their presentation skills and vocabulary in prepartion for the thesis work. This course includes faculty and guest artists presentations, gallery visits, as well slide and video presentations.	Luke Painter

PRNT 4B04 **Advanced Printmaking Studio 0.50 Credit(s)** **Prerequisite**: **0.5 PRNT credit at the 300-level** Students pursue directed studio work in their area of specialization. Studio production in relief, screenprinting, lithography, intaglio, book arts, papermaking and/or digital printmaking is focused on the development of a professional body of work which is informed by individual research and practice. Studio work is supplemented by individual and group critiques, lectures and student presentations.	Rudolf Bikkers
PRNT 4B05 **Advanced Printmaking Studio: Portfolio Development** **0.50 Credit(s)** **Prerequisite**: **Minimum 0.5 credit in 300-level PRNT course** Students continue to pursue their individual research interests and produce a coherent body of work by exploring relief, screenprinting, lithography, intaglio, book arts, papermaking and/or digital printing, and expand depth and breadth of their studio inquiries. Studio work is supplemented by individual and group critiques, lectures and strategies for professional development.	Rudolf Bikkers
PRNT 4B31 **Advanced Printmaking and Digital Technologies** **0.50 Credit(s)** **Prerequisite**: **PRNT 2B21 Digital Printmaking Studio and PRNT 3B24 Contemporary Media and Digital Printmaking or equivalent competency in digital media (INTM, DRPT, PHOTO)** Building upon technical and conceptual skills acquired in previous digital studies, this course examines the interface between analogue and digital methods, and provides a platform for the contextualization of contemporary art practice. Through research, gallery visits, and lectures students develop a body of work that reflects their visual language.	Sessional
SCULPTURE/INSTALLATION	

SCIN 2B01 **Intermedia Studio: Body and Object 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This introductory studio course looks at the practice of installation art as it relates to the body and the object. Students apply personal problem-solving strategies to three major projects. These projects encourage the student to explore a personal language choosing from a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Individual presentations of completed projects as well as written and group critiques form an important aspect of this course.	David Pellettier, Colette Whiten
SCIN 2B02 **Special Focus Studio: Nature, Transformation & Change 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Nature as a topic is commonly explored by artists working in all mediums. With a special focus on nature as it relates to notions of transformation & change, this studio course provides students with the opportunity to acquire a working knowledge of a range of materials and processes. Students are encouraged to develop an innovative artistic approach as they explore formal and conceptual concerns relating to contemporary interpretations of nature in a rapidly changing world.	Claire Brunet
SCIN 2B03 **Special Focus: Shaping Ideas 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Within the context of sculpture and installation practices students will develop projects using the pliable mediums of clay, plaster and wax. Exploring the potentials of these three media beyond their historic links to traditional figuration, this course supports in-studio, practical research and production using case studies of a range of contemporary artists and art works. Students will be presented with a wide scope of strategies to connect ideas with material outcomes, while developing the studio skills to support the process.	David Pellettier

SCIN 2B07 **Sculpture: Language of Materials 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This course encourages students to explore the physical qualities inherent in materials and the associative meanings we bring to the material world around us. Students experiment with materials, form and space in order to understand how materials can be transformed to create new meaning or convey complex ideas. Students examine issues relevant to contemporary artists working in the areas of sculpture and installation.	Wendy Coburn
SCIN 2B09 **Contemporary Issues: Art Today 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This studio-seminar exposes students to some of the theories, issues and formal strategies that have informed contemporary art practices. The Sculpture/Installation offering of this course concentrates primarily on installation-based works but draws on a number of other media as well. Each weekly seminar explores issues and problems through some of the following forums: presentation of artists' works, text analysis, lectures and discussions, and student presentations of projects and assignments. Student projects integrate or respond to the issues and discourses presented.	Ian Car-Harris
SCIN 2B14 **Intermedia Studio: Site and Time 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** This introductory studio course looks at the practice of installation art as it relates to site and time. Students apply personal problem-solving strategies to three major projects. These projects encourage an exploration of concepts surrounding the idea of both site and time, inside or outside of the gallery. Students may choose from a wide range of practices, from performance and photo-based installations to representational and object-based sculpture. Individual presentations of completed projects as well as written and group critiques form an important aspect of this course.	David Pelletier, Colette Whiten

SCIN 2B19 **Life Study for Sculpture I 0.50 Credit(s)** **Prerequisite**: **3.0 credits of first-year studio and 1.0 credit of Liberal Studies (including the Writing course with a passing grade of 60%).** Using the model as subject, this Studio course introduces the fundamental techniques of clay modeling and observation. Students will begin to develop the skills to sculpt the basic structures and proportions of the head and figure through a series of demonstrations, exercises and two-to-three-week studies from the model. Issues related to the figure in sculpture and installation practice will be introduced.	George Boileau
SCIN 2B20 **Life Study for Sculpture II 0.50 Credit(s)** **Prerequisite**: **SCIN 2B19 Life Study for Sculpture I.** This studio course reviews and hones the skills and techniques introduced in SCIN 2B19 Life Study for Sculpture I and proceeds to the study of basic anatomy through demonstrations and clay studies from the model. An introduction to contemporary figure-based sculpture and installation art encourages students to consider how this course might pertain to their own practice.	David Pelletier
SCIN 3B01 **Issues in the History of Sculpture 0.50 Credit(s)** **Prerequisite**: **One of the following Contemporary Issues: Art Today - CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, PRNT 2B25 or SCIN 2B09 OR GDES 2B03 Think Tank I: Awareness, AND 2.0 credits Liberal Studies.** This intermediate-level studio-seminar course examines the idea of sculpture in the last century as a history of specific cultural moments. Rather than offering a chronological sweep, it focuses backwards and forwards on specific works that present clues to the conditions facing sculpture in certain places at certain times.	Sessional
SCIN 3B04 **Sculpture Studio: How Objects Work 0.50 Credit(s)** This intermediate course examines how the object works in a contemporary sculpture practice. Within a studio environment, students apply significant case studies and critical texts to the production of work. Particular attention is paid to concepts of the object that will include an introduction to and examination of such important investigations as phenomenology, semiotics and contemporary epistemology.	Francis Lebouthillier

SCIN 3B08 **Intermedia Studio: Problems in Visual Language I** **0.50 Credit(s)** **Prerequisite**: **One of the following Contemporary Issues: Art Today - SCIN 2B09, CRCP 2B01, DRPT 2B13, INTM 2B22, PHOT 2B12, or PRNT 2B25 OR GDES 2B03 Think Tank I: Awareness AND 2.0 credits Liberal Studies.** This intermediate-level studio course focuses on the working theories and practices required to produce/ fabricate artworks that successfully employ a number of media. Students examine case studies and develop a personal language. The course encourages a wide range of practices, from performance- and photo-based installations to representational and object-based sculpture. Gallery and site-specific forms of address are also explored. Students examine, critique and discuss different approaches to problem solving using a visual language.	Wendy Coburn, Barbara Rauch
SCIN 3B13 **Special Focus Studio: Introduction To Contemporary Aboriginal Sculpture Practice 0.50 Credit(s)** This course encourages students to explore the poetic resonance of natural materials through an orientation to traditional gathering and construction practices. Students are encouraged to develop alternative approaches to making and design using natural found or foraged objects or elements. Students examine issues relevant to contemporary Aboriginal artists working in an alternate narrative and aesthetic tradition, located within land and the body.	Bonnie Devine
SCIN 3B14 **Life Study for Sculpture III 0.50 Credit(s)** **Prerequisite**: **Either SCIN 2B19 Life Study for Sculpture I or SCIN 2B20 Life Study for Sculpture II.** This course brings further focus to aspects of modeling the human head and figure in clay. Formal exercises utilizing the life model increase the students' perception in the areas of observation, technique and expression. As technical proficiencies increase students are encouraged to explore their individual directions.	David Pelletier
SCIN 3C02 **Intermedia Studio: Problems in Visual Language II** **1.00 Credit(s)** **Prerequisite**: **SCIN 3B08 Intermedia Studio: Problems in Visual Language I AND 2.0 credits Liberal Studies.** This course continues the examination of working theories and practices in the fabrication of artworks employing intersecting media. Students examine case studies and develop a personal language. Students apply problem-solving skills to the production of projects. Works are critiqued and discussed.	GEORGE BOILEAU, Ian Carr-Harris, Sessional

SCIN 4B03 **Public Art 0.50 Credit(s)** This course introduces students to public art as an area of artistic practice. Emphasis is on historical and contemporary ideas surrounding issues of public and private domains and the politics of public spaces. Students are involved in the planning and production stages involved in public art, including concept development, budget preparation, contracts and collaboration. Classes include lectures, studio exercises and visits to public art sites.	Eldon Garnet
SCIN 4B04 **Special Focus Studio: The Immaterial & the Material** **0.50 Credit(s)** Graphic and pixilated representations dominate contemporary Western culture and experience, a phenomenon that has impacted our relationship with sculpture and the world of molecular objects. This course examines how technologically mediated events, images and objects affect our rapport with the real and privilege the "distant" over the "near." Providing an overview of major disturbances in self-perception from eugenics, and social Darwinism during the Second World War, through to cybernetics and biotechnologies, this Studio course is guided by key texts from writers such as Ursula Franklin, Paul Virilio and Jordan Crandall. A series of hands-on workshops detail how to subvert various electronic media towards artistic ends. While slanted towards the digital domain, this course is open to final projects incorporating various media and materials.	Douglas Back
SCIN 4B06 **Special Focus Studio: Doubt & Paradox 0.50 Credit(s)** Special Focus studio courses offer a student the opportunity to concentrate on a particular theme selected by a participating faculty member on an annual basis. The focus in this studio is on doubt and paradox. If belief has been responsible for transcendental wonder, doubt has fuelled alternatives to the oppression of conventional habit. Doubt's most effective tool has been paradox, with its playful challenge to the assumptions in common sense, and its veiled relationship to the problem of truth. Students are invited to research and discuss these themes in order to experiment with their application in the production of work.	Ian Carr-Harris

Faculty of Design	
Course Descriptions	**Instructors**
CORE STUDIO/SEMINAR COURSES	
ADVERTISING	
ADVR 2K01 **Advertising Concept 1 0.75 Credit(s)** **Prerequisite**: **GDES 1B27 Graphic Communication (minimum grade of 60%)** In this introductory course, students will begin to understand issues of communication in the context of contemporary advertising. Through case studies and assignments, students learn the importance of assessing, and responding to, consumer needs in the development of creative and effective advertising. Strong emphasis is placed on concept development and students are introduced to the importance of marketing communication. Typical assignments will include newspaper, outdoor, magazine and other media projects. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components.	Ann Urban, Sandra Kedey, David Rhodes
ADVR 2K02 **Advertising Concept 2 0.75 Credit(s)** **Prerequisite**: **ADVR 2K01 Advertising Concept 1 (minimum grade of 60%)** This course introduces students to the subject of branding and an understanding of what consumers will respond to. Case-study analysis will deepen their comprehension of how to reach a specific audience. Students will study and research brand positioning, strategy development, idea/image creation and the development of innovative and effective advertising solutions. Project assignments will address a variety of media, including newspaper, magazine, poster, broadcast, and the Internet. Issues of art director/client responsibility, ethics and legal requirements will be discussed. A high degree of responsibility is placed on students to inquire, create, execute and present their work. The course will be delivered using lectures, in-class discussions and one-on-one consultations and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. Project assignments of varying lengths and complexity address the issues and help students refine their communication skills.	Robert Saxon, David Rhodes, Ann Urban

ADVR 3B02 **Advertising Concept 3 0.50 Credit(s)** **Prerequisite**: **ADVR 2K02 Advertising Concept 2 (minimum grade of 60%)** **Corequisite**: **ADVR 3B03 Time-Based/Transmedia Narrative** This course further develops student skills by expanding their experience with new types of media – with an emphasis on traditional mass media. Students apply strategic strengths and expand their experience working with the promotion of products and services. An understanding of modern global advertising and the role and usage of Integrated Marketing Communication expands the student's understanding of all print based media choices and introduces the student to the subject of transmedia narrative. Students are expected to work effectively on their own and in team assignments. Emphasis continues to be placed on concept development and strategic accuracy.	Ann Urban, Sandra Kedey
ADVR 3B03 **Time-Based/Transmedia Narrative 0.50 Credit(s)** **Prerequisite**: **ADVR 2K02 Advertising Concept 2 (minimum grade of 60%)** **Corequisite**: **ADVR 3B02 Advertising Concept 3** This course continues the study of transmedia narrative and introduces the subject of storytelling and the construction of a narrative structure as students gain an understanding of time-based media across a number of traditional and emerging platforms. Instruction includes the creation of scripts, their refinement and pre-production requirements. As well, students are introduced to professional techniques that will support the execution of their advertising concepts. Projects will include television commercials, time-based web media and other media currently used in conjunction with modern global advertising.	Sessional
ENVIRONMENTAL DESIGN	
ENVR 3A03 **Building Technology & Structure 2 0.25 Credit(s)** **Prerequisite**: **ENVR 2A04 Building Technology & Structure 1** This course builds on the knowledge of the previous building technology course developing more in-depth understanding of the utilization of building materials and construction techniques. An investigation of engineered construction systems, fabrication and assembly techniques, as applicable to building structures will enable the student to realize the more pragmatic construction nature of their conceptual designs. Studio assignments will develop the student's skill in CAD drawing in support of developing the student's understanding of building technology, materials and structures. Students will also develop their knowledge of construction methodology and construction details through research assignments.	Sessional

FIRST YEAR AND EXPANSION STUDIO	
GDES 1B00 **Drawing: Concept and Practice 0.50 Credit(s)** Relevant to all disciplines. Focusing on objects and human figures, this course is designed as an introduction to 'drawing as seeing', 'drawing as visual language' and 'drawing as manipulation of surface and spatial illusion'. Important elements of the course include: material exploration, drawing accuracy and heightened sensitivity to observation.	Jude Lawrason, Sessional
GDES 1B01 **Drawing the Line 0.50 Credit(s)** This is a course which focuses on the personality of line via contour drawing, gesture drawing and exploration of a variety of media. Key concepts: the practice of seeing and recording, the use of analytical thought and observational perspective, the exploration of negative and positive space and the abstract nature of the drawn line.	Harry Mahler, Sessional
GDES 1B02 **Dreams and Memories: Drawing from the Imagination** **0.50 Credit(s)** Cultivating the visual memory is important for developing imaginative capacity. The practice of capturing the fleeting world of mental images from various personal sources will build confidence in creative exploration. Putting something on paper, however momentary and vague, and reaching for a more detailed and developed image is a powerful strategy for mining the recesses of your creative imagination.	Sessional
GDES 1B03 **Expressionist Explorations 0.50 Credit(s)** Expressionism refers to the engagement of the emotions in visual image making. Use of contrast, colour, marking and a variety of other formal elements and dynamics build the emotive content of an image. Students will explore the terrain of the human psyche through drawing practice that focuses on the expressive capacity of materials and methods - as well as content and concept-driven explorations of mood, power, sensitivity and delight.	Sessional
GDES 1B04 **From Graffiti to... 0.50 Credit(s)** 3D visualization…letterforms…pictorial image, 2D design and colour interaction….small design scaled up for large scale implementation…working towards a deeper knowledge and a more informed design capacity. The course will explore: the history and evolution of textforms and symbolic markings; the dynamics of pictorial surface/space; and the intersection of personal image with social/public space…Make use of your background to build new awareness and capabilities.	Sessional

GDES 1B05 **Life and Still Life 0.50 Credit(s)** For the student with some life drawing experience who wants more. Observational drawing skills will be developed using a variety of media and projects designed to sharpen visual sensitivity and drawing quality, while building confidence in use of techniques and materials.	Sessional
GDES 1B06 **Mythologies and Utopias: Invented landscapes/Cityscapes 0.50 Credit(s)** Using the fascinating subject matter of mythical worlds (past and future), students will explore the creation of imaginary landscapes and/or cityscapes: drawing as creative conjuring.. Within this framework, exploration of the use of perspectival and paraline drawing will develop the student's capabilities in drawing three-dimensional space and form.	Sessional
GDES 1B07 **Reality to Fantasy: Drawing as Transformation 0.50 Credit(s)** Working from existing objects, creatures and spaces, students will explore the imaginative terrain of transmuting, transposing, translating…putting the subject through a process of change, decomposition, recomposition. The aim of this course is to build drawing skill and imaginative capacity through playful investigation of possibilities. Perspective and paraline drawing will be the basic skills which will be utilized/ strengthened; use of varied materials and methodologies will enhance the student's ability to engage in creative thinking and doing.	Sessional
GDES 1B08 **Surface Interventions 0.50 Credit(s)** The exploration of an array of wet and dry media on a variety of surface materials develops material knowledge and ability as well as intellectual understanding of drawing as a conceptual discipline. Flatness vs. illusionistic space are brought into focus via explorations of line and value, mark-making, gesture, rubbing, scribbling, texturizing, etc. Emphasis on loosening up, getting comfortable with materials and with the act of mark-making.	Sessional

GDES 1B10 **Drawing for Art Directors: A Picture is Worth...** **0.50 Credit(s)** Advertising designers need to develop skills in quick-sketching essential shape/form/environment - giving an impression rather than a fully developed image, capturing the essence of a moment for concept generation, lay-out and storyboarding. Practice and understanding of basic perspective, figure work (gestural, weight and balance, basic proportion and movement), light and shadow, cropping and composition and narrative sequence are essential to confident creative thinking and communication, and form the core work of this course.	Sessional
GDES 1B11 **Drawing as Graphic Visualization 0.50 Credit(s)** Working from life and still life - with emphasis on drawing as seeing and drawing as conceptual and analytical interpretation - from 3D realism to shape abstraction. The power of composition and cropping/framing/viewpoint are explored as key image-making tools. Via a variety of drawing projects, the student develops an understanding of simplification/abstraction/flatness/illusion as important aspects of visualization and conceptualization. Experimentation with a variety of materials and techniques explores the expressive capacities of drawn line, texture and value to engage the emotions as well as the intellect. Process work with roughs, thumbnails and multiple images develops the working skills important to graphic designers.	Sessional
GDES 1B12 **The Illustrator's Toolkit 0.50 Credit(s)** Drawing, the very first tool of human visual communication, is the illustrator's first language. This course demonstrates the importance of 'capturing' and 'conjuring' as the key acts of drawing. Focus on: Life drawing (contour, gesture, rendering and interpretation); Object drawing (light and shade, composition, one, two, three point perspective); Observational drawing (outside the classroom activities and use of the sketchbook as a capturing and creative tool); Visualization and conceptualization; Understanding of basic picture-making fundamentals.	Robert Berger
GDES 1B13 **Solid and Void: Drawing Form and Space 0.50 Credit(s)** Working as a designer of the built environment requires a good understanding of drawing as a 2D visual language that describes 3D spaces and forms. This course focuses on building that understanding by exploring various kinds of architectural drawings - from plans, sections and elevations to axonometric and isometric views to perspective sketches. Key aims include an awareness of scale and confident freehand sketching as a tool for imagining, developing and communicating 3D projects. Light and shadow, form and space, surface and depth, stasis and movement… drawing can inform, reveal and communicate these crucial aspects of built form.	Sessional

GDES 1B14 **Draw Like Leonardo 0.50 Credit(s)** Well, at least learn how to draw in a way that supports 3D idea exploration and communication… Beginning with basic three-dimensional prismatic forms of cube, pyramid and cone, students explore the abstract world of geometric solids as a foundation for three-dimensional creative work. Topics include: how to use perspective, axonometric and orthographic drawing (freehand/sketch mode) to generate and explain ideas; perceiving and rendering shade, tone and shadow to add to the effectiveness of a drawing; choosing views, exploded views, doing sectional drawings and arranging multiple views for effective presentation.	Sessional
GDES 1B15 **Surface and Substance 0.50 Credit(s)** A drawing course for 'hands on' makers. Explorations of the role of light/darkness in creating form, contour drawing as sensitized 'seeing', 'hidden' structures and geometries, and drawing as a tactile and cerebral act. Focus on composition and visual mechanics lays an important groundwork for designing in a variety of material arts disciplines. Basic 'eyeball' perspective and paraline sketching is explored as a tool for creative thinking. Drawing is understood as observation (seeing), documentation (research) and communication (with oneself, with clients). Exploration of a variety of materials and techniques builds skills in free-hand rendering, encourages risk-taking and enhances conceptual understanding.	Sessional

GDES 1B23 **Design Process 0.50 Credit(s)** **Corequisite**: **Faculty of Design First Year Lecture Series** Design methodology and process are studied in different contexts that include manual and digital processes. These open up a constantly expanding range of creative possibilities, to analyze, fully integrated, improve the overall performance and work, What is 'design'? Who is design for? What issues are important to contemporary designers? What do the terms 'humanistic', 'sustainable' or 'universal' design mean? What is 'good' design? How does OCAD's Faculty of Design Mission Statement frame questions and attitudes we need to adopt as designers? How is a solution to a perceived need found? This course answers these questions, and is an introduction to Design as a creative practice which utilizes both knowledge and imagination. The design process itself is the central subject matter of the course. Students from all disciplines work together, learning approaches to creative thinking and problem-solving. Design processes - including 'problem' definition (or finding the right questions to ask), design criteria development, research and observation, ideation, brainstorming, divergent and convergent thinking, cycles of testing and refinement - are discussed and practiced through a variety of studio projects. Central to the completion of assignments is students' understanding of the cultural and environmental context of contemporary design. Course work explores various design strategies within the context of our rapidly changing world.	Howard Gerry, Edmond Rampen, Sessional
GDES 1B24 **Colour & Two-dimensional Design 0.50 Credit(s)** This course initiates students in the processes of visual perception using analogue and digital methods, and the principal vocabularies of two-dimensional design, colour and spatial organization. Through investigations of light, point, plane, volume and colour mixing, students are introduced to the physiology of vision and the elements of two-dimensional forms and spaces. Building upon conceptual, visual, relational and practical components of two-dimensional design, students further examine how ideas, forms, shapes, colours and two-dimensional spaces are related to one another. Exercises and assignments germane to contemporary design practices focus on two-dimensional form generations and composition, applied colour vocabulary, contextual colour applications, spatial sensitivity and development of practical two-dimensional structures. Information acquired from this course enables students to use vocabulary appropriately and to apply learned visual and spatial sensibilities to studies in design.	June Lawrason, Glenn McArthur, Sessional

GDES 1B25 **Form & Structure 0.50 Credit(s)** Students develop a visual language capable of shaping and expressing clear and creative ideas in three dimensional forms. Using a variety of materials including analogue and digital technologies the course introduces students to the conceptual elements, organizing principles and creative processes used in the development of form. Students also examine the meanings and association of forms, along with the underlying structural principles affecting their creation. Also central to the course is how concept, idea, form, material and process are all inter-related. Through questioning and a developing awareness of contemporary design practice, students develop the confidence to produce meaningful forms in three dimensions.	Jesse Jackson, Angelo Dipetta, Ted Hunter, Sessional
GDES 1B26 **Introduction to Experience Design 0.50 Credit(s)** **Prerequisite**: **GDES 1B24 Colour & Two-dimensional Design or GDES 1B25 Form & Structure or GDES 1C02 Visual Forces** This course integrates principles of design process with an introduction to time-based media and the methods used to design new interfaces, environments, services and products, through the orchestration of user experience. Students are exposed to the characteristics of new design opportunities made feasible by digital technologies and the pivotal role of time, attention, and interaction in contemporary design. Through lectures, analysis of a wide range of examples in communication and interaction design, and through studio projects that provide practical applications and insights, students are lead through the basic concepts, methods, tools and techniques used in the definition and design of interactive experiences.	Jesse Jackson, Manu Alexander, Sessional
GDES 1B27 **Graphic Communication 0.50 Credit(s)** **Prerequisite**: **GDES 1B24 Colour & Two-dimensional Design or GDES 1C02 Visual Forces** Building upon knowledge obtained in Colour & Two-Dimensional Design, beginning illustrators and designers will now engage in graphic/visual communication. Comprehensive communication design vocabulary, project-solving theories and methodologies essential to organizing and presenting visual information in two-dimensional spaces will be introduced. Students will generate original solutions to visual communication projects utilizing learned vocabulary, words, analogue and digital images, illustrations, intuition, aesthetic judgment and spatial sensitivity. Lectures and assignments on form development, layout, letterforms, applied colour and grid structures will prepare students for studies in design. Fundamental communication strategies will be juxtaposed to design processes, communication theories and technological advances to assist students in understanding how contemporary design issues relate to present-day consumer needs and design practices.	Karen Simpson, Doug Panton, Glenn McArthur, Sessional

GDES 1B28 **Objects & Environments 0.50 Credit(s)** **Prerequisite**: **GDES 1B25 Form & Structure or GDES 1C02 Visual Forces** The forms that adorn and beautify, the functional objects people use and the spaces they inhabit provide the focus of this studio course. With emphasis on problem solving and design methodologies, students use discovery, sketching, technical drawing, traditional and digital model making, and basic fabrication processes to visualize functional three-dimensional design solutions. Student projects consider the social, economic and cultural context of the intended user of objects and environments. Students research and develop design solutions for problems common to environmental, industrial and material art & design.	Carlos Jarvis, Angelo Dipetta, Howard Gerry, Marco Jacob,Sessional
GDES 1C02 **Visual Forces 1.00 Credit(s)** This course may be taken by any design student in place of GDES 1B24 Colour & 2D and GDES 1B25 Form & Structure. Team-taught by two faculty, the course engages students, through both 2D and 3D projects, in exploration of design elements and organizing principles which are keys to understanding universal visual language. Using a variety of projects, materials and processes, students examine and question the meanings inherent in shapes and forms, images and objects - and build confidence in visual decision-making. Through lectures, research and studio work, students develop an awareness of contemporary and historical design across various disciplines.	Marco Jacob, Glenn Mcarthur, Sessional
GDES 3B02 **Editorial & Publication Design 1 0.50 Credit(s)** This studio course provides an in-depth study of systems and structures fundamental to publication design. Students learn to analyze, evaluate, design and/or redesign actual publications incorporating typography, photography, illustration, charts and graphs. Through a series of exercises and small publication design projects students are introduced to the rich history, current practices, and the future of magazine, book and corporate publication design.	Sessional
GDES 3B03 **Typeface Design 1 0.50 Credit(s)** The design of typefaces and the anatomy of letterforms are explored in this course. After a thorough investigation of their historical origins, students will be introduced to the structures inherent in designing new typefaces. Emphasis will be placed on the drawing fundamentals specific to the rendering of typographic form and the software skills needed for its adaptation and development. Students will be challenged by exercises and assignments using sketching pencils, broad-nib pens, steel point pens and Bezier curves in the preliminary design of new type characters.	Richard Hunt, Greg Van Alstyne, Sessional

GDES 3B04 **Packaging Design 1 0.50 Credit(s)** The complex and diverse area of packaging is explored in this course. Key issues impacting the effectiveness of current packaging solutions will be investigated and discussed including brand positioning, market appeal, product protection, ease of use and environmental impact. Innovative approaches will be encouraged in a series of projects which will address each of these critical requirements of successful packaging.	Stuart Werle, Derek Timmerman
GDES 3B05 **Sequential Narrative 1 0.50 Credit(s)** Illustration's role in contemporary book design is explored. With both the child and adult reader in mind, the focus of this course is the sustained relationship of text and image. Principles of traditional storytelling and visual narrative structure form a major component of this course. Students will produce a short self-authored book proposal.	Sessional
GDES 3B06 **Guerrilla Entrepreneurship 0.50 Credit(s)** In response to the growing practice of artist-produced objects (e.g. books, zines, apparel, accessories, housewares, linens, toys, games, etc), this course acts as an introduction to creative entrepreneurial activity. Students learn of the various media and techniques available in self-publishing and production, and of proven DIY marketing tactics and venues. Students will produce individually, and in groups, a number of small, reproducible, marketable items.	Sessional
GDES 3B07 **Interactive Communication: Smart Screens 0.50 Credit(s)** This corse introduces students to the design of interactive communication for a variety of platforms and audiences. Informational Web sites, computer games and other networked, screen-based, and/or mobile applications or appliances are explored through various projects. Students will engage in research, conceptualization, diagramming, information architecture development, and user interaction studies - focusing on theories and practices involved in online and other screen-based interactive communication design.	Geoffrey Shea

GDES 3B08 **Wayfinding/Information Systems 1 0.50 Credit(s)** Navigating the complexities of the built environment easily and intuitively, whether crossing the country, the city, an airport or moving through a digital environment requires intelligent and innovative methods of wayfinding. Information systems and signs are instruments designed to create a dialogue with their audience. The understanding of the complexities of public space, the nature of the environment, the expectations of performance and issues of functionality are addressed in this course. Exercises and projects that challenge students on issues of hierarchy, readability/legibility, colour, fabrication and sustainability are an integral part of this studio course.	Roderick Grant
GDES 3B09 **Strategic Brand Development 1: Organizational Branding 0.50 Credit(s)** A brand is the promise of a differentiated and valued experience. Effective brand development is dependent upon research and a comprehensive understanding of the client, the competitive market place, and consumer values and needs. Differentiation, positioning, voice, and design serve to make a brand unique and unforgettable. In Strategic Brand Development 1, from the brand core to the roll out of the brand design program, the student will experience the process through the development of a hypothetical socially and/or environmentally aware organizational brand. The design elements of logo, colour, type, as well as their application in two-dimensional media will be produced. The verbal voice of the brand core, envisioned future, brand essence, and brand personality will be developed and integrated into the final presentation materials.	Errol Saldanha, Frederick Burbach, Sessional
GDES 3B10 **Art of Presentation 0.50 Credit(s)** A brilliant idea without acceptance will never solve a design problem. Therefore, creating acceptance for a design solution is as important as the solution itself. The primary tools for garnering this acceptance are through formal and information presentations. Delivering persuasive presentations is not always intuitive. As a design professional, important skills are required to plan, build and then deliver presentations. This course teaches the skills necessary to sell important concepts and ideas by carefully crafting and telling stories. Presentation strategy and the creation of a presentation narrative through traditional and digital media techniques are thoroughly explored in this course.	Sessional

GDES 3B11 **Graphic Narrative, Animation & Motion 0.50 Credit(s)** This studio course investigates graphic communication specific to digital motion applications. Students will be introduced to graphic narrative and motion graphics as applied to web applications, animation, video, film and television. Students will also be introduced to the effective use of time, space, sound, transition, on-screen titling, media integration and graphic story telling. Course content will focus on film titles, graphic animations, movie and television graphics.	Sessional
GDES 3B15 **Furniture Design 1 0.50 Credit(s)** **Prerequisite**: **Second year wood lab.** **Corequisite**: **Furniture Design 1 Lab/Wood. (3hrs per week)** This course will provide an introduction to the history of furniture and to the fundamentals of furniture design with an emphasis on the exploration of furniture as a vital support for human activity. Students will undertake briefed design and research projects ranging in length from one day to one month. Each project explores the relationship between theory and practice and encourages design experimentation as a means of expression. The studio format includes lectures, projects, field trips and critiques. When registering for GDES 3B15, students must also register for the accompanying Wood lab. This intermediate-level wood lab instructs students on construction techniques specific to furniture making and supports the fabrication of a prototypical piece of furniture developed in the design studio.	Gordon Peteran
GDES 3B16 **Wearable Technology 1 0.50 Credit(s)** Wearable Technology sits at the intersection of design, art, craft, and emerging technologies. This studio course focuses on the human body as interface and display. It provides a hands-on introduction to basic tools and techniques for incorporating technology into garments and accessories. Through prototyping and experimentation, students will learn to create well-executed and engaging wearables.	Kate Hartman

GDES 3B18 **Biomimicry 1: Points of Departure 0.50 Credit(s)** This course provides a practical overview of the principles and current key issues related to biomimicry; the concept of using ideas from nature and transferring them to other domains such as structural design, new materials technology, sustainability and engineering. Biomimicry uses biology as the basis of the design concept. The course allows students to develop a better understanding of how naturally occurring processes may be used as design inspiration for the development of forms, structures, systems and interactions. In their projects, students will follow the logic of nature by the minimizing of material and energy consumption or in their self-sustaining and self-renewing qualities.	Bruce Hinds, Cal Hastrich
GDES 3B20 **Small Object Design: Virtual to Reality 0.50 Credit(s)** This course will introduce students to designing small scale products and jewellery using 3-dimensional modelling software. Through various project assignments and design exercises, students will become familiar with basic operations in constructing 3-dimensional computer models. "Virtual" objects will be then translated into finished works using rapid prototyping as well as standard fabrication processes and materials (moldmaking, casting, etc.) Students will begin to understand some of the advantages that new technologies can bring to the field of small batch production design. They will learn about various Computer Aided Manufacturing operations (Rapid Prototyping, CNC, Laser Cutting, etc.) and will consider the implications that CAD/CAM technology has on future design and manufacturing.	Jesse Jackson
GDES 3B22 **Editorial & Publication Design 2 0.50 Credit(s)** **Prerequisite**: **GDES 3B02 Editorial & Publication Design 1 or GRPH 3B02 Graphic/Editorial 1** Students will continue to explore the theories, practices and methods introduced in Editorial and Publication Design 1 through projects of expanded complexity in content and process. More extensive research into client needs, market appropriateness and brand positioning are undertaken in this course.	Karen Simpson, Sessional

GDES 3B25 **Furniture Design 2 0.50 Credit(s)** **Prerequisite**: **GDES 3B15 Furniture Design 1 and GDES 3B15 Furniture Design 1 Lab/Wood** **Corequisite: Furniture Design 2 Lab/Wood. (3hrs per week)** This course aims to develop the students' appreciation of the social, cultural and philosophical issues that inform the discipline of furniture design and investigates current approaches and market concerns. Concurrently, technology and process, structural possibilities, material characteristics and production issues will be examined in detail. The studio format includes lectures, projects, field trips and critiques.	Paul Epp
GDES 3B27 **Interactive Communication: Clever Devices 0.50 Credit(s)** Building on fundamental concepts of time-based design practice, students will learn theories and methods for the research and design of interactive communications for mobile and embodied experiences, including those interfaced with personal electronic devices including PDAs, mobile phones, and media players. With a focus on user-centred design the course will explore a variety of interactive experiences involving current and future capabilities for wireless data, image and voice, location-based games, and more. Through a series of exercises, storyboards and short projects, students will gain knowledge and skills in research, conceptualization, diagramming, flow, navigation, and user interaction for device-based interactive communication.	Suzanne Stein
GDES 3B28 **Biomimicry 2: Application 0.50 Credit(s)** **Prerequisite**: **GDES 3B18 Biomimicry 1: Points of Departure** This course provides students with the opportunity to apply biomimetic principles to the design of innovative products, structures or systems. Students research and analyze natural materials, structures or processes and use principles inspired from nature as a basis for design development. Emphasis will be placed on self-sustaining, self-renewing, intelligent project solutions.	Bruce Hinds
GDES 3B29 **Sequential Narrative 2 0.50 Credit(s)** **Prerequisite**: **GDES 3B05 Sequential Narrative 1** The fourth dimension, time, is applied to illustration. The result is visual storytelling through sequential art. This may take the form of storybooks, graphic novels, comics, storyboarding and "bible" preparation for animation proposals (television and movies, features and titles). Students act as authors or "content providers", empowering them with greater artistic control of their individual projects.	Sessional

GDES 3B31 **Packaging Design 2 0.50 Credit(s)** **Prerequisite**: **GDES 3B04 Packaging Design 1 or GRPH 3B03 Graphic/Packaging 1** This course is a more in-depth exploration of the concepts and methods introduced in Packaging/Package Design 1, focusing on the development of innovative systems of protection, environmental impact, product identification, and brand positioning based on research of product and targeted audiences. The course will also explore multiple package formats and point of purchase design.	Stuart Werle
GDES 3B34 **Jewellery Design 1: An Introduction 0.50 Credit(s)** Design students will study the making and conception of jewellery for the marketplace from the perspective of the studio designer/maker. Critical and ethical issues such as emerging technologies, sustainable design and alternative materials will be discussed. Concept development of each project through observational sketching, rendering and modelmaking encourages the student to reassess their concept of jewellery, the body as the site and jewellery production. Fundamental skills of jewellery assembly such as fabrication and casting will be covered through a series of projects focused on the concept of jewellery as a product.	Sessional
GDES 3B36 **Domestic Ceramics: Exploring the Useful Object** **0.50 Credit(s)** This course introduces students to a variety of forming processes, including modelmaking, plaster mouldmaking, slip-casting and handbuilding, which will be used to develop forms for small batch production of functional ceramic wares. Students will be challenged to imagine, create and manufacture inventive, useful solutions to age-old functions such as eating, drinking and storage. The design and ergonomics of bowls, cups, plates and other tabletop items that have become an essential part of our domestic landscape will be the formal focus of the course. Attention will also be given to appropriate finishing and glazing methods. The course will be delivered using presentations, demonstrations, in-class work, assignments and critiques.	Angelo Dipetta

GDES 3B42 **Strategic Brand Development 2: Product Branding** **0.50 Credit(s)** Strategic Brand Development 2 continues the brand process through the development of product brands. Differentiation, attributes, associations, voice, and design position brands. In a world where the mass market is dissolving into a plethora of niche markets, a comprehensive understanding of the targeted consumer based on demographics, psychographics, generational and cultural needs is essential. The strategic positioning through the visual and verbal aspects of the brand work together to create a memorable impact. Students will develop and produce materials including product design, packaging, and marketing materials for a product brand and its launch.	Sessional
GDES 3B44 **Wearable Technology 2 0.50 Credit(s)** **Prerequisite**: **GDES 3B16 Wearable Technology 1 is recommended but not required.** Wearable Technology 2 provides an in-depth exploration of practices and topics relating to the intersection of the human body and technology. This studio course focuses on project-driven research and hands-on experimentation with established and emerging materials, methods, and techniques. Through prototyping and iterative design, students will learn to create conceptually and technically sophisticated pieces.	Kate Hartman
GDES 3B45 **Architectural Ceramics 0.50 Credit(s)** Historically, clay has played an important role in the context of architecture. This course investigates the relationship between architectural form and ceramics . Students will engage in research and develop projects intended for installation in architectural environments. Relief tiles, site-specific murals and stand alone installations will be the focus of the project development. Fabrication practices and techniques covered will include modelmaking, mould-making, slip-casting, press-moulding and extruding - as well as installation and anchoring methods. This course does not require previous experience in ceramics and is intended for students who are interested in expanding their image making possibilities from all areas of the university.	Angelo Dipetta

GDES 3B46 **Explorations in Architectural Glass 0.50 Credit(s)** This course is an introduction to the cross-disciplinary field of architectural glass. Rooted in the sacred western architectural art of stained glass, re-imagined by modernists of the 20th century, and transformed in the 21st century by new digital and physical technologies, architectural glass has morphed into an extraordinary 'new' medium for the secular world's public built environment: hospitals, airports, hotels, shopping malls… This studio course will introduce students from a variety of disciplines to current practices in the medium. Lectures, studio visits and design projects will culminate in one piece of work in glass, executed with available appropriate technologies.	Stuart Reid
GDES 3B47 **Habitat Housing Studio 0.50 Credit(s)** This studio is an exploration studio working with the "Habitat for Humanity" agency. Working within the thematic context of humanity and design, students will be involved in design projects for real life scenarios related to creating decent and affordable housing habitats. Through research and discussion with the various stakeholders, students will have the opportunity to explore the conditions, design strategies, methods, building technologies, construction and implementation of realizable solutions to create affordable housing. As a multi-disciplined studio, various approaches and techniques of habitat design, representation and development are explored in the studio project work. This course will utilize lectures, discussion, individual and class critique, and developed designs will be communicated through a variety of model, sketch, and drawing presentation work.	Jeremy Bowes
GDES 3B48 **Illustrative Activism 0.50 Credit(s)** The use of Illustration to express dissent and improve established conditions enjoys a long and kinetic history, ranging from Victorian era Punch cartoons to contemporary multi-million-dollar ad campaigns. The illustrator's heightened awareness of social and political issues, coupled with unique communication skills, provides otherwise unrepresented and disenfranchised citizens with a powerful and provocative voice. This course focuses on the illustrator as 'activist', achieving positive change through the effective and subversive use of images in the global arena of national and personal politics, social movements, and environmentalism. Posters, billboards, newspaper and magazine ads, editorial illustration, annual reports, flyers, t-shirts, buttons, ambient media, and the web represent media applications explored and discussed in this course.	Sessional

GDES 3B51 **Fibre: 3D Structures in Wearable Form 0.50 Credit(s)** Fibre and textiles can be fabricated as 3-dimensional works. This course is designed to assist students who wish to work with the human body as armature in the creation of 3-dimensional sculptural works incorporating textiles. Draping and flat pattern drafting, machine construction and production methods will be emphasized. Studies will be appropriate for garment construction and structures working out from and related to the body.	Sessional
GDES 3B53 **Interactive Communication: Beyond The Screen** **0.50 Credit(s)** **Prerequisite**: **One of the following:** **GDES3B07 Interactive Communication: Smart Screens** **GDES3B27 Interactive Communication: Clever Devices** **INDS3K01 ID Studio 3: Emerging Technologies** **GDES3B13 Compelling User Experience** **GDES3B16 Wearable Technology 1** **GDES3B41 Play Behaviour and Game Design 1** **GDES3B38 Ambient Experience Design** **INTR3B01 Virtual Communities** This course, for the current year only, will be a research lab working with an entertainment industry partnership. The course is suitable for advanced and dedicated students with a keen interest in interactive experience design, and will engage students in exploring possibilities that take the user beyond the television screen, into the realm of technologically enabled and 'aware' devices and social web systems and environments. Students will employ iterative and participatory design strategies to create experimental solutions for entertainment-industry-based interactive experiences, which might use ambient, adaptive, expressive, persuasive, or locative technologies.	Geoffrey Shea
GDES 3B54 **Think Tank 2: Consideration 0.50 Credit(s)** **Prerequisite**: **GDES 2B03 Think Tank 1: Awareness or GDES 2B03 Think Tank/Creative Intersections** Building on Think Tank 1: Awareness, this studio seminar course examines the role of the designer as a powerful and potent contributor to the well-being and positive improvement of the planet. Topics specific to current cultural, technological, political, social, economic and systems of communication will be selected by teams of students early in this course. Through the examination of systems ranging from the 'grid' to wayfinding, students will be immersed in a culture of research and debate leading to strategies for innovation and change and culminating in the development of achievable solutions to their selected projects.	Keith Rushton

GDES 3B56 **Universal Design 0.50 Credit(s)** Universal Design is defined as: “the design of communications, products and environments to be usable by all people, to the greatest extent possible, without the need for adaptation or specialized design”. Universal Design challenges designers to maximize the comprehensive usability of their creations through recognizing the diversity of possible end users and their various needs – whether related to age, size, physical mobility or visual/mental abilities. While good designers do, by default, focus on end-users and their needs, ‘universal design’ is particularly concerned with ‘inclusivity’ as its fundamental approach. The course will provide students with an overview of the philosophy and evolution of the Universal Design movement, the ergonomic/functional issues associated with the diversity of human ability, as well as legislative, economic and demographic factors. Studio work will address how Universal Design principles can be applied to removing the numerous barriers which prevent individuals from gaining access to and fully participating in important activities such as jobs, access to information/communication, education, public transit, and the use of goods, services and facilities.	Howard Gerry
GDES 3B57 **Living Environments: Design Theory 0.50 Credit(s)** This course is based on the “Design for Living” program in Sustainable studies, an approach to encouraging sustainable design through an introduction and understanding of the natural laws of design. Through a series of intensive workshops, in the areas of Passive solar design, Renewable energy systems, Straw Bale homes, Rammed earth buildings, Adobe floors, Green Roofs and Sustainable materials the student will gather a core knowledge of sustainable design principles and practice.	Sessional
GDES 3B58 **Living Environments: Design Practices 0.50 Credit(s)** As a studio in the "Design for Living" program in Sustainable studies, this studio wil concentrate on the research and development of sustainable ideas from theory into practice. The studio work will develop both individually and in group project based work, the development and implementation of "designs for living", and designs based on sustainable design strategies. The intention is that students will develop projects to an extent that they may be carried forward to be realized in actual summer field work and internships.	Sessional

GDES 4B02 **Editorial & Publication Design 3 0.50 Credit(s)** **Prerequisite**: **GDES 3B22 Editorial & Publication Design 2 or GRPH 3B52 Graphic/Editorial 2** Students will continue to explore the theories, practices and methods introduced in Editorial and Publication Design 2. The course will cover integrating text and images in sequential applications that interpret and develop concepts for the author's text and point of view. Students expand their skills of synthesizing typography, colour, imagery and layout to create multi-page documents that target a defined audience.	Karen Simpson
GDES 4B05 **Architectural Design Studio 1 0.50 Credit(s)** **Prerequisite**: **ENVR 3K01 Core Project Studio/Retail & Hospitality Design** This course exposes the student to the fundamentals of architectural design approaches such as landscape and site context, architectural form and layering, elevation and sectional design, and the design of architectural elements in the context of new building. Through a series of architectural studio projects students explore, and develop key elements of architectural form and space, a basic understanding of architectural volume, mass and structure, and the creation of elevation and sectional spatial concepts. Various techniques of architectural representation and spatial development are explored in this studio project work. As a studio course utilizing lectures, discussion, individual and class critique, developed designs are communicated through models, sketches, and drawings.	Jeremy Bowes
GDES 4B09 **Animated Illustration 0.50 Credit(s)** **Prerequisite**: **ILLU 3A02 Media Studio 3** **or GRPH 3K02 Graphic Design 4** **or ADVR 2K02 Advertising Concept 2** Students will conceive, design and develop narrative time-based digital animations from illustration. With applications in TV and advertising in mind, this course will emphasize the importance of effective story-telling, character and content development. A personal stylistic approach to illustration will serve as a starting point in developing a 4-D interpretation. Concepts such as storyboarding, frame stacking, tweening and easing will be taught within vector-based, programmatic animation using Adobe After Effects.	Sessional

GDES 4B11 **Furniture Design 3 0.50 Credit(s)** **Prerequisite**: **GDES 3B25 Furniture Design 2 and GDES 3B25 Furniture Design 2 Lab/Wood** **Corequisite**: **Furniture Design 3 Lab/Wood (3 hrs per week)** Furniture 3 builds on the skills and knowledge acquired in Furniture 1 and 2 . Students in Furniture 3 are expected to apply skills and knowledge in the creation, exploration and development of self directed and exploratory project work towards output of prototypes and finished pieces. Students will be encouraged to generate self directed projects with clearly defined outcomes. Students are also encouraged to develop projects with a collaborative component with relevant and appropriate partners such as commercial agencies, industry partners and/or educational institutions, and to conclude these projects with well developed outcomes.	Paul Epp
GRAPHIC DESIGN	
GRPH 2B06 **Typography 2: Structures 0.50 Credit(s)** **Prerequisite**: **GRPH 2A04 Typography 1: Letters and Words** In this course students will explore typographic structures, focusing on normative and conceptual principles. An in depth analysis is undertaken in this course that explores the letter relationship to the word, the word relationship to the line, lines in relationship to column and the way these elements activate a particular space. Students will be introduced to the basic principles of visual hierarchy and grid structures, as well as the syntactic, semantic and pragmatic qualities of typography.	MArtyn Anstice, Steve Quinlan, Avi Dunkelman, Sessional
GRPH 2K01 **Graphic Design 1 0.75 Credit(s)** **Prerequisite**: **GDES 1B27 Graphic Communication (minimum grade of 60%)** This course will introduce students to the knowledge and skills needed for the purposeful implementation of contemporary communication. In the context of cultural/societal issues, students will learn about the impact of effective communication on people's lives. Through a variety of exercises ranging from the development of graphic form to composition and colour, students will develop a visual vocabulary and an aesthetic understanding of how content and message impact on form and communication. The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.	Jayson Zaleski, Avi Dunkelman, Sessional

GRPH 2K02 **Graphic Design 2 0.75 Credit(s)** **Prerequisite**: **GRPH 2K01 Graphic Design 1 (minimum grade of 60%)** Two-dimensional space is examined through the application of graphic grid structures and conceptual design ideas. Students will be encouraged to develop an independent voice while respecting historically proven and effective practices. The course focuses on idea development, methods of research, word/image interaction, meaning, hierarchy and the impact of colour and form on effective communication. Students will learn to distill complex ideas into concise and convincing graphic elements. The course will be delivered using lectures, in-class discussions and critiques. All studio-based assignments require research and presentations that include verbal, written and visual components. The course will be supported by guest lectures and digital tech support designed to introduce current and appropriate software.	Errol Saldanha, Valerie Schein, Avi Dunkelman, Sessional
GRPH 3B14 **Typography 3: Advanced Structures 0.50 Credit(s)** **Prerequisite**: **GRPH 2B06 Typography 2: Structures** Students will continue to explore the design of organizational typographic structures in this course. The presentation of complex information in a clear and engaging manner, servicing utility and where appropriate, beauty, is the primary focus. An increased emphasis on content, concept and type's association to imagery for specific target audiences will be addressed through a range of projects that will focus on corporate and publication applications.	Martyn Anstice, Richard Hunt
GRPH 3K01 **Graphic Design 3 0.75 Credit(s)** **Prerequisite**: **GRPH 2K02 Graphic Design 2 (minimum grade of 60%)** The impact of corporate visual communication on our culture and society is explored in this course. Students learn to decipher and create visual hierarchal systems and to understand the intelligent interaction of typography with illustration, photography and graphic symbol. With a focus on experimentation, and innovative and creative thinking students develop effective concepts and a range of visual solutions.	Roderick Grant, Jayson Zaleski, Annette Blum, Frederick Burbach

ILLUSTRATION DESIGN	
ILLU 2A02 **Media Studio 1 0.25 Credit(s)** This course will expose students to various traditional media, materials and techniques that may be used in the effective communication of ideas and concepts in illustration. The exploration of the different physical properties of media and materials is a critical focus in this course. As well, students examine the appropriateness of techniques to given assignments. Skills acquired in this course will support the core studio course Illustration 2. Course content will be delivered using lectures, demonstrations, class discussion, guest specialists, group, and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components.	Sessional
ILLU 2B08 **Illustrative Drawing 0.50 Credit(s)** The human figure plays a major role in most illustrative work, whether it is depicted as realistic, stylized, or abstract. It is critical that students develop the capability of drawing the figure by observation and from memory. This course introduces drawing as the basic tool in the creation of ideas. Students learn the fundamentals of representational drawing and develop strong drawing and observational skills through successive and repetitive exercises. These exercises emphasize gesture, contour, mass, form and counter-form, proportion and anatomy. As a result, an understanding of basic anatomy for the artist, of human form and function, is also developed. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that include verbal and visual components.	Robert Berger, Sessional
ILLU 2B09 **Illustrative Drawing and Painting 1 0.50 Credit(s)** **Prerequisite**: **ILLU 2B08 Illustrative Drawing or ILLU 2B08 Drawing for Illustrators 1** **Corequisite**: **ILLU 2B09 Illustrative Drawing and Painting 1 - Drawing and Painting Workshop** As a direct extension of Illustrative Drawing, this studio course builds on the development of ideas and honing of observational skills through representational drawing. Further examination of anatomy is undertaken to inform sketching from life and from memory. In addition, painting media is explored to express form and colour. Working in such media as acrylic, watercolour and water-soluble oil, students gain an understanding of the unique physical and aesthetic properties of each, while investigating their appropriateness for specific imagery. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next.	Robert Berger, Sessional

ILLU 2K01 **Illustration 1 0.75 Credit(s)** **Prerequisite**: **GDES 1B27 Graphic Communication (minimum grade of 60%)** This course introduces students to fundamental theories and practices in the field of contemporary illustration, including all aspects of ideation: visual problem solving, mind mapping (diagramming word/image association to text), brainstorming and picture-making fundamentals. As the program's core studio course, it will provide students with information about different approaches to narrative documentation and concept development in the context of book, magazine, advertising, corporate, institutional and web/interactive applications. The course will be delivered using lectures, in-class discussions and presentations of best current and historical practice. One-on-one and group consultations and critiques will address the issues and help students to develop their communication skills. Students are taught to propose creative and effective solutions to defined projects using various media. All studio-based assignments require research and presentations that include verbal, written and visual components.	Jean-Christian Knaff, Sessional
ILLU 2K02 **Illustration 2 0.75 Credit(s)** **Prerequisite**: **ILLU 2K01 Illustration 1 (minimum grade of 60%)** Building on the ideation principles learned in Illustration 1, students will continue to expand their knowledge base and further develop the skills needed to produce creative illustration with a purpose. Students will explore how rapidly-changing societal needs affect the complex issues involved in contemporary illustration. Strategies and techniques specific to creative problem solving will be addressed. Skills learned in the supporting Media Studio 1 will aid students in making decisions regarding the appropriate use of media and style. Course content will be delivered using lectures, demonstrations, class discussion, group and one-on-one critiques. All studio-based assignments require research and presentations that may include verbal, written and visual components. Through assignments, drawing skills will be developed in a studio environment where students will develop concepts, prepare linears and produce creative and effective illustrations as solutions to stated objectives. Best current and past practice will be explored.	Gary Taxali

ILLU 3B09 **Illustrative Drawing and Painting 2 0.50 Credit(s)** **Prerequisite**: **ILLU 2B09 Illustrative Drawing and Painting 1 or ILLU 2A03 Drawing for Illustrators 2** Building on the skills and knowledge attained in Illustrative Drawing and Painting 1, students further their understanding and depiction of the human form in drawing and painting media with increased emphasis on anatomy, perspective, composition and lighting. Varied lighting is studied, and explored through colour-mixing of limited palettes, experimentation with temperature and saturation, and by employing colour theory. The course's content is delivered by using lectures, demonstrations, group and individual critiques. Students work from life, and on occasion, continue with sustained poses from one class to the next.	Robert Berger,Sessional
ILLU 3K01 **Illustration 3 0.75 Credit(s)** **Prerequisite**: **ILLU 2K02 Illustration 2 (minimum grade of 60%)** Applying the conceptual and technical knowledge acquired in Illustration 1 and 2, students begin to develop an illustrator's visual vocabulary. Varying text-to-image relationships are introduced and explored, emphasizing the differing criteria for editorial, advertising, book, corporate, or institutional assignments. The effective communication of a client's objectives reconciled with the creative expression of the illustrator is thoroughly addressed. The content of this course will be delivered using lectures, professional and student samples, individual and group critiques. Students undertake realistic studio-based assignments in stages supervised by the instructor, developing both a personal methodology and professional business practice. Assignments will require research and presentations may include verbal, written and visual components.	Jean-Christian Knaff
INDUSTRIAL DESIGN	
INDS 2B13 **The Meaning & Language of Form 0.50 Credit(s)** This course focuses on gaining a thorough knowledge of the vocabulary of form. Every product tells a story: about itself, the people using it and the person who created it. Through forms and their functions, products express values and reflect the contexts for which they were designed. Students will learn about the basic elements of creating form and the appropriate use of materials, structure and colour. Studio projects and lectures will focus on the semantic aspect of products and their forms. This addresses issues such as the following: defining or describing the purpose of a product; how form expresses the values and qualities of a product; how the interface with form indicates its use; and how well the product identifies its origins or its connection to a system. Good products are created when the complexity of meaning and its expression in an appropriate form is recognized. This course aims to develop students' sensibilities and critical abilities to recognize these parameters.	Carl Hastrich

INDS 3A02 **Mechanical and Structural Design Principles** **0.25 Credit(s)** This studio/seminar course provides an overview of the basic principles of mechanical and structural design used in the development of mass produced products. Through investigations of existing products employing simple to complex mechanical systems, students learn to define structural and mechanic characteristics and the rules that govern them.	Mark Campbell, Paul Epp, Sessional
INDS 3A04 **Advanced Drawing for 3D Design 0.25 Credit(s)** **Prerequisite**: **INDS 2A02 Representation & Communication for ID** This course deals with tools, skills and applicable theory of drawing for 3D Design with a view to tangible output. Students will learn principles and practices in drawing for ideation and concept development and development of specification and detail for transition to 3D/CAD output. The course will engage aspects of freehand drawing in preparation for 3D output, from thumbnails and ideograms through iterative sketching towards presentation level concept and specification drawings. The course will deal with advanced 2 and 3 point perspective, line and shade, and the use of various media. The course will also deal with presentation methods using Illustrator and Photoshop to develop and finalize communication and presentation level drawings. Finally the course will develop methodologies and practices for drawing to facilitate workflow for 3D output in a studio/practice context.	Sessional
MATERIAL ART AND DESIGN	
MAAD 2B01 **Intro to Fibre 0.50 Credit(s)** This course introduces the students of Material Art & Design to the possibilities of fibres. The class addresses two major areas of concern within Fibre: interlacement, encompassing hand manipulated construction techniques, and surface design, which includes print and dye. Parallel with these technical studies will be work with concept development to evolve a visual vocabulary suitable for design and/or art based works. The course will be delivered using visual presentations, demonstrations, hands-on production, in-class discussions and one-on-one and group critiques.	Eva Ennist, Sessional

MAAD 2B08 **Jewellery / Metalsmithing: Casting 0.50 Credit(s)** This course introduces the traditional casting processes of lost wax, delft clay and cuttlefish and investigates the technical, aesthetic and cultural aspects of body adornment. Students explore carving, model making, mould making (rubber and wax) and finishing in relation to the casting process. Although working in wax is vastly different from working in metal, the projects have been designed to interpret this change of material through readings and visual examples. This change of material and the creative use of these different processes are explored in-depth. The course will be delivered using lectures, readings, demonstrations, in-class discussions and one-on-one (individual) critiques. Students will be exposed to professionals through in-class workshops.	Sessional
MAAD 2B14 **Intro to Jewellery/Metalsmithing: Fabrication** **0.50 Credit(s)** This course explores the aesthetic, technical and cultural aspects of body adornment. Fabrication skills such as silver soldering, piercing, forming, elementary stone setting and surface treatments are covered within a series of projects designed and produced by the students. Students are also encouraged to reassess their concept of jewellery. Writing, drawing and modelmaking assignments dealing with conceptual and experimental approaches are part of this course.	Robert Mitchell, Sessional
MAAD 2B24 **Ceramics: Mouldmaking 0.50 Credit(s)** This course is an introduction to the ceramic design process using model-making and mould-making techniques as methods for generating and reproducing ceramic forms. From clay and plaster models, moulds will be made which will explore pressing and casting techniques. Emphasis in this course is on the conceptual and technical development of moulded ceramic forms and on understanding the historical and contemporary uses of moulds. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Projects are designed to stress research methods and to challenge the students' creativity and concept development. Core strategies include creative problem solving and effectual visual communication.	Angelo Dipetta
MAAD 2B26 **Fibre: Explorations 0.50 Credit(s)** In this course, students will explore alternative approaches for creating textiles, namely paper making and felt making as well as machine stitchery, fabric manipulation and assemblage. Projects are designed to implement these techniques and to challenge students' creativity and concept development. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one and group critiques.	Eva Ennist

MAAD 2B27 **Fibre: Surface Design 1 0.50 Credit(s)** **Prerequisite**: **MAAD 2B01 Intro to Fibre** This course introduces students to surface design as it applies to textiles and other materials. Emphasis is on understanding and developing design concepts, repeat pattern structures, silk screen printing and digital textile printing techniques. Students will create textiles for home furnishings, fashion, or art based works using both manual and computer applications. The course will be delivered using visual presentations, demonstrations, field trips, in-class discussions and one-on-one and group critiques.	Chung-Im Kim
MAAD 2B28 **Jewellery/Metalsmithing: Composition 0.50 Credit(s)** The course will introduce the studio jeweller to a painterly palette through the introduction of colour, texture, lamination, alloying and surface enrichment. This very technical course is designed to explore conceptual, abstract and narrative expression in human adornment. Sampling of techniques and research notes will be incorporated into a presentation that each student will keep for future reference. Drawing, modeling and writing skills are essential to each project and will be evaluated, as will the working methods and attitudes employed in the production of the final project. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one (individual) critiques. Students will be exposed to professionals through in-class workshops and through field trips.	Sessional
MAAD 2B29 **Jewellery/Metalsmithing: Fabrication 2 0.50 Credit(s)** This required course is a continuation of the jewellery portion of the MAD studio rotation in the fall semester. The course leads students into more complex technical and skill-building, concept-based projects. Students will submit drawings and models of all projects and produce an artist's statement-of-purpose for class critiques. Independent technical research is encouraged and is included as a building block and a significant element of the major project of the term. The course will be delivered using illustrated lectures, including video presentations of current work from Canada and abroad, demonstrations, in-class discussions and one-on-one (individual) and group critiques. Projects are designed to implement the students' new skills and challenge their creativity and concept development. Students will work in teams to develop metal alloys and will share the results of their collective labour.	Robert Mitchell

MAAD 2B34 **Fibre: Constructed Design 1 0.50 Credit(s)** **Prerequisite**: **MAAD 2B01 Intro to Fibre** Students will investigate weaving, knitting and other constructed textile forms. Studio practice will include the design and execution of samples and completed textiles. The course will be delivered using visual presentations, demonstrations, hands-on production, in-class discussions and one-on-one and group critiques. Presentations of artists/designers working with these approaches are included.	Sessional
MAAD 3B01 **Fibre: Dyeing 0.50 Credit(s)** This course investigates colour theory and dye techniques as applied to fibre. Studies will include both traditional and experimental dyeing, interlacement and the use of transparency on woven and non-woven textiles. Students develop their colour sense as well as mastery of the technical aspects of colour with fibre. This course is designed for students working in both printed and woven and structured fibres.	Chung-Im Kim
MAAD 3B13 **Jewellery: Practical Theory: Setting 0.50 Credit(s)** **Prerequisite**: **MAAD 2B29 Jewellery/Metalsmithing: Fabrication 2** Students will be introduced to a variety of settings for gemstones through lectures and demonstrations. Information on tool making, gemstones and sources of materials will be presented in class. Students will be expected to produce seven sample settings which may be incorporated into finished jewellery. In a workshop setting, students will cut rough gem material into finished gemstones.	Sessional
MAAD 3B15 **Jewellery: Concept Development 0.50 Credit(s)** Experimentation, development and observation are key components of the creative process. This course looks at how the use of the body, materials, communication and ritual, as well as political and ethical concerns, are related to the practice of the studio metalsmith. Discussions centre around some of these concerns. Students are encouraged to research outside the studio to broaden their vision.	Sessional

MAAD 3B17 **Jewellery: Intermediate: Structure 0.50 Credit(s)** **Prerequisite**: **MAAD 2B28 Jewellery/Metalsmithing: Composition or MAAD 2B29 Jewellery/Metalsmithing: Fabrication 2** Jewellery often makes reference to sculpture and architecture. This course allows the intermediate student to explore this aspect of the medium's expressive potential, applying Constructivist approaches to advanced fabrication and model-making techniques. Students apply their three-dimensional design experience to the jewellery format. References to other art forms provide a departure point for exploration within the jewellery realm.	Sessional
MAAD 3B20 **Fibre: Concept Development 0.50 Credit(s)** **Prerequisite**: **MAAD 2B01 Intro to Fibre** This course explores various approaches to generating concepts for the development of fibre based art/design. Students will investigate issues such as ritual, scale, the body, language and imagery as means to process and create meaningful work. Studio experiments, demonstrations and discussions will lead to students applying conventional and alternative fibre materials and structures in the development of both two- and three-dimensional pieces. Visual presentations of contemporary artists/designers working with these approaches are included.	Sessional
MAAD 3B34 **Fibre: Constructed Design 2 0.50 Credit(s)** **Prerequisite**: **MAAD 2B34 Fibre: Constructed Design 1 or MAAD 2B34 Fibre Design 1: Constructed** This intermediate level course is a continuation of approaches covered in MAAD 2B34 Fibre: Constructed Design 1. Students will develop more advanced skills in design process and production, using sustainable practices and computer aided design in the creation of constructed textiles. Emphasis will be on designing and weaving for both industry and individual studio practice. The course will be delivered using visual presentations, demonstrations, hands-on production, in-class discussions and one-on-one and group critiques.	Sessional
MAAD 3B39 **Fibre: Implementing the History of the 19th and 20th Century 0.50 Credit(s)** The history of textiles parallels significant events and social changes in the 19th to 21st centuries. This course will survey and define the histories, art textiles, fashion and functional textiles through slide lectures and research studio assignments. Process, materials and terminology will be introduced within the context of each category of work. Class discussion will address the traditional role of textiles in Western culture and how that has been questioned and changed in the 20th and 21st centuries.	Dorie Millerson

MAAD 3B41 **Silversmithing 0.50 Credit(s)** **Prerequisite**: **MAAD 2B14 Intro to Jewellery/Metalsmithing: Fabrication or MAAD 2C04 MA&D Studio** Through the use of hammers, steel and wooden forms, the plasticity and malleability of non-ferrous (copper, brass and silver) metals are explored. Forging, sinking and raising metal forms are the major techniques covered in this course. One project asks the student to explore their own personal design process through writing, drawing and modelmaking and subsequently create a piece of flatware related to their own experience.	Sessional
MAAD 3B43 **Fibre: Surface Design 2 0.50 Credit(s)** **Prerequisite**: **MAAD 2B27 Fibre: Surface Design 1 or MAAD2B27 Fibre: Surface Design/Print** This course is an advanced surface design study which builds on skills and processes acquired in Surface Design 1. Students will develop design concepts at a higher level while mastering technical skills in fibre reactive dye printing, discharge printing, and devore techniques through the use of both manual and digital technologies. Students are encouraged to explore a wide range of materials and possible applications related to surface design. Core strategies are built around creative problem solving and effective visual communication. The course will be delivered using lectures, demonstrations, in-class discussions and one-on-one and group critiques.	Chung-im Kim

* Denotes new course for 2011-12	**APPENDIX VI**
FACULTY OF LIBERAL STUDIES **Course Descriptions**	
NON CORE COURSES	**Instructors**
ABORIGINAL VISUAL CULTURE -ABVC	
ABVC 2B01 **The Story of Us: Aboriginal Peoples of the Americas 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This interdisciplinary studio seminar course examines the historical and contemporary culture of North and South American aboriginal peoples. Various linguistic and cultural areas of the New World are considered, including the Inuit, the Northwest Coast and Woodland cultures of Canada, the Southwest, Great Plains and Eastern regions of the United States and the Aztec, Mayan and Incan empires. Through a consideration of the social, economic and political issues affecting aboriginal peoples, students contextualize and respond in the studio to the issues pertaining to the aboriginal arts and cultures of the New World.	J.Nagam, PhD (ABD), Social and Political Thought B. Devine, MFA Visual Arts
ENGLISH -ENGL	
ENGL 2B01 **Introduction Creative Writing 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This seminar course offers students the opportunity to develop, critique and refine a body of writing with an emphasis on the exploration of individual style. Through lectures, writing exercises, class discussion, readings, presentations, and individual critiques, the elements and strategies involved in both the craft and the creative process of writing are examined, as are different critical theories of literature. As a way of understanding cultural and social influences on artistic vision and the creative imagination, students are exposed to a range of writers of diverse cultural and aesthetic backgrounds.	L. Allen, MFA, Creative Writing C. Black, MFA, Creative Writing L. Crosbie, PhD, English

ENGL 2B05 **Introduction to Creative Non-Fiction 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* Biography, memoir and graphic memoir, personal essay, and literary journalism: this course examines historical and contemporary incarnations of experience-based text, and asks students to draw upon their own lives to produce literary nonfiction. Students will explore such topics as the use of memorabilia and marginalia in memoir, the reliable narrator, recrafting memory, the ethics of factual accuracy, writing trauma, and veiling and unveiling truth. The class will read from a wide range of authors working in the genre (and subgenres), including: Joan Didion, Lynn Hejinian, Diane Ackermann, Mary Karr, May Sarton, Virginia Woolf , Patrick Lane, Oscar Wilde, Truman Capote, Hunter S. Thompson, and David Sedaris.	L. Crosbie, PhD, English
ENGL 2B06 **World Literatures 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course looks at national and transnational literatures in a comparative perspective, focusing particularly on constructs of nation, gender, colonialism, and difference. Its aim is to imagine multiple literary times and spaces grounded in different parts of the world and in their different histories. That is, rather than creating a snapshot or conducting a literary tour of the world, this course seeks to refuse an easy commodification of Literature as a global product. All texts will be studied in their original English or in English translation.	Sessional, PhD/ABC, English or Comparative Literature
ENGL 3B01 **The Artist in European and American Literature 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This literature course considers the topic of the artist in the literature of Europe and America, exploring depictions of artists, the nature of creativity, and the social role and aspirations of art. In the light of changing ideas about the nature of humanity and of ideals of individuality, democracy, and reason, Western authors have viewed the creativity of both visual and verbal artist in diverse yet motivated ways.	Sessional, PhD/ABC, English or Comparative Literature

ENGL 3B03 **Children's Literature 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course aims to answer the question: What is children's literature? The course will survey children's fiction, poetry, and picture-books to introduce students to a wide range of children's literature. We will examine different cultural and critical approaches to this field in relation to cultural interpretations of childhood and gender. As we discuss the social and political visions put forth in these texts, we will consider the effects of publishing and the media (for example, the Harry Potter films) on the field of contemporary children's literature. Our analysis of genre will include the study of the relationship between text and illustration. Course readings may include works by Carroll, The Brothers Grimm, Lewis, Rowling, Seuss, and others.	L. Crosbie, PhD, English
ENGL 3B04 **Science and Technology in Literature 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* We live in a culture in which science and technology influence how we imagine and inhabit the world. The relationship between humans and technology has long been a concern of both literary and science writers who have produced such engaging figures as the raging machine that turns on its creator and the cyborg. What are the limits of our responsibility for the technology we create and use? In this course, we will study literary and scientific representations of science and technology and the people who use it. We will consider how writers' wrestle with such concepts as destiny, free will, and utopia. Genres studied will include speculative fiction, fantasy, science writing, and creative non-fiction. Course readings may include texts by Gibson, Hopkinson, LeGuin, Orwell, Shelley, and others.	Sessional, PhD/ABC, English or Comparative Literature
ENGL 3B05 **Creative Writing: Contemporary and Experimental Forms 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.* Post-modernism has ushered in unprecedented possibilities for new writing forms, including but by no means limited to: image narrative, cross-genre, electronic, experimental, interdisciplinary works, performance and post-genre writing. Through seminars, workshops, and peer group critiquing, this course will provide students an opportunity to explore the possibilities of contemporary creative writing as they bring their vision and voice to new and emerging literary forms.	L. Allen, MFA, Creative Writing C. Black, MFA, Creative Writing L. Crosbie, PhD, English

ENGL 3B06 **Studies in Canadian Literature 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Taking a close look at individual texts and traditions, this course considers notions of Canada through literary representations of its people, languages, and landscapes, and through Canada's different models of verbal art (Aboriginal, African, European, and others). Texts studied may range from pre-contact indigenous myths, the diaries of early pioneers, novels of the immigrant condition, to French-Canadian works in translation. Traditions may include folklore, hip hop, the Anglo-American modernist literary tradition, and the contemporary, urban avant-garde.	Sessional, PhD/ABC, English or Comparative Literature
ENGL 3B07 **Dramatic Literature 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The goal of this course is to teach students how to read and write about drama by analyzing selections of drama from various parts of the world. The course will explore the notion of dramatic literature as a form of literary expression that only finds completion through its realization on the stage, and will seek to define the qualities that separate it from literature intended for the solitary reader. Each play will be contextualized within a historical and theoretical frame of reference that explores both the playwright's inspiration, and the articulation of that inspiration in concrete terms. Selections will be studied with reference to style, theme, genre and language with specific attention to the structural composition of plot and setting and the development of character in space and time. In our analysis, we will examine the representation of nation, gender, sexuality, class and culture. Recurrent themes will also be considered, such as the relationship between illusion and reality, and between society and the hero.	Sessional, PhD/ABC, English or Comparative Literature
ENGL 3B08 **Ways of Telling: Aboriginal Literature and Narrative Tradition 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Through a survey of Aboriginal authors, this course will introduce students to the rich literary tradition of the Americas. The course begins with the Popol Vuh codices of the ancient Maya extending to the to great oral cycle stories of the Iroquioan and Anishnaabe peoples. The course will trace Aboriginal literary development from early narratives in picture writing to contemporary expression in fiction, theatre, poetry and the essay. Authors covered will include: novelists Eden Robinson, Joseph Boyden and Sherman Alexie; poets, Pauline Johnson, Lee Maracle, Simon J. Ortiz; playwrights Thomson Highway and Drew Hayden Taylor; and essayists Marcia Crosby, Margaret Archuleta and Gerald Vizenor.	Sessional, PhD/ABC, English or Comparative Literature

ENGL 3B20 **Creative Writing II 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.* In this seminar workshop, students discover and challenge preconceptions about a broad range of styles, genres, traditions and conventions in "creative writing". In developing their writerly voices, students explore and are encouraged to create poetry, fiction, autobiography, performance texts, musical forms, photo and art works using text, interdisciplinary writing and collaborative experimentation. Exposure to a variety of contemporary literature helps students integrate theoretical/critical perspectives into their developing voices and to make links between current writing trends and art/cultural discourses.	L. Allen, MFA, Creative Writing C. Black, MFA, Creative Writing L. Crosbie, PhD, English
ENGL 3B21 **Writings By Artists 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The tradition of artists who write is long and venerable. Since its explosion in the 1960s, the practice of artists writing has reached the point where every artist needs to write fluently. However, this institution goes back far beyond that, encompassing aesthetics, art criticism, art history, autobiography and fiction, among other genres. Through discussion, close readings and written assignments, students will explore key books in the past and present of this fertile legacy to examine — and perhaps participate in — the mutually enriching exchange between literature and visual art.	C. Reeve, PhD, Art History
ENGL 4B03 **European Literary Classics and Criticism 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The course aims to cover questions such as: How do literary and cultural theorists approach literary texts? How are contemporary views of literature influenced by diverse theoretical approaches to the study of literature, in fields such as formalism, structuralism, poststructuralism, psychoanalysis, Marxism, feminism, postmodernism, and critical race studies. We will investigate the relation of literature to criticism, and the construction of a literary cannon, as we study a wide range of literary genres and theoretical approaches to literature. By examining contemporary readings of literary texts alongside prior interpretations, we will investigate how these texts are open to multiple interpretations. Our focus will be (1) critically analyzing literary theory; (2) writing essays in which you use specific theoretical approaches to analyze literary classics. Literary texts may include works by Blake, Dickinson, Milton, Shakespeare, Sophocles, Woolf and others.	L. Crosbie, PhD, English; Sessional, PhD/ABD, English

ENGL 4B04 **Diapsoric Writings (new course 2010/11) 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The historical legacies and lived experiences of immigration, migration and forced displacement (whether by slavery, economics, political repression or war) have produced some of the most interesting and controversial writers in contemporary literature. This course focuses on a range of diaspora communities to consider how different authors forge new forms of expressions and challenge nationalist literary histories. The class will discuss how diasporic writing raises issues of place and belonging, identity and memory, cultural multiplicities and coming to voice, citizenship and transnationalism. Readings will include literary works and contextual articles on historical, cultural and social issues to equip students with the necessary skills to conduct research in writing criticism of these literatures. Please Note: Themes and authors may change from year to year.	Sessional, PhD/ABC, English or Comparative Literature
ENGL 4B17 **Advanced Creative Writing 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and ENGL 2B01: Introduction to Creative Writing or ENGL 2B05: Introduction to Creative Non-Fiction or permission of instructor.* This seminar course offers students at an advanced level the opportunity to discover and challenge preconceptions about a broad range of styles, genres, traditions and conventions of writing poetry, fiction and non-fiction in the late twentieth century. The focus of the course is on the development of individual style and the production of a body of work. Exposure to a cross-cultural variety of contemporary writing assists students to integrate theoretical and critical perspectives with their developing voices.	L. Allen, MFA, Creative Writing C. Black, MFA, Creative Writing L. Crosbie, PhD, English

HUMANITIES -HUMN	
HUMN 2B01 **Aesthetics 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course offers students an introduction to the philosophy of art through the study of concepts and issues which have concerned artists, critics and philosophers from modernism to postmodernism. We examine some of the traditional philosophical problems of aesthetics connected to ideas of beauty, genius, imagination, creativity, artistic value and expression, critical evaluation, and the role of the artist in society. We also investigate contemporary issues related to the dematerialization of the art object in the twentieth century such as visual thinking, spatial intelligence, representation, semiotic signification, the anti-aesthetic, and the connection between art and politics.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 2B16 **Twentieth Century Ideas 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course draws from the broad spectrum of twentieth century thought to introduce students to issues and competing perspectives that have had an impact on the art, design and culture of our time. Ideas and issues to be examined include psychoanalysis and the unconscious, behavourism and the machine model of humanity, scientific method and objective truth, imperialism and the conflict of ideologies, existentialism and the plight of the individual, feminism and the Other, semiotics, and the postmodern condition.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 2B28 **Nature, Culture and the Environment 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course studies the evolution and interface of ideas associated with the development of science and technology, and their impact on culture and the environment from the Enlightenment to the Post-modern. Particular consideration is given to the theoretical foundations of the notion of progress and the consequences of technological development, including some of the most pressing social, ethical, and environmental issues of our time. Students will develop an informed understanding of these issues and learn the skills of critical thinking, debate and clear writing.	B. Leeming, PhD, Sociology Sessional, PhD/ABC, Humanities or Social Sciences

HUMN 2B29 **The Culture of Science 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course explores changing conceptions of the universe and the body to introduce students to issues in the history, philosophy and culture of the natural sciences from the early modern period to the present day. We examine how science has been shaped as a body of knowledge and as an enterprise by ideological, political and social issues. Students are also introduced to models of scientific inquiry and ideas of objectivity, rationality, paradigm shifts, and progress.	B. Leeming, PhD, Sociology C. Langill, PhD, Canadian Studies
HUMN 3B01 **Reading Popular Culture 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the mass media as a dominant form of culture which socializes us while providing the materials for social reproduction and change. The emphasis of the course is on the stimulation of critical reflection and debate relevant to an understanding of various popular cultural genres in contemporary Canadian and global cultures. In studying various genres, including soap opera, science fiction, fashion and dance music, we compare different analytical approaches to reading culture and questioning the politics of representation, distribution, production, and consumption.	L. Crosbie, PhD, English; Sessional, PhD/ABD, Cultural Studies
HUMN 3B02 **The Romantic Rebellion in Europe 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course studies the Romantic movement in European culture through lectures and discussion on the literature, philosophy, art and music of the late eighteenth and early nineteenth centuries. Topics include the revival of interest I medievalism, folklore, emotion, and self-expression in art and daily life, and new concepts of male-female relationships. Later currents include the mysterious and dangerous Byronic hero, as well as a greater interest in social satire and the uncanny. The emphasis will be on German, English, and Russian culture, though examples will also be drawn from French, Italian, East European and Scandinavian Romantic movements. The rise of nationalism, the French Revolution and Napoleonic Wars, and the reestablishment of the ancient regime create the socio-political foundation for the culture of the period.	K. Shailer, PhD, German Studies Sessional, PhD, Humanities

HUMN 3B05 **Environmental Ethics 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Is it possible to imagine an ethical approach to environmental issues that addresses the competing needs of the various human and non-human participants to an environmental dispute? With an emphasis on critical reflection, this course invites students to confront the ethical dimensions raised by historical and contemporary Canadian and global environmental debates. Theoretical ethical approaches will be explored as reflected in case studies of key historical environmental "moments" in which obligations to future generations, issues of distributive justice and/or appropriate dispute resolution methods have been challenged. Drawing upon cross-cultural traditions, underlying assumptions of the scientific, economic, aesthetic, religious, feminist, judicial and public policy discourse on the environment will be examined with reference to one basic question: How ought we to structure our lives and beliefs in order to address the environmental problems facing our world today?	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 3B06 **Comparative Religions 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will introduce the main tenets of seven world faiths: Hinduism, Sikhism, Buddhism, Taoism, Judaism, Christianity and Islam. The lecture-seminars will focus on both the philosophical beliefs and ritual practices from within each of the religious traditions. This will provide a context from which we can begin to examine not only different 'ways of world makings' but also the complexity of the political present. Students will be encouraged to question what it means to 'study' religion (in distinction to practicing religion) and the course will be designed so as to facilitate a comparative study across the different religious traditions. This comparative methodology will involve the study of how the different traditions approach scripture and revelation; the human condition and transcendent reality; gender and the body; image-making and metaphor.	J. Ngobia, PhD (ABD), Education; Sessional, PhD/ABD, Religious Studies
HUMN 3B07 **Ethics and the Visual Arts 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course explores how ethics and ethical issues enter into the contemporary arts, whether painting, sculpture, installation, film, television, or video production. Students study ethical theories, probe the meaning of moral judgements, and identify the assumptions underlying different theories of ethics as they relate to artistic practice. Students consider some of the principal issues artists are faced with in contemporary practice, and are encouraged to develop the skills of critical enquiry and debate.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy

HUMN 3B08 **Ethics, Advertising and Design 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the philosophical field of ethics as it pertains to the design and advertising of products in the marketplace. Students are introduced to the principal issues faced by advertising executives and industrial designers in practicing their professions. We examine various theories of ethics, probe the meaning of moral judgments, and identify the underlying assumptions in each case. Throughout the course, students are encouraged to develop the skills of critical enquiry.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 3B09 **Introduction to Gender Studies 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Throughout the world, men and women have historically been represented differently, whether those differences are attributed to nature or to culture. Drawing on cross-cultural critiques of art and culture - feminist, masculinist and queer - this course introduces students to some of the historical and contemporary contexts that have contributed to the construction of gendered identities.	D. McIntosh, PhD, Communications Sessional, PhD/ABC, Humanities
HUMN 3B10 **Multicultural Social Ethics 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* A study of key ethical issues in the global context. Taking our approach from multiple points of view derived from American/European, Asian, African, and indigenous societies, we will consider questions such as the following: cultural exploitation, fair trade, social justice, racial discrimination, patenting indigenous knowledge, right to aid, right to food, human rights, justification of war and terrorism, gender rights, the ethical status of abortion, legalization of euthanasia, the value of affirmative action, abuse of power, environmental racism, development and displacement, the problem of ethnocentrism & diversity, terrorism and security, etc. Students will develop tolerance and respect for other cultures and theoretical perspectives, learn how to think critically about ethical issues, and become informed about global ethical values.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy

HUMN 3B11 **Sexualities And Representation: Queer And Other Theories 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course will explore intersections in the history and theory of sexualities and the politics of representation by analyzing the relevant discourses in art and design, ideology and narratives, resistance and activism. Investigating the writings of theorists such as Judith Butler, Michel Foucault and Eve Sedgwick, students will gain informed knowledge about the construction and performance of lesbian, gay, bisexual, transgendered, queer and questioning (LGBTQ) identity and about notions of being 'inside or outside' or straddling the edge of a community.	D. Cecchetto, PhD, English/Visual Arts D. McIntosh, PhD, Communications
HUMN 3B12 **Aesthetics of Well Being (new course 2010/11) 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This is a critical investigation of the connection between aesthetics and health and illness. Appealing to both art and design students, it involves a study of visual arts, film, poetry, popular culture, advertising, green design, and architecture in relation to well being. It considers health implications in historical, contemporary, and cross-cultural themes. These include catharsis, inner and outer beauty, art as therapy, the comfort appeal of TV sitcoms, idealized beauty in advertising, the kinaesthetic response to rock music, and the transformative psychological power of dance. This course also investigates heliotherapeutic architecture, sick-building syndrome, "ensouled" construction techniques, ecopsychology, and ecological aesthetics.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy

HUMN 3B25 **Imagining Nation: Canada's Cultural History 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* Art, film and literature produced by artists in this country over the course of the 20th C, and into the 21st, could be considered tangible representations of Canadian identity. This cultural history has been implicitly tied to the project of defining nation. This course will examine this history by looking at the ways that various institutions such as the CBC, the National Film Board and the Canada Council have been shaped by the need to differentiate Canada from its colonial past and its neighbours. These institutions will be looked at in conjunction with policy instruments - the Indian Act, the Massey Commission, and the Multiculturalism Act - through which federal interests were implemented. Artists were deeply involved with these processes of institutionalization. Beginning with early collectives such as the Royal Society in the early 1900's up to the formation of the Artist Run Centres in the 1970's, artists have organized in order to maintain a voice within the discourse of governmentality. Also, postcolonial studies and practice will be examined in conjunction with its influence on artistic production and exhibition. Other areas that will be interwoven will include Canada's intellectual history and canonicity (both inclusion and exclusion). This course will give students the opportunity to see that Canadians have historically been conscious of some of the complex questions we are wrestling with today.	C. Langill, PhD, Canadian Studies Sessional, PhD/ABD, Humanities
HUMN 3B91 **Sound Objects: InvestigationExperimental Music (ST) 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines "experimental" music traditions as they have unfolded since 1945. Attention will be given to a wide range of practices, including conceptual works, serialism, spectral music, locative works, digital practices and sound installation. Looking at this history of "Western art music," the course hinges on a particular tension: on one hand, we will learn about key musical concepts (such as pitch logic, sound colour, texture, and performance ritual) as they have been developed in contemporary music practices; on the other hand, we will examine ways in which other disciplines and ways of thinking have troubled these ideas. The work of artists and musicians, such as John Cage, Schoenberg, Schafer, Cardiff and Bryne will be explored in the course. In short, students will complete this course having developed a robust musical vocabulary, finely tuned ears...and a deep ambivalence about the claims that music makes about itself! No prior experience with music is necessary.	A. Chakrabarty, PhD, Art History

HUMN 3B92 **STUFF: Material Culture and the Meanings of Things (ST)** **0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines the meaning of things, buildings and places and the relationships people establish with them. Interested as much in the methodological questions of how to assess critically the built environment – and here the built environment is defined so as to include architecture, furniture, human-made landscape and objects of all kinds – as in philosophical and aesthetic questions of meaning and significance, whether functional or emotional, that tend to accompany the interactions with "stuff", the course is structured around linked, but independent thematic units. As such, the primary purpose of this course is to provide a framework for the analysis of things and methodological tools for the use of material culture in the study of society, past or present. Here, the intention is to interrogate the central, complex and powerful roles that things of all sorts play in daily life.	M. Prokopow, PhD, History
HUMN 4B01 **Modernism: Critical Perspectives 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course offers an overview of the historical and cultural context of the modern period from the mid 1850s to 1945. It is designed to offer students a context in which to understand not only the key issues and innovations central to artistic modernism but also the ways in which modernism forms the basis for much of our understanding of contemporary culture. Students will consider how historical forces such as the rise of literacy and the working class, industrialization, colonialism, revolution, women's rights, and the World Wars created contexts in which innovation and critical approaches to art emerged.	S. Park, PhD, Cultural Studies
HUMN 4B03 **Existentialism 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course is a study of the short stories, poetry, film, visual art and philosophical essays which have been generated from, or significantly influenced by, the philosophy of existentialism. In identifying some of the chief issues, notable works and leading figures in the movement, students gain an appreciation of the "existential" approach to modern culture, one characterized by the preeminence of critical protest.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy

HUMN 4B04 **Health and Wellness: Ethics and Cultural Politics 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* A study of the ethics and cultural politics in the current debate between the conventional medical profession and proponents of health and wellness. It will focus on the public debate of issues related to the state-control of health matters, for example, the power and dominance of conventional medical organizations, the social value of the illness-oriented practice of medicine, the politicization of medical research, the gender-bias in medical reproductive technology, medical lobby-groups and the management of mass media discourse on health, the appropriateness of drug therapy, and the propriety of the relationship between doctors and drug companies. This will include consideration of the politics of cultural difference and its impact on the scientific and ethical validity of medical methodologies used in alternative practices like Chinese herbalism and acupuncture, European homeopathy, Indian Ayurvedic medicine and Yoga, and North American indigenous medicine. It will also include reference to ethical dimensions of the representation of the illness and health.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 4B12 **Zen Buddhism and Its Culture 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course is a study of the short stories, poetry, film, visual art, gardens, philosophical writings and other cultural expressions of Buddhism. Through an exploration of the principal themes, notable works and leading historical figures in the movement, students develop an appreciation of the distinctively Buddhist frame of mind, where the focus on meditation and paradox become key elements in the search for enlightenment.	A. Graham, PhD, Philosophy; Sessional, PhD/ABD, Philosophy
HUMN 4B17 **Feminist Theory 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar course draws on interdisciplinary research in art and design, literature, and social theory to examine a broad range of approaches to the study of gender in society. We reflect critically on the theories and practices of a diverse spectrum of feminist thought, and work towards the development of a framework of analysis which views sex and gender as intersecting with race, ethnicity, sexuality, ability, and socio-economic class. Our focus emphasizes recent changes in the global economy, capitalism, and postcolonial societies that have transformed families, workplaces, conceptions of power, and alternative forms of portraying human agency and resistance.	Sessional, PhD/ABC, Humanities

HUMN 4B18 **Postmodernism: Critical Perspectives 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar course examines key theories and ideas that have emerged under the broad term of postmodernism. Readings for the course familiarize students with the debates about postmodernism and contemporary culture related to issues of technology, globalization and postcolonialism. Assignments focus on the development of critical strategies and analytical frameworks for reading, responding to, and writing about theoretical ideas. In depth examination of assigned readings is complemented by discussion of related artistic practices.	A. Chakrabarty, PhD, Art History D. Tuer, PhD (ABD), History
LIBERAL STUDIES –LBST (First-Year English and Upper Level Interdisciplinary Arts & Sciences)	
LBST1B11 **The Essay and the Argument: Mechanics 0.50 Credit(s)** This course is designed specifically for students who wish to sharpen their writing skills through intensive practice and review of composition mechanics and English grammar. Students will focus on grammar fundamentals, paragraph construction and reading strategies. This workshop allows students to explore aspects of essay composition while developing confidence in their own writing skills through practical exercises. This course focuses on the essay – personal, descriptive, analytical, persuasive and research based – and how to develop a clear, compelling thesis and convincing argument. Students will read among the best models of the essay, which may include works by, among others, Montaigne, Swift, Lincoln, Thoreau, Douglass, Woolf, Orwell, Bettleheim, Arendt, Sartre, Nabokov, Sontag and Kincaid. Through short lectures, group work, peer reviews, class discussions and instructor feedback, students will practice the art of writing in a variety of rhetorical modes, undergoing an intensive, rigorous learning process designed to be useful to them as practicing artists, designers, researchers and critics.	C. Black, MFA, Writing Sessionals, MA/ABD/PhD, Writing
LBST 1B13 **The Essay and the Argument: Rhetoric 0.50 Credit(s)** This course is designed specifically for students who wish to sharpen their persuasive skills through an intensive study of the art of rhetoric and debate. Students will focus on advanced arguments through in-depth analysis of course readings as well as a close examination of various rhetorical tips and strategies. Students who select LBST 1B13 Rhetoric, should already have strong language skills that will support them in advanced engagement with the ideas under discussion and their rhetorical exposition.	C. Black, MFA, Writing Sessionals, MA/ABD/PhD, Writing

LBST 2D01 * **Liberal Studies Two 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* LS Two provides students with an introduction to scholarly inquiry in an interdisciplinary format, that addresses a variety of social, economic, cross-cultural and historical contexts. Using a thematic and multi-disciplinary approach, a faculty team of instructors explore significant texts and ideas in visual culture, the humanities, literature and the social sciences to invigorate students' imaginations and root them in the global project of knowledge building. Students will engage interdisciplinarity as a way of thinking by exploring different research methods with an emphasis on critical thinking, reading, writing and research skills, organizational strategies, verbal presentation and cultural literacy. LS Two, a 1.5 credit course, is the equivalent of 3 one-semester courses and involves weekly lecture presentations, seminars and tutorials. It will serve as an introductory course for upper level courses in English, the Humanities and the Social Sciences.	Team Taught: LS Faculty, e.g., A. Chakrabarty, PhD, Art History S. Park, PhD, Cultural Studies A. Graham, PhD, Philosophy K. Shailer, PhD, German Studies

SCIENCE/TECHNOLOGY/MATHEMATICS SCTM	
SCTM 2B01 **Introduction to Biology 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course addresses the fundamentals of biology within the broad context of the ways in which our society is increasingly influenced by science and technology. Students acquire a basic natural science literacy through the study of ecology, evolution, genetics, cell biology and basic physiology, with a strong focus on applying the information learned to everyday life and an examination of the profound changes taking place in the areas of science and technology, such climate change, genetic engineering and cloning, and the loss of biodiversity and habitat.	I. Clarke, PhD, Biochemistry

SCTM 2B02 **Human Form and Function: Introduction to Anatomy 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course provides an introduction to musculoskeletal anatomy to provide a deeper understanding of the human form based on accurate observation. Students will learn to identify the shapes underlying the surface of the figure and understand the anatomic basis of movement through a study of the human skeleton, cadaver specimens and living anatomy from models and their own bodies. While the central purpose of this course is to enhance the student's understanding of what they see in the human form, this course will also place anatomical "facts" within a cultural and scientific context.	S. Tulk, MD, FCFP
SCTM 2B03 **Astronomy: An Exploration of Scales and Structures in our Universe 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course will explore the science of Astronomy from the perspective of scale and structure: how, from the microscopic scales of atoms, molecules and light, we have come to understand the macroscopic scales of stars, nebulae, galaxies, and the large scale structure of the Universe. Astronomy is an intensely visual science, with exquisite structures and morphologies revealed by increasingly sophisticated technologies, probing wavelengths the human eye can and cannot see; yet surprisingly the visual contains only a small fraction of the known Universe. Instead, “Dark Matter” and “Dark Energy” make up the bulk of our Universe. We will examine the scientific method of astronomers, and how they have reached such unanticipated results.	Sessional, PhD/ABD, Physics
SCTM 2B05 **Modern Physics 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* The goal of physics is to understand the workings of nature through observation, experimentation, and theory. In this course, we will explore the world of physics through its observations and visualizations of nature, from the realm of the human scale through microscopic and macroscopic scales. The course will examine such topics in modern physics as cosmology, relativity, and quantum mechanics, along with their classical historical contexts. Particular emphasis be placed the role visualization in science, and interrelations between science and art. (Note: As little mathematics as possible will be used; emphasis is on conceptual ideas. No background in science/math is presumed.)	Sessional, PhD/ABD, Physics

SCTM 2B10 **Introduction to Psychology 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course introduces students to the scientific study of human and animal behaviour, with a particular emphasis on the individual as the unit of study rather than the group. Through discussion, the course text and clips from Universal Studio films, students survey key concepts, issues and research methods in the various sub-disciplines of psychology and relate these to contemporary life and culture. Topics include: physiological processes, motivation, learning, perception and sensation, memory and thinking, and social, developmental and abnormal psychology. Students learn to develop their critical thinking and analytical skills and learn to distinguish between the average layperson's notion of psychology and psychology as a science.	L. Kushnir, PhD, Education
SCTM 2B20 **Introduction to Earth Sciences 0.50 Credit(s)** **Prerequisite: 3.0 credits of first-year studio and 1.0 credit of** *first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* Beyond the study of minerals and rock types, the science of Geology is fundamental to understanding current issues in ecology and resource management. This lecture-based course presents the dynamic processes that shape our planet, with a focus on how they influence how we live today. Within a Canadian context, students will explore plate tectonics, rock formation and classification, earthquakes and volcanoes, geological structures, water and mineral resources, surficial processes, and the geology of Canada. The role of plate tectonics as the key process driving geological change will be stressed, beginning with structure of the planet and running through to geological influences on ecological concerns. The approach of observing the present as a key to understanding the past will help students appreciate the dynamic nature of our planet.	Sessional, PhD/ABD, Earth Sciences
SCTM 2B21 **The Mathematics of Art and Design 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course explores the ways in which aspects of mathematics intersect with the practical concerns of artists and designers. We will see that much like artists, mathematicians are interested in the study of patterns and abstractions that can arise from these patterns. The notion of truth however can be quite different for a mathematician than for an artist. We will take a good look at how mathematicians reason and will encounter occasions where this reasoning has shaken the foundations of mathematics. We will also acquaint ourselves with the impact mathematics has had on designers and artists.	Sessional, PhD/ABC, Mathematics

SCTM 2B22 **Topics in the Science of Colour 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* A cross-disciplinary approach in examining colour, with the aim of understanding colour from the multiple viewpoints of art, physics, chemistry, physiology and history. Topics include: perception, wave nature of light, spectroscopy, colour harmony and contrast, natural phenomena, dyes and pigments.	Sessional, PhD/ABD, Physics
SCTM 2B90 **Human-Computer Interaction (ST) 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course is an introduction to the field of Human-Computer Interaction, which considers digital systems (computers, smart phones, entertainment technology, etc.) from a human-centric (rather than machine-centric) perspective. Focusing on the practices of interactive systems design, you will gain hands-on exposure to established techniques for interaction design in each of its major phases: understanding and formalizing needs, brainstorming and evaluating ideas, developing and evaluating advanced prototypes, and understanding adoption and use. Students will be introduced to a set of digital and paper-based tools for prototyping interactive systems, which they will use to develop a medium-fidelity interactive prototype. There are no specific prerequisites for the course.	D. Reilly, PhD, Computer Science /HCI
SCTM 2B94 **Introduction to Computer Science: Logic and Coding (ST) 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course introduces students to the fundamentals of logic, and computer programming. It emphasizes object-oriented languages, allowing students to understand and later develop capacity in a wider range of programming methods. The material will be contextualized within both art and design practices, introducing students to programming for environments, objects and online, as well as practices of interaction, automation, generation, networks and visualization. Students will understand how to incorporate and recombine existing code and to use established design patterns. Basic foundational coding languages will be used to introduce key concepts that students can employ in their subsequent study of advanced programming languages . Students will be asked to bring in work-in-progress from their studio courses that can be implemented through coding.	D. Reilly, PhD, Computer Science /HCI

SCTM 2B95 **Renewable Energy (ST) 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* With governments mandating that large portions of the electric power produced in the near future come from renewable sources, the interest and innovation in the alternative energy sector is fast paced and widespread. In this course we will examine equally the three large areas of interest to Canadians: Solar, Wind and Marine. Then we will spend some time looking at other alternative sources. We will first look at the fundamentals of electric power production, then go over the science of each power production method and consider socio-economic impacts. We'll evaluate the pros and cons of each, discuss government policies, and also look at individual energy conservation.	Sessional, PhD, Engineering/ Sustainability
SCTM 3B04 **Biological Principles of Sustainability 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines major scientific issues surrounding the concept of sustainability. Topics covered will include: population growth and the human carrying capacity, land use and agriculture, biotechnology and genetic engineering, climate change and pollution, and ecosystem services in urban design. Each section of the course will discuss the scientific principles and concepts relevant to understanding sustainability within these areas. Students will apply their scientific knowledge to examine and critique contemporary design and cultural practices from the perspective of biological sustainability. An additional focus on emerging biologically focused design tools such as Biomimicry will be discussed.	I. Clarke, PhD, Biochemistry

SOCIAL SCIENCES- SOSC	
SOSC 2B01 **Introduction to Social Science: People and Social Worlds 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course addresses the fundamentals of biology within the broad context of the ways in which our society is increasingly influenced by science and technology. Students acquire a basic natural science literacy through the study of ecology, evolution, genetics, cell biology and basic physiology, with a strong focus on applying the information learned to everyday life and an examination of the profound changes taking place in the areas of science and technology, such climate change, genetic engineering and cloning, and the loss of biodiversity and habitat.	L. Milgram, PhD, Anthropology Sessional, PhD/ABC, Social Sciences
SOSC 2B02 **Media, Messages and the Cultural Landscape: Introduction to Communication 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course is designed to offer students critical and analytical skills to understand our complex media environment through the study of the basic principles, methodologies and topics relevant to Communications Studies. Students examine historical, economic, technological and policy perspectives that shape how we respond to and participate in a media landscape, with an emphasis placed on the Canadian context. Topics to be addressed include: theories of communications and media; public and private media; communications and nations; culture industries; media convergence; geopolitics of global communications; networks and communications; democracy and media; and consumers, identity and media.	P. Gardner, PhD, Communication D. McIntosh, PhD, Communications
SOSC 2B04 **Social Science Methods for Designers and Artists 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* The aim of this course is to provide designers and artists with basic skills in social science research. One half of the course will emphasize qualitative techniques, including interviewing and ethnographic research. The other half of the course will focus on quantitative research methods, focusing mainly on the use of questionnaires and basic statistical analysis and presentation techniques. Students will also learn how to carry out research with regard to the ethical treatment of research subjects.	B. Leeming, PhD, Sociology

SOSC 2B05 **Western Political Thought from Plato to the Present 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course introduces students to the issues and debates in political thought through history and across western culture. Students will examine the key concepts and ideas of western politics ranging from Plato, to John Stuart Mill, to C.B McPherson. A particular theme of the course will explore the central ideas that have shaped the contemporary political environment historically in areas such as liberalism, conservatism, Marxism, and in the more contemporary arenas of feminism, socialism, neo-liberalism, aboriginal rights, equality and social justice. Students will also learn about the methodology of political science, the institutional and social framework of political activity, and the role of political ideas.	Sessional, PhD/ABC, Political Science
SOSC 2B20 **Web Theory 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This lecture course offers students critical, theoretical, and analytical tools to understand contemporary Internet issues through the study of the history, research methodologies and emerging debates and practices relevant to the World Wide Web. The course will examine web technologies, web aesthetics, the transformation of information in the web, web regulation and copyright, web political-economics, web entertainment, and the construction of web identities. Students will participate in a series of Internet based writing and analysis assignments.	D. McIntosh, PhD, Communications
SOSC 3B02 **Material Culture and Consumer Society 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* In its broadest sense, material culture is the study of the objects people make, use, purchase and consume to interact with their physical worlds and to construct visible social relationships. This course explores how objects are a reflection of the individuals and societies that produce them, and examines the design of objects and their meanings through interdisciplinary methodologies. Using a case-study approach to find what objects "say" about us, we examine a range of Western and non-Western objects including furniture, household products, clothing, cars and architecture, and topics such as collecting, souvenirs, branding and gift-giving.	L. Milgram, PhD, Anthropology M. Propokow, PhD, History

SOSC 3B03 **Sociology of the Body 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course examines sociological approaches to understanding the body in contemporary society. The idea of "body techniques" will be emphasized, including the following: techniques of production which permit construction, transformation or manipulation of the body; techniques of representation which permit free individual or collective expression concerning the body in society; and institutional techniques which determine the behaviour of individuals towards their own bodies and the bodies of others. Each "technique" will be examined in relationship to how they broaden perceptions about the body, what they replace, and what they take from society.	B. Leeming, PhD, Sociology Sessional, PhD/ABC, Social Sciences
SOSC 3B04 **Childhood, Families and Social Change 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course adopts an interdisciplinary approach in which the insights and techniques of sociology, anthropology and psychology are combined to examine parent-child relations from a socio-historical perspective and includes a critique of traditional theories on families and child socialization. Issues such as domestic partnerships, same-sex families, family/work roles, reproduction, childcare and child education will be explored. Special attention will be given to the link between family experiences and sources of inequality such as social class, race, gender, disability, ethnicity, sexuality and age.	Sessional, PhD/ABC, Social Sciences
SOSC 3B05 **Social Psychology and Consumer Behaviour 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* The course explains how and why we buy goods and services. In other words, the course studies how individuals come to make decisions around the spending of their available resources (time, money, effort) on consumption-related items. Relatedly, it addresses why we often buy excessively (the consumer society critique). This necessarily requires us to look at what goods and services mean to us such that we purchase them. That is, how do goods and services give expression to the tastes, values and affiliations of individuals and groups (i.e., as self-representations)?	Sessional, PhD/ABD, Social Sciences

SOSC 3B06 **Mental Health: Science, Culture, Society 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course provides a theoretical approach to understanding the role of psychiatric science in society and culture. Students will read from historical and critical literatures on scientific and cultural practices of mental health and illness in western societies and beyond, with attention to late capitalist practices. The class will explore mental health in a model suggesting that scientific knowledges change with paradigms of thought. Mental health will be positioned as a range personal, social and scientific "technologies" which often produce particular behaviors. Topics of discussion will include: the interstices of art and madness, changing notions of the human subject and the self, health's relationship to citizenship and consumer society, and the historical pathologization of distinct populations of people, based on gender, race, ethnicity, sexuality, and more.	P. Gardner, PhD, Communication
SOSC 3B27 **Human Factors for Designers 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course introduces students to ideas and issues that are important to a contemporary understanding of ergonomics, human factors, and user-centred design. Through a thematic examination of the growth and development of the field, including a wide-ranging review of case studies, the course provides students with a framework for studying industrial and environmental design processes as they relate to the satisfaction of human needs.	B. Leeming, PhD, Sociology Sessional, PhD/ABD, Social Sciences or Design Studies
SOSC 4B01 **Risk and Society 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This course traces ways that the concept of "risk" has been used in a variety of competing social philosophies to illustrate the interconnectedness of individuals, social life, economic advancement, and the environment. We begin by considering how different understandings of risk inform contemporary social scientific approaches to understanding the future development of human and natural resources. We continue with an examination of a range of social responses to risk in order to understand the role of "risk perception" in visions about our common future.	B. Leeming, PhD, Sociology

SOSC 4B02 **Gender, Globalization and Social Change 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit).* This seminar course examines anthropological/social science perspectives on the role that gender plays in organizing society and in understanding social change. We begin by analyzing initial research in the early 1970s that sought to understand gender hierarchies by identifying universals in sexual status cross-culturally and the subsequent critiques of this early approach. We conclude by studying feminist approaches and methodologies that have developed in the anthropology of gender. To contextualize the theories of gender, we examine geographically and culturally diverse empirical studies of households, labour markets, agriculture, industrialization, development projects and visual culture in both rural and urban contexts.	L. Milgram, PhD, Anthropology; Sessional, PhD/ABD, Social Sciences
BUSINESS INNOVATION - BUSI	
BUSI 2BXX* **Introduction to Business 0.50 Credit(s)** *Prerequisite: 3.0 credits of first-year studio and 1.0 credit of first-year liberal studies, including the first year writing course with a minimum passing grade of 60%, and an overall average of 60%.* This course will introduce students to the role of the manager and business in society. It will discuss Canadian and global trends and issues – political, economic, technological, ethical – that affect the business enterprise, and establish the fundamentals of modern business and organizational management. Working with case studies, students will build upon the basics of revenue, profits, contribution and costs, and integrate advanced aspects of business models, innovation, competitive advantage, core competence and strategic analysis.	Suzanne Stein, ABD, Media/ Communications; Sessional, PhD/ABD, Business or Arts Administration
BUSI 3BXX* **Project Management 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and BUSI 2BXX Introduction to Business.* This course provides students with the fundamentals of project management and prepares them to work on project teams. Through lectures, readings, discussion of case studies, group and individual assignments, student will address the following topics: project initiation (strategic management, negotiation, conflict management), project planning (budgeting, cost estimates, scheduling, resource allocation), and project execution (monitoring and controlling the project, conducting audits, and terminating the project). Through the use of project management software, students will be exposed to computerized methodology.	Suzanne Stein, ABD, Media/ Communications; Sessional, PhD/ABD, Business or Arts Administration

BUSI 3BXX* **Business Ethics, Sustainability, and Social Responsibility 0.50 Credit(s)** *Prerequisite: 7.5 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and BUSI 2BXX Introduction to Business.* This course is designed to increase student awareness of the importance of ethics and social responsibility and sustainable economic development for firms of all sizes as well as local and global economies. Following an overview of the complex landscape of business ethics and corporate social responsibility, and the added dimension of sustainable economic practices, the course focuses on three major themes: ethical leadership, ethical decision making, and the application of ethical/sustainablity frameworks to all aspects of business, with particular attention to the creative industries.	Sessional, PhD/ABD, Business or Arts Administration
BUSI 4BXX* **Entrepreneurism 0.50 Credit(s)** *Prerequisite: 10 credits, including 1.0 credit of second-year liberal studies (including 0.5 VISC credit) and BUSI 2BXX Introduction to Business.* The course introduces art and design students to concepts of small business and entrepreneurship, and explores the roles that entrepreneurs and smaller firms play in society. The course is also concerned with issues that relate to conceptualizing, developing and managing successful new ventures. Students will participate in a negotiated simulation exercise, visit small firms and interview entrepreneurs, and undertake an opportunity assessment (precursor to a business plan).	Suzanne Stein, ABD, Media/ Communications; Sessional, PhD/ABD, Business or Arts Administration

APPENDIX VII: Program Guides for Minors

Minor Program Guides for the Faculty of Art

DRAWING & PAINTING MINOR

A minor in Drawing and Painting will add depth to any major. Students taking a minor in Drawing and Painting will develop a range of skills in the context of ongoing dialogues with the traditions and histories of drawing and painting, and with contemporary art. Students will gain skills in observational drawing and painting, digital applications to drawing and painting, and will acquire a knowledge of materials and processes needed for creative problem solving.

Two of the following courses:	1.0
DRPT 2B01 Painting Observation	
DRPT 2B02 Abstract Painting	
DRPT 2B03 Drawing Workshop	
DRPT 2B07 Figurative Drawing	
DRPT 3B04 Intermediate Painting Workshop	
Plus:	
200 Level DRPT Studio or DRPT STU/SEM courses	1.5
300 or 400 Level DRPT Studio or DRPT STU/SEM courses	2
200, 300 or 400 Liberal Studies	0.5
Total *	5

- With the approval of an Associate Dean, 0.5 credit of Studio or STU/SEM courses can be substituted with a 0.5 Independent Study.
- A minor consists of 3.0 credits minimum, 5.0 credits maximum.
- Up to 2.0 credits of electives from a student's major may count towards their minor.

INTEGRATED MEDIA MINOR

A minor in Integrated Media provides students with an overview of the impact of digital and time-based media practices. Students learn to evaluate and work with technologies for research and studio projects. Interdisciplinary exploration is encouraged. Integrated Media addresses film, video, robotics/electronics, performance, installation, animation, audio, web and hybrid media. In a context of critical thinking and relevant examples, students develop individual and collaborative projects

INTM 2B34 Hybrid Media Lab	0.5
INTM 3B39 Media Research Projects	0.5
200 Level INTM Studio or INTM STU/SEM courses	2

300 or 400 Level INTM Studio or INTM STU/SEM courses	1.5
200, 300 or 400 Level Liberal Studies	0.5
Total *	5

Suggested pairings:
INTM 3B11 Media and Social Change & VISC 4B05 Future Cinema
INTM 3B17 Publications: Digital & VISC 4B06 Global Mesh: Internet, Networks, Globalization and Digital Resistance
INTM 2B02 Film for Artists & VISC 2B08 Film Studies: An Introduction

- With the approval of an Associate Dean, 0.5 credit of Studio or STU/SEM courses can be substituted with a 0.5 Independent Study.
- A minor consist of 3.0 credits minimum, 5.0 credits maximum.
- Up to 2.0 credits of electives from a student's Major may count towards their minor.

PHOTOGRAPHY MINOR

The photographic image is central to contemporary visual culture and current art practices in all mediums. Students minoring in photography take the opportunity to integrate a broad range of photographic concepts and processes into their studies, gaining basic skills and then selecting courses pertinent to their own trajectories. They are able to blend their use of photography with the visual forms they are exploring in their major area of study.

Two of the following courses: PHOT 2B03 Introductory Photography: Basics PHOT 2B05 Colour I PHOT 2B07 Digital Imaging I PHOT 2B13 Concept and Process	1.0

Plus:

DRPT 2B08 Camera Art: Combining Media (interdisciplinary image making)	0.5
200 Level PHOT Studio or PHOT STU/SEM courses	1.5
300 or 400 Level PHOT Studio or PHOT STU/SEM courses	1.5
200, 300 or 400 Level Liberal Studies	0.5
Total *	5

- With the approval of an Associate Dean, 0.5 credit of Studio or STU/SEM courses can be substituted with a 0.5 Independent Study.
- A minor consist of 3.0 credits minimum, 5.0 credits maximum.
- Up to 2.0 credits of electives from a student's major may count towards their minor.

PRINTMAKING MINOR

The minor program in Printmaking provides the opportunity for students to engage, through a hands-on approach, in both analog and digital forms of image making. The courses are designed to augment a student's visual vocabulary, add technical and conceptual skills and explore new and alternative ways for designing and presenting visual artifacts. Printmaking, which is sequential by nature, can also improve the student's approach to problem solving and time management in support of the curriculum offered in other major programs.

Two of the following courses: PRNT 2B01 Screenprinting PRNT 2B02 Relief PRNT 2B05 Papermaking PRNT 2B16 Lithography PRNT 2B17 Intaglio PRNT 2B20 Book Arts: Book Binding	1.0
Choose one of the following courses: PRNT 3C05 Intermediate Printmaking Studio PRNT 3C06 From Paper to Book PRNT 3C07 Lithography and Screenprinting PRNT 3C08 Intaglio and Relief	1.0
Plus:	
200 Level PRNT Studio or PRNT STU/SEM courses	1.5
300 or 400 Level PRNT Studio or PRNT STU/SEM courses	1.0
200, 300 or 400 Level Liberal Studies	0.5
Total *	5.0

- With the approval of an Associate Dean, 0.5 credit of Option Studio or STU/SEM courses can be substituted with a 0.5 Independent Study.
- A minor consist of 3.0 credits minimum, 5.0 credits maximum.
- Up to 2.0 credits of electives from a student's major may count towards their minor.

SCULTPURE/INSTALLATION MINOR

COURSE CODE	COURSE NAME	CREDIT
SCIN 2B01	Intermedia Studio: Body and Object	0.5
SCIN 2B14	Intermedia Studio: Site and Time	0.5
200 Level	SCIN Studio, SCIN STU/SEM or FABR courses	1.0

SCIN 3B01	Issues in the History of Sculpture	0.5
SCIN 3B08	Intermedia Studio: Problems in Visual Language I	0.5
300 or 400 Level	SCIN Studio or SCIN STU/SEM courses	1.0
300 or 400 Level	SCIN Studio, SCIN STU/SEM or FABR courses	0.5
200, 300 or 400 Level	Liberal Studies course	0.5
Recommended		
SCIN 3C02	Intermedia Studio: Problems in Visual Language II (1.0 credit)	
Total*		**5.0**

Minor Program Guides for the Faculty of Design

COMMUNICATION DESIGN MINOR

A hybrid minor in Communication Design provides students with a broad overview of the impact that Advertising, Graphic Design and Illustration can have in the context of cultural and social issues. It also introduces them to the skills required to create intelligent and compelling communications. While developing an awareness of the current issues and trends that affect these practices, students will also engage in visual problem solving exercises and projects.

COURSE CODE	COURSE NAME	CREDIT
Choose two:		1.5
ADVR 2K01	Advertising Concept 1 *****	
GRPH 2K01	Graphic Design 1 *****	
ILLU 2K01	Illustration 1	
Choose one:		0.75
ADVR2K01	Advertising Concept 2* (with prerequisite)	
GRPH2K02	Graphic Design* (with prerequisite)	
ILLU2K02	Illustration 2 (with prerequisite)	

Upon completion of the above, choose one form selection A and one from selection B or two from selection B:

SELECTION A	
ADVR 3B02 + ADVR 3B03	Advertising Concept 3 ***** + Time-Based/Transmedia Narrative ***** (with prerequisite) (formerly ADVR 3K01 Advertising Concept 3)
GRPH 3K01	Graphic Design 3 ***** (with prerequisite)
ILLU 3K01	Illustration 3 (with prerequisite)
GDES 4B03	Internship (appropriate to Minor)
SELECTION B	
GDES 3B10	Art of Presentation
GDES 3B02	Editorial & Publication Design 1
GDES 3B22	Editorial & Publication Design 2
GDES 4B02	Editorial & Publication Design 3
GDES 3B48	Illustrative Activism
GDES 3B07	Interactive Communication: Smart Screens
GDES 3B27	Interactive Communication: Clever Devices
GDES 3B53	Interactive Communication: Beyond the Screen
GDES 3B11	Graphic Narrative, Animation & Motion (formerly Motion Graphics 1)
GDES 3B32	Kinetic Typography & Animated Communication (formerly Motion Graphics 2)
GDES 3B04	Packaging Design 1
GDES 3B31	Packaging Design 2
GDES 3B05	Sequential Narrative 1
GDES 3B29	Sequential Narrative 2
GDES 3B09	Strategic Brand Development 1
GDES 3B42	Strategic Brand Development 2
GDES 3B54	Think Tank 2: Consideration (SEM)
GDES 3B03	Typeface Design 1 *****

GDES 3B30	Typeface Design 2 *****	
GDES 3B08	Wayfinding/Information Systems 1	
Choose one:		
		0.5
VISC 2B36	History and Evolution of Typography (LST)	
VISC 3B38	Advertising and the Art of Persuasion (LST)	
VISC 2B39	Graphic Design History in the 20th Century (LST)	
VISC 3B21	Illustration and the Rise of Popular Culture (LST)	
Total	3.75 or 4.0 or 4.25	

FURNITURE DESIGN MINOR

Furniture as tool, furniture as icon
This furniture minor will focus on the cultural, physical and psychological relationships between ourselves and furniture through conceptual engagement, material investigation, and academic contextualization. The course will be production oriented, with a strong emphasis on hands on experimentation and lab work.

The course will be based around three core furniture design studios, running sequentially;
GDES 3B15 Furniture 1 will deal with the conceptual, expressive and iconic element of furniture.
GDES 3B25 Furniture 2 builds on this experimentation and introduces elements of production and utility.
GDES 4B11 Furniture 3 is self-directed project based studio with an emphasis on student led final outcome.

The minor will provide students with a focused cultural, conceptual and practical understanding of the area of furniture, allowing the student to focus and specialize in project work which will support their major either through providing relevant depth of knowledge in the students major design field, especially furniture design / manufacture, or to provide breadth, context and an augment of another design major or art major.

Furniture and relationship: history, physically, emotionally, anthropologically, psychologically.

COURSE CODE	COURSE NAME	CREDIT

The following four courses are required:		2.0
GDES 3B15	Furniture Design 1 (taken with Furniture Design 1 Lab/Wood)	
GDES 3B25	Furniture Design 2 (taken with Furniture Design 2 Lab/Wood)	
GDES 4B11	Furniture Design 3 (taken with Furniture Design 3 Lab/Wood)	
VISC 3B32	History of Furniture (LST)	

Choose one of the following:		0.5
VISC 3B27/SOSC 3B27	Human Factors for Designers (LST)	
SOSC 2B04	Social Science Methods for Designers and Artists (LST)	
SOSC 3B02	Material Culture and Consumer Society (LST)	
Choose two:		0.5 or 0.75 or 1.0
INDS 3A04	Advanced Drawing for 3D Design	
INDS 3A02	Mechanical & Structural Design Principles (SEM)	
GDES 3B18	Biomimicry 1: Points of Departure	
GDES 3B06	Guerrilla Entrepreneurship	
GDES 3B56	Universal Design	
GDES 4B03	Internship (appropriate to Minor)	
VISC 2B38	Design Thinking (LST)	
SCTM 2B02	Human Form and Function: Introduction to Anatomy (LST)	
VISC 2B12	History of Design: Indigenous & Vernacular (LST)	
Choose one:		0.5
VISC 2B01	History of Modern Design (LST)	
VISC 3B41	Cross-Cultural Issues in Craft (LST)	
SOSC 3B02	Material Culture and Consumer Society (LST)	
Total		**3.5 or 3.75 or 4.0**

ILLUSTRATION MINOR

A minor in Illustration provides students with the fundamental principles and contextual understanding required in being an illustrator. With the exception of a Liberal Studies component, courses are studio-based, where competency in draftsmanship is a necessity. Students engage in visual problem-solving, text-to-image translations and media exploration, while developing individual methodologies and an awareness of contemporary issues that affect the practice. Assignments include life and observational drawing, editorial, advertising and book illustration.

COURSE CODE	COURSE NAME	CREDIT
The four courses listed below are all required:		2.75
GRPH 2K01	Graphic Design 1 *	
GRPH 2K02	Graphic Design 2 * (with prerequisite)	
GRPH 3K01	Graphic Design 3 * (with prerequisite)	
GRPH 2B06	Typography 2: Structures *	
Upon completion of the above, choose selection A and one from selection B OR two from selection B:		1.0
SELECTION A		
GRPH 3B14	Typography 3: Advanced Structures *	
SELECTION B		
GDES 3B10	Art of Presentation	
GDES 3B02	Editorial & Publication Design 1	
GDES 3B22	Editorial & Publication Design 2	
GDES 4B02	Editorial & Publication Design 3	
GDES 3B07	Interactive Communication: Smart Screens	
GDES 3B27	Interactive Communication: Clever Devices	
GDES 3B53	Interactive Communication: Beyond the Screen	
GDES 3B11	Graphic Narrative, Animation & Motion (formerly Motion Graphics 1)	
GDES 3B32	Kinetic Typography & Animated Communication (formerly Motion Graphics 2)	
GDES 3B04	Packaging Design 1	
GDES 3B31	Packaging Design 2	

GDES 3B09	Strategic Brand Development 1	
GDES 3B42	Strategic Brand Development 2	
GDES 3B54	Think Tank 2: Consideration (SEM)	
GDES 3B03	Typeface Design 1 *	
GDES 3B30	Typeface Design 2 *	
GDES 3B08	Wayfinding/Information Systems 1	
GDES 4B03	Internship (appropriate to Minor)	
Choose one:		0.5
VISC 2B36	History and Evolution of Typography (LST)	
VISC 2B39	Graphic Design History in the 20th Century (LST)	
Total		4.25

COURSE CODE	COURSE NAME	CREDIT
The following courses are required (please pay attention to prerequisites):		
ILLU 2K01	Illustration 1	0.75
ILLU 2B08	Illustrative Drawing	0.5
ILLU 2K02	Illustration 2	0.75
ILLU 2B09	Illustrative Drawing and Painting 1 (includes drawing and painting workshop)	0.5
ILLU 2A02	Media Studio 1	0.25
ILLU 3K01	Illustration 3	0.75
ILLU 3B09	Illustrative Drawing and Painting 2	0.5
GDES 3B05	Sequential Narrative 1	0.5
VISC 3B21	Illustration and the Rise of Popular Culture (LST)	0.5
Total		5.0

INDUSTRIAL CERAMICS MINOR

This minor is an interdisciplinary offering between Material Art & Design and Industrial Design. Using ceramics and industrial design practices and methods, the student will explore the possibilities of ceramic production, including concept exploration, form development, prototyping in 3D drawing and rapid prototype printing for clay. Much of the students' time will be spent in the ceramic studio developing models and experiencing the processes of clay from inception to fired works. Emphasis will be on a small batch production including developing design criteria, formulating designs for multiple productions, and considering manufacturing and marketing strategies.

COURSE CODE	COURSE NAME	CREDIT
The following five courses are required:		2.5
MAAD 2B15	Intro to Ceramics	
INDS 2B13	The Meaning & Language of Form (Industrial Design students must take MAAD 2B30 Ceramics: Intro to Throwing in place of this course)	
MAAD 2B24	Ceramics: Mouldmaking	
GDES 3B36	Domestic Ceramics: Exploring the Useful Object	
GDES 3B20	Small Object Design: Virtual to Reality	
Choose two:		0.75 or 1.0
VISC 2B38	Design Thinking (LST)	
GDES 3B45	Architectural Ceramics	
GDES 3B49	Image and Clay: Exploring the Ceramic Surface (not offered 2010/11)	
INDS 3A04	Advanced Drawing for 3D Design	
GDES 4B03	Internship (appropriate to Minor)	
GDES 3B43	Jewellery Design: Architectural Hardware (not offered 2010/11)	
Choose one:		0.5
VISC 2B01	History of Modern Design (LST)	
VISC 3B41	Cross-Cultural Issues in Craft (LST)	
SOSC 3B02	Material Culture and Consumer Society (LST)	
Total		3.75 or 4.0

MATERIAL ART AND DESIGN MINOR

COURSE CODE	COURSE NAME	CREDIT

Take two courses in sequence: 1.0

MAAD 2B14 Intro to Jewellery/Metalsmithing : Fabrication

and GDES 3B34 Jewellery Design 1: An Introduction

or MAAD 2B29 Jewellery/Metalsmithing : Fabrication 2

MAAD 2B01 Intro to Fibre

and MAAD 2B26 Fibre: Explorations

MAAD 2B15 Intro to Ceramics

and MAAD 2B24 Ceramics: Mouldmaking

Upon completion of the above two, choose five courses: 2.5

Jewellery

MAAD 2B14 Intro to Jewellery/Metalsmithing : Fabrication

MAAD 2B08 Jewellery/Metalsmithing: Casting

MAAD 2B28 Jewellery/Metalsmithing: Composition

MAAD 3B13 Jewellery: Practical Theory: Setting

MAAD 3B15 Jewellery: Concept Development

MAAD 3B17 Jewellery: Intermediate: Structure

MAAD 3B38 Jewellery: Implementing the History of the 19th & 20th Century

(SEM)

MAAD 3B41 Silversmithing

MAAD 4B08 Jewellery: Development for Production

GDES 3B50 Jewellery Design 2: Alternative Materials

GDES 3B16 Wearable Technology 1

GDES 3B20 Small Object Design: Virtual to Reality

Fibre

MAAD 2B01 Intro to Fibre

MAAD 2B27 Fibre: Surface Design 1

MAAD 2B34 Fibre: Constructed Design 1

MAAD 3B01 Fibre: Dyeing

MAAD 3B20 Fibre: Concept Development

MAAD 4B07 Fibre: Design 3 (formerly MAAD 3B33)

MAAD 3B34 Fibre: Constructed Design 2

MAAD 3B39 Fibre: Implementing the History of the 19th & 20th Century (SEM)

MAAD 3B43 Fibre: Surface Design 2

GDES 3B51 Fibre: 3D Structures in Wearable Form

GDES 3B52 Fibre: 3D Structures in Structural Form

GDES 3B16 Wearable Technology 1

Ceramics

MAAD 2B15	Intro to Ceramics	
MAAD 2B24	Ceramics: Mouldmaking	
MAAD 2B30	Ceramics: Intro to Throwing	
MAAD 3B40	Ceramics Throwing Workshop	
GDES 3B36	Domestic Ceramics: Exploring the Useful Object	
GDES 3B20	Small Object Design: Virtual to Reality	
GDES 3B45	Architectural Ceramics	
GDES 3B46	Explorations in Architectural Glass	
GDES 3B49	Image and Clay: Exploring the Ceramic Surface	
Choose one:		
		0.5
VISC 2B22	History of Material Arts: Ancient Egypt to Modern Europe	
VISC 3B41	Cross Cultural Issues in Craft	
Total		4.0

Possible Pathways

Craft Curator-CRCP major, MAAD minor (craft history focus)

An interest in craft history, cultural issues and a basic understanding of technique over a broad range of craft practices would be the motive forces for this MAAD minor. Craft theory and critical writing as it relates to contemporary craft practice could be integrated into their developing curatorial training. An understanding of tradition materials, methods and cultural context would enhance their major course of study.

MAAD 2B01 Intro to Fibre
MAAD 2B26 Fibre: Explorations
MAAD 2B14 Intro to Jewellery/Metalsmithing: Fabrication
MAAD 2B15 Intro to Ceramics
MAAD 3B38 Jewellery: Implementing the History of the 19th & 20th Century (SEM)
MAAD 3B39 Fibre: Implementing the History of the 19th & 20th Century (SEM)

GDES 3B51 Fibre: 3D Structures in Wearable Form
VISC 3B41 Cross Cultural Issues in Craft

Total 4.0

Craft Entrepreneur-Industrial Design major, MAAD minor (Jewellery focus)

Taking a jewellery design from inception to market through small batch production would be the intent of this MAAD minor. Design techniques such as 3D modeling and rapid prototyping would lead to industry accepted production processes such as mold making and lost wax casting. The exploration of alternative materials and integration of contemporary assistive and communication technologies would place the craft entrepreneur at the leading edge of jewellery design.

GDES 3B34 Jewellery Design 1: An Introduction
MAAD 2B29 Jewellery/Metalsmithing: Fabrication 2
MAAD 2B08 Jewellery/Metalsmithing: Casting
MAAD 3B15 Jewellery: Concept Development
GDES 3B50 Jewellery Design 2: Alternative Materials
GDES 3B20 Small Objects Design: Virtual to Reality
GDES 3B16 Wearable Technology 1
VISC 2B22 History of Material Arts: Ancient Egypt to Modern Europe

Total 4.0

Public Artist-Sculpture Installation major, MAAD minor (ceramic focus)

Understanding the material properties of clay and time tested processes involved in ceramic creation would enable a SCIN major the ability to manifest sculptural concepts in a material with both historical significance and contemporary cachet. The application of figurative modeling skills would prepare this student for commission based work and architecturally focused courses would provide them an entrance to public art projects. The addition of this material and process vocabulary would also augment approaches to installation based work.

MAAD 2B15 Intro to Ceramics
MAAD 2B24 Ceramics: Mould Making
GDES 3B49 Image and Clay: Exploring the Ceramic Surface
MAAD 2B30 Ceramics: Intro to Throwing
GDES 3B46 Explorations in Architectural Glass
GDES 3B45 Architectural Ceramics
GDES 3B52 Fibre: 3D Structures in Sculptural Form
VISC 2B22 History of Material Arts: Ancient Egypt to Modern Europe

Total 4.0

Guerrilla Couture-Integrated Media major, MAAD minor (fibre focus)

Whether in the sculptural, performative or fashion arenas, the INTM major is equipped to combine textile techniques with technology. Exposure to responsive materials, fibre processes and technologies such as the Arduino “Lilypad” wearable microprocessor would enable the development of “smart garments”. The joining of sculptural costume and performance could result in new approaches to narrative expression.

MAAD 2B01 Intro To Fibre
MAAD 2B26 Fibre: Explorations
MAAD 3B39 Fibre: Implementing the History of the 19th & 20th Century (SEM)
GDES 3B20 Small Objects Design: Virtual to Reality

GDES 3B51 Fibre: 3D Structures in Wearable Form
GDES 3B52 Fibre: 3D Structures in Sculptural Form
GDES 3B16 Wearable Technology 1
VISC 3B41 Cross Cultural Issues in Craft

Total 4.0

SUSTAINABILITY IN DESIGN MINOR

The approach for this minor is to create a multi-disciplinary, "hands-on," community-oriented environment for learning, which will involve a holistic design curriculum, delivered by faculty with specific expertise. This course of study will be broad based in its approach, breaking down the boundaries between the more established professional disciplines of architecture, urban, landscape, planning, interior, graphic, and industrial design. The minor offering is patterned as a studio-based program offering, with a core of project-based sustainability studios, supplemented by studio-seminar and Liberal Studies offerings that work together to provide a depth of knowledge in this area. There are additional optional courses that provide alternate threads that integrate to other areas of curriculum, programs and practice that complete the course credit requirements for the minor and allow students to pursue more specific areas of interest.

COURSE CODE	COURSE NAME	CREDIT
The following two courses are required:		1.0
GDES 3B57	Living Environments: Design Theory (SEM) (formerly Living Environment Design Studio 1)	
GDES 3B58	Living Environments: Design Practices (formerly Living Environment Design Studio 2)	
Choose two:		0.75 or 1.0
SCTM 3B04	Biological Principles of Sustainability (LST)	
INDS 3A03	Design and the Environment: Principles of Production and Consumption (SEM)	
GDES 3B12	Socially Responsible Design Practices	
VISC 3B46	Design & Sustainability (LST)	
Choose three:		1.25 or 1.5
ENVR 3A03	Building Technology & Structure 2 (SEM)	

GDES 3B59	Urban Design Ecology (SEM) (formerly Urban Landscape Ecology (SEM))	
GDES 3B18	Biomimicry 1: Points of Departure	
GDES 3B28	Biomimicry 2: Application	
GDES 4B05	Architectural Design Studio 1	
GDES 3B47	Habitat Housing Studio	
HUMN 2B28	Nature, Culture and the Environment (LST)	
GDES 3B61	Living Environment Design: Internship	
GDES 3B60	Sustainable Design & Development	
GDES 3B62	Sustainable Business	
GDES 3B63	Cities for People / Summer Workshop	
GDES 3B64	Greening the OCAD Campus – Summer Workshop	
Total		3 or 3.25 or 3.5

Minor Program Guides for the Faculty of Liberal Studies

ART HISTORY MINOR

I. Required Core Course
VISC 2B07 History of Modern Art *see note below

plus take 5 courses from the list below, including 3 courses at the 300/400 level

II. Elective Courses
VISC 2B07 History of Modern Art
VISC 2B19 Art of Europe: The Northern Renaissance
VISC 2B13 History of Photography
VISC 2B31 History of Printing and Printmaking
VISC 2B32 Canadian Art: the Modern Era
VISC 2B33 Art of Europe: Greek to Gothic
VISC 2B35 Art of Europe: Renaissance to Impressionism
VISC 3B03 Contemporary Canadian Art

HUMN 4B18 Postmodernism: Critical Perspectives
VISC 3B05 Dada and Surrealism
VISC 3B06 Art of the African Diaspora
VISC 3B07 Art of the Italian Renaissance
VISC 3B08 Art of Europe: Baroque and Rococo
VISC 3B09 Art after Modern Art: Conceptual Practices
VISC 3B13 Studies in Italian Art History I
VISC 3B14 Studies in Italian Art History II
VISC 3B15 Studies in Nineteenth Century Art: Goya to Courbet
VISC 3B26 Studies in 19th Century Art: Impressionism and Post-
VISC 3B28 Latin American Art & Culture
VISC 3B37 The History and Theory of Art Criticism
VISC 3B42 Critical Issues & Ideas in Contemporary First Nations Art
VISC 3B43 Photographic Theory and Criticism
VISC 3B44 South Asian Art and Culture: Vision of the Sacred
VISC 3B45 South Asian Art and Culture: Multiple Modernisms
VISC 3B47 Art and Fashion
VISC 4B08 Studies in Contemporary Art: Europe 1960s to 1990s
VISC 4B10 The Politics of Painting
VISC 4B16 Queer Theory: Sexuality and Representation
VISC 4B19 Contemporary Studies in Architecture and Design
VISC 4B20 The Senses in Artistic Practice
VISC 4B21 Arts and Cultures of Asia and Oceania
VISC 4B91 Improvisational Music and the Visual Arts 20th Century (taken in 2007 & 2008)
HUMN 4B01 Modernism: Critical Perspectives

Special Topics upon approval by Associate Deans in the Faculty of Liberal Studies
* Note: Required 200 level art history methodology course under development to replace VISC 2B07 History of Modern Art in the near future.
* Note: CRCP majors may not declare Art History as a minor.

CREATIVE WRITING MINOR

I. Required Core Course
ENGL 2B01 Introduction to Creative Writing

plus take 5 courses from the list below, including 3 courses at the 300/400 level

II. Elective Courses
ENGL 2B03 Introduction to Literary Criticism
ENGL 2B05 Introduction to Creative Non-Fiction
ENGL 3B03 Children's Literature
ENGL 3B05 Creative Writing: Contemporary and Experimental Forms
ENGL 3B06 Studies in Canadian Literature (formerly ENGL 2B02)
ENGL 3B07 Dramatic Literature (formerly ENGL 2B04)
ENGL 3B20 Creative Writing II
ENGL 4B02 Topics in World Literatures
ENGL 4B03 European Literary Classics and Criticism
ENGL 4B17 Advanced Creative Writing

DIGITAL & MEDIA STUDIES MINOR

I. Required: Choose one of the following core courses:
VISC 2B40 Media, Messages and the Cultural Landscape: Introduction to Communication Studies (cross-listed with SOSC 2B02)
VISC 2B08 Film Studies: An Introduction
VISC 2B09 History of New Media Art

plus take 5 courses from the list below, including 3 courses at the 300/400 level

II. Elective Courses
ENGL 3B04 Science and Technology in Literature
HUMN 3B01 Reading Popular Culture
HUMN 3B08 Ethics, Advertising and Design
VISC 2B08 Film Studies: An Introduction
VISC 2B09 History of New Media Art
VISC 2B13 History of Photography
VISC 2B40 Media, Messages and the Cultural Landscape: Introduction to Communication Studies (cross-listed with SOSC 2B02)
VISC 3B18 Television Criticism
VISC 3B23 Technology and Digital Culture
VISC 3B33 Canadian Cinema
VISC 3B34 Japanese VISC 3B39 Latin American Cinema
VISC 3B43 Photographic Theory and Criticism
VISC 4B03 Contemporary Documentary Media
VISC 4B04 Re-presenting Women: Feminist Film and Video
VISC 4B05 Future Cinema and Digital Narratives
VISC 4B06 Global Mesh: Internet, Networks, Globalization and Digital Resistance
VISC 4B07 Images and Practices of Technology

Special Topics upon approval by Associate Deans in the Faculty of Liberal Studies

ENGLISH MINOR

I. Required Core Course
ENGL 2B03 Introduction to Literary Criticism
plus take 5 courses from the list below, including 3 courses at the 300/400 level

II. Elective Courses
ENGL 2B01 Introduction to Creative Writing
ENGL 2B05 Introduction to Creative Non-Fiction (new option added 2009-09-18)
ENGL 3B01 The Artist in European and American Literature
ENGL 3B03 Children's Literature
ENGL 3B04 Science and Technology in Literature
ENGL 3B05 Creative Writing: Contemporary and Experimental Forms
ENGL 3B06 Studies in Canadian Literature (formerly ENGL 2B02)
ENGL 3B07 Introduction to Dramatic Literature (formerly ENGL 2B04)
ENGL 3B20 Creative Writing II
ENGL 4B02 Topics in World Literatures
ENGL 4B03 European Literary Classics and Criticism
ENGL 4B17 Advanced Creative Writing

Special Topics upon approval by Associate Deans in the Faculty of Liberal Studies
Note: If planning on using this minor for English as a Second Teachable, consult with the program that you will be attending for specific course requirements which may vary from those listed above.

SOCIAL SCIENCES MINOR

I. Required: Choose 2 of the following core courses
SOSC 2B01 Introduction to Social Science: People and Social Worlds
SOSC 2B02 Media, Messages and the Cultural Landscape: Introduction to Communication Studies (cross-listed with VISC 2B40)
SOSC 2B04 Social Science Methods for Designers and Artists (cross-listed with VISC 2B41)

plus take 4 courses from the list below, including 3 courses at the 300/400 level

II. Elective Courses
SOSC 2B01 Introduction to Social Science: People and Social Worlds
SOSC 2B02 Media, Messages and the Cultural Landscape: Introduction to Communication Studies (cross-listed with VISC 2B40)
SOSC 2B04 Social Science Methods for Designers and Artists (cross-listed with VISC 2B41)
SOSC 3B02 Material Culture and Consumer Society
SOSC 3B03 Sociology of the Body
SOSC 3B04 Childhood, Families and Social Change
SOSC 3B05 Social Psychology and Consumer Behaviour
SOSC 3B27 Human Factors for Designers (cross-listed with VISC 3B27)
SOSC 4B01 Risk and Society
SOSC 4B02 Gender, Globalization and Social
Special Topics upon approval by Associate Deans in the Faculty of Liberal Studies

INTERDISCIPLINARY MINORS

ABORIGINAL VISUAL CULTURE

COURSE CODE	COURSE NAME	CREDIT

The following courses are required:

ABVC 2B01	The Story of Us: Aboriginal Peoples of the Americas	0.5
VISC 3B42	Critical Issues & Ideas in Contemporary First Nations Art	0.5

Choose four elective courses as follows, including at least 3 at the third or fourth year level:

0.5 credit from Faculty of Liberal Studies, one of:

ABVC 3B08 (ENGL 3B08)	Ways of Telling: Aboriginal Literature and Narrative Tradition	0.5

VISC 2B11	Reclaiming Indigenous Voice And Vision *(not offered 2010/11)*	0.5
VISC 2B32	Canadian Art: The Modern Era	0.5
VISC 3B28	Latin American Art: Indigenous and Hybrid Cultures	0.5
VISC 3B96	Special Topic in Visual Culture: Aboriginal Cultural Politics: Gender, Art and Activism	0.5
VISC 4B13	Modern Mexican Art *(not offered 2010/11)*	0.5
VISC 4B17	Reading Images of Aboriginal People	0.5
VISC 4B21	Arts & Cultures of Asia & Oceania *(not offered 2010/11)*	0.5

0.5 credit from Faculty of Art, one of:

DRPT 3B24	Rethinking Abstraction from an Aboriginal Perspective	0.5
SCIN 3B13	Special Focus Studio: Introduction to Contemporary Aboriginal Sculptural Practices	0.5

0.5 credit from Faculty of Design, one of:

GDES 3B21	Designing Across Difference: Aboriginal Communities	0.5
GDES 4B10	Kanata, The Village: Sustainability And Survivance In Aboriginal Design *(not offered 2010/11)*	0.5

Plus 0.5 additional credit from any of the above elective course lists

Total	**3.0**

DIGITAL MEDIA

COURSE CODE	COURSE NAME	CREDIT

The following course is required:

DIGF 3B01	Networked Communities and Environments	0.5

Choose one:

SOSC 2B02 (VISC 2B40)	Media, Messages and the Cultural Landscape: Introduction to Communication Studies	0.5
VISC 2B09	History of New Media Art	0.5
VISC 2B20 (SOSC 2B20)	Web Theory	0.5

Upon completion of the above, choose five elective courses from at least three of the four defined media areas: A. Networks; B. Installation and Social Space; C. Mobility; and D. Code. If you opt to take 0.25 credit electives you must take more than five courses, for a minimum total of 2.5 elective credits.

You must complete at least one Faculty of Art studio (INTM) and at least one Faculty of Design studio (ADVR, ENVR, GDES, GRPH, ILLU). A minimum of 1.5 credits must be completed at the third or fourth year/level.

A. Networks

ADVR 4A02	Interactive Space/Alternative Media	0.25
GDES 3B07	Interactive Communication: Smart Screens	0.5
GRPH 2A06	Interaction Design Studio	0.25
ILLU 3A01	Media Studio 2	0.25
ILLU 3A02	Media Studio 3	0.25

B. Installation and Social Space

ENVR 2B15	Research Studio/Colour & Form	0.5
GDES 3B08	Wayfinding/Information Systems 1	0.5
GDES 3B13	Compelling User Experience 1 *(not offered 2010/11)*	0.5
GDES 3B38	Ambient Experience Design	0.5
GDES 3B46	Explorations in Architectural Glass	0.5
INTM 2B33	Computer Modelling & Animation	0.5
INTM 4B10	Media Installation	0.5

C. Mobility

GDES 3B20	Small Object Design: Virtual To Reality	0.5
GDES 3B27	Interactive Communication: Clever Devices	0.5
GDES 3B41	Play Behaviour and Game Design 1: An Introduction to Game Theory and Interactivity *(not offered 2010/11)*	0.5
GDES 3B53	Interactive Communication: Beyond The Screen	0.5

D. Code

INTM 2B24	Introduction to Electronics: Kinetic Objects	0.5
INTM 3B40	Advanced Electronics *(not offered 2010/11)*	0.5
INTM 3B45	Bending Reclaimed Technology *(not offered 2010/11)*	0.5

Total	**3.5 or 3.75**

ON-SCREEN MEDIA

COURSE CODE	COURSE NAME	CREDIT

The following course is required:

DIGF 3B01	Networked Communities and Environments	0.5

Choose one:

VISC 2B08	Film Studies: An Introduction	0.5
VISC 2B09	History of New Media Art	0.5

Choose five courses from at least four of the five defined media areas, including at least one Faculty of Art studio (DRPT, INTM, PHOT, PRNT) and at least one Faculty of Design studio (ADVR, GDES, ILLU). If you opt to take 0.25 credit electives you must take more than five courses, for a minimum total of 2.5 elective credits. At least 1.5 credits must be completed at the third or fourth year level.

A. Media History and Theory

VISC 3B23	Technology and Digital Culture *(not offered 2010/11)*	0.5
VISC 3B33	Canadian Cinema *(not offered 2010/11)*	0.5
VISC 3B34	Japanese Cinema *(not offered 2010/11)*	0.5
VISC 3B39	Latin American Cinema *(not offered 2010/11)*	0.5
VISC 4B03	Contemporary Documentary Media	0.5
VISC 4B04	Re-presenting Women: Feminist Film and Video	0.5
VISC 4B05	Future Cinema: Digital Narratives *(not offered 2010/11)*	0.5

B. Digital Production

GDES 3B07	Interactive Communication: Smart Screens	0.5

ILLU 3A01	Media Studio 2	0.25
ILLU 3A02	Media Studio 3	0.25
INTM 2B33	Computer Modelling & Animation	0.5
INTM 2B34	Hybrid Media Lab	0.5
INTM 3B41	Compositing & Digital Animation	0.5
INTM 3B43	Post-Production Media	0.5
INTM 3B44	3D: Screen to Space	0.5
INTM 4B20	Co-Lab	0.5
INTM 4B23	Critical Perspectives in Animation *(not offered 2010/11)*	0.5

C. Analogue to Digital Photography, Drawing and Painting, Printmaking

DRPT 2B08	Camera Art: Combining Media	0.5
DRPT 2B39	Painting and Digital Imaging	0.5
DRPT 3C15	Digital Painting	1.0
DRPT 4B05	Advanced Digital Imaging	0.5
DRPT 4B08	Photogenic Painting	0.5
PHOT 2B07	Introductory Photography: Digital	0.5
PHOT 3B10	Digital Imaging II	0.5
PHOT 4B09	Photography: Digital Studio	0.5
PRNT 2B21	Digital Printmaking Studio	0.5
PRNT 3B24	Contemporary Media & Digital Printmaking	0.5

PRNT 4B31	Advanced Printmaking & Digital Technologies	0.5

D. Film and Video Production

ADVR 3A01	TV/Time-Based Media *(not offered 2010/11)*	0.25
GDES 3B11	Graphic Narrative, Animation & Motion	0.5
INTM 2B29	Video for Artists I	0.5
INTM 2B30	Video for Artists II	0.5
INTM 3B27	Film: Frame by Frame	0.5

E. Sound Production

INTM 2B06	Sonic Arts	0.5
INTM 3B22	Audio: Post Production	0.5
INTM 4B14	Sound Interactions	0.5
Total		**3.5**

WEARABLE TECHNOLOGY

COURSE CODE	COURSE NAME	CREDIT
The following courses are required:		**2.0**
INTM 2B24	Introduction to Electronics	
GDES 3B16	Wearable Technology 1	
GDES 3B44	Wearable Technology 2	
SCTM 2BXX	Kinesiology & Anatomy *(new course to be offered commencing fall 2011)*	

Choose four: **2.0**

FABR 2B02 Introduction to Fabrication: Metal

FABR 2B03 Introduction to Fabrication: Mouldmaking

FABR 2B04 Introduction to Fabrication: Plastics

INTM 2B03 Body as Material: Performance by Artists

INTM 2B25 Electronics Studio *(Prerequisite: INTM 2B24)*

MAAD 2B01 Intro to Fibre

MAAD 2B08 Jewellery/Metalsmithing: Casting

FABR 3B02 Fabrication Studio: Metal

FABR 3B03 Fabrication Studio: Mouldmaking

FABR 3B04 Fabrication Studio: Plastics

GDES 3B20 Small Object Design: Virtual to Reality

GDES 3B35 Mapping the Body

GDES 3B41 Play Behaviour and Game Design 1:
An Introduction to Game Theory and Interactivity

GDES 3B50 Jewellery Design 2: Alternative Materials
(Prerequisite: GDES 3B34 or MAAD 2B14)

GDES 3B51 3D Structures In Fibre: Wearable Form

GDES 3B56 Universal Design

GDES 3B69 Material Explorations for Designers

INDS 2K01 ID Studio 1: The Design of Everyday Things

INTM 3B08 Mechanics for Artists *(Prerequisite: FABR 2B02)*

INTM 3B28	Performance Studio: Presence and Telepresence *(Prerequisite: INTM 2B03)*	
INTM 3B40	Advanced Electronics *(Prerequisite: INTM 2B24)*	
INTM 3B45	Bending Reclaimed Electronics *(Prerequisite: INTM 2B24)*	
Choose two:		**1.0**
SCTM 2B95	Special Topic in Science, Technology and Mathematics: Modern Physics	
VISC 2B09	History of New Media Art	
HUMN 3B07	Ethics and the Visual Arts	
HUMN 3B08	Ethics, Advertising and Design	
SOSC 3B03	Sociology of the Body	
SOSC 3B05	Social Psychology and Consumer Behaviour	
VISC 3B27	Human Factors for Designers	
VISC 3B47	Art and Fashion	
VISC 4B02	Performance and Performativity	
Total		**5.0**

PATHWAYS

“Fashionista”

The “Fashionista” will emerge from the Wearable Technology Minor capable of conceiving and manifesting works ready for the runway. Basic jewellery casting, sewing and pattern drafting skills would take a well-developed concept into the real world. In this realm, assistive technology and fashion statement coexist. Rapid prototyping and 3-D modeling proficiency enhance the skill set for the student who is able to conceptualize the “body as site”.

Core	**Electives**	**Studio Seminar / Liberal Studies**
INTM 2B24 Introduction to Electronics	MAAD 2B08 Jewellery/Metalsmithing: Casting	VISC 3B91 Special Topic in Visual Culture: Art and Fashion
GDES 3B16 Wearable Technology 1	GDES 3B20 Small Object Design: Virtual to Reality	VISC 3B27 Human Factors for Designers
GDES 3B44 Wearable Technology 2	GDES 3B51 3D Structures In Fibre: Wearable Form	
SCTM 2BXX Kinesiology & Anatomy	GDES 3B35 Mapping the Body	

“Performer”

Possibilities for the “Performer” are driven by curiousity about how physical gestures shape our environment. With a background in live art practice, the “Performer” can explore interactions within 'telematic space,' by creating devices for accessing images and sounds, or augment relationships with audience/participants carried out in real time.

Core	**Electives**	**Studio Seminar / Liberal Studies**
INTM 2B24 Introduction to Electronics	INTM 2B03 Body as Material: Performance by Artists	VISC 2B09 Body as Material: Performance by Artists

GDES 3B16 Wearable Technology 1	INTM 2B25 Electronics Studio	VISC 4B02 Performance and Performativity
GDES 3B44 Wearable Technology 2	GDES 3B51 3D Structures In Fibre: Wearable Form	
SCTM 2BXX Kinesiology & Anatomy	INTM 3B28 Performance Studio: Presence and Telepresence	

"Mechanico"

The Mechanico may be best described as a collage artist. They hack and modify. The Mechanico "glues" discarded consumer components together with tiny computers, snippets of code, solder, networks, alternate energies, grease, nuts and bolts. They re-animate these objects with new functions and new meanings. You may find the Mechanico in a dumpster foraging for their naturally occurring materials.

Core	**Electives**	**Studio Seminar / Liberal Studies**
INTM 2B24 Introduction to Electronics	FABR 2B02 Introduction to Fabrication: Metal	VISC 2B09 History of New Media Art
GDES 3B16 Wearable Technology 1	MAAD 2B08 Jewellery/Metalsmithing: Casting	VISC 3B27 Human Factors for Designers
GDES 3B44 Wearable Technology 2	INTM 3B08 Mechanics for Artists	
SCTM 2BXX Kinesiology & Anatomy	INTM 3B45 Bending Reclaimed Electronics	

“Designerati”

The design students’ engagement with the Wearable technology minor is driven by the opportunity to explore new possibilities through technology, the body, context, function and interaction. The Wearable minor is a place where the design student will acquire skills and knowledge necessary to explore and combine these elements, and a studio environment to articulate the design possibilities therein.

The Wearable minor represents an opportunity to enhance and contextualize the design students’ core discipline, allowing them to acquire critical experience and familiarity with emerging technologies and the cultural, economic, social and functional design implications of these. Examples of these are the growing field of experience and interaction design, gestural and haptic interface and the evolution and implementation of responsive and sensing technologies in contexts such as design for healthcare and design using embedded environmental and ambient technologies.

Core	**Electives**	**Studio Seminar / Liberal Studies**
INTM 2B24 Introduction to Electronics	INTM 2B25 Electronics Studio	SOSC 3B03 Sociology of the Body
GDES 3B16 Wearable Technology 1	GDES 3B35 Mapping the Body	SOSC 3B05 Social Psychology and Consumer Behaviour
GDES 3B44 Wearable Technology 2	GDES 3B51 3D Structures In Fibre: Wearable Form	
SCTM 2BXX Kinesiology & Anatomy	GDES 3B56 Universal Design	

APPENDIX XI

Faculty of Liberal Studies
Full List of Faculty Members

Lillian Allen, MFA (Creative Writing), York University

Catherine Black, MFA (Creative Writing), School at the Art Institute of Chicago, 2002

Keith Bresnahan, PhD (Social & Politcal Thought/Visual Culture), York University, 2007

Francis Broun, PhD (Art History), Princeton University, 1987

*Frederick Burbach, MFA (Graphic Design), Basel School of Design, 1981

David Cecchetto, PhD (Interdisciplinary: English/Visual Arts), University of Victoria, 2010

Ananda Chakrabarty, PhD (Art History), Northwestern University, 2005

Ian Clarke, PhD (Biochemistry), Queen's University, 1988

Lynn Crosbie, PhD (English), University of Toronto, 1996

Bonnie Devine, MFA (Visual Arts), York University, 1999

Rosemary Donegan, MA (Art History), University of Toronto, 1974

Jim Drobnick, PhD (Humanities), Concordia University, 2006

Paula Gardner, PhD (Communication), University of Massachusetts-Amherst, 2001

Archie Graham, PhD (Philosophy), University of Ottawa, 1974

Lena Kushnir, PhD (Education), OISE/University of Toronto, 2004

#Caroline Langill Seck, PhD (Canadian Studies), Trent University, 2008

Bill Leeming, PhD (Sociology), York University, 1999

David McIntosh, PhD (Communications & Culture), York University, 2005

Sarah M. McKinnon, PhD (Architectural History), University of Toronto, 1976

B. Lynne Milgram, PhD (Anthropology), York University, 1997

Julie Nagam, PhD (ABD) (Social & Political Thought), York University, in progress

Arturo Nagel, MFA (Visual Arts), Instituto Allende, San Miguel Allende, Mexico, 1971

Eric Nay, MArch (Design + Criticism), Cornell University, 1996

Jane Ngobia, MA **(**Religious Studies), PhD (Education), OISE/U Toronto, 2010

Soyang Park, PhD Art (History /Visual Cultural Studies), Goldsmith's/University of London, 2004

Michael Prokopow, PhD (History), Harvard University, 1996

Charles Reeve, PhD (Art History), Cornell University, 2000

Derek Reilly, PhD (Computer Science/HCI), Dalhousie University, 2008

Kathryn Shailer, PhD (German Studies), Princeton University, 1978

*Suzanne Stein, PhD (ABD) (Media /Communications), London School of Economics, in progress

Marie-Josée Therrien, PhD (Art History), Université Laval, 1999

Dot Tuer, PhD (ABD) (History), University of Toronto, in progress

Stephen Tulk, MD, University of Toronto, 1977, CCFP 1985, FCFP 2004

*Emma Westecott, PhD (ABD) Visual Arts/Gaming, University of Wales/Newport, in progress

Jessica Wyman, PhD (ABD) (Art History/Theory), Queen's University, in progress

*Home Faculty = Design

#Seconded to Faculty of Art 2009-12

Faculty of Liberal Studies
Sessional Instructors 2010-11

Alcock	Hugh	**PhD**
Atkins	Gillian	**PhD**
Balaisis	Nicholas	**PhD**
Barr	Jessica M.	**M.A.**
Bicknell	Jeanette	**PhD**
Burke	Donald	**PhD (ABD)**
Campbell	Colin J	**PhD**
Chen	Brian	**PhD**
Cosh	Ian	**PhD (ABD)**
d'Anger	Tanya	**PhD**
De Viveiros	Genevieve	**PhD**
Dickinson	Mark	**PhD**
Eggebeen	Janna	**PhD**
Ellison	Jenny	**PhD in progress**
Fisher	Wayne	**M.A.**
Flisfeder	Matthew	**PhD in progress**
Glessing	Jill	**M.A.**
Grigsby	Bill	**B.F.A.**
Harrison	Spencer	**PhD (ABD)**
Hejazi	Bahar	**PhD**
Hopkinson	Nalo	**M.A.**
Hosein	Lise	**PhD (ABD)**
Hunt	Richard	**MDes**
Hynds	Susan	**PhD in progress**
Iarocci	Bernice	**PhD (ABD)**
Isaacs	Camille	**PhD**
Johnson	Patty	**MA Design**
Kellet	Heidi	**PhD in progress**
Kingsburgh	Robin	**PhD**
Korman	Jonathan	**PhD**
Letts	Guy	**PhD (ABD)**
Leung	Carrianne	**PhD**
Leung	Godfre	**PhD in progress**
MacDonald	Shana	**PhD (ABD)**
Marques	Irene	**PhD**
McLennan	Leanna	**PhD**
Molly	Susan	**PhD**
Moray	Gerta	**PhD**
Moser	Gabrielle	**PhD in progress**

Ordonez	Maria-Belen	**PhD**
O'Regan	Keith	**PhD (ABD)**
Peden	Lisa	**PhD in progress**
Rhee	JooYeon	**PhD (ABD)**
Riva	Lori	**PhD (ABD)**
Roberts	Maggie	**M.A.**
Robles	Thomas	**M.Ad.Ed**
Ross	Elizabeth	**MFA**
Schatz	Donna	**PhD in progress**
Scott	Preston	**PhD (ABD)**
Spencer	Amanda	**PhD (ABD)**
Thompson	Gord	**PhD (ABD)**
Tomlinson	Lisa	**PhD (ABD)**
Topness	Leslie	**M.A.**
Trott	Barbara	**MSc**
Videkanic	Bojana	**PhD (ABD)**
Wilson	Alex	**PhD in progress**
Wolfe	David	**PhD**
Zelazo	Suzanne	**PhD in progress**

APPENDIX XII

FACULTY OF ART

Altwerger, Sandra, AOCA (Ontario College of Art), MFA (Instituto Allende), BEd (University of Toronto), Associate Professor, Faculty of Art

Astman, Barbara, Associate Degree (Rochester Institute of Technology), AOCA (Ontario College of Art), RCA (Royal Canadian Academy of Arts), Professor, Faculty of Art

Back, Douglas, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Beaudette, Catherine, AOCA (Ontario College of Art), MFA (Nova Scotia College of Art and Design), Associate Professor, Faculty of Art

Bikkers, Rudolf, BFA (Jan Van Eyck Academie), MFA (Jan Van Eyck Academie), RCA (Royal Canadian Academy of the Arts), Professor, Faculty of Art

Boileau, George, BEng (Carleton University), AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Brunet, Claire, BFA (Université du Québec), MFA (Université du Québec), Associate Professor, Faculty of Art

Cain, Wendy, BA (HONS)(University of Toronto), AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Campbell, David, AOCA (Ontario College of Art), Assistant Professor, Faculty of Art

Carr-Harris, Ian, BA (Queen's University), BLS (University of Toronto), AOCA (Ontario College of Art), Professor, Faculty of Art

Cassady, Jack, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Charbonneau, Marie, AOCA (Ontario College of Art), Assistant Professor, Faculty of Art

Chavel, David, AOCA (Ontario College of Art), Associate Professor, Faculty of Art; Associate Professor, Faculty of Design

Coburn, Wendy, AOCA (Ontario College of Art), MFA (Concordia University), Associate Professor, Faculty of Art

Cole, Janice, Diploma, (Sheridan College), MFA (Ryerson University), Professor, Faculty of Art

Coull, John, Diploma (Seneca College), Assistant Professor, Faculty of Art

Daley, Cathy, Associate Professor, Faculty of Art

Damery, Greg, Diploma (Sheridan College), AOCA (Ontario College of Art), BA (HONS) (University of Guelph), Assistant Professor, Faculty of Art

Dempsey, Paul, AOCA (Ontario College of Art), BA (York University), Associate Professor, Faculty of Art

Doyle, Judith, BA (York University), Associate Professor, Faculty of Art

Fung, Richard, AOCA (Ontario College of Art), BA, MEd (University of Toronto), Associate Professor, Faculty of Art

Gabankova, Maria, Diploma (Vancouver School of Art), Associate Professor, Faculty of Art

Garnet, Eldon, BA (University of Toronto), MA (York University), Professor, Faculty of Art

Glass, Simon, AOCA (Ontario College of Art), MA (European Graduate School), Associate Dean, Assistant Professor, Faculty of Art

Hartman, Kate, BA (Bard College), MPS (New York University), Assistant Professor, Faculty of Art

Hickox, April, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Householder, Johanna, BFA (York University), Professor, Faculty of Art

Husar, Natalka, BFA (Rutgers University), Associate Professor, Faculty of Art

Jarvis, Bentley, BIS (University of Waterloo), Assistant Professor, Faculty of Art

Johnson, Rae, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Jones, John, Diploma Photographic Arts (Ryerson University), BAA (Ryerson University), Assistant Professor, Faculty of Art

Jones, Simone, AOCA (Ontario College of Art), MFA (York University), Assistant Professor, Faculty of Art

Kubis, Anda, BFA (Nova Scotia College of Art and Design), MFA (York University), Associate Professor, Faculty of Art

Laliberté, Colette, BFA (Université du Québec à Montréal), MFA (University of Windsor), Associate Professor, Faculty of Art

Langill, Caroline, BSc (Carleton University), AOCA (Ontario College of Art), MFA(York University), Ph.D. (Trent University), Associate Dean, Assistant Professor, Faculty of Art

Lawson-Ellis, Lois, AOCA (Ontario College of Art), BA (University of Guelph), Assistant Professor, Faculty of Art

LeBouthillier, Francis, Diploma (Arts Centre: Central Technical School), AOCA (Ontario College of Art), MFA (York University), Assistant Professor, Faculty of Art

Legaré, Ginette, BFA (Université Laval), MFA (York University),
Associate Professor, Faculty of Art

Mah, Peter, AOCA (Ontario College of Art), MFA (Rhode Island School
of Design), Professor, Faculty of Art

Millard, Laura, BFA (Nova Scotia College of Art and Design), MFA (Concordia University), Associate Professor, Faculty of Art

Nind, Sarah, BArch (University of Toronto), MFA (York University), Ph.D. (Magna Cum Laude) (European Graduate School), Associate Professor, Faculty of Art

Page, Michael, Diploma (Seneca College), Assistant Professor,
Faculty of Art

Painter, Luke, AOCA, (Ontario College of Art & Design), MFA (HONS) (Concordia University), Assistant Professor, Faculty of Art

Paterson, Nancy, AOCA (Ontario College of Art), BA (Hons) (University of Toronto), MEd (Brock University), Ph.D. (Brock University), Associate Professor, Faculty of Art

Pellettier, David, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Phillips, Paulette, MFA (York University), Professor, Faculty of Art

Pugen, Diane, BFA (Art Institute of Chicago), Associate Professor,
Faculty of Art

Rauch, Barbara, BFA, (Akademie der Bildenden Kuenste), MA (Middlesex University), Ph.D. (University of the Arts London), Assistant Professor, Faculty of Art

Robertson, Richard, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Rudder, Jennifer, BA (Carleton University), MA (University of Toronto), Lecturer, CLTA,
Faculty of Art

Scott, John, AOCA (Ontario College of Art), Professor, Faculty of Art

Scopick, David, Diploma Photographic Arts (Ryerson University), BAA (Ryerson University), Professor, Faculty of Art

Shea, Geoffrey, MFA (York University), Associate Professor, Faculty of Art

Sloggett, Paul, AOCA (Ontario College of Art), RCA (Royal Canadian Academy of Arts), Professor, Faculty of Art

Solomon, Daniel, BSc (University of Oregon), Professor, Faculty of Art

Spicanovic, Vladimir, BFA (Concordia University), MA, PhD (McGill University), Dean, Associate Professor, Faculty of Art

Sramek, Peter, BSAD (Massachusetts Institute of Technology), BEd (University of Toronto), Professor, Faculty of Art

Tan, Chinkok, AOCA (Ontario College of Art), Assistant Professor, Faculty of Art

Tinkl, Judith, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Toews, Lorne, BFA (University of Manitoba), MFA (Indiana University), Associate Professor, Faculty of Art

Walker, George, AOCA (Ontario College of Art), BEd (Brock University), RCA (Royal Canadian Academy of the Arts), Associate Professor, Faculty of Art

White, Michèle, AOCA (Ontario College of Art), BA (University of Toronto), Professor, Faculty of Art

Whiten, Colette, AOCA (Ontario College of Art), Professor, Faculty of Art

Whitton, Sylvia, AOCA (Ontario College of Art), Assistant Professor, Faculty of Art

Wood, Ronald, AOCA (Ontario College of Art), Teaching Faculty, Faculty of Art

Yael, b.h., BA, BEd (York University), AOCA (Ontario College of Art), MA (University of Toronto), Professor, Faculty of Art

Yanover, Shirley, BA (University of Toronto), Associate Professor, Faculty of Art

Zurosky, Louise, AOCA (Ontario College of Art), Associate Professor, Faculty of Art

Faculty of Art
Sessional Instructors 2010-11

Beatty, Reg, BFA (HONS) (York University), Teaching Faculty, Faculty of Art

Blanchard, Philippe, BFA (Concordia University), Diploma (Seneca College), Teaching Faculty, Faculty of Art

Caines, Cliff, AOCAD (Ontario College of Art & Design), MFA (Concordia University), Teaching Faculty, Faculty of Art

Carter, Lyn, AOCA, (Ontario College of Art & Design), MFA (York University), Teaching Faculty, Faculty of Art

Collins, Nicole, Master of Visual Studies (University of Toronto), BA (HONS) (University of Guelph), Teaching Faculty, Faculty of Art

Collyer, Gillian, BFA (Nova Scotia College of Art & Design), MFA (School of the Art Institute of Chicago) Teaching Faculty, Faculty of Art

Cooper, Tara, BFA (Queen's University), BEd (Queen's University), MFA (Concordia University, MFA (Cornell University)

Correia, Pedro, MFA (University of Western Ontario), AOCAD (HONS) (Ontario College of Art & Design), Teaching Faculty, Faculty of Art

Cumming, Robyn, BFA (HONS) (Ryerson), MFA (York University), Teaching Faculty, Faculty of Art

D'Agostino, Elisabeth, MFA (Southern Illinois University), BFA (HONS) (University of Windsor), Teaching Faculty, Faculty of Art

Dhaliwal, Sarindar, BFA (HONS) (Falmouth School of Art, Cornwall, England), MFA (York University), Teaching Faculty, Faculty of Art

Gerard, Shannon, BEd (York University), BA (York University), MA (York University), Teaching Faculty, Faculty of Art

Griffin, David, PhD (The Glasgow School of Art), BFA (Parsons School of Design) MFA (The Pratt Institute), Teaching Faculty, Faculty of Art

Hafkenscheid, Toni, BA (Gerrit Reitveld Academy), MFA (Gerrit Reitveld Academy), Teaching Faculty, Faculty of Art

Harrison, Spencer, BFA (Queen's University), MA (Trent University), PhD in progress (University of Toronto), Teaching Faculty, Faculty of Art

Henderson, Lee, Diploma (Alberta College of Art and Design(, BA (Alberta College of Art and Design), MFA (University of Regina), Teaching Faculty, Faculty of Art

Husain, Oliver, MA (Diploma) (University for Art and Design – Offeback, Germany), Teaching Faculty, Faculty of Art

Ibbott, Stephen, MFA (University of Guelph), BFA (Concordia University), BSc (University of Guelph), Teaching Faculty, Faculty of Art

Julian, Betty, BA (Acadia University), Teaching Faculty, Faculty of Art

Lawoti, Surendra, BA (Columbia College), MFA (Massachusetts College of Art and Design), Teaching Faculty, Faculty of Art

Lee, J.J., BFA (Nova Scotia College of Art & Design), MFA, (York University), Teaching Faculty, Faculty of Art

Leo, Nina, BA (University of western Ontario), MFA (University of Buffalo), Teaching Faculty, Faculty of Art

Long, Jennifer, BAA (HONS) (Ryerson University), MFA (York University), Teaching Faculty, Faculty of Art

Luca, Bogdon, BFA (Ontario College of Art & Design), Master of Visual Studies (University of Toronto), Teaching Faculty, Faculty of Art

Mead, Wrik, AOCA (Ontario College of Art), MFA (University of London), Teaching Faculty, Faculty of Art

Menzies, Jeff, Diploma (The Ottawa School of Art), AOCAD (Ontario College of Art & Design), MFA (York University), Teaching Faculty, Faculty of Art

Micele, Claude, BFA (Concordia University), Teaching Faculty, Faculty of Art

Mokrosz, Iza, AOCAD (Ontario College of Art & Design), MFA, (University of Guelph), Teaching Faculty, Faculty of Art

Nielsen, Tannis, BA (University of Toronto), Masters of Visual Studies (University of Toronto), Teaching Faculty, Faculty of Art

Nurse, Lauren, BA (Concordia University), MFA (York University), Teaching Faculty, Faculty of Art

Oliveira, Susy, AOCAD (Ontario College of Art & Design), MFA (University of Waterloo), Teaching Faculty, Faculty of Art

Patton, Andy, B.A. (University of Manitoba), MFA (University of Western Ontario), Teaching Faculty, Faculty of Art

Peteran, Gordon, AOCA (Ontario College of Art), Professor, Faculty of Design, Teaching Faculty, Faculty of Art

Porter, Mary, BFA (Nova Scotia College of Art & Design), MFA (York University), Teaching Faculty, Faculty of Art

Pye, Nicholas, AOCAD (Ontario College of Art & Design), MFA (Concordia University), Teaching Faculty, Faculty of Art

Ruxton, James, BASc (University of Ottawa), MASc (University of Ottawa), AOCA (Ontario College of Art), Teaching Faculty, Faculty of Art

Sawtell, Scott, MFA (HONS) (University of Waterloo), AOCAD, (HONS) (Ontario College of art & Design)

Schogt, Elida, BA (University of Toronto), MA (New School for Social Research), Teaching Faculty, Faculty of Art

Singer, Christian, AOCAD (Ontario College of Art & Design), MFA (New York State College of Ceramics at Alfred University),

Singh, Camilla, BA, (University of Guelph), MFA (Dutch Art Institute), Teaching Faculty, Faculty of Art

Singh, Meera, BA (HONS) (University of Manitoba), MFA (Concordia University), Teaching Faculty, Faculty of Art

Smith, Lisa Deanne, AOCA, (Ontario College of Art), MFA (Cranbrook Academy of Art), Teaching Faculty, Faculty of Art

Smith, Peter, BFA (York University), BEd (Nipissing University), MFA (University of Guelph), Teaching Faculty, Faculty of Art

Smyth, Fiona, AOCA (Ontario college of Art), Teaching Faculty, Faculty of Art

Stuart, Beth, BA (Concordia University), MFA (University of Guelph), Teaching Faculty, Faculty of Art

Sullivan, Derek, BFA (York University), MFA (University of Guelph), Teaching Faculty, Faculty of Art

Switzer, Sharon, BFA (Ottis Art Institute, LA), MFA (University of Western Ontario), Teaching Faculty, Faculty of Art

Tapper, Evan, BFA (HON) (University of Manitoba), MFA (Carnegie Mellon University), Teaching Faculty, Faculty of Art

Thompson, Gordon, PhD (University of Toronto), Teaching Faculty, Faculty of Art

Tulk, Stephen, B.Sc. (AAM), MD, CCFP, FCFP, CMI, Assistant Professor, Faculty of Liberal Studies, Teaching Faculty, Faculty of Art

Waldburger, Natalie, AOCA (HONS) (Ontario College of Art), MFA (Nova Scotia College of Art & Design), Teaching Faculty, Faculty of Art

Wilcox, Phil, AOCA (Ontario College of Art), Teaching Faculty, Faculty of Design. Faculty of Art

Woodbury, Greg, Diploma (Sheridan College), AOCA (Ontario College of Art), Teaching Faculty, Faculty of Art

APPENDIX XIII

FACULTY OF DESIGN

ALBER, BETH	MFA (NSCAD), 1994
ANSTICE, MARTYN	BDes, OCADU
BERGER, ROBERT	
BLUM, ANNETTE	MFA
BOWES, JEREMY	MArch (Syracuse University), 1983
BURBACH, FREDERICK	MFA (Basel School for Design), 1981
CAMPBELL, MARK	M.I.D. (Syracuse University), 1983
DIPETTA, ANGELO	AOCA 1972; attended Istituto Statale d'Arte per la Ceramica, Faenza Italy, 1976
DUNKELMAN, AVI	AOCA, MA
ENNIST, EVA	AOCA 1976
EPP, PAUL	Diploma (Sheridan College), 1972
GERRY, HOWARD	AOCA
GIRAUDY, CHERYL	BArch (Carlton University), 1983
GOSS, JULIEN	BA (Hon) (Grays School of Fine Art, Aberdeen)
GRANT, RODERICK	MFA (Rhode Island School of Design), 2005
HARTMAN, KATE	MPS, New York University
HASTRICH, CARL	BDes, OCADU
HINDS, BRUCE	BArch (University of British Columbia), 1977; AOCA, 2000
HUNT, RICHARD	MDes (York University), 2007
HUNTER, TED	
JACKSON, JESSE	MArch (University of Toronto), 2009
JACOB, MARCO	MArch (University of Toronto), 2007
JARVIS, CARLOS	AOCA
KEDEY, SANDRA	AOCA
KERR, TONY	AOCA
KIM, CHUNG-IM	MFA (Seoul Women's University, Korea), 1984
KNAFF, JEAN-CHRISTIAN	MA
LADLY, MARTHA	MA (York University), 2007; PhD in progress (ABD)
LAWRASON, JUNE	AOCA, 1977; M.Ed in progress

MAHLER, HARRY	MAID (University of Birmingham, England)
MANU, ALEXANDER	MDA (Bucharest), 1978
MCARTHUR, GLENN	MDes (York University), 2007
MILLERSON, DORIE	MFA (NSCAD University), 2003
MITCHELL, ROBERT	BDes, OCADU ; MDes in progress
PANTON, DOUG	Honours Graduate, Central Tech. Art School, 1968
PETERAN, GORDON	AOCA, 1979
QUINLAN, STEVE	AOCA, 1974
RAMPEN, EDMOND	AOCA, 1981
REID, STUART	March (University of California)
RHODES, DAVID	AOCA, 1988
RUSHTON, KEITH	
SALDANHA, ERROL	
SAXON, ROBERT	MFA (Syracuse University), 2004
SCHEIN, VALERIE	BDes (OCAD), 2006
SHEA, GEOFFREY	MFA (York University), 2009
SIMPSON, KAREN	
STEIN, SUZANNE	MA (University of Sussex), 1995; PhD Candidate, London School of Economics
TAXALI, GARY	
TIMMERMAN, DEREK	
URBAN, ANN	AOCA; EMDes in progress (OCADU)
VAN ALSTYNE, GREG	BA (University of Toronto); MA
WERLE, STUART	AOCA, 1971
ZALESKI, JAYSON	

Faculty of Design
Sessional Instructors 2010-11

Adams	Kathryn	AOCA
Alder	Monica	MFA
Alexiou	Robert	BA
Aloisi	Paul	B. DES
Aoki	Nicholas	Diploma, Sheridan
Appleby-Barr	Stephen	Diploma, Sheridan
Ayre	Dominic	Diploma, St. Clair College
Batcher	Gillian	BA
Braccio	Aldo	MBA
Branya	Beatrix	Bdes
BRENOT	BLAIR	AOCA
Bruer	James	AOCA
Bruer	James	AOCA
Castillo	Joel	AOCA
Chan	Harvey	AOCA
CHAN	MO YING	Diploma, George Brown
Charlap	Bruce	BA
CHIN	SCOTT	AOCA
Cibola	Marco	Diploma, Sheridan
Clewes	Richard	BA & B. Ed
Cober	Steve	Diploma, Sheridan
Cohen	Arlene	no degrees
Cohen	Tamara	MA
Collyer	Gillian	MFA
Courtemanche	Lindan	BA
Dawson	Rosie	MA.rch
Day	Christie	Diploma, Humber
DELLA VEDOVA	ROD	AOCA
DESJARDINS	MICHAEL	MScA
Drawson	Blair	no degree or formal post-secondary
Ebrahim	Zahra	MA
Elson	Christine	M.Arch
Ferrari	Paolo	Bdes
Fishauf	Louis	AOCA
Foerter	Dean	MBA
Forbes-Gray	Rhomney	BFA
Foster	Tori	MFA
Garneau	Philippe	BA
GAULT	JOSEPH	Diploma, Seneca

Girling	Candida	B.Ed
Givord	Priam	MA
Gomez	Rafael	PhD
GOODALL	DERWYN	BFA
Gray	Gary	BA
Gray	Ian	BA
Graziano	Rosalinda	AOCA
Grezova	Mariana	BA & AOCA
HALL	GARY	BFA
Harland	Daniel	Bdes
Hejazi	Bahar	PhD
Heller	Lynne	MFA
Herrera	Hector	Bdes
Hewgill	Jody	AOCA
Hilborn	Adam	Diploma, Sheridan
Hladin	Brian	AOCA
Huynh	Son Van	M.Arch
Iles	Gillian	AOCA, BSc
JOEL	JACK	
Jones	Janet	Diploma, Humber Mdes in progress
Kaplan	Ruth	MFA
Khounnoraj	Arounna	MFA
Kiessner	Erika	MFA
Kmiec	Iwona	AOCA
Lau	Terry	
Lear	Robert	Diploma, Sheridan
Lee	Janice	MArch
Lee	Ranee	AOCA
Liaw	Anson	AOCA, Bdes in Progress
Linskill	Jeremy	Diploma, Sheridan
Linton	Jennifer	MFA
Lockwood	Sharon	AOCA
Logan	Bob	PhD
Ludwig	Gary	AOCA
Ludwin	Raymond	MA
Macri	Domenic	AOCA
MARTIN	SHERRY	AOCA
MAXWELL	JAMES	AOCA
May	Chris	AOCA
McCafferty	Daniel	Mdes
MCCRUM	GUY	MFA
MCKENZIE	VAN	Diploma, George Brown

McLellan	Elisa	AOCA
McLellan	Jeremy	AOCA
McLeod	Derek	B des
Micallef	Shawn	MA
Miceli	Claude	BFA
Milic	Dushan	Diplomia, Sheridan
Miller	Michael	B. A.rch
Mirlin	Ian	BA
Mishchenko	Olia	BFA
MONTGOMERY	LINDA	AOCA
Moon	Cecily	MFA
MORIYAMA	JONI	MFA
Morris	Kathleen	Bdes, MEd in progress
Morrow	Ross	BA
New	Janet	Diploma, Sheridan
Nick	Goso	BSc & BFA
Nisker	Andrew	BFA
Oakley	Jacqui	Diploma, Sheridan
Oikonen	Karen	B. Interior Design
Pearl	David	MA.rch
Perunovich	Vessna	MFA
Petricic	Dusan	Diploma Belgrade
Phillips	Stephanie	MA
POPVASSILEV	VASSIL	BFA
Power	Stephanie	BFA
Price	Meghan	MFA
Quan	David	Diploma, Humber
Reid	Lauchie	Diploma, Sheridan
Richard	Sabrina	M.Arch
Richardson	Mikey	AOCA
Rivers	Benjamin	Diploma, Seneca
Roumieu	Graham	Diploma, Sheridan
SALINA	JOSEPH	AOCA
Sealey	Christina	MFA
Sevalrud	Thom	DACA
Shier	Peter	
Smyth	Fiona	AOCA
Snow	Nancy	AOCA
SOLOWAN	BARBARA	AOCA
Spicer	Graeme	Diploma, Fanshawe
Sutton	Cathie	MA, PhD candidate
Talaie	Borzu	Bdes
THORNE	DAVID	AOCA

Tranum	Sarah	M. Des
Uchida	Robin	B.Sc
Unger	Philip	BA
Vakalis	Donna Marie	MA.rch
Van Dongen	Paul	Diploma, Sheridan
Van Kampen	Saskia	BDes
Vasic	Zorica	BFA
Vellekoop	Maurice	AOCA
WEISMAN	ANDREE	AOCA
WILCOX	PHILIP	AOCA
Willis	John	BA
YOUNG	JACKIE	MA
Zaharuk	Michael	AOCA
Zimmermann	Tristan	AOCA
Zygowski	Anna	

OCAD UNIVERSITY
Faculty Handbook

2010/2011

OCAD University
100 McCaul Street, Toronto, Canada M5T 1W1
Tel: 416-977-6000 Fax: 416-977-6006 **www.ocad.ca**

MESSAGE FROM THE **VICE-PRESIDENT, ACADEMIC**

Welcome Colleagues:

The Faculty Handbook is your guide to teaching at OCAD University. A word about what's inside: The first section, "Teaching Courses at OCADU" includes academic policies and other teaching information organized according to when in the semester you most need to know about these things. The "Teaching & Learning Support" section follows and is a quick reference for the academic support units at the University dedicated to meeting the teaching and learning needs of faculty and students. "Services for Students" outlines the various services that support student well-being both inside and outside the classroom, and "Working at OCADU" provides you with vital information related to your responsibilities and safety on the job.

At the back of this book, you will find maps of our campus, dates and deadlines, contact information for various university units, and an appendix with student handouts. I hope this Handbook serves you well in your teaching activities at OCADU. If you have suggestions for changes or improvements, please let me know at smckinnon@ocad.ca.

What are we looking forward to in 2010 and beyond? Our graduate programs are continuing into their third year and we are launching a new program this fall - the Master of Arts in Contemporary Art History. Building on our faculty curriculum meetings, we are applying to approval bodies for permission to launch BFA, BDes and Master's degrees developing out of the Digital Futures Initiative. We are also seeking approval for new BA degrees offered in Liberal Studies in the areas of art history, media studies and digital studies. We continue to develop undergraduate minors to offer students the opportunity to add cross-disciplinary knowledge to their major program of study. Our Aboriginal Visual Culture program is growing; it will build on the current minor towards development this year of a studio major, the BFA. Finally, we will be introducing our new Institutional Quality Assurance Process that will direct how we develop, evaluate, approve and review all of our undergraduate and graduate programs. We will also be establishing the CIADE, the Centre for Innovation in Art & Design Education, that will support faculty development and research, as well as directing the existing Writing & Learning Centre. We will also be involved in restructuring the Academic Council into a full university Senate, in keeping with the provisions of Bill 43 that confirmed our new name, OCAD University.

OCADU has many exciting initiatives underway and I look forward to working with you the faculty, the heart of OCADU, as the academic year begins.

With my best wishes,

SARAH M. McKINNON, PHD
VICE-PRESIDENT, ACADEMIC, OCAD UNIVERSITY

OCAD University
100 McCaul Street, Toronto, Canada M5T 1W1
Tel: 416.977.6000 Fax: 416.977.6006 **www.ocad.ca**

TABLE OF CONTENTS

MESSAGE FROM THE VICE-PRESIDENT

TEACHING COURSES AT OCAD I
Getting Started 7
Semester & Class Schedules 7
Fabrication Studios 7
Reading/Resource Lists 7
Course Outlines 7
Example of Grading Criteria 7
Important Information about Grades and Assignments 7
Scheduling Final Critiques & Exams 7
Ordering Textbooks for Students 8
Custom Publishing/Course Packs 8
Student Registration/Course Changes 8
During the Term 8
Students' Submission of Assignments 8
Grading Scheme and Grade Distribution Policy 8
Returning Graded Assigments 9
Student Attendance & Participation Policy 9
Academic Misconduct 9
Availability to Students 9
Hours of Operation 10
Inclement Weather Policy 10
Cancelling a Class 10
End of Term 10
Final Exams and Critiques 10
Extending Deadlines for Exams 10
Submission of Final Grades 11
Incomplete Grades 11
Grade Changes 11
Grade Appeals & Petitions 11
Annual OCADU Graduate Exhibition 11

TEACHING & LEARNING SUPPORT II
Office of VP, Research & Graduate Studies 15
Research 15
Graduate Studies 15
Dorothy H. Hoover Library 15
Web Search Tools 15
Access Services: Print Material 15
Access Services: Media 16
Reference Services 16
Learning Zone 16
Archives 16
Partnerships 16
Visual Resources 16
Scope 17
Image Collection Information 17
Policies 17
Deadlines 17
Source Material 17
Timelines 17
Ownership 17
Image Collection Database Copyright Agreement 17
Archival Print Reproduction Pricing 17
Media Loans Policy 17
Ontario Universities Interfilm Service Copyright Agreement 17
Film and Video purchasing Guidelines 17
Annual Deadlines for Requesting Materials 18
Requesting Titles/Materials 18
Curricular Video Documentation/Photographic Production 18
Information Technology Services 18
IT Helpdesk 18
IT Services Web Site 18
About IT Services 18
Faculty IT Support 18
Wireless Access & Authentication 18
Student & Faculty E-mail 18
Academic Computing 18
Mobile Computing 18
AV Loans (Audio-visual equipment borrowing) 19
Print & Photocopy Services 19
Copy & Print Centre 19
317c: The Store for Computers & Books 19
Writing & Learning Centre 19
Programs for Students 20
Programs for Faculty 20
Guiding Student and Faculty Expectations 20

SERVICES FOR STUDENTS III
OCAD Student Services… At a Glance 23
OCAD University Student Services 23
Campus Life (CL), Career Services (CS) 23
& International Student Student Services (ISS)
Campus Life (CL) 24
Student Mentor Program 24
Career Services (CS) 24
Student Job Board 25
International Student Services (ISS) 25

Student Mobility/Exchange Program 25
Financial Aid & Awards Office 25
Centre for Students with Disabilities 25
What Faculty Can Expect 25
Student Health & Wellness Centre 26
Primary Health and Wellness Services 26
Guidelines for assisting students in difficulty 26
Crisis Situations 27
Simple Steps: How to Intervene 27
Making a Referral to the Health & Wellness Centre 27
OCAD Student Union (OCADSU) 27
Student Advising 28

GALLERY & EXHIBITION SERVICES IV
The OCAD Student Gallery 31
Transit Space 31
Onsite [at] OCAD 31
The OCAD University Collection 31
The Great Hall 31

WORKING AT OCADU V
Memorandum of Agreement 35
Teaching Responsibilities 35
Performance Reviews/Standards of Performance 35
Peer Review 35
Annual Reports 35
Professional Development Funding 35
Sabbatical 35
Collegial Behaviour 35
OCAD Faculty Association (OCADFA) 35
Academic Year 35
Faculty Compensation 35
Paid Holidays 36
Pay Day 36
OCAD Faculty Association (OCADFA) 36
Academic Council 36
Risk Management 37
Risk Management Policies and Procedures 37
Health & Safety 37
Health & Safety as an Instructional Requirement 37
Liability Insurance 38
Business Continuity Plan (BCP) 38
Campus Security 38
EPP on-campus emergency reponse 38
Walk Safe Program 38
Keys 38
Lost Property 38
ID Card & Access 38
Weapons on Campus 38
Emergency Lockdowns 39
Emergency numbers 39
Parking at OCADU 39
Removal of OCADU Property 39
Photocopying 39
Mailboxes, E-mail and Voicemail 39
Room Reservations 39
Reimbursement for Purchases 39
Admissions & Recruitment 40
Alumni Association 40
Development & Alumni Relations 40
Diversity & Equity Intiatives 40
Marketing & Communications 41

WAYFINDING VI
100 McCaul Street, Levels 1 and 2 44
100 McCaul Street, Levels 3 and 4 45
100 McCaul Street, Sharp Centre for Design 46
285 Dundas Street West, Levels 1 and 2 47
113 McCaul Street, Level 1 47
113 McCaul Street, Levels 2 and 3 48
113 McCaul Street, Levels 4 and 5 49
115 McCaul Street, Rosalie Sharp Pavilion 50
51 & 49 McCaul Street, OCAD Student Centre 51
205 Richmond Street, Lower Level and Level 1 52
205 Richmond Street, Level 2 and 3 53
205 Richmond Street, Level 4 and 5 54
205 Richmond Street, Level 6 and 7 55
230 Richmond Street, Level 3 56

DATES & DEADLINES VII

CONTACT INFORMATION VIII

APPENDIX IX
A: New Ecology of Learning 71
B: Copyright 73
C: Resources on Teaching and Learning 75
D: Classroom Probems—Who to Call and What to Do 76
E: General Information for Faculty about FIPPA 77

POLICIES X
Clarification of Grade Distribution Policy 81
Academic Considerations for Religious Observances 82
Final exam Protocols 83
Faculty Performance Review 84
Faculty Peer Review 86
IT Acceptable Use 87
OCADU Employee Email 88
Academic Web Technology 89
Respectful Work and Learning Environment 92
Accessible Customer Service 92

FORMS XI

TEACHING COURSES AT OCADU

GETTING STARTED

Semester & Class Schedules

There are twelve teaching weeks in the fall and winter semesters. Classes falling on Labour Day, Thanksgiving, Family Day, and Good Friday will be made up during the thirteenth teaching week through the provision of a special extra day of classes. Check "Dates & Deadlines" on-line at http://www.ocad.ca/students/dates_deadlines_2010.htm or contact your Faculty Office to find out the date of this extra day. Classes run continuously throughout the day, from 8:30 a.m. to 9:30 p.m. The last ten minutes of each class are considered transition time for students who have scheduled two courses back to back.

Fabrication Studios

You may include fabrication projects as part of your course outline. These projects may require the use of fabrication shops and model building facilities at OCADU. Policies for safe studio use as well as guidelines for developing projects, along with hours of operation and Studio news can be found at http://www.ocad.ca/about_ocad/shops_studios.htm.

Faculty members are encouraged to liaise with Studio Managers to identify fabrication project deliverables and deadlines. This assists Studio management in preparing for the coming term. In addition, Faculty should inform Studio Managers of special projects that may require additional or new materials, class supplies and technical support. Two weeks notice is required for material and supply orders. Please note that there may be potential issues associated with ordering special materials, including health & safety issues, higher costs to students as well as stor¬age space requirements.

Reading/Resource Lists

It is essential that faculty communicate their resource needs to the OCADU Library in advance of the commencement of courses. Faculty should not assume that the library has the materials on-hand to deliver a course or that students can easily obtain access to required materials by other means. The Library must receive all Reading/Resource Lists at least 4 weeks before commencement of courses – to enable sufficient time to order, catalogue and process materials; and to scan required readings, if necessary, for students with disabilities. It is important to note that the University has a legal obligation to registered CSD stu¬dents to provide access to required readings in alternate formats but we cannot do so if we do not have reading/resource lists in advance. Faculty cooperation is appreciated.

COURSE OUTLINES

You are required to make a written course outline available to students and your Faculty Office in advance of the first day of class. Students have a right to receive instruction for the course in accordance with the outline. In planning your outline, ensure that course content, methods of instruction, and methods of evaluation all reflect the course objectives. Strive to base student evaluation on a reasonable diversity of methods. Also ensure that your description is in accordance with the description published in the current OCADU Course Calendar. The Course Calendar is published on-line only, at http://academic.ocad.ca/course_calendar/2010/.

Your Faculty Office will either have a course outline template or sample course outlines that you can use as models. Whatever form you use, your evaluation of student performance in studio, studio/seminar and liberal studies courses should be based upon a reasonable diversity of methods. Furthermore, you MUST include the following information:

> The method used to calculate final grades, including relative weights of these methods, any discretionary factor, and due dates, as in the following example:

Example of Grading Criteria on Course Outline:

Assignment 1	15%	Due date
Assignment 2	15%	Due date
Participation	10%	
Midterm Exam	25%	Date
Final exam	35%	Date

> The date and time of final tests, exams and critiques.
> Penalties for late assignments.
> The university's student attendance and participation policies (for more information about these policies refer to the next section "During the Term"). Participation can account for no more than 15% of the final mark.
> Reference to the university's academic and non-academic misconduct policies (for more information about these policies see "During the Term").

Important Information About Grades and Assignments:

No assignment can count for more than 40% of the final grade. If you use peer- or self-evaluations, they may not account for more than 25% of the final grade. You are also required to provide students with 20% of their final mark at least one week before the deadline for withdrawing from courses each semester. If you are teaching one of several sections of a course, make certain that the number and weighting of assignments is consistent with those in the other sections. Once you have handed out the course outline, you may not change the weighting of any assignment without the unanimous consent of all students present. Unless there are exceptional circumstances, give notice at a regularly-scheduled class prior to the one in which the matter is to be decided.

Scheduling Final Critiques & Exams

Final critiques for studio and studio/seminar classes will occur on designated days, normally after classes end, in the thirteenth and fourteenth weeks of the term. You must consult your Faculty Office for more specific information about when your critique can be held (also see the "Dates & Deadlines" section of this Handbook). Final exams for first and second year Liberal Studies courses will be held on designated days during the fourteenth week, after the critique period ends
The Liberal Studies Office distributes a final examination schedule for 100- and 200-level courses to all faculty in advance of the beginning of each semester so that you can include the date in your course outline. Instructors of 300- and 400-level Liberal Studies courses who wish to hold a final exam should consult with the LS Faculty Office well in advance of the beginning of the semester.

Please see "Final Exam Protocols" in the "Policies" section of this Handbook for more information.

Ordering Textbooks for Students
Textbook are available through 317c: The Store for Computers and Books. Texts should be ordered well in advance of the start of classes. Contact Evelyn Junger, Senior Course Materials Coordinator at the U of T Book Store, at ejunger@uoftbookstore.com or (416) 640-5842 for details, or visit http:// www.uoftbookstore.com/online/faculty.ihtml.

Custom Publishing/Course Packs
Custom publishing services for course packs and other courseware are available through 317c. Comprehensive copyright clearance services will ensure compliance with all copyright legislation. Faculty members are recommended to submit material 3 - 4 weeks prior to the start of classes. Re-orders will be processed and in the store within 48 hours. Courseware production cycles can be reduced significantly when all bibliographic information is included. Material can be submitted directly to 317c. Contact Chris MaGee, Custom Courseware Manager, at 416-640-5333 Ext. 6219 or cmagee@utpprint.com if you have questions.

Student Registration/Course Changes
Students use OCADU's on-line registration system to register and to add, drop, or change courses before the deadline published in "Dates & Deadlines" on the OCADU website (about 1 week after the first day of classes – see the "Dates & Deadlines" section of this Handbook). Please ensure that the students attending your classes are on the My Courses class list before the registration and course change deadline. If students are attending your class and are not on the official class list, advise these students that they are not registered and therefore may not attend your class. If you wish to verify registration, you may contact a Records Assistant at Ext.286 or Ext.329 or via email at regservices@ocad.ca.

After the registration period, students who want to withdraw from a course must submit a course withdrawal form to the Office of the Registrar. The period for withdrawals is given in the "Date & Deadlines" section on the website. If a student does not withdraw officially and his or her name appears on your grade sheet at the end of term, assign that student a grade of zero and check the 'not attending' box.

DURING THE TERM

Students' Submission of Assignments
Strongly encourage students to keep draft work and copies of their essays and assignments, as these may be required by you for later review or in the event of a petition or grade appeal.

Students are responsible for ensuring that assignments are delivered into your hands. If under special circumstances students cannot submit an assignment or project during class or during your office hours, you may permit them to take it to the Faculty Office to be date stamped as proof of when it was completed. However, Faculty Offices do not have much storage space and generally will not keep projects for you to pick up. Students must still deliver the work to you.

Students may wish to leave an assignment in your mailbox after it has been date stamped. This isn't necessarily a safe practice, nor should you accept responsibility for papers that students say they slipped under your office door. If you do not receive the assignment, the student has no proof that he or she actually submitted it. Again, to ensure that assignments don't go missing, advise students to submit them directly to you.

Grading Scheme and Grade Distribution Policy

Scheme
Set up your grading criteria in My Courses before classes begin and enter the individual grades throughout the semester. At the end of the semester, review the final grades and once they are complete submit them electronically to your Associate Dean for approval. The grading system will calculate the grade distribution for your class and you will be required to submit a note of explanation if it falls outside of the policy. Grades must be submitted in percentages. The following descriptions will help you to determine the qualities of an A assignment, a B assignment, and so on.

90-100% A+=Exceptional
Exceeded expectations in demonstrating knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of a course.

80-89% A=Excellent
Demonstrated a thorough knowledge of concepts and/or techniques, and with a very high degree of skill in their application in satisfying the requirements of a course.

70-79% B=Good
Demonstrated a good knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of a course.

65-69% C=Satisfactory
Demonstrated a satisfactory level of knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of a course.

60-64% C-=Low Satisfactory
Demonstrated a level of knowledge of concepts and/or techniques and their application to the requirements of the course that was minimally satisfactory in an elective or non-major subject, but unsatisfactory in a core course of the student's major subject.

50-59% D=Poor
Demonstrated minimal knowledge and ability to apply concepts and/or techniques in satisfying the requirements of a course.

0-49% F=Fail
Failure to meet minimum course requirements

Distribution Policy
In principle and in practice, grades should be the result of a transparent evaluation process and fairly reflect a student's effort and performance in a given course. The university's grade distribution policy is intended to standardize grading policies across the university.

For more information regarding this policy, please consult the "Policies" section of this Handbook for "Clarification of Grade Distribution Policy: Information for Students and Faculty."

At the end of the term, you must submit both grades and the distribution of grades in your course(s) to your Associate Dean. The grade distribution will look something like this and is in accordance with the Grade Distribution policy:

Grade	100 & 200-Level Courses	300 & 400-Level Courses
A+	Not more than 5%	Not more than 5%
A	5% – 20%	5% – 25%
A & B combined	Not more than 65%	Not more than 70%
F	Not more than 15%	Not more than 15%
Target Average Grade/Mark	C+ (65 – 68%)	B (70 – 75%)

Grade Distribution:
To be completed by the course instructor.

Total number of results reported: _____Class Average:_____

A+ = 90-100% # of students____ %_____
A = 80-89% # of students____ %_____

A+/A and B combined: # of students _____%_____

B = 70-79% # of students____ %_____
C = 65-69% # of students____ %_____
C- = 60-64% # of students____ %_____
D = 50-59% # of students____ %_____
F = 1-49% # of students____ %_____
Other # of students____ %_____

Date:_____ Submitted by:_____Instructor

Date:_____ Approved by:_____Dean/Asst. Dean

You will submit your grades online through My Courses. Your Associate Dean will review your grades and either approve them for submissions To the Office of the Registrar or return them for correction or further explanation.

Returning Graded Assignments

Because students benefit from frequent feedback, give assignments at regular intervals and return graded assignments within a reasonable period of time. In each evaluation, provide feedback on how the work can be improved.

Protect student confidentiality when handing back graded assignments to students. For example, hand back graded assignments in class; don't leave them outside your office to be picked up. If students miss a class when an assignment is returned, tell them they can pick it up from you in your office during office hours. Remind students to keep copies of graded assignments until after their grades are public in case they need to appeal a grade.

You MUST provide each student with a written numerical interim grade based on the student's work to date at least one week before the last day to withdraw from the course without academic penalty (for the exact date, see "Dates and Deadlines" in this Handbook). If you are teaching a Liberal Studies course, you will NOT return graded final exams to students. Final exams remain on file in the appropriate Faculty Office for one year after final grade reports are issued. In addition, if you teach a Liberal Studies course, keep any unclaimed work until the end of the semester following completion of the course.

Student Attendance & Participation Policy

OCADU expects students to attend classes and participate in them by the standards established by the teaching faculty and as stated in the published policies. Students' full participation is essential to their education. Given that students benefit from an active involvement with faculty members and with their fellow students in classes, OCADU requires that students attend classes on a regular basis and that they participate fully in them. Please note: A student with three or more unexcused absences may be assigned a failing grade for that course. Student participation includes some or all of the following: arriving on time and listening in class, being prepared, sharing ideas, concepts and creative exploration, sharing conceptual development in progress, cooperating in group projects, analyzing and offering opinions during class discussion, being an active participant in critique.

Academic Misconduct

Academic misconduct is behaviour that violates basic principles of aca¬demic, scholastic or artistic integrity. Commonly regarded as cheating, academic misconduct is broadly understood to mean behaviour that interferes with or attempts to interfere with the integrity of the learning environment. Such behaviour, including any violation of the Canadian Copyright Act, has the potential effect of unfairly promoting or enhancing one's academic standing or grade, or of assisting another student in the pursuit of such an outcome.

You should include a written warning regarding academic misconduct in your course outlines and advise students that penalties can range from failure in the assignment to expulsion from the university. If you suspect academic misconduct, discuss the matter with the student first. If you are satisfied that the student is innocent, the matter ends, unless additional evidence comes to your attention. If you still believe that academic misconduct has taken place, inform your Dean within seven days of the allegation and provide the Dean with any materials in support of the allegation. The Dean will examine the evidence and may meet with you and/or the student to determine whether misconduct has occurred, and assign a penalty.

Please note that OCADU is committed to reducing instances of academic misconduct and, toward that end, in this Handbook you will find "Guidelines for Students on How to Avoid Plagiarism" which you should share with your students.

Availability to Students

Being available to advise and consult with students outside of classroom and studio hours is one of your teaching-related responsibilities. In addition to putting office hours in the course outline, post them on your office door and be in the office during those times. If you need to cancel office hours, try to notify your students ahead of time in class. If you can't advise students ahead of time, put a note on your door explaining that office hours are cancelled for that day. Office hours may also be "on-line." In this case we recommend you be specific about when you will respond to email (for example, Thursdays from 2:00 – 4:00 pm). All office hours should not be by email; make yourself available in person at least one hour per week and more often toward the end of the semester.

Main Building and Sharp Centre for Design
100 McCaul Street

Annex Building
113 McCaul Street

September 7, 2010 to December 24, 2010 and January 3, 2009 to April 21, 2011

> Monday to Friday, 7:30 a.m. to 12:00 a.m.
> Saturday, 8:45 a.m. to 6:00 p.m.
> Sunday, 12:00 p.m. to 12:00 a.m.

April 23, 2010 to September 6, 2010

> Monday to Thursday, 7:30 a.m. to 10:30 p.m.
> Friday, 7:30 a.m. to 7:30 p.m.
> Saturday and Sunday, closed

Rosalie Sharp Pavilion
115 McCaul Street

> Monday to Thursday, 8:30 a.m. to 6:30 p.m.
> Friday, 8:30 a.m. to 5:30 p.m.
> Saturday and Sunday, closed

Dorothy H. Hover Library
Annex Building, 113 McCaul Street

> Library and Library Learning Zone hours are listed at: www.ocad.ca/library/about/hours.htm

Student Centre
51 McCaul Street

> Monday to Friday, 8:30 a.m. to 5:00 p.m.
> Saturday and Sunday, closed

205 Richmond Street West

> Monday to Friday, 7:30 a.m. to 5:30p.m.
> After-hours access to this building is TBA

The university is closed on all statutory holidays.

Labour Day: September 6, 2010
University Closed

Thanksgiving Weekend: October 11, 2010
University Closed

Holiday Break: December 24th, 2010 to January 3rd, 2011 inclusive
University Closed

Good Friday: April 22, 2011
University Closed

Victoria Day: May 23, 2011
University Closed

May 16/2011 to Sept 1/2011 (Summer Hours)
Mon to Thurs 7:30 a.m. to 10:30 p.m.
Fri 7:30 a.m. to 7:30 p.m.
Sat to Sun Closed

Inclement Weather Policy
OCADU remains open, regardless of weather conditions. Under severe weather conditions, or in case of emergency, the President or a designate will decide whether to close the university. If the work day has not begun, the closure will be announced over the following media outlets.

Radio: CFRB 1010 AM; CBC 99.1 FM; CHUM 1050 AM
TV: CITY TV, chan. 57, cable 7; CFTO TV, chan. 9, cable 8

Listen to these stations for an announcement regarding cancellation of classes or phone the university's voice mail system at 416-977-6000. If the work day has commenced, the Deans will inform their faculty, including those teaching evening classes, of the closure.

Cancelling a Class
If you must cancel a class because of illness, phone your Faculty Office and ask what arrangements should be made. If you know in advance that you will be away for professional reasons, you must arrange for a replacement with the approval of your Associate Dean.

END OF TERM

Final Exams and Critiques
Final exams and critiques are held at designated times after the twelfth week of classes (see important information on scheduling final exams and critiques in the "Getting Started" section and "Dates & Deadlines" at the back of this Handbook, or contact your Faculty Office for more specific information). Students must be notified well in advance of the dates of final examinations and critiques through course outlines and class announcements. If a student does not attend the final examination or critique and has not requested a deferred examination, he or she will be assigned a mark of zero for that portion of the final course grade. Please see "Final Exam Protocols" in the "Policies" section of this Handbook for more information.

Extending Deadlines for Exams
You may grant a request for a deferred examination up until the final deadline for incomplete grades, at your discretion (in consultation with your Associate Dean). You must be prepared to pro¬vide an alternative version of the examination to your Faculty Office. Tell students that they can ask for deferment on medical, or compassionate grounds and must notify you and request permission in writing from the appropriate Faculty Office. Deferment based on religious grounds must be requested within two weeks of the first class. Deferment will not be granted on the basis of scheduling conflicts arising from a student's personal commitments, including employment and travel. There is normally $70 fee for deferral exams. Please consult the "Policies" section at the back of this book for the "Policy on Academic Considerations for Religious Observances."

Students requesting deferment beyond the final deadline for submission of incomplete grades and grade changes must apply for the extension through the student petitions process. They should contact the Records Administrator in the Office of the Registrar to initiate this process.

Submission of Final Grades

Close to the end of term, you will receive notice of the deadline for final grade submission from the Office of the Registrar. If you need assistance in using the online grading facility, contact the IT Helpdesk (see information about the grading scheme and grade distribution policy in "During the Term" and "Policies" sections ofthis Handbook). Submit your final grades by the due date listed in the "Dates & Deadlines" section of this Handbook. Grades will be submitted to your Associate Dean for approval and are accompanied by a percentage breakdown of the grades being assigned.

Incomplete Grades

At the discretion of the teaching faculty and only at the request of the student, an incomplete grade may be assigned when the student has not completed sufficient course requirements. It is accompanied by a minimum default grade (the grade the student has acquired to date), which becomes the final grade when no additional work is accepted by the faculty within deadlines set by the university. Faculty members are not authorized to extend university deadlines. Incomplete grades must be completed and a revised grade submitted to your faculty office by the dates specified in the "Dates and Deadlines" section of the OCADU web¬site. The default grade submitted becomes the final grade if work is not completed by these dates. If no default grade has been submitted, an F(0) is recorded on the student's academic record. The form for submitting incomplete and/or revised grades is available online through My Courses.

Grade Changes

You may submit grade changes up to the deadline published in "Dates & Deadlines" on the OCADU website. Send a signed form including the revised grade and resulting revised grade distribution to your Associate Dean. At this point you do not have to state a reason for the change. However, if you submit a grade change after the deadline, you must indicate the reason (such as the fact that you agree with the student's appeal of the grade because you made an error in calculating it). Note that you may not request a grade change for student work submitted after the deadline.

Grade Appeals & Petitions

When a student has a disagreement with a grade assigned in a particular course, the student must first discuss the matter with you informally. If there has been a clerical or administrative error or if, after the discussion, you wish to change the grade, you may notify your Associate Dean of the error or the change. If you do not agree to change the grade and the student wishes to proceed with the appeal, he/she must submit a written statement of appeal to the Registrar by the published deadline. You will receive a copy of the student's statement and will be asked to respond, in writing, by providing information on your method of evaluation for the course and the method in which you applied this evaluation. If the student wishes to continue the appeal, there are two further stages.

A petition is a written request from a student seeking exception to or relief from university rules and regulations with respect to deadlines, fees, and refunds because of extenuating circumstances such as illness or family bereavement. A student initiates the petition process by completing a petition form and a letter plus any relevant documentation in support of the petition.

OCADU'S 96TH ANNUAL GRADUATE EXHIBITION

From Thursday, May 5 until Sunday, May 8, 2011, the general public is invited to our annual Graduate Exhibition. An estimated 20 000 people visit OCADU to see our graduating students transform the university's Main Building, Sharp Centre for Design and Student Gallery into an extraordinary exhibition of emerging talent in all areas of art and design. Admission is pay-what-you-can. Faculty members are encouraged to contact their Faculty Offices for more information on how to get involved.

Tentative Schedule for 2011

Thursday, May 5
Opening Night of the 95th annual Graduate Exhibition

Friday, May 6
Highschool Visits and General Public Hours

Saturday, May 7
General Public Hours

Sunday, May 8
General Public Hours

TEACHING & LEARNING SUPPORT

OFFICE OF THE VICE-PRESIDENT, RESEARCH & GRADUATE STUDIES

As described in *Leading in the Age of Imagination*, OCAD University's Strategic Plan 2006-2012, OCADU has taken an integrated approach to research and graduate studies and has been developing carefully-selected graduate programs to fill identified niches, which are complemented by expanded research activity. This activity is overseen by the Associate Vice-President, Research and Associate Dean, Graduate Studies. Reporting to the President and working closely with the Academic Council and the Vice-President, Academic, Dr. Helmut Reichenbächer is responsible for creating, expanding and focusing OCADU's growing research activities and overseeing OCADU's five Master's programs as well as developing additional graduate programs, policies and procedures.

Specific duties of the Office include:

Research

> Identification of research funding and other resources
> Establishment of support structures
> Assistance in the development, submission and tracking of grant proposals and contracts
> Development and oversight of research policy
> Liaison with funding agencies on behalf of OCADU researchers
> Liaison with business and industry to develop relationships and funding sources for research
> Implementation and oversight of research groups and institutes
> Oversight of partnership agreements related to research
> Oversight of ethical considerations and certification
> Establishment and administration of research accounts
> Representation of OCADU regionally, nationally and internationally with respect to research organizations
> Publicity of research opportunities and results internally and externally

Contact:
Heather Robson, Assistant, Research
Ext. 417, hrobson@ocad.ca

Graduate Studies

> Leadership in developing, implementing and expanding graduate studies activity at OCAD University
> Quality assurance of graduate studies and oversight of internal and external approvals processes.
> Ongoing development of policies and procedures related to graduate programs and graduate students
> Promotion of the welfare of graduate students
> Administration of graduate fellowships and scholarships (internal and external)
> Oversight of graduate admission process and maintenance of student records
> Participation in advertising and promotion of graduate programs
> Coordination of graduate faculty teaching and supervisory assignments
> Liaising with Faculties and faculty members regarding graduate student teaching and research assistantships
> Representation of OCADU regionally, nationally and internationally with respect to graduate studies

Contact:
Sarah Hildebrandt, Graduate Studies Officer
Ext. 455, shildebrandt@ocad.ca

DOROTHY H. HOOVER LIBRARY

Location:
113 McCaul Street, Level 2

Hours:
Fall/Winter: Mon to Fri: 8 a.m. to 8:45 p.m.; Sat. 11 a.m. to 5:45 p.m.
Summer: Mon to Fri: 9 a.m. to 6:45 p.m.

Contact:
Circulation Desk, Ext. 358: overdue items, fines, reserve items, policies
Reference Desk, Ext. 334: research and information services

WEB SEARCH TOOLS

www.ocad.ca/library

> **Library catalogue:** books, DVDs, videos, exhibition catalogues, rare books, artist's books
> **MyAccount:** renew books online
> **Racer/VDX:** for online inter-library loans requests
> **Databases A – Z:** peer-reviewed journal articles, books, images, videos, materials, statistics
> **AGent**: search engine for all major licensed database collections
> **E-Journal Portal:** check specific journal titles for full-text access
> **RefWorks:** bibliographic management database

ACCESS SERVICES

Print Material

> **Borrowing:** use valid OCAD University ID card to sign out circulating (CIRC) materials from the library collection. Note: rare books (RBC) and artist's books (BKW) can only be viewed in the library space.
> **Extended Loans:** are not given automatically; faculty must ask circulation staff to borrow materials for longer than the standard 2 week period.
> **Renewals:** using My Account (through Library Catalogue) up to five times. Telephone renewals are not available and overdue items cannot be renewed online.
> **Holds:** if a book is signed out, select Request Item button in Library Catalogue.
> **Overdue Items:** overdue notices are not sent, so check My Account regularly. Overdue books cannot be renewed online.
> **Fines:** all OCAD University faculty are subject to library rules and policies. Faculty who have not returned books or cleared their fines by the end of the term will lose borrowing privileges.
> **Reserve Books:** to ensure equitable access for course textbooks, place books from the OCAD University Library collection on Reserve; a minimum of one week notice is required. Contact Ext. 358 or lhenderson@ocad.ca.
> **Acquisitions:** to order books for the library collection, complete an Acquisition Request Form, available at the Reference Desk or the library website. All orders are subject to budgetary considerations. Note: rare books and artist's books are collected primarily by donations.

Contact:
For Art and Design, Ext. 343, rfabbro@ocad.ca
For Liberal Studies, Ext. 217, dpayne@ocad.ca

ACCESS SERVICES

Media

> **Borrowing:** use valid OCAD University Photo ID card to sign out circulating DVDs, videos for overnight loans.
> **Renewals:** renew online up to two times using My Account (through Library Catalogue). No telephone renewals are available and overdue items cannot be renewed online.
> **Holds:** not available for Videos or DVDs.
> **Bookings:** to reserve videos, DVDs for in-class use, complete a Media Loan Form, available at the Circulation Desk or the library website.
Contact: Ext. 254 or jperrin@ocad.ca to submit a completed form.
> **Inter-Film Loans:** search http://media.uwaterloo.ca to find circulating videos, DVDs from Ontario university libraries that can be delivered to the OCAD University Library.
Contact: Ext. 254, jperrin@ocad.ca
> **Public Performance Rights:** all media in the OCAD University collection, or borrowed using Inter-Film Loans, are covered by public performance rights; always use the OCAD University Library to secure all media shown in classrooms, studios or for other events held on campus.
Contact: Eric Schwab Ext. 344, schwab@ocad.ca

Finding Books, Articles, Exhibition Catalogues, Artists' Books, Videos, DVDs

> **Library Catalogue:** for all materials in the physical library collection; for DVDs, Videos in library collection. Use advanced search to locate media by subject then limit by material type (Videos or DVDs).
> **Encyclopedias:** access almost 600 titles including Oxford Art Online (formerly Grove Art) or Credo Reference to search through 500 reference titles in all subject areas.
> **E-books:** search Ebrary for over 70,000 titles on or off campus.
> **E-Journals:** use Databases by Subject, Databases A-Z or AGent to search almost 60,000 academic, professional and trade periodicals.
> **Images & Videos:** access Visual Resource collection (available through MyCourses) for fine art and design images, archival photographs, art and design produced by OCAD University students, faculty and alumni.
> **Licensed Images & Videos:** use Databases A-Z for access Alexander Street Press Theatre in Video, Art Museum Image Gallery, ArtStor or AP Multimedia Archive.
> **Alerts and RSS Feeds:** most databases allow users to set up automatic notification for search terms or subjects of your choice; ask a reference librarian to set up accounts for up-to-date notification of publications in your field of interest.
> **RefWorks:** allows users to organize citations from library catalogues and licensed online databases. Used worldwide, it offers instantaneous formatting of bibliographies in all recognized citation formats, including ones required by individual academic journals.

REFERENCE SERVICES

> **Reference Desk:** talk to reference librarians for all of your research needs; the desk is staffed during all library operating hours.
Contact: Reference Desk Ext. 334 or dpayne@ocad.ca or rfabbro@ocad.ca
> **Faculty Development:** individual instruction is offered to faculty in accessing electronic resources and using RefWorks to manage citations.
Contact: Ext. 217 or dpayne@ocad.ca
> **In-Class Information Seminars:** faculty are strongly encouraged to book reference librarians to offer in-class or studio seminars. OCAD University librarians seek to partner with teaching faculty to ensure that all creative researchers can find information efficiently, effectively and ethically.
Contact: For Art and Design, Ext. 343, rfabbro@ocad.ca; for Visual Culture and Liberal Studies, Ext. 217, dpayne@ocad.ca

LEARNING ZONE

Mission: The Learning Zone is a supported hands-on, self-serve area for OCADU students. The purpose of the Learning Zone is to enrich the student learning experience, to provide them with meaningful extra-curricular programmatic content, current information and useful training opportunities.

Events and programming must be conducive to an environment where people are concurrently working in the space. Classes are welcome to use the Learning Zone on an occasional basis when use of the facility is conducive to the instructors chosen teaching or learning methods. Requests to book the Learning zone are assessed on a case-by-case basis and must be made **at least one week in advance**.

Contact: Victoria Sigurdson, Ext. 2529, vsigurdson@ocad.ca

ARCHIVES

OCADU's archival collection includes documents, publications, and photographs pertaining to the history of OCADU. Archive Request Forms are available at the Circulation Desk. Archival items do not circulate and must be used in the library.

Contact: Ext. 201, laustin@ocad.ca.

PARTNERSHIPS

The OCAD University Library is a member of:
> Art Libraries Society of North America (ARLIS/NA),
> Visual Resources Association (VRA),
> Library Directors' subgroup of the Association of Independent Colleges of Art & Design (AICAD),
> Ontario Council of University Libraries (OCUL) and partners in the Scholars Portal initiative,
> Canadian Research Knowledge Network (CRKN) and partners in Social Sciences & Humanities content expansion project.

VISUAL RESOURCES

The following information is also available on the Visual Resources webpage:
http://www.ocad.ca/about_ocad/technology_media/vr.htm

Visual Resources at OCAD University comprises the Image Collection, the video/media archive as well as Media Loans in the Library. Visual Resources has actively worked to improve access to digital images, and digital streaming of video content.

Visual Resources, located in room 1401 at 113 McCaul includes OCADU's slide collection, the Art Gallery of Ontario's slide collection, the video archive and an ever developing digital image database of over 76,000 projection quality digital images. The digital image/video database is available to faculty and students for research and instructional purposes through the closed campus network.

To access the Image Database, follow this address:
https://imagelibrary.ocad.ca/

Visual Resources is also responsible for documenting lectures given by visiting experts at OCAD University.

Scope
The policies relate to the collections managed by Visual Resources. This includes DVD, VHS, film, CD, slides, and digital images. For collection management policies regarding print materials please refer to the Dorothy Hoover H. Library website: http://www.ocad.ca/library.htm.

Visual Resources aims to fulfill requests, but must do so within budgetary and time constraints. We strive to continue to develop a balanced and relevant collection, which benefits the teaching and learning goals of the OCAD University community.

Image Collection Information
The Image Collection within the Visual Resources Department at OCAD University is located at 113 McCaul (above Village By the Grange) in Room 1401. The Image Collection is comprised of approximately 160,000 OCAD University produced slides, approximately 110,000 Art Gallery of Ontario slides, and a growing digital image database containing over 76,000 images for instructional purposes.

Policies
Digital Image Production:
> OCAD University faculty may request the production or purchase of new digital images for instructional purposes, i.e., fair dealing.
> If images are to be digitized, photographed, mounted and cataloged into a database, faculty requesting these images should be certain they will use the images for that specific term. This service is free of charge, provided the requested images are suitable for addition to the Image Collections.

Deadlines
> OCADU Faculty are requested to return slides as soon as possible after use (and no later than 2 weeks after slides are signed out).
> AGO staff or AGO designated users are requested to return slides as soon as possible after use (and no later than 2 weeks after slides are signed out).
> OCADU Students may borrow up to 60 slides. Slides borrowed by students overnight must be returned by 9:00 AM the next business day. Slides borrowed by students on Friday afternoon are due at 9:00 AM the following Monday morning.

Source Material
> Images selected from OCAD University Library books are preferred since we will need the publication to catalog the images.
> The Image Collection will not digitize images already in the digital image database. Faculty should verify that images are not already in the database before submitting orders.
> The Image Collection will not digitize images from personal image collections of OCAD University faculty.
> The Image Collection will not add low quality images derived from the internet.
> The Image Collection will not digitize newspaper clippings.
> The Image Collection will not digitize double-page spread images.
> The Image Collection will not digitize images smaller than 3" x 3".
> Visual Resources asks that faculty provide the proper identification for requested material as completely as possible if it is not identified in the publication. The general rule for image identification purposes is: who, what, when, where, and how for each image.

Example:
Who: Frank Lloyd Wright
What: Darwin Martin House
When: 1904
Where: Buffalo, New York
How: Brick and mortar

Timelines
> A minimum of TWO WEEKS notice is required per request for production of no more than 50 images.
> The more advanced notice faculty members can provide us, the better we can meet your needs.

Ownership
It is understood that all images prepared by request permanently become part of OCADU's Image Collection database.

Image Collection Database Copyright Agreement
Borrowers of digital images from the Image Collection must agree to the following:
> Faculty, students and staff of OCAD University and the staff and guests of the AGO may use the digital images to display and or print for teaching and research purposes while on OCADU's campus.
> Many of the digital images are copyrighted. Digital images in the Image Collection Database may not be used for the preparation of any publication, scholarly or otherwise; or for any purpose other than teaching or research.
> All users must agree not to re-sell, lease, transfer, sub-license or otherwise distribute a copy of the images, in whole or in part.
> Users agree not to modify, corrupt, or alter any digital image graphic content or "digital watermark" or the like.
> Users also agree to forfeit any digital images borrowed from Visual Resources upon leaving their post at the OCAD University.

Archival Print Reproduction Pricing (Images owned by OCAD University):
Already exists in the database: $4.00
Flatbed scan: $5.00
Negative/positive scan: $7.00
Slide scan: $11.00
CD-R with image: $5.00

Media Loans Policy
> **Contact:** Janice Perrin (jperrin@ocad.ca) at Ext. 254 to book videos/DVDs from the library collection.
> Requests must be submitted at least 2 WEEKS prior to the screening date.
> To book videos/DVDs from outside sources at least 4 WEEKS notice is required.

Ontario Universities Interfilm Service Copyright Agreement
> Faculty of OCAD University may use the Ontario Universities Interfilm Service for teaching and research purposes while on OCAD University's campus.
> All films are copyrighted. Interfilm videotapes or DVD's may not be used for the preparation of any publication, scholarly or otherwise; or for any purpose other than teaching or research.
> All users must agree not to re-sell, lease, transfer, sub-license or otherwise distribute a copy of any Interfilms, in whole or in part.
> Users agree not to modify, corrupt, or alter any video/film content or the like.

Film and Video purchasing Guidelines (criteria)
> Titles/materials that can be used by more than one department or area of study.
> Titles/materials that will be used for more than one term of study
> Titles/materials that will be shown to large numbers of students or regularly to smaller groups of students

> Titles/materials that will be used by more than one instructor
> Titles/materials that have been previewed by the requestor
> Titles/materials of general interest that will be accessible to the rest of the OCAD University community

Annual Deadlines for Requesting Materials
November 1st for winter term and **June 1st** for the fall term.

Requesting Titles/Material
Requests for media titles submitted to Visual Resources must be readily available through a video distribution company.

To request materials faculty/staff/students must submit an Media Materials Request Form. Items that are not available by a distributor but are independently produced and sold by the performer(s)/artist(s) must be purchased by the faculty member who wants the title. The faculty may be reimbursed if Visual Resources agrees that the title should be added to the media collection. If reimbursement is required the title should be cleared with the Manager of Visual Resources prior to ordering.

Visual Resources no longer purchases or supports VHS formatted tapes.

Curricular Video Documentation/Photographic Production
The Manager of Visual Resources must approve all video/photographic projects. If your request is approved, you will be notified in writing before said event.

Curricular video/photographic production can be defined as:
a) the documentation of lectures/events to support course work
b) the documentation of lectures/events to enhance the university video/photographic archive
c) the documentation of lectures/events sponsored by OCAD University academic departments or the President's Office.

> Documentation on campus is available during standard hours of operation.
> Requests for video/photo documentation must be made A MINIMUM OF 2 WEEKS before the event and are subject to availability of personnel and equipment.
> No lectures or presentations will be recorded unless all speakers have signed the OCAD University License and General Release form. All signed release forms must be returned to Visual Resources 48 hours prior to recording. The form is available at the following address: http://www.ocad.ca/about_ocad/technology_media/vr/documentation.htm
> Video/photographic projects will be evaluated and prioritized by time, staff availability, available equipment and available funds.
> The Visual Resources department will only record, document and produce projects for OCAD University.
> All master tapes and/or digital footage shot by the Visual Resources department will become the property of OCAD University's Visual Resources video archive.
> Additional editing, animation, graphics, artwork, music, etc. is available for a fee. This fee will be negotiated by the Visual Resources department on a per-project basis, based on an hourly rate

Policies will not remain static and will change as necessary. The policies strive to serve the OCAD University community as a whole and will be thoroughly reviewed as needed.

INFORMATION TECHNOLOGY SERVICES

www.ocad.ca/it
100 McCaul Street, Room 317a

IT Helpdesk
Monday to Friday: 8:30 a.m. to 4:30 p.m.
Ext. 277, ITHelp@ocad.ca

IT Services Web Site
http://www.ocad.ca/it

About IT Services
OCADU IT Services supports administrative and academic computing throughout OCADU, including e-mail, printing, wired and wireless network access and security, mobile computing, digital capture and output, online curriculum support, Web hosting and other information systems.

Faculty IT Support
The Faculty Technology Center located at 100 McCaul Street, Room 317e is a dedicated space to support faculty use of technology to deliver and enhance curriculum. Contact Christopher Bennell, Faculty IT Support Technician at cbennell@faculty.ocad.ca or Ext. 450. For information about the online learning management system log in to My Courses https://mycourses.ocad.ca.

Wireless Access & Authentication
Wireless access is available throughout the entire campus. Access to faculty computers and network services, both wired and wireless, requires authentication using your faculty e-mail username and password.

Please be advised that the OCADU network is governed by the university's IT Acceptable Use Policy, which can be found at: http://www.ocad.ca/about_ocad/technology_media/it/it_policies.htm

Student & Faculty E-mail
The OCADU student and faculty e-mail system is the official method of e-mail communication between faculty, students, and the university administration.

Academic Computing
Studio-based computing is provided at four computer studios located in:
> 317f and 317g, Level 3 at 100 McCaul St.
> 665, Level 6 in the Sharp Centre for Design
> 1430, Level 4, at 113 McCaul St.

Reservations for computer studios, for conducting classes, should be submitted during curriculum scheduling to your Faculty Office. For one-time, special event, or last-minute bookings, please contact Barry Ellis at Ext. 614.

Mobile Computing
Laptop computers are available for sign-out and use in the classroom, and can be booked in advance through the Laptop Program Helpdesk, room 664, Sharp Centre for Design. Laptop sign out is also available through AV loans at room 341 at 100 McCaul St. and room 1401 at 113 McCaul St. Limited support for faculty-owned laptops is available, based on system specifications and compatibility with the OCADU network. Use your faculty e-mail username and password to log in to either the wired or wireless networks. All Windows systems must be running the Windows built-in firewall and either AVG or Symantec anti-virus software. Students and faculty members who require support for mobile computing should visit the Laptop Program Helpdesk in room 664 in the Sharp Centre for Design.

AV Loans (Audio-visual equipment borrowing)

A variety of audio-visual equipment is available for instructional and presentation purposes. Items include laptops, data projectors/video projectors, DVD/VHS monitor combinations, slide projectors, opaque projectors, mini DV digital camcorders, as well as, digital still cameras. AV Loans also provides the key bags to access the multimedia classrooms at 100 and 113 McCaul.

Equipment must be reserved well in advance to ensure availability.

100 McCaul St. Room 341
Monday to Friday: 8:00 a.m. to 10:00 p.m.
Ext. 227, avbooking100@ocad.ca

113 McCaul St. Learning Zone, Ground Floor
Monday to Friday: 8:00 a.m. to 10:00 p.m.
Ext. 353, avbooking113@ocad.ca

Policies will not remain static and will change as necessary. The policies strive to serve the OCADU community as a whole and will be thoroughly reviewed as needed.

Print & Photocopy Services

Networked black & white printing is available campus-wide from computer studios, the Library and faculty offices. Individual faculty printing and copying is tracked and billed back to your home Faculty Office (Art, Design or Liberal Studies) based on a per-print/copy fee. Printers are named by room number in the print dialog box, so please select the right printer. Photocopiers are available in Faculty Copy Mailrooms located in rooms 324, 402, 500F or 5103 or there is walk up copy service or managed copy services available at room 267 at 100 McCaul St. at the Copy & Print Centre. Walk up copy service requires either a copy card or a pin number.

Contact: Mark Goffin, Manager, Copy & Print Services
Ext. 203, mgoffin@ocad.ca

Copy & Print Centre

High-end color printing and photocopy services are available at two Service Bureau locations: Room 267, Level 2, 100 McCaul Street, or Room 636, Sharp Centre for Design. Pricing for color printing is available from these facilities and can be paid for with stock transfers or tickets (available from the OCADU cashier, Level 1, 115 McCaul Street). Faculty are encouraged to contact the Copy & Print Centre regarding any assignments where students will require specialized print or copy services so that the best level of support is provided to meet the student's requirements.

Contact: Mark Goffin, Manager, Copy & Print Services
Ext. 203, mgoffin@ocad.ca

Presentation & Video Conferencing Room

OCADU has dedicated video conferencing facilities located in room 287 at 100 McCaul St. This room is set up to facilitate multi-user video conferencing sessions and can also be used for advanced presentation requirements. For more information visit: http://www.ocad.ca/about_ocad/technology_media/it/facilites/vc_agf.htm

Contact: Ext. 212 or mmandoda@ocad.ca for booking information.

317C: THE STORE FOR COMPUTERS & BOOKS

Location: Room 317c, Level 3, Main Building
Contact: Ken Walton, Store Manager,
Ext. 360, kwalton@campuscomputershop.com

317c: The Store for Computers & Books provides students, staff and faculty access to educationally priced computing supplies such as hardware, software, peripherals and consumables. Product lines, support and services relevant to professional art and design practice are emphasized.

Custom publishing services for course packs and other courseware are available through 317c. Comprehensive copyright clearance services will ensure compliance with all copyright legislation. Faculty members are recommended to submit material 3-4 weeks prior to the start of classes. Re-orders will be processed and in the store within 48 hours. Courseware production cycles can be reduced significantly when all bibliographic information is included. Material can be submitted directly to 317c. Contact Chris MaGee, Custom Courseware Manager, at 416-640-5333 Ext. 6219 or cmagee@utpprint.com if you have questions. Textbook sales are also available. Texts should be ordered well in advance of the start of classes. Contact Evelyn Junger, Senior Course Materials Coordinator at the U of T Book Store, at ejunger@uoftbookstore.com or (416) 640-5842 for details.

Regular hours:
Monday to Friday 9:00 a.m. to 6:00 p.m.
closed Saturday and Sunday

Extended hours of operation during September & January rush periods will be posted at the store and on our website: http://www.ocad.ca/about_ocad/technology_media/store.htm closer to the actual start of the rush.

WRITING & LEARNING CENTRE

Location: 113 McCaul, Level 5, Room 1501
Hours: Reception, Monday to Friday, 9:00 a.m. to 5:00 p.m.
Tutoring: Monday to Friday, 10:00 a.m. to 6:00 p.m. (times may vary)
Contact: Ext. 229, wlc@ocad.ca

The Writing & Learning Centre (WLC) is the university's primary academic resource and support centre in the areas of writing, critical thinking, critical reading, and study skills. The Centre provides a range of free services to both OCADU students and faculty members. Its main support program is a one-on-one tutoring program where trained tutors meet with students to develop their writing for assignments in all OCADU classes and where students can discuss critical reading, time management or other learning skills.

Look for printable handouts on academic writing and study skills, English language learning tips, and job-related writing on the Writing & Learning Centre website. Go to www.ocad.ca/students/wlc.htm and choose "handouts."

Programs for Students

The Writing & Learning Centre offers students:
> one-on-one tutoring appointments and drop-in services
> study groups for first year Liberal Studies courses
> specialized Teaching Assistants dedicated to working with 3rd and 4th year writers, ESL students, and students with learning skills challenges
> Tutoring Mini-series for ESL students on grammar and vocabulary skills
> tutoring by SKYPE™ for students unable to access the WLC in person
> studio visits for 3rd and 4th year students
> job-related writing assistance
> printed and web-based resource materials for writing and academic skills

Contact: Ext. 229, wlc@ocad.ca.

Programs for Faculty

The Writing & Learning Centre offers Faculty:
> customized student workshops for OCADU classes (depending on staff availability)
> consultations on design of writing assignments and integrating support for critical reading and writing with course objectives
> strategies for giving effective feedback on writing assignments
> strategies for teaching appropriate use of sources
> strategies for supporting ESL learners in the classroom
> online teaching resources. Go to www.ocad.ca/students/wlc.htm and choose “Teaching Support.”

Contact the Manager of the Writing & Learning Centre for more information on services to support faculty.

Guiding Student and Faculty Expectations

The Writing & Learning Centre supports students throughout the writing process, from brainstorming ideas to final polishing. While we do help students identify and revise sentence-level errors, this help is offered in the context of the student’s overall communicative goals for the assignment. We do not provide students with a proofreading service.

For ESL students we offer a similar range of kinds of help in our regular tutoring sessions, as well as Tutoring Mini-Series to work more intensively on grammar and vocabulary, and general advice on developing English language skills. We are not able however to provide comprehensive second language instruction.

SERVICES FOR STUDENTS

OCAD Student Services… At a Glance

Student Services

studentservices@ocad.ca

- Non-Academic Misconduct Policy
- Florence Off-Campus Program
- Respectful Work & Learning
- Environment Policy
- Student Concerns/ Issues
- Student Rights & Responsibilities
- Student Support Services

Level 1

Campus Life, Career Services, International Student Services

Jennifer Hamilton
Manager, x278

Zachary Moss
Assistant, CL&CS and FA&AO, x250

ocadcampuslife@ocad.ca

Brent James
Student Life Coordinator
x275

careerservices@ocad.ca

Thomas Fairbairn
Career Services Advisor, x261

international@ocad.ca

Susan Kemp
Coordinator, International Student Services & Student Mobility/ Exchange, x293

- Career Services
- Graduate School Info
- International Students including work-study and emergency bursaries
- Job Board
- Mobility/Exchange
- Orientation and Transition Programs
- Special Student Projects and Events
- Student Mentor Program
- Student Organizations
- Teacher Education Info
- UHIP

Level 1

Financial Aid & Awards Office

financiala@ocad.ca

Kelly Dickinson
Manager, x346

Vanessa Armstrong
Financial Aid Administrator, x391

Vilma Short
Financial Aid Administrator
x231

Kelly Faller
Financial Aid Assistant (Scholarships)
x257

- Budget Planning
- Bursary Programs
- Emergency Loan Program
- Government Financial Assistance (non-Ontario)
- OSAP
- Scholarships & Awards
- Student Dental and Health Care Plans
- Student Loans Renewal
- Tuition Fee Payments through Student Loans
- Work Study Programs

Level 2

Centre for Students with Disabilities

csd@ocad.ca

Susanne Seinader
Manager, x288

Sabrina Lindo
Assistant, x339

Samantha Feldman/ Nadia Stolpnor
Disability Advisor x424

Lenny Cohen
Learning Strategist
x287

Lisa Allen
Learning Strategist/ Assistive Technologist
x484

- Advocacy advising
- Computer systems & devices
- All Disabilities: Learning, Medical, Physical, Psychiatric, Sensory, Mobility
- Learning disability assessments
- Specialized software
- Study and learning skills
- Time management & organizational skills

Level 2

Health & Wellness Centre

h&wc@ocad.ca

Jane Thomas Yager
Manager/NP, x260

Judy Dugan-McCormack
Coordinator, x260

Suzanne Kemper
Assistant, x260

Andrea Badgley
Clinical Counsellor, x260

Dr. Anne Madigan
Physician/ Psychotherapist

Dr. Denis Kulesha
Consulting Psychiatrist

- Anxiety/depression
- Flu Clinics (seasonal)
- Immunizations
- Mental health counselling
- Minor accidents & injuries
- Nutritional counselling
- Physical health exams
- Referrals to hospitals, emergency services
- Relationship Issues
- Smoking cessation
- Stress Management
- Verification of Illness
- Stress Reduction Programs

OCAD UNIVERSITY STUDENT SERVICES

The role of Student Services is to enrich the university experience for students by providing outstanding services and programs from enrollment to graduation. Student Services is an active partner with students, faculty, administrators and external agencies in furthering education and learning, and the services which support the mandate of the University.

> Student Services Organizational Chart
> Student Services At A Glance

The Office of the Director, Student Services, located in the Rosalie Sharp Pavilion, 115 McCaul Street, Level 2, is responsible for:
> the administration of the Florence Off-Campus Studies Program (http://www.ocad.ca/programs/alternative_studies/studying_in_florence.htm)

This full year program offers different levels of learning: 300 level, 400 level and an Advanced Visual Studies Certificate for those who wish to further develop their studio practice and study abroad following graduation.

> judicial affairs, advising students and faculty regarding rights and responsibilities
> Non-Academic Misconduct Policy (http://www.ocad.ca/students/student_policies/non_acedemic_misconduct.htm
> Respectful Work & Learning Environment Policy (http://www.ocad.ca/students/student_policies/respectful_work_learning_environment.htm
> Guidelines for Handling Student/Faculty Complaints

Oversight and support of the following Student Services functional areas located in the Student Centre at 51 McCaul Street:
> Campus Life: http://www.ocad.ca/students/campus_life.htm
> Career Services: http://www.ocad.ca/students/career_services.htm
> International Student Services: http://www.ocad.ca/students/international_students.htm
> Centre for Students with Disabilities: http://www.ocad.ca/students/disability_services.htm
> Financial Aid & Awards: http://www.ocad.ca/students/financial_matters.htm
> Health & Wellness Centre: http://www.ocad.ca/students/health_wellness.htm

Office Hours: Monday to Friday, 8:30 a.m. to 4:30 p.m.
Email: studentservices@ocad.ca

CAMPUS LIFE (CL), CAREER SERVICES(CS) AND INTERNATIONAL STUDENT SERVICES (ISS)

Location: Student Centre, Level 1, 51 McCaul Street
Hours: Monday to Friday, 8:30 am to 4:30 pm
Contact: Zachary Moss, Assistant, 416-977-6000, Ext. 250
Campus Life: campuslife@ocad.ca
Career Services: careerservices@ocad.ca
ISS: international@ocad.ca

Overall Mandate

CL, CS and ISS engage students in opportunities, services and activities designed to enhance the quality of the overall student experience. We offer student-centred programs for all new and returning students in the areas of orientation/transition programs, career services, international student services and campus life services. Our staff focuses on building campus community, collaborating with the Student Union, administrative departments and faculty, and making connections beyond OCADU in order to link students educational and cultural experiences to career and life options.

CAMPUS LIFE (CL)

Contact: Brent Everett James, Student Life Coordinator
Ext. 275, bjames@ocad.ca

Programs include Fall Welcome & Orientation programs; the Student Volunteer Program; OCAD Yoga; Mature Student programs; collaborations with the OCAD Student Union; and management of the Student Groups registration process. Staff also develops new and innovative programs in collaboration with students to enhance the quality of the student experience.

Student Mentor Program

Programs include Fall Welcome & Orientation programs; the Student Volunteer Program; OCAD Yoga; Mature Student programs; collaborations with the OCAD Student Union; and management of the Student Groups registration process. Staff also develops new and innovative programs in collaboration with students to enhance the quality of the student experience.

CAREER SERVICES (CS)

Contact: Thomas G. Fairbairn, Career Services Advisor
Ext. 261, tfairbairn@ocad.ca,

Since 2006, Career Services has been working to develop a number of on-line services, including the OCAD Student-Alumni Job Board, self-help materials, and assessment tools. See Career Services at: http://www.ocad.ca/students/career_services.htm.

To prepare students to make that next important transition in their life paths, from student to young professional, Career Services provides advising and resources to facilitate students' development and fashioning of a professional persona. The career exploration conversation spans the four-year period students spend pursuing their undergraduate degree and takes students through a series of conversations and activities, specific to each year level. Career Services also hosts the Teacher Education Fair Day, Graduate School Fair Day, and a number of other special events, workshops, and presentations. See Events & Workshops: under the Career Services link above. Also available is an extensive library of career resource materials and a small workstation. Small group and in-classroom presentations are available.

Student Job Board

The OCAD University job board has been a valuable resource for students, alumni, and employers. Employers have access to many quality applicants, as between 300 and 600 visits by OCADU students and alumni occur daily. Students/alumni have access to a diverse range of opportunities including paid, volunteer, freelance/contract, and special announcements. Approximately 50-75 job opportunities are available for consideration. Faculty are encouraged to use the job board for recruiting students and encouraging colleagues/professional contacts to list opportunities. www.ocad.ca/jobboard.

INTERNATIONAL STUDENT SERVICES (ISS)

Contact: Susan Kemp, Coordinator, International Student Services & Student Mobility/Exchange
Ext. 293, skemp@ocad.ca

International Student Services ensures international students, mobility/exchange students and all students interested in making significant global connections have access to innovative international services, programs, activities and opportunities that enable them to become successful art and design practitioners in an increasingly interconnected world. As partners in learning, we collaborate with university and community partners to support OCAD University's internationalization strategy, enhance the critical and creative potential of all learners and maximize opportunities for engagement in the global community.

International Students support:
> immigration,
> on-campus work/study program (International Student Work Experience Program),
> off-campus and post-graduate work permits,
> emergency bursary funding, and
> the University Health Insurance Plan (UHIP).

ISS facilitates internationally-focused activities that include: orientation and welcome sessions for new students, an annual student art and design exhibition and student workshops on employment, income tax and healthcare. ISS also supports the *Internationaleyes* student group and international student peer mentors.

Student Mobility/Exchange Program

The opportunity to live and study in another country can provide students with a wealth of unique experiences that enhance their creative and academic development as well as their cross-cultural skills. OCAD University currently offers over 45 undergraduate student mobility/exchange opportunities with leading art and design institutions in the United Kingdom, Europe, Israel, Australia, China, the United States and Canada. The Student Mobility/Exchange Program is open to full-time third-year students with a minimum overall average of 70% and 10 to 12.5 completed credits. Students participating in the program register for classes at the host institution but pay tuition fees to OCADU. Applications require the approval of the Chair of the student's program and must include letters of recommendation from OCAD University faculty. Final approval is at the discretion of the host institution. Applications are accepted twice a year in February and August.

FINANCIAL AID & AWARDS OFFICE

Location: Level 1, 51 McCaul Street
Hours: Monday to Friday, 8:30 a.m. to 4:30 p.m.
Contact:
Kelly Dickinson, Manager, Financial Aid & Awards,
Ext. 346, kdickinson@ocad.ca
Kelly Faller, Financial Aid Assistant (Scholarships),
Ext. 257, kfaller@ocad.ca
Vanessa Armstrong, Financial Aid Adminstrator (Bursaries),
Ext. 391, varmstrong@ocad.ca
Vilma Short, Financial Aid Administrator (Fees),
Ext. 231, vshort@ocad.ca

The Financial Aid & Awards Office delivers approximately $16 million in student financial assistance programs and services to the students of the university:
> government loan and grant programs (OSAP and other Canadian provinces)
> bursary programs (financial need programs)
> scholarships and awards (merit programs)
> work study employment programs
> student extended health and dental benefit programs
> one-on-one financial advising

For additional information, refer to the 'Students' section of the OCADU website, and follow the link to Financial Matters.

Faculty are encouraged to refer undergraduate or graduate students experiencing a financial crisis to the Financial Aid & Awards Office to discuss their financial situation. The Financial Aid & Awards office staff will work with the students to help them resolve their financial difficulties. Emergency bursary or loan funding may be available, depending on the circumstances.

CENTRE FOR STUDENTS WITH DISABILITIES

Location: Student Services Centre, Level 2, 51 McCaul St.
Hours: Monday to Friday, 8:30 a.m. to 4:30 p.m.
Contact:
Sabrina Lindo, Assistant, Ext. 339, slindo@ocad.ca
Susanne Seinader, Manager, Ext. 288, sseinader@ocad.ca
Nadia Stolpner, Disability Advisor, Ext. 424, nstolpner@ocad.ca
Lisa Allen, Learning Strategist/Assistive Technologist,
Ext. 484, lallen@ocad.ca
Cathy Berry, Learning Strategist, Ext. 287, cberry@ocad.ca

As an Ontario university, OCADU has a responsibility to comply with all Accessibility Legislation. The CSD implements accessibility directives from the Human Rights Code and the Ontarians with Disabilities Act (2001) for students who have disabilities i.e.: Learning Disabilities, ADHD and Aspergers; or Psychiatric; Medical; Deaf/Hard of Hearing; Mobility; and Vision disabilities. All disabilities and accommodation recommendations must be formally documented by a registered psychologist or licensed medical professional (i.e. neurologists, psychiatrists).

CSD staff are available to support and advise Faculty members in their endeavors to create an accessible learning environment. We encourage all faculty members to contact the CSD if they have any questions about accommodations.

WHAT FACULTY CAN EXPECT

Disability Notification

When a student with disabilities requests accommodations the CSD may notify the faculty by sending and "Accommodation Letter" via faculty email address. If no in- class or exam accommodations are requested then a student will wish to remain anonymous.

Exam Accommodations

The CSD requests that students submit exam accommodation requests a minimum of 2 weeks in advance of any test/quiz/exam. The CSD will notify you immediately upon receipt of this request via faculty email. The CSD requires that you provide confirmation of the length of the exam, format of the exam, wheather or not there are images in the exam, if any support material is permitted and when the exam will be delivered to the CSD. The CSD makes every attempt to schedule the exam at the same time as the class is writing. The CSD requests delivery of the exam 2 days prior to the exam date. The exam will be returned the faculty office the following day to await your pick-up.

Notetaking Support

The CSD facilitates and funds a notetaking support service for students with disabilities. Should a student in your class require this support the CSD will make every effort to secure a notetaker to capture lecture con-

tact in your class through the use of a laptop computer. The notetaker will introduce themselves to you at the beginning of their contract and provide you with a letter from the CSD confirming their presence in your class as well as providing you with their email address. In the event that the class is rescheduled/cancelled we ask that you notify the notetaker directly via their email address. Notetakers are required to attend every class. In the event of an illness they are required to find a substitute from the pool of notetakers.

Syllabus
Students and or staff may contact you at any point to request a copy of your syllabus for accommodation purposes. We request that you post your syllabus on MyCourse at your earliest opportunity.

Text Books
A very common accommodation for students with disabilities is alternative format materials. We ask that whenever possible you request a desk reference copy of any course materials for the CSD to covert to alternative format.

Sign Language Interpreters
Students who are deaf or hard of hearing may require sign language interpreting for all classes, as well as professional notetaking support. The CSD will hire these service providers when needed. You will be notified by the CSD if there is a student requiring this level of service in your class. For class durations over one hour two interpreters are necessary.

Specialized Services
The CSD's services are designed to develop self-reliance and independence in OCADU students so they can meet their goals at OCADU and beyond. Some of the enhanced services we provide to students are learning strategy and assistive technology training and support, in order to help the student understand how they learn and learn specific strategies to address the impact of their disability
on their learning process.

STUDENT HEALTH & WELLNESS CENTRE

Location: Student Services Centre, Level 2, 51 McCaul St.
Contact: Ext. 260, h&wc@ocad.ca

The Student Health & Wellness Centre and the university community acknowledge a responsibiltiy to contribute to the health and wellbeing of its student members such that all may be able to study and work in a health-promoting environment. You, as a faculty member, may be one of the first to become aware of a student's concern about how a health or personal problem is affecting his or her work in your course. First, help the student to develop an action plan to resolve the academic issue, such as setting timelines for completing assignments. At this point the Health & Wellness Centre staff does not need to be involved. If the student's concerns are of a health or personal nature, we urge you to avoid offering personal counselling, no matter how well-intentioned you are. Instead, refer the student to the Health & Wellness Centre.

Primary Health and Wellness Services
Our clinical team consists of a full time physician, nurse practitioners, clinical counselor, and a consulting psychiatrist. We are dedicated to excellence in clinical services and respect for all.

We offer primary health care, mental health care, health promotion and stress reduction programs.

Students can access short-term individual counseling for a wide range of issues including: anxiety and depression, relationships, coping strategies, sexual orientation, addiction, loss, grief, and body image. Students can be reassured that we guarantee the strictest confidentiality.

Guidelines for assisting students in difficulty
In your role as Faculty or Staff, you may become aware of students experiencing difficulty and question how you can intervene in this sensitive situation.

A student may confide that they are dealing with a crisis or significant life event. Common problems are stress, self doubt, relationship issues, undiagnosed mental illness, addiction, financial strain and work obligations compounding the stress of academic life. Death of a family member, illness, or recovery from traumatic events can overload a student's usual coping skills and create an immediate crisis. Without support, the student may be at academic risk due to the nature and degree of difficulty. You may notice behavior within the classroom that suggests the student is having difficulty coping and question when and how to intervene to begin a dialogue with the troubled student.
Be observant for changes in a student's normal behavior.

Common indicators of psychological distress are:
> Withdrawal from social interaction and participation within the classroom
> Withdrawal from academic work: missed or late assignments, unexplained absences and missed exams
> Aggressive, disruptive behavior in class
> Repeated requests for last minute special consideration. This suggests difficulty adhering to demands of curriculum without prior acknowledgment of a need for assistance and accommodations through Health & Wellness Centre or Centre for Students with Disabilities
> Noticeable change in energy level or concentration: may be observed as lethargy, inattention, sleeping throughout class, or hyperactivity and loss of ability to control impulses. Student may speak excessively, laugh or comment inappropriately
> Changes in personal hygiene and dress which suggests neglect of personal needs
> Crying and retreat from classroom, or angry aggressive outbursts
> Expressed feelings of hopelessness, helplessness, verbally or through art work.

CRISIS SITUATIONS
Self Harm
Behavior that poses a threat to others or seriously disrupts the classroom must be dealt with immediately by calling OCAD Security at 416-977-6000, Ext. 511(white phone in hallway).

Harm to Others
If a student speaks about self harm, an immediate referral to a health care provider is required. Regardless of the circumstances or context, any reference to ending one's life must be taken seriously. It is not your role to determine the seriousness or possible lethality of the remarks. Immediate referral to Health & Wellness or after hour's crisis services is required.

Disordered Eating
If a student shares concerns regarding excessive dieting, binge eating and induced vomiting after eating, this signals a need for referral to the Health & Wellness Centre. A complete assessment of the student is required from a physical and psychological standpoint. Delay in seeking treatment can place the student at increased risk.

Drug and Alcohol Misuse
Drug and alcohol misuse can compromise academic success and is often an indicator of psychological distress.

In the case of an apparent overdose or drug reaction, call 511 immediately.

SIMPLE STEPS: HOW TO INTERVENE
Listen
Assure a private setting for this interaction. Allow the student to speak uninterrupted while you listen attentively. Listen without offering any judgment or advice.

Acknowledge
Acknowledge the student's concerns by showing care and attention. Summarize and reflect back to them what you have heard (e.g. "It sounds as though you are having difficulty adjusting to your living situation and feel overwhelmed").

Express Concern
Clearly state what concerns you. "I notice you have been crying in class and have left class on a number of occasions. I am concerned about you."

Offer Hope
Reassure the student that things CAN improve. Professional help is available on campus and off campus (if that is their preference). There are options and resources to help with any difficult situation.

Remember: your role is to provide enough hope to enable the student to seek professional help through the Health & Wellness Centre or their family physician. You are not entrusted with the role of solving the student's problem.

MAKING A REFERRAL TO HEALTH & WELLNESS CENTRE
Communicate the message that seeking professional help for one's problems is a sign of courage and strength. Normalize this by saying, "If you had a broken arm, you would see a professional rather than try to deal with it yourself. Your student fees cover health and counseling services. The service is entirely confidential and no academic faculty or staff has access to any information in your health file".

Show the student the Health & Wellness website for information on services. If the student is receptive, suggest that they make their own appointment by calling Health & Wellness at 416-977-6000, ext 260.

How to help a student who is defensive or reluctant
> Restate your concern and recommendation that they access support services. Acknowledge that you understand any fears about going for help. Explain that it takes courage, commitment and maturity to acknowledge the degree of difficulty one is having. This is often the most difficult step toward improving one's situation.
> Offer to meet with the student again once they have taken time to think this over.
> In non-emergency situations, it remains the right and responsibility of the student to access professional help. Be aware of the fact that students may access care once but later refuse to access counseling even in the most complex situations. It is their right to refuse treatment.

Some possible helpful steps
> You may offer to call Health & Wellness Centre while the student is in your office. If the student consents to this, it can be an important bridging step. Explain to the Assistant. "I am calling on behalf of ----, who is with me now…." or offer to make a confidential space available to student to make the initial call to Health & Wellness Centre.
> Consult the Health & Wellness staff when the above steps have failed and you remain concerned about a student. Health & Wellness clinicians are available to discuss your concerns and offer strategies for dealing with students at risk.

Boundaries
Keeping clear boundaries and healthy limits:
> When supporting students in difficulty, it is important to be aware of your comfort level in terms of involvement, skills, and appropriateness of your involvement. Maintain clear boundaries by stating, "I realize that you are dealing with great difficulty, I support your decision to seek professional help."

Plan a follow up meeting
Offer to set a time to meet again to follow up. At follow-up, inquire if they were able to access support services and once again, express your support for the student. Do not explore details or delve into personal matters. Do not offer opinions on treatment approaches or medication. This will only serve to further engage you in matters which are not within your expertise.

Document
Formally document your initial and any follow-up encounter with the student in regard to their problem/concern so that you have a written reference in case of future questions.

Details should include:
> student's name/number
> date of encounter
> student's concerns/faculty concern with student
> plan of action (e.g. refer to Health & Wellness, refer to family doctor, follow up meeting etc.)

Verification of Illness Certificates
A Verification of Illness should only be required in situations where a serious illness or injury results in a significant disruption of academic work.

Students are welcome to consult medical staff at the Student Health & Wellness Centre for information and treatment. We are willing to assist all students to stay healthy throughout the academic year, including at exam time; however, only students with a serious illness or injury will be granted a Verification of Illness Certificate. This policy ensures fairness. Please visit our Health & Wellness webpage for further details

OCADSU

Location: Student Centre, Level 1, 51 McCaul Street
Hours: Monday to Friday, 8:30 a.m. to 4:30 p.m.
Contact:
SU Executives, Ext. 241
Tre Whan, Office Manager, Ext. 341, twhan@ocad.ca

Executive Council:
Amanda Almeida, Director of Academic and University Affairs, Ext. 241, academicanduniversityaffairs@ocadsu.org
Sasha Oshchepkova, Director of Operations and Finance, Ext. 241, operationsandfinance@ocadsu.org
Aanchal Malhorta, Director of Outreach and Events, Ext. 341, outreachandevents@ocadsu.org

Daniel Francavilla, Director of Campaigns and Advocacy,
Ext. 241, campaignsandadvocacy@ocadsu.org
Jody Nyasha Warner, Ombudsperson,
Ext. 241, ombudsperson@ocadsu.org

The central purpose of the Student Union (SU) is to enrich the lives of the students at OCADU. The SU does its best to create responsible, democratic, cooperative student representation at the university—promoting the interests of both students and the university as a whole—in the context of a healthy community. Membership is represented on a local, provincial and national level, and members are encouraged to be aware of their responsibilities in each of these arenas. The SU is a member of the Canadian Federation of Students.

The OCADSU Executive is comprised of a Chair, Finance Director, Communications Director, Internal Director and External Director. As the recognized representative of the student body, OCADSU serves as liaison to OCADU administration and faculty, to other universities and colleges, to all levels of government, and to the Canadian Federation of Students. OCADSU is responsible for ensuring the proper representation and advocacy of the OCADU student body at large.

STUDENT ADVISING

Academic Advising
Working closely with the front line staff and in consultation with Faculty Chairs, Associate Deans and Deans, Student Advisors ensure that students receive timely and accurate information to help them make informed choices to plan for academic progression and success. Questions concerning program requirements, implications of adding or dropping a course, changing programs, pursuing a minor program, etc. are some examples of topics appropriate for referral to Student Advisors.

General information is available online at: http://www.ocad.ca/students/academic_advising.

To schedule an appointment with a Student Advisor, please contact:
The Faculty of Art:
100 McCaul, Room 401 [4th floor]
Linda Bellamy, Student Advisor, Faculty of Art,
Ext. 306, Ext. 312, Ext. 371 or lbellamy@ocad.ca

The Faculty of Design:
100 McCaul, Room 500 [5th floor]
Angel Brown, Student Advisor, Faculty of Design,
Ext. 352, Ext. 237, Ext. 374 or abrown@ocad.ca

The Faculty of Liberal Studies:
100 McCaul, Room 315 [3rd floor]
Leiko Shimizu, Senior Secretary/Student Advisor,
Faculty of Liberal Studies,
Ext. 372, Ext. 249 or lshimizu@ocad.ca

GALLERY & EXHIBITION SERVICES

This department focuses on four areas: (1) The Student Gallery; (2) Transit Space; (3) Onsite [at] OCAD (formerly called The Professional Gallery); and (4) the OCAD University Collection. The information below gives further details about the mandates and policies of each of these four areas.

STUDENT GALLERY & TRANSIT SPACE

Location: 285 Dundas Street West, 1st floor
Contact:
Christine Swiderski, Exhibitions Coordinator, Ext. 262, cswiderski@ocad.ca
Exhibitions Assistant Coordinator, Ext. 263

The OCAD Student Gallery

The OCAD Student Gallery is committed to professionally exhibiting student work from all disciplines of contemporary art and design. Through its program of curated exhibitions, the Gallery provides OCAD University students with the opportunity to experience mounting an exhibition, and it introduces the public and art communities to the work of emerging artists and designers. The OCAD Student Gallery is located at 285 Dundas Street West,1st floor, just east of Dundas and McCaul. The Gallery hours are Wednesday to Saturday, 12 noon to 6 pm. Submissions by students are reviewed each year in the spring.

Transit Space

Transit Space is located on Level 2 next to the Central Hall at 100 McCaul Street. As a non-curated exhibition space, it may be booked by faculty, staff or students for university-related exhibitions and events. Allocation of exhibitions in Transit Space are facilitated through the Student Gallery/Transit Space Advisory Board for three-week exhibition periods. Preference is given to first-time exhibitors who demonstrate a readiness and ability to exhibit; as well, exhibitions are granted in an effort to provide representation for all areas of study at OCAD University. For further information on Student Gallery/Transit Space, please contact the Exhibitions Coordinator, at Ext. 262, cswiderski@ocad.ca, or Exhibitions Assistant Coordinator at Ext. 263.

ONSITE [AT] OCAD

Contact:
Charles Reeve, Curator, Ext. 456, creeve@ocad.ca
Lisa Deanne Smith, Assistant Coordinator, Ext. 2208, ldsmith@ocad.ca

Formerly called The Professional Gallery, Onsite [at] OCAD is the university's professional exhibit venue. Onsite draws from regional, national and international sources to host exhibitions, events and educational programs that contribute to the circulation of images and ideas through the communities both inside and outside our university. The focus primarily (though not exclusively) is on contemporary artists and designers from outside the OCADU community.

THE OCAD UNIVERSITY COLLECTION

The OCAD University Collection protects the university's historical collections and, where possible, makes such works available for public display, occasional exhibitions, and teaching. For more information regarding the OCAD University Collection, please contact the Curator, Charles Reeve, at Ext. 456, or creeve@ocad.ca.

THE GREAT HALL

The Great Hall, located on Level 2 above the front entrance on 100 McCaul Street, also provides important services to the OCADU community. The curriculum-driven exhibitions in the Great Hall are organized by the Faculties of Art and Design. Programming of exhibitions is facilitated through Faculty Deans. For further information regarding exhibitions, please contact the Dean in your area. Other uses of the Great Hall are scheduled through Room Bookings. For information regarding events bookings, please contact roombookings@ocad.ca.

Exhibits or installations in other spaces around the university should be discussed with the offices that oversee them (such as Graduate Studies for the Graduate Gallery) or, if planned for a space not dedicated to exhibitions, should be cleared with Room Bookings or Facilities Planning & Managment.

WORKING AT OCADU

MEMORANDUM OF AGREEMENT

The Memorandum of Agreement (MOA) between OCADU and the OCAD Faculty Association (OCADFA) governs the terms and conditions of employment for all OCADU faculty and academic staff. Any questions with respect to the interpretation of this agreement may be directed to the Human Resources office at Ext. 298, hr@ocad.ca or the OCADFA office at Ext. 336, creid@ocad.ca

The complete MOA is available online at http://www.ocad.ca/about_ocad/human_resources/labour_relations.htm.

Be sure to read the MOA for important information related to your terms of employment. Below, please find some highlights from the MOA, the reference to which is noted in parentheses:

Teaching Responsibilities, Professional Practice/ Research, and Service

(Article 20 and Appendix B of MOA)
If you are sessional faculty, you have only teaching and teaching-related responsibilities. If you are CLTA, continuing, probationary, or permanent faculty, in addition to teaching, you must perform professional practice/ research and service. The breakdown of responsibilities over a full Academic Year is as follows (these examples are not exhaustive. Refer to the MOA for further details):

> 44% of annual workload on teaching and teaching-related duties such as course development, preparation, and delivery; attending Faculty meetings; studio supervision; submitting an Annual Report.
> 37% of annual workload on professional practice/research such as art or design practice; original research, writing, and publication; public and commercial exhibition; curating and criticism; consulting work.
> 19% of annual workload on service such as committee work; admission interviews and portfolio review; participation in university projects, activities and ceremonies; general student advising; assisting with university fundraising, marketing, and public relations; mentoring of junior and/or sessional teaching faculty.

Performance Reviews/Standards of Performance

(Article 24.3; Appendix B; and the Performance Review Policy)
You will be subject to periodic Performance Reviews (the reasons and frequencies are given in Article 24.3.1 of the MOA). Your Dean will advise you regarding expectations. These criteria cover teaching and teaching-related responsibilities and, except for sessional appointments, professional practice/research and service. Please see the "Faculty Performance Review Policy" in the "Policies" section of this handbook for more information. Faculty members should consult their Faculty Office for forms and inquiries.

Peer Review

Please see the "Faculty Peer Review Policy" in the "Policies" section of this handbook. Faculty members should consult their Faculty Office for forms and inquiries.

Annual Reports

(Article 24.2 and Appendix B)
You are required to submit an "Annual Report" by June 1 of each academic year summarizing your contributions and accomplishments in teaching and teaching-related responsibilities, and, except for sessional faculty, in professional practice/research and service. Annual Reports are one means of demonstrating good teaching, as outlined in Appendix B of the MOA. Submit the report to your Faculty Office. A copy of this form is available in the "Forms" section of this book or can be obtained both electronically or hardcopy from the Office of the Vice-President, Academic, by request.

Professional Development Funding

(Article 21)
The MOA states that each permanent Faculty, Technician and Academic Counsellor is allotted $350 per academic year (pro-rated for workload) for Professional Development (PD). This particular fund is referred to as the Professional Development Expense Fund. These funds are in addition to the Professional Development Opportunity Fund, which is a special pool for larger funding requests and which is administered by the PD Committee by means of a bi-annual competition. This pool will allow for our limited funds to be used in support of high profile projects that will benefit both the university (increased visibility) and the individual (full, rather than partial funding). Each successful applicant has an opportunity to receive $500 to $2000 in available funding. Applications for the Professional Development Opportunity Fund are due on or before November 15 and February 15 of each year. Applications for the Professional Development Expense Fund can be submitted at any time, but the final deadline is May 31, as this is the last day of the University's fiscal year. Please note that sessional, CLTA faculty, and contract academic staff are NOT eligible for PD funding. Copies of these forms are available in the "Forms" section of this book or can be obtained both electronically or hardcopy from the Office of the Vice-President, Academic, by request.

Sabbatical

(Article 21.6)
The purpose of Sabbaticals is to support Faculty in their pursuit of new professional skills within their specific art and/or design discipline; to enhance their expertise and effectiveness as educators; to support and encourage their research and professional practice as scholars and/ or art or design practitioners, in relation to their responsibilities at the University; and/or to assist the University in meeting its educational and institutional mandate. Faculty members who are eligible for Sabbatical will be notified by Human Resources. The Sabbatical Policy and application forms are available from the Office of the Vice-President, Academic and are due on September 1st of each year.

Collegial Behaviour

(Article 6.3)
"Faculty... must demonstrate Collegial Behaviour at all times when dealing with academic and administrative colleagues, students, and other members of the university community". In short, treat others fairly and respectfully. In particular, don't criticize colleagues to students or discuss professional grievances with students.

OCAD Faculty Association (OCADFA)

(Article 3)
Membership in OCADFA is outlined in Article 3 of the MOA. See the next section, entitled "OCADFA," for details regarding OCADFA's role in supporting OCADU faculty.

Academic Year

(Article 4.10.2)
The academic year begins on July 1 and concludes the following June 30.

Faculty Compensation

(Appendix C of MOA)
Appendix C of the MOA details the following for faculty:

> remuneration
> benefits eligibility, premiums and coverage
> pension eligibility and contributions
> vacation entitlement

Paid Holidays
(Article 4.10.3)
> New Year's Day
> Family Day
> Good Friday (Easter Monday is NOT a holiday; classes run on the regular schedule.)
> Victoria Day
> Canada Day
> Civic Holiday (Simcoe Day)
> Labour Day
> Thanksgiving Day
> Christmas Day
> Boxing Day (At the discretion of the President, the University may be closed for a longer period in December, the dates of which can be found on the Human Resources page of the OCADU website)

If Thanksgiving and Easter occur on one of your teaching days, you are required to make up the class on a designated day at the end of the thirteenth teaching week in the semester (See "Dates & Deadlines" at the back of this Handbook or call your Faculty Office for more specific information). No classes are scheduled during Study Week. The dates for Study Week are published under "Dates & Deadlines."

Pay Day
(http://www.ocad.ca/about_ocad/hr/payroll_information.htm)
Faculty members are paid the first day of each month (or the business day before if the first falls on a weekend or holiday) for the work performed during the previous month. For example, the first pay day for the academic year will be August 1 for work performed in July. If there is a mistake in your pay, or you do not get your pay cheque, please contact the Payroll Administrator at Ext. 213.

OCAD FACULTY ASSOCIATION

Contact: Ext. 336, conniereid@ocad.ca

OCADU recognizes OCADFA as the sole and exclusive bargaining agent for all faculty and academic staff. All faculty and academic staff beginning employment at OCADU are required to be members and pay dues to the Faculty Association.

OCADFA is an advocate for all issues relating to faculty and academic staff in the workplace. It pro-actively updates the Memorandum of Agreement which outlines working conditions, rules and regulations through collective bargaining with OCADU. The complete Memorandum of Agreement (MOA) is available on the university's website, www.ocad.ca under 'Human Resources.' Be sure to read the MOA for important information on your terms of employment. More information can be found about the Faculty Association on the OCADFA website at www.ocadfa. OCADFA is a member of CAUT (Canadian Association of University Teachers) and OCUFA (Ontario Confederation of University Faculty Associations) and maintains a close relationship with the other art institutions in Canada. Questions regarding complaints, grievances, salary/benefits as well as general information enquiries should be directed to the Faculty Association office. Elections of OCADFA's Board of Directors are held each year at the Annual General meeting in November.

ACADEMIC COUNCIL

The Academic Council is responsible for the establishment and regulation of academic standards and curricular policies and procedures at OCAD University. In particular, the Academic Council and its many committees are in charge of providing direction to the Board of Governors regarding all matters pertaining to OCADU's academic resources, academic programming, strategic planning, student affairs, and any other such matters relating to academic issues. Membership of Academic Council consists predominantly of senior faculty but also includes a broad representation of students and academic administrators. Committees of the Academic Council include: Academic Standards; Academic Policy & Planning; Curriculum; Scholarships & Awards, Enrolment, Recruitment and Retention; Academic Support Services; and Graduation and Graduation Exhibition. The Academic Council normally meets on the fourth week of every month during the academic year.

ACADEMIC COUNCIL MEMBERSHIP

NUMBER	TYPE OF MEMBERSHIP
Ex-Officio Voting Members	
1	Vice-President, Academic
3	Deans of Faculty
1	Director, Library Services
Elected Voting Members	
1	Tenured Faculty Representative of the Board of Governors as Academic Council Chair
1	Student Representative of the Board of Gov.
1	External Representative of the Board of Gov.
6	Faculty of Art Faculty
6	Faculty of Design Faculty
4	Faculty of Liberal Studies Faculty
3	Faculty of Art Students
3	Faculty of Design Students
1	Academic Staff
2	Student Union Representatives
2	Faculty Association Representatives
2	Alumni Representatives
Ex-Officio Non-Voting Members	
President	
Vice-President, Administration	
Director, Admissions & Recruitment	
Director, Student Services	
Registrar	
Manager, Financial Aid & Awards, Advising & Campus Life	
Manager, AV & Imaging Services	
Director, Information Technology Services	
Manager, Digital Studios	
Manager, Studios	

For further information about OCADU's Academic Council, please contact the Secretary of Academic Council at Ext. 322 or hbarron@ocad.ca.

RISK MANAGEMENT

Contact:
Director, Risk Management, Ext. 292
Assistant, Risk Management, Ext. 615

The Office of Risk Management was established in 2008 to expand on the foundation of OCADU's health and safety program by implementing a formal framework and strategy for risk management on campus. Its role is to support OCADU's art and design education and research endeavours by working closely with OCADU faculty, staff and students in the identification and management of related risks. Responsibilities include: policy development, business continuity planning, pandemic preparedness, health & safety, regulatory compliance, hazardous waste management, accident/incident reporting and investigation, risk assessment, loss prevention and mitigation, violence/threat assessment, insurance, claims administration, as well as addressing reputational and other risks.

Risk Management Policies and Procedures

5001 Health & Safety Policy
This policy is mandated by the Occupational Health & Safety Act (OHSA) and is reviewed and approved yearly by the Board of Governors.

5002 Critical Injury Procedures
The procedures within this policy are mandated by the Occupational Health & Safety Act (OHSA). Please note that incident reports are required to be completed for all accidents that occur within your area of jurisdiction.

There are three types of reports available on line for your use at:
http://www.ocad.ca/about_ocad/risk_management.htm#
1. Accident / Incident - Students, Visitors
2. Incident - Employees or Contractors
3. Incident - Property Theft or Damage

5003 Fire & Flame Policy
As per this policy, no one is allowed to incorporate fire or flame into their artwork without obtaining a written Fire and Flame Permit. This includes candles. Smoke generators, foggers or any other smoke producing equipment are strictly prohibited.

5004 Work Refusal Policy
The procedures within this policy are mandated by the Occupational Health & Safety Act (OHSA).

5005 Response to Violent or Threatening Behaviour
Bill 168, an amendment to the Occupational Health & Safety Act (OHSA) defines violence (including domestic violence) and harassment as "hazards" under the Act. This policy responds to Bill 168's requirement to have a plan in place for reporting and responding to incidents of workplace violence.

For information related to OCADU's policy related to the Act's requirements for harassment, please see:
8001 - Respectful Work & Learning Environment Policy

5006 Health & Safety Requirements for Contractors

5007 Scented Products Guidelines

5008 Temporary Installation of Student Art Work
This policy is intended to facilitate the safe exhibition of artwork and applies to student artwork displayed or installed in OCADU Public Spaces, or installed in a classroom where any alternations and/or modifications could cause damage to physical components of the room.

These policies are available on OCADU's website at:
http://www.ocad.ca/about_ocad/administrative_policies.htm

HEALTH & SAFETY

OCAD University is committed to providing a safe and healthy working and learning environment for all members of the University community. OCADU follows a set of principles, expectations and requirements consistent with legislation and appropriate practices relating to health and safety. By following safe work practices and taking an active role in protecting the health and safety of all others, including students and visitors, you are an important role model when fulfilling this responsibility.

There are a number of legislative requirements which apply to Universities, including the Occupational Health & Safety Act (OHSA) which hold you personally accountable for the safety of employees, students, and visitors within your area of jurisdiction.

Health & Safety as an Instructional Requirement

It is the responsibility of every faculty member to ensure that his/her students, as well as anyone working under your auspices, are trained to avoid accidents and occupationally-caused disease by establishing, enforcing and personally modeling safe and healthy procedures and work habits related to all aspects of producing art and design. In this regard:

> You should plan to incorporate lessons on health and safety into your curriculum as relevant. The Director, Risk Management would be pleased to assist you in this regard.
> You should ensure that appropriate safety signage is posted and enforced in all areas as necessary.
> WHMIS training is required for those who use and/or are in close proximity to chemicals. Basic WHMIS training is available on line at: http://academic.ocad.ca/whmis/quiz.cfm
> Shop/Studio specific WHMIS training can be obtained by contacting the Director, Risk Management.
> MSDS information for all chemicals used on campus is available at: http://www.ocad.ca/about_ocad/risk_management/tools_training/msds_online.htm
> Please note that there are restrictions in certain shops/studios with regard to the type of chemicals allowed (i.e., designated solvent free areas). Please check with Risk Management, Facilities Planning & Management, or Studio Management if unsure.

Safety considerations:

> Unprotected Electrical Connections – Electrical connections which are capable of being touched by the viewer must be fully insulated.
> Sharp or Unstable Objects – If artwork has sharp projections which could potentially injure a viewer, or is inherently unstable, adequate precautions must be taken to prevent injury.
> Trip Hazards – Power cables and other trip hazards must be taped down or otherwise protected to prevent trips and falls.
> Aerosol Spraying Indoors – must only be done in one of the spray booths.
> Items in Fire Exits – Due to Fire Code requirements, fire exits and corridors must always be left clear and accessible.

If you have questions regarding safe classroom or studio practices, please contact:
Director, Risk Management, Ext. 292
Studio Managers, Ext. 2268
Director, Facilities Planning & Management, Ext. 619
Director, Campus Services & Security, Ext. 623

Liability Insurance
Under OCADU's comprehensive insurance program, you are protected for third party liability arising from your work which you conduct under the auspices and/or direction of OCADU, as long as you are working in good faith within the scope of your duties.

Business Continuity Plan (BCP)
OCADU's Business Continuity and Pandemic Plans are included in its Emergency Preparedness Plan (EPP). A Departmental BCP is an invaluable strategic tool for identification and assessment of, preparation for, and response to, any business interruption. Examples of interruptions are: when the WHO declared the H1N1 Pandemic in 2009; the June 2010 power outage at 100 McCaul; and the G20 closure. You can find information related to the "OCAD Ready" BCP developmental tool at: http://www.ocad.ca/about_ocad/risk_management/tools_training/ocad_ready.htm

CAMPUS SECURITY

Campus Security is responsible for the safety and security of the university premises and the people who work, study or visit the university. Campus Security ensures compliance with all university regulations and applicable federal and provincial statutes, and investigates criminal and non-criminal occurrences on campus.

Location:
Level 1, Rosalie Sharp Pavilion, 115 McCaul Street
Contact:
Vicki Brown, Director, Campus Services & Security
Ext. 623, vbrown@ocad.ca
Louis Toromoreno, Manager, Campus Security
Ext. 622, ltoromoreno@ocad.ca
Dwight Osias, Security Coordinator
Ext. 627, dosias@ocad.ca
Steven Rivera, Security Coordinator
Ext. 613, srivera@ocad.ca
Silvia Morgado, Campus Services & Security Clerk
Ext. 611, smorgado@ocad.ca

EPP on-campus emergency response
As a growing campus in the heart of Canada's largest city, our students, staff and faculty face a range of challenges each day. OCAD University has identified a range of risks such as fire or chemical spills, and what we as a community should know to help effectively manage these types of situations.

OCADU's Campus Services & Security has developed a series of products to improve your awareness of what to do in case of an emergency situation. These products will be on campus and distributed to you for your information. We encourage everyone to read through the materials and pay special attention to the campaign's message:

Emergency on Campus - Dial 511

If you are faced with an emergency on campus, and you are able to, use any of the over 65 red or white phones on campus to alert Campus Security. OCADU's campus is made up of a dozen academic and administrative buildings so calling security first in the event of an emergency will help ensure you get the help you need.

CALL OCADU SECURITY FOR ANY AND ALL EMERGENCIES, WHENEVER POSSIBLE

1. If you can do so safely, pick up a red emergency phone to connect to OCADU Security immediately. (Knocking a red emergency phone off the hook will alert Security of your location).
2. Or, pick up a white courtesy phone or OCADU office phone and dial 511.
3. If none of the above options are possible, use a mobile phone to dial 911.

WALK SAFE Program
Don't feel comfortable walking to your car or subway at night? Call Ext. 366 from any phone on campus and make arrangements for a meeting time. Campus Security will then escort you to your vehicle parked nearby or to the nearest subway station.

Note: Campus Security requires at least a 5- to 10-minute lead time to respond to your requests.

Keys
Keys are issued by Campus Security, and remain the property of the university. The university may require the immediate return of any keys issued at any time. Keys are not transferable, and become the sole responsibility of the person to whom they are issued. Lost or stolen keys are to be reported immediately to Campus Security. At the end of your employment with the university, you must return your keys to Campus Security, or to your supervisor, dean or manager.

Lost Property
It is the responsibility of each employee/student to ensure that Campus Security is notified as soon as it becomes apparent that university property or personal property is missing. Campus Services & Security maintains a Lost and Found service in the mail room which is located at 100 McCaul Street (Level 2, room 239 or at Ext. 294). Lost and Found items are usually kept for a period of 90 days.

ID Card & Access
All new employees are issued an ID/Access card by Campus Security. A faculty administrative assistant will arrange for you to get your ID/Access card. ID/Access cards must be readily available at all times. You need the card to borrow materials from the library, to access the elevators after 5:00 p.m. on weeknights at 113 McCaul Street, and to serve as identification when you are on campus.

Note: An administrative assistant in your area will book a time for you to have your photo taken in the Campus Services & Security office, Level 1, 115 McCaul Street. For more information, please contact Ext. 611.

Weapons on Campus
In an attempt to maximize safety while minimizing any atmosphere of fear, the following procedures and regulations are in effect:
> No weapons or imitations thereof will be permitted on campus.
> Prop weapons are permitted on campus when used as part of an installation, and only at the specific installation site with the written consent of a dean or manager and the Director, Campus Services & Security.
> Campus Security will be notified of any movement of a prop weapon throughout the campus.
> Prop weapons will be secured and covered by opaque material when being transported.

> Campus Security should be informed of the use of prop weapons, especially if their usage might alarm people who might be in the vicinity
> All enquiries concerning procedure should be directed to the Manager, Campus Security, at Ext. 622.

Emergency Lockdowns

While emergency lockdown is not a preferred response in all emergency situations, the OCADU community should understand that lockdowns might be required in certain situations, particularly those involving armed violence, or threats of armed violence.

Faculty members should take responsibility for and provide direction to the students in their class. Lockdown information will be communicated by Campus Security.

If you are inside a building, but close to a building exit and able to leave safely:

1. Exit immediately (walk quickly).
2. Proceed to safe location (i.e., inside another building, away from windows—do not stand in the open).
3. Remain there until you receive further instructions.

If you are inside a building in an open area and not close to a building exit:

1. Proceed immediately to a safe location (e.g., a room with a door).
2. Close and lock or secure the door to the greatest extent possible.
3. Turn off lights and remain quiet.
4. Crouch down and remain out of sight from doors and windows.
5. Remain there until you receive further instructions.
6. When Emergency Medical Services (EMS) personnel arrive, stay on the floor and do not move until directed to do so.

If you are outside:

1. Proceed immediately to a safe location (i.e., inside another building, away from windows —do not stand in the open).
2. Remain there until you receive further instructions.
3. Note that no one other than Emergency Medical Services (EMS) or Campus Security personnel is allowed to enter or re-enter a building for the duration of the lockdown.
4. Note that no one is allowed to stand outside a building for the duration of the lockdown.

Emergency numbers

Campus Security 511
Ambulance, Fire, Police 911

Parking at OCADU

There are no parking facilities at the university. If a requirement to use the loading dock at 100 McCaul Street is necessary, arrangements should be made with the Manager, Campus Security, at Ext. 622, or the Manager, Campus Operations, at Ext. 617.

All OCADU properties, including roadways, grounds and paved areas are not to be considered parking areas. Public pay parking is available beneath 113 McCaul Street for your convenience.

Removal of OCADU Property

Anyone removing university property from the university campus must have written authorization from a member of the faculty, a dean, department head, manager or director. Campus Security reserves the right to stop anybody who is removing university property in order to inspect their paperwork and the equipment. If paperwork is incomplete, missing or unauthorized, or if there appears to be some irregularity, Campus Security will confiscate the equipment. Property that appears to have been discarded or found in the trash may not be removed from the university campus without proper consent from Campus Services & Security.

PHOTOCOPYING

Faculty members may access photocopiers in several locations:

> In your Faculty mail room. Please contact your department for a pin number for these machines.
> At the Copy & Print Centre at 100 McCaul Street, open 8:00 a.m. to 4:00 p.m. Copies may be charged to your faculty budget. Please also allow at least 24 hours for completion of the work.
> In the Library at 113 McCaul Street. You will need an OCADU Staff/Faculty Copy Card to operate Library photocopiers.

Note: When making copies, you must observe copyright restrictions and fair use policies. See the Appendix section for more information.

MAILBOXES, E-MAIL AND VOICEMAIL

Faculty mailboxes are located in or close to Faculty Offices, and your Faculty Administrative Assistant can provide you with more information. It is important to check your email and voicemail regularly. If you need to make a work-related long distance phone call from your office, please ask your Administrative Assistant. A detailed instruction sheet on how to use the voicemail system is available from Facilities, Planning & Management.

If you experience problems with your telephone extension or voicemail, contact the Administrator, Facilities Planning & Management at Ext. 616 or charpentier@ocad.ca.

ROOM RESERVATIONS

To reserve a room for a special event or meeting, please email your request to roombookings@ocad.ca. Include the date, time-frame and room you wish to reserve. When the request has been processed, a confirmation will be sent. A work order must be submitted to workrequest@ocad.ca for any event or meeting requiring a room set-up. If alcohol is being served, a Special Occasion Permit (SOP) must be obtained and presented to the Manager, Campus Security prior to the event.

REIMBURSEMENT FOR PURCHASES

Please consult the university's Purchasing Policies and Procedures Manual located at: http://www.ocad.ca/Assets/PDF_MEDIA/OCAD/about/policies/9001_purchasing_policies_procedures_manual.pdf.

If you want to make purchases for the university, you must process your request through your Faculty Office. All purchases exceeding $500 require a purchase order. Prior to making the purchase, the Faculty Office will determine whether the purchase is acceptable. If you have approval, the Faculty Office will explain how you can make the purchase. If you pay for the product or service yourself and have had prior approval, you will receive reimbursement, so be sure to keep all receipts.

Please contact your Faculty Office for access to the reimbursement form. For more information, please contact the Purchasing Agent at Ext. 221 or aljubijankic@ocad.ca.

ADMISSIONS & RECRUITMENT

Location: Rosalie Sharp Pavilion, 115 McCaul St., Level 2. (until Oct/10)
230 Richmond St., Level 3. (as of Oct/10)
Contact: Jan Sage, Director, Admissions & Recruitment,
Ext. 236, jsage@ocad.ca

The Admissions & Recruitment Office performs two distinct functions; each area has its own mission in the overall delivery of a new first year student body.

As recruiters, we strive to deliver OCAD University's message effectively to the marketplace where it will be heard by the brightest, most qualified, most interested prospective students. We are committed to building strong, positive relationships with educators and their students; to maintaining open lines of communication with internal departments and external organizations; and to expanding recruitment initiatives. It is our job to be well-informed representatives of the university's overall mission.

We participate/host a number of recruitment activities:
> Ontario University Fair
> Portfolio Clinics
> National Portfolio Day
> Portfolio Admission Interviews
> Summer Portfolio Intensive Program
> Outreach programs for Elementary and Secondary Schools

As admissions administrators, we aspire to provide a seamless admission process to these applicants with clear and accurate information conveyed in a timely, personable manner

We need faculty involvement for many of these initiatives to be successful. If you are interested in becoming a more active participant in these institutional events contact the Director, Admissions & Recruitment at Ext. 236 or email jsage@ocad.ca or contact your Dean.

ALUMNI ASSOCIATION

Location: 100 McCaul Street, Room 249
Contact: Maggie Broda, (AOCA, Drawing & Painting, 1972), President
Ext. 383, mbroda@ocad.ca

The Alumni Association is committed to encouraging and promoting the spirit of unity among its members; promoting the welfare, prestige and excellence of the university; fostering an understanding of the function of the Alumni Association among OCADU undergraduates; and providing resources, information and activities for its members in the belief that their educational experience with the university is not confined to their years as a student and continues throughout their entire life. Stated Goals include:
> Developing and fostering an interactive networking environment for OCADU's alumni
> Encouraging and providing opportunities for partnering, sharing ideas and affiliations as well as offering continued learning within the Association
> Supporting OCADU faculty, students, and administrators

The Association Council meets approximately ten times a year and provides services and funds for activities for members, as well as undergraduates, for programs that support their mission and goals. They also support a number of scholarships to recognize academic excellence for elementary and high school students as well as for OCADU undergraduates. Alumni Association Bursaries at the undergraduate and graduate level assist students in financial need.

Studio life drawing classes are offered by the Association at a reasonable fee throughout the year. Merchandise is available for sale at selected events, and Alumni rings are available for order online at www.ocad.ca/alumni.

If you have questions about the Alumni Association, please contact Malka Greene, Development & Alumni Relations Officer at Ext. 481 or mgreene@ocad.ca.

DEVELOPMENT & ALUMNI RELATIONS

Location: 205 Richmond St., 3rd Level
Contact: Sharon Tindyebwa, Assistant, Development
& Alumni Relations
Ext. 459, stindyebwa@ocad.ca

The Development & Alumni Relations Office supports the university by matching OCADU's strategic and academic priorities with donors' and other partners' goals, in order to attract resources that enhance learning, teaching and research in art and design. Alumni relations activities include support of the Alumni Association and its goals, in order to advance the interests of the university and to provide a life-long link between OCADU and its graduates.

Development & Alumni Relations' overall objectives are:
> Create and manage annual fundraising initiatives that secure support for OCADU students, the university's operating budget, special projects and endowed and restricted funds held by the OCAD Foundation.
> Build and maintain relationships with donors, sponsors, alumni and other partners.
> Increase the profile of OCADU through events and activities that engage specific target audiences.
> Advise and support the Alumni Association and its programs and projects.
> Support OCAD Foundation board members and other volunteers in various activities related to development and alumni relations.

There are volunteer opportunities throughout the year, including OCAD's signature fundraising event (Whodunit? OCADU Mystery Art Sale); the Graduate Exhibition and GradEx Gala, projects and committees run by the Alumni Association; and special fundraising initiatives. If you have questions or suggestions, please contact Sharon Tindyebwa, Assistant, Development & Alumni Relations ot Ext. 459 or stindyebwa@ocad.ca.

DIVERSITY & EQUITY INITIATIVES

Location: Rosalie Sharp Pavilion, 115 McCaul St., Level 3.
Contact: Jane Ngobia, Director, Diversity & Equity Initiatives,
Ext. 486, jngobia@ocad.ca

OCAD University is committed to establishing educational and employment practices that value diversity and equity. Diversity includes, but is not limited to Francophones, Aboriginals, disabled and persons of different gender, race, religion, age, ethnicity, place of origin, and sexual orientation. The university's support for equity is grounded in its commitment to achieve a work and learning environment that is free of discrimination and harassment as defined in the Ontario Human Rights

Code. OCADU will strive to eliminate, reduce or mitigate the adverse effects of any barriers to full participation in university life, and to make considerations of equity an essential element of all policies, practices and decisions. Every member of the OCADU community is responsible for conducting themselves in an appropriate and responsible manner, treating others fairly, and with dignity and respect.

Diversity & Equity Office:
Serves all OCADU students, employees, visitors and volunteers. The office does not advocate for any individual or group. It advocates for fairness and for an inclusive community, where dignity and human rights of all its members are respected and upheld.

MARKETING & COMMUNICATIONS

Location: Rosalie Sharp Pavilion, 115 McCaul St., Level 3 (until Oct/10)
205 McCaul St., Level 4 (as of Oct/10)
Contact: Steve Virtue, Director, Marketing & Communications
Ext. 222, svirtue@ocad.ca
Vineca Gray, Receptionist/Assistant to the Director,
Ext. 266, vgray@ocad.ca

Marketing & Communications is responsible for developing, implementing and evaluating strategic marketing, communications and public-affairs initiatives to all OCADU stakeholders, while ensuring practices are reflective of the university's rapidly changing academic and research environments.

The department's areas of responsibility include online architecture and development, outreach events, media relations and public communications, government relations, issues and reputation management, brand management, as well as publications and other marketing materials, such as advertising.

Online Architecture & Development
Marketing & Communications is responsible for planning, developing, designing, implementing, maintaining and enhancing OCADU's web services, including the university's public website www.ocad.ca. In addition to providing training on the website's CMS (content management system) to give faculties and departments direct control of their online content, we collaborate with faculty, staff, and students to provide innovative marketing and communications solutions and services that enhance OCADU's online presence.

Contact: Ramtin Lotfabadi, Manager, Online Architecture & Development,
Ext. 475, rlotfabadi@ocad.ca

Contact: Russell Smith, Web Analyst,
Ext. 302, rsmith@ocad.ca

Outreach Events
Marketing & Communications is responsible for planning and organizing major, university-wide outreach events not directly related to fundraising. (Fundraising events are produced by Development & Alumni Relations.) In addition, we coordinate OCADU's involvement in third-party events that foster connections between the university and external stakeholders, such as Luminato and Nuit Blanche. The OCADU Global Planning Calendar (I:\Planning Calendar) provides a snapshot of events in which the university is a involved.

Contact: Jeff Zoeller, Manager, Outreach Events
Ext. 469, jzoeller@ocad.ca

Media Relations and Public Communications
Marketing & Communications plans and executes media-, public- and government-relations activities to raise OCADU's profile among key publics. The department works to promote the work of faculty, student, staff, and alumni, and is responsible for promoting OCADU news to targeted media outlets, monitoring media for stories on or related to OCADU, and communicating major institutional news internally.

Contact: Sarah Mulholland, Media & Communications Officer
Ext. 327, smulholland@ocad.ca

Publications
Marketing & Communications produces *Sketch*, the university's award-winning biannual flagship magazine. We also track the achievements of faculty, students, staff, and alumni, profiling them in print and online, and provide writing, editing and proofreading services in the production of institutional publications (e.g., the annual report and the undergraduate view book) and other marketing materials (e.g., advertisements, promotional postcards, etc.).

Contact: Larissa Kostoff, Managing Editor,
Ext. 340, lkostoff@ocad.ca

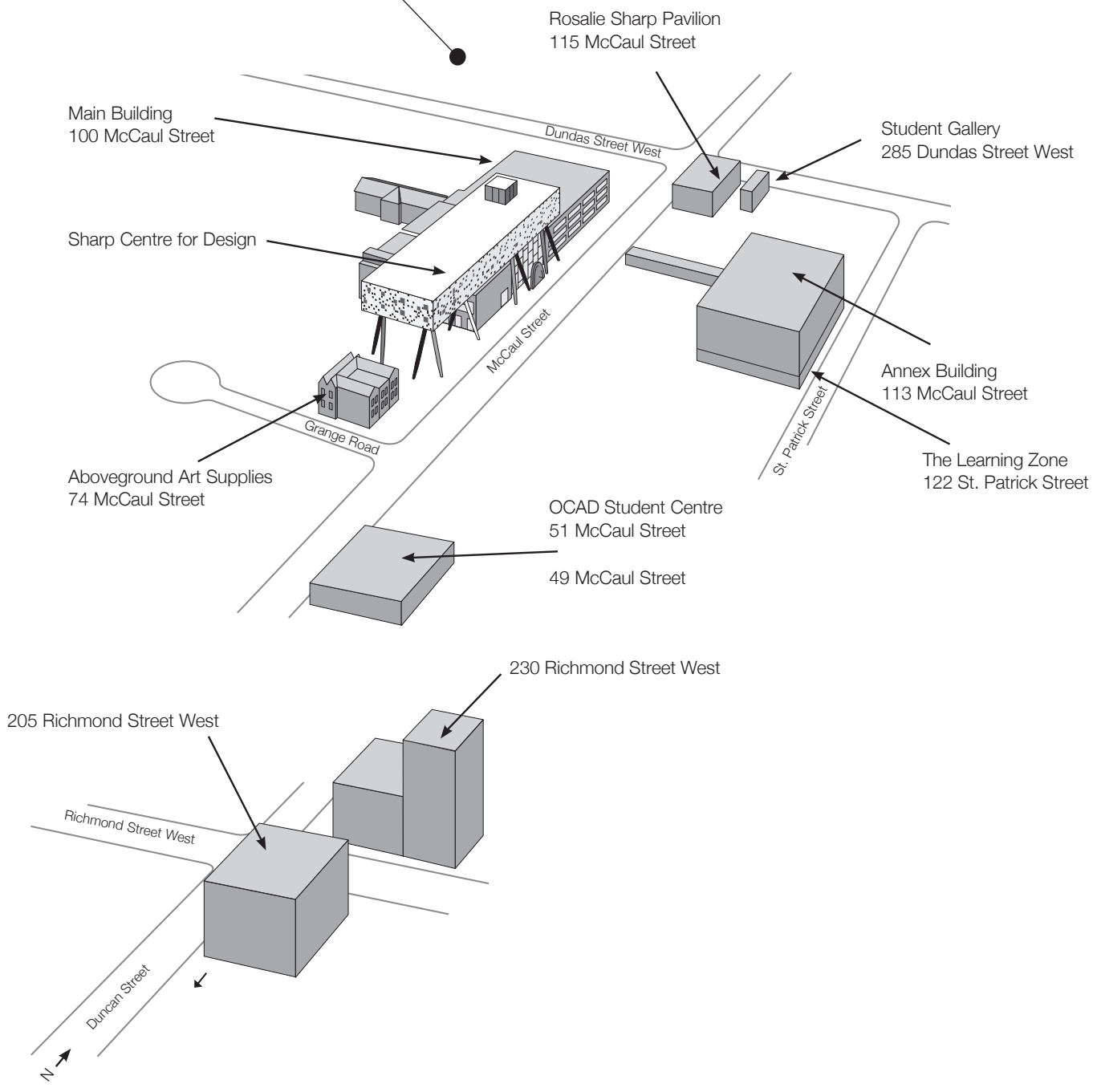
Graphic Design
Marketing & Communications ensures that the university's image is consistently and appropriately represented in marketing and communications materials. We routinely develop visual concepts and designs for OCADU publications, posters, brochures, advertisements and signage, overseeing art direction and production, and ensuring that the university's visual identity guidelines are respected.

Contact: Patricia Pasten, Graphic Designer,
Ext. 3842, ppasten@ocad.ca

YOU ARE HERE

September 2010

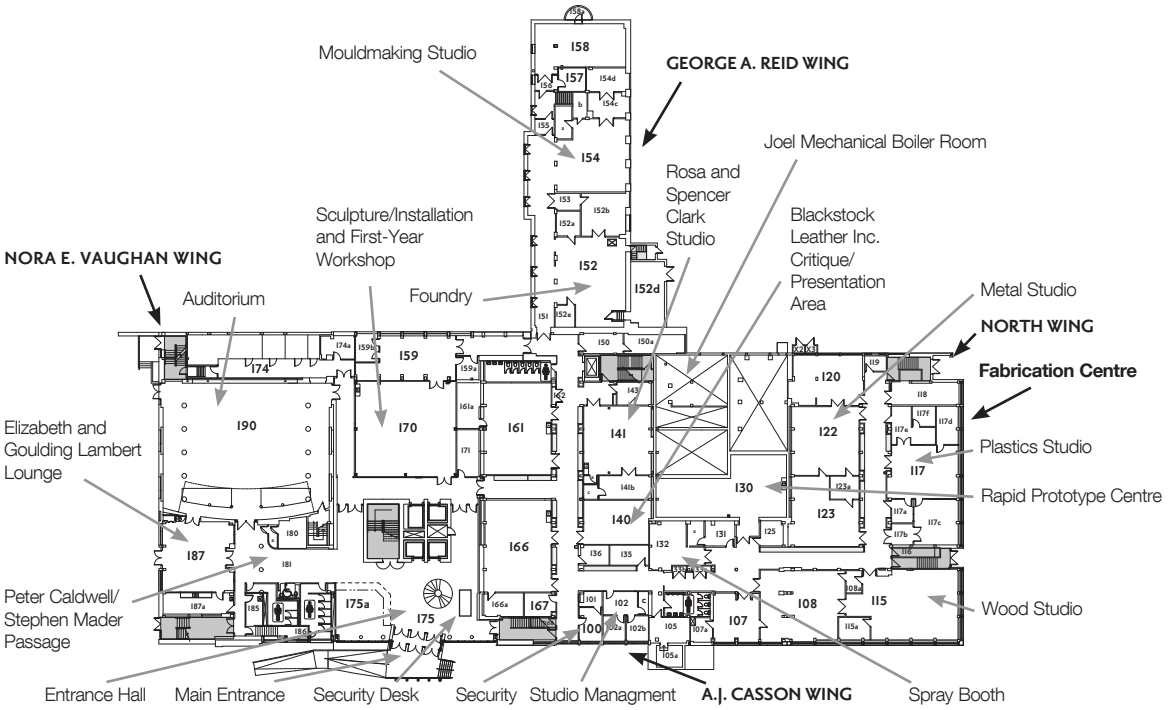
OCAD UNIVERSITY WAYFINDING CAMPUS MAPS



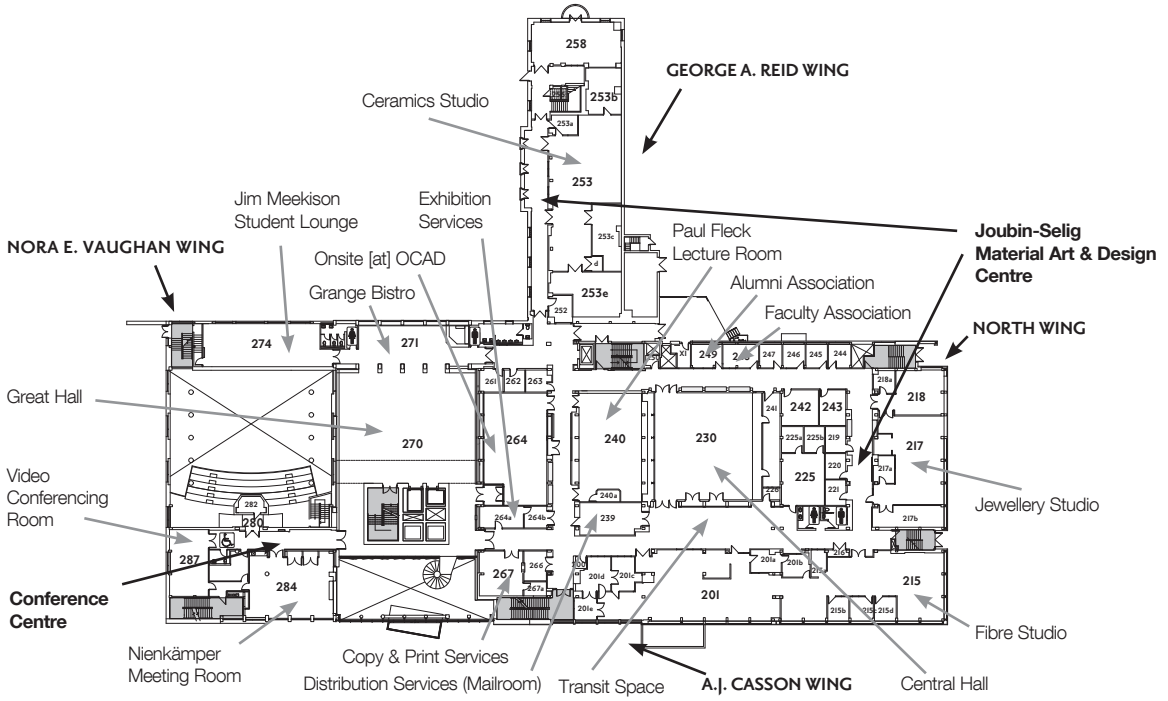
Note: The floorplans in this booklet are not to scale in relation to one another.

> Main Building—100 McCaul Street

Level 1

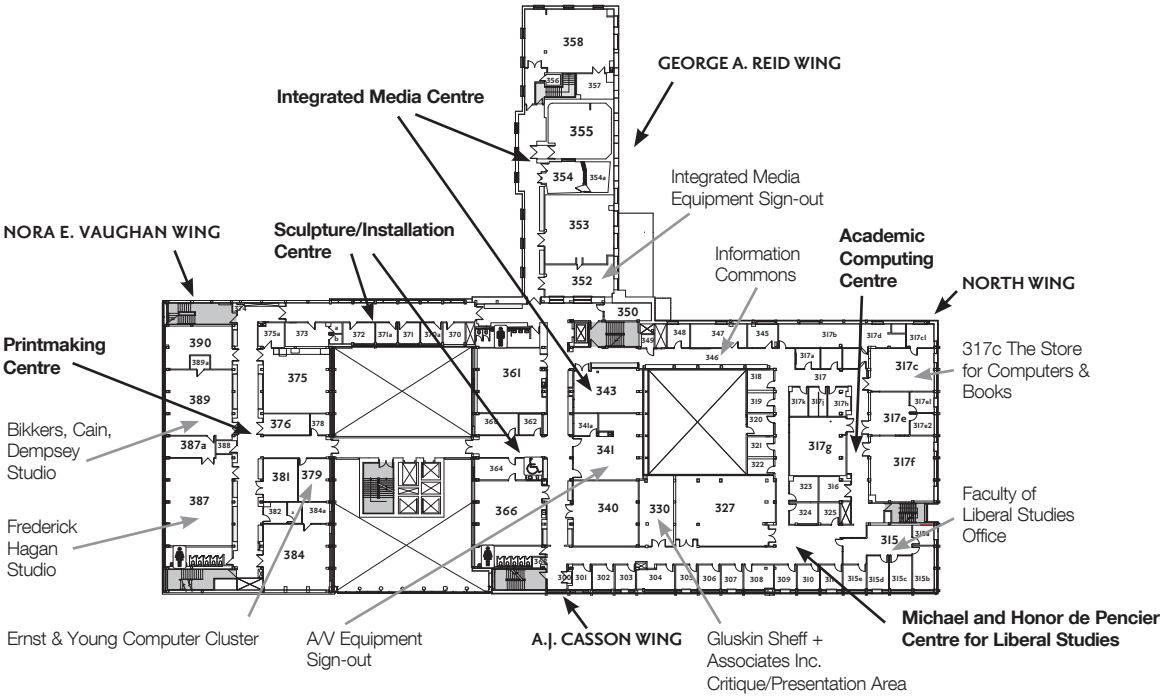


Level 2

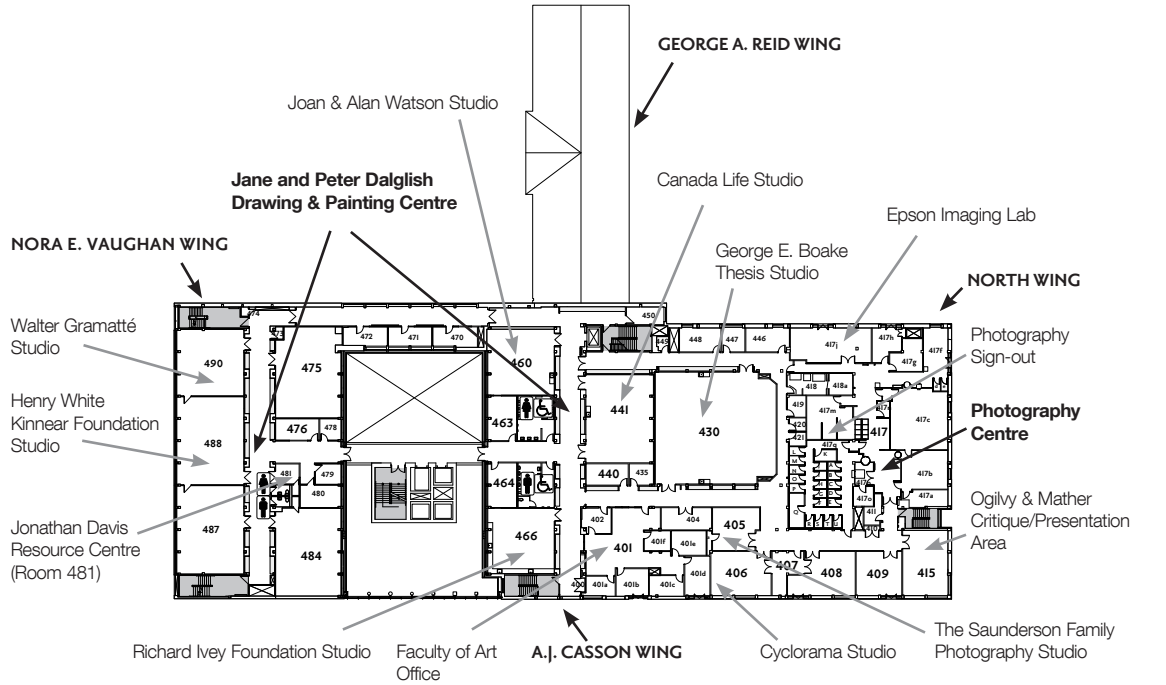


> Main Building—100 McCaul Street

Level 3

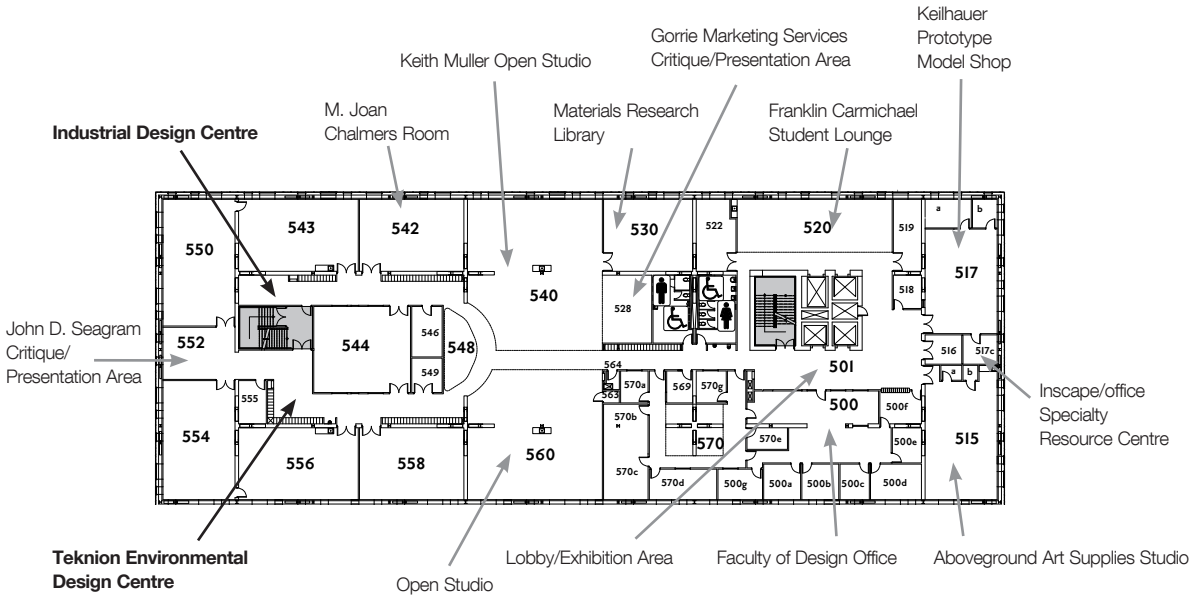


Level 4

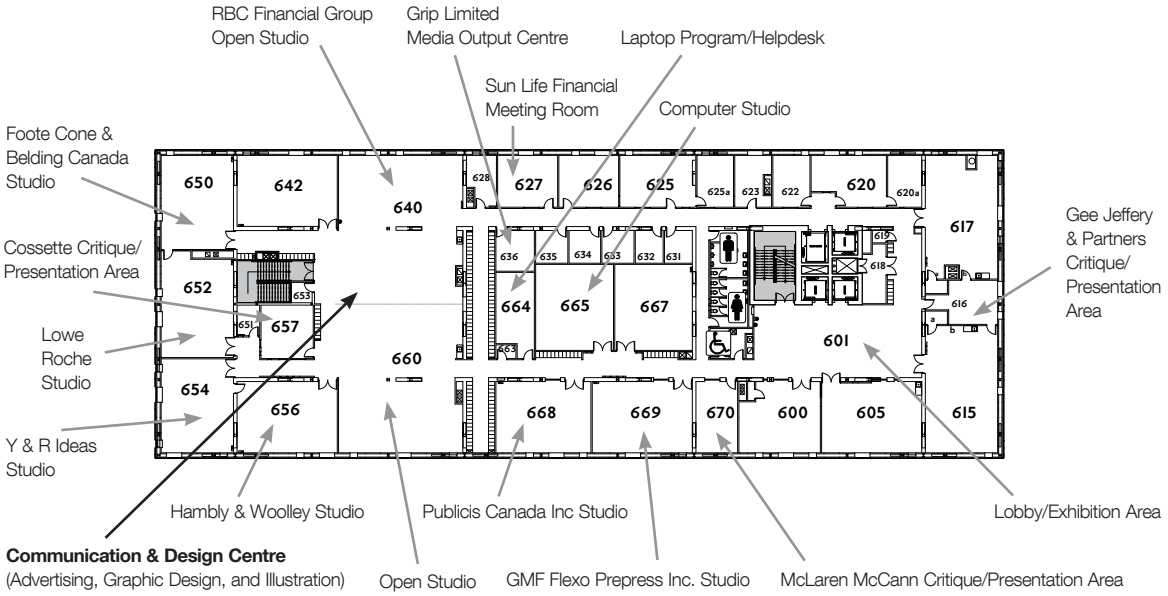


> Sharp Centre for Design—100 McCaul Street

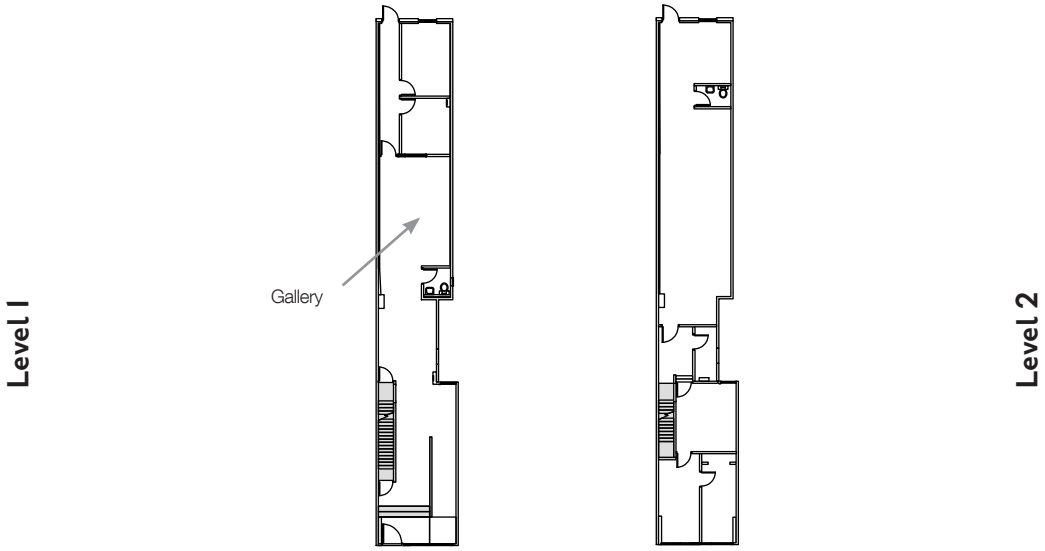
Level 5



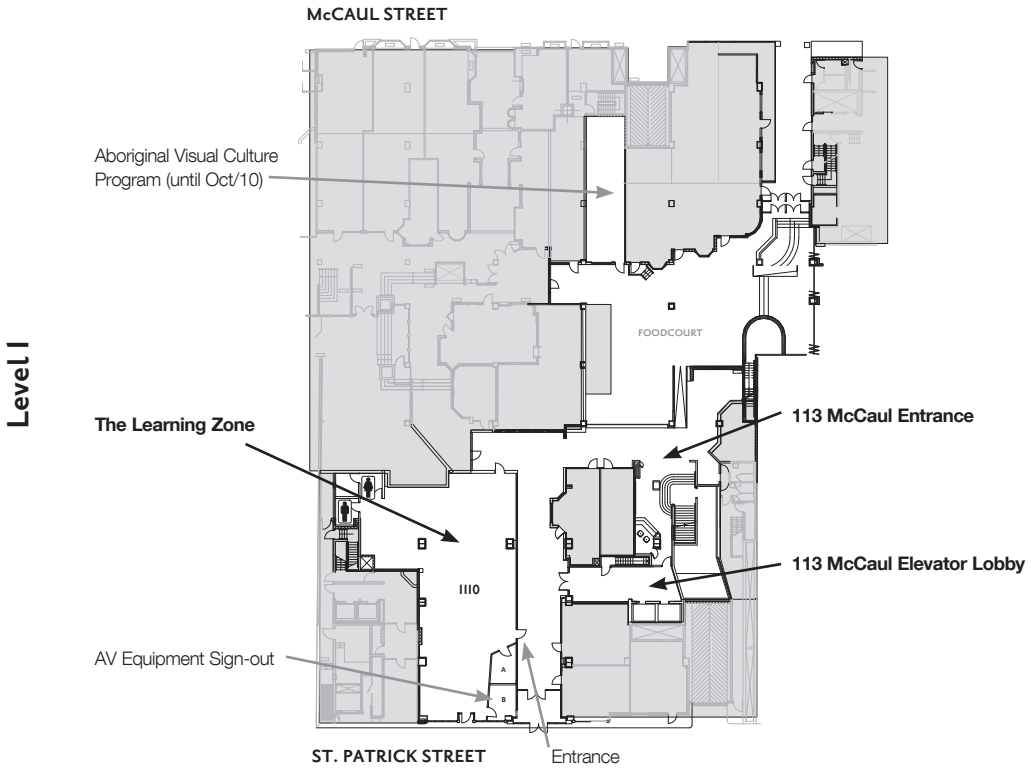
Level 6



> Student Gallery—285 Dundas Street West

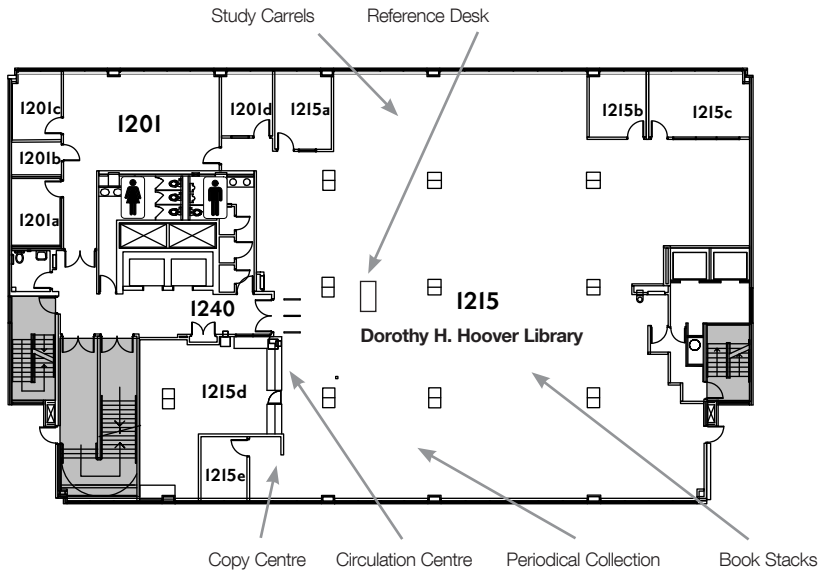


> Annex Building—113 McCaul Street

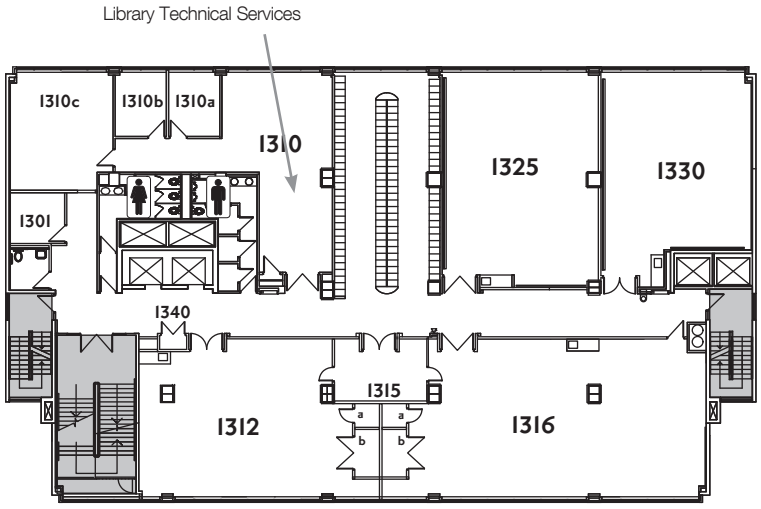


> Annex Building—113 McCaul Street

Level 2

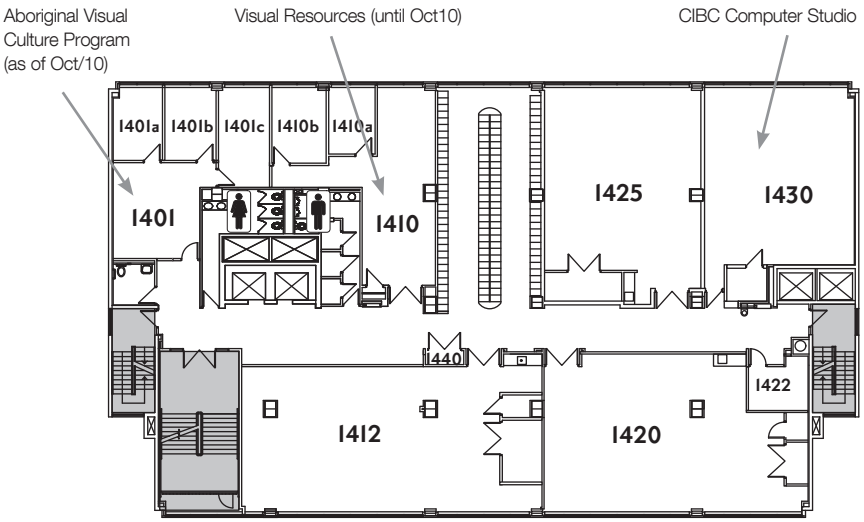


Level 3

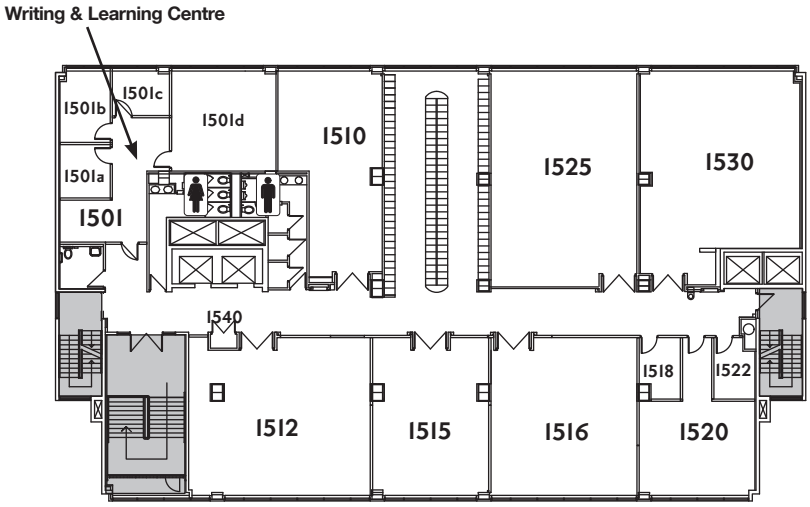


> Annex Building—113 McCaul Street

Level 4

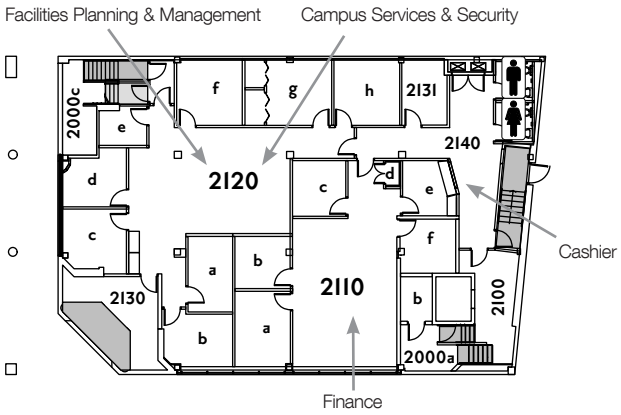


Level 5

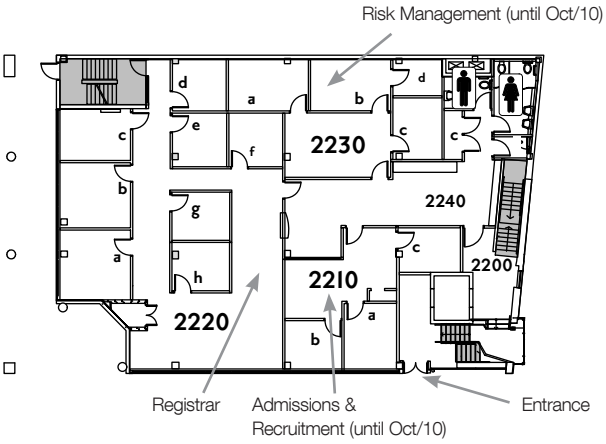


> Rosalie Sharp Pavilion—115 McCaul Street

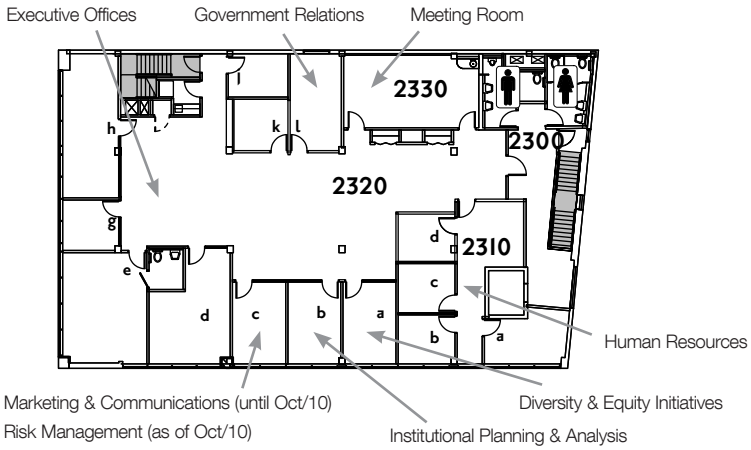
Level 1



Level 2—Street Level

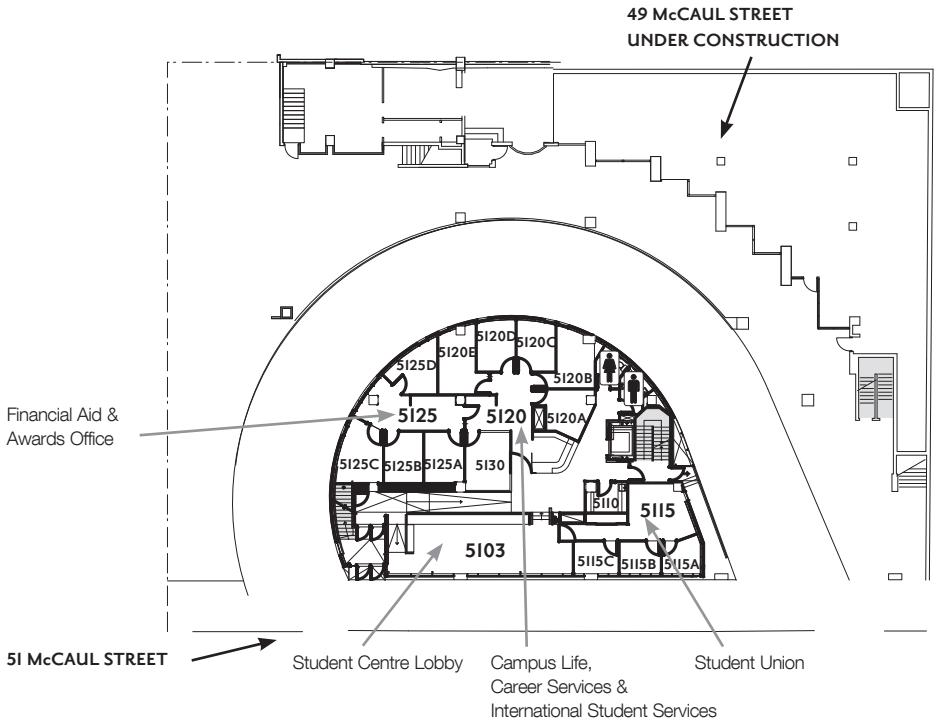


Level 3

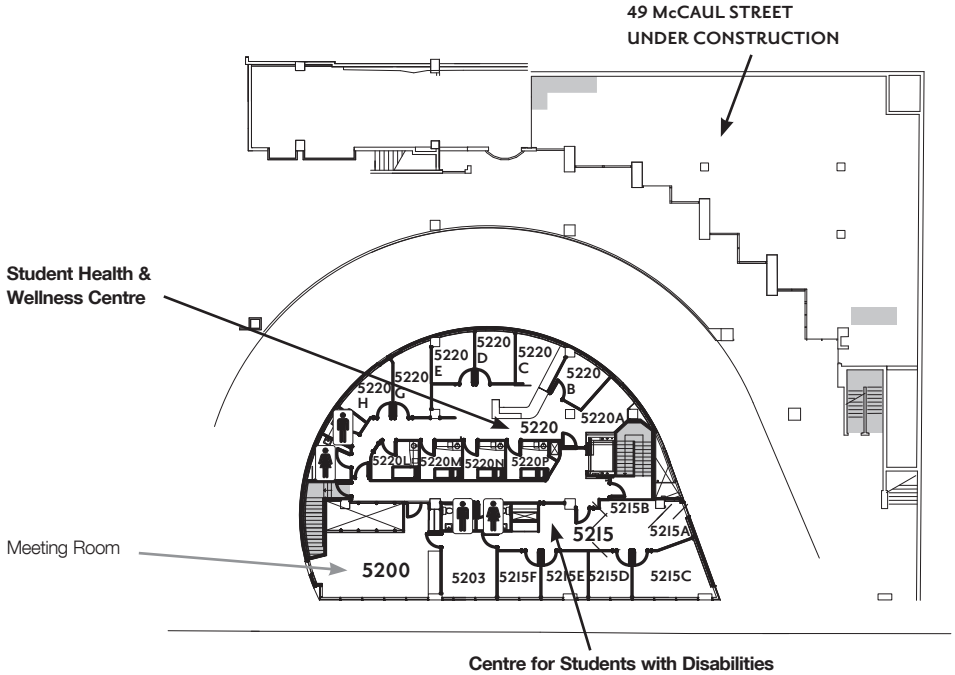


> OCAD Student Centre—51 & 49 McCaul Street

Level 1

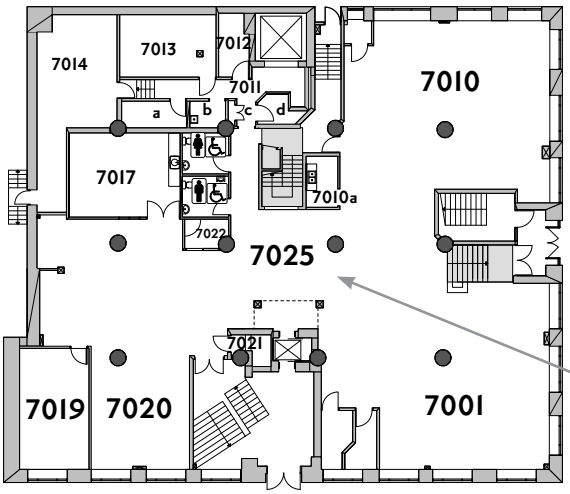


Level 2

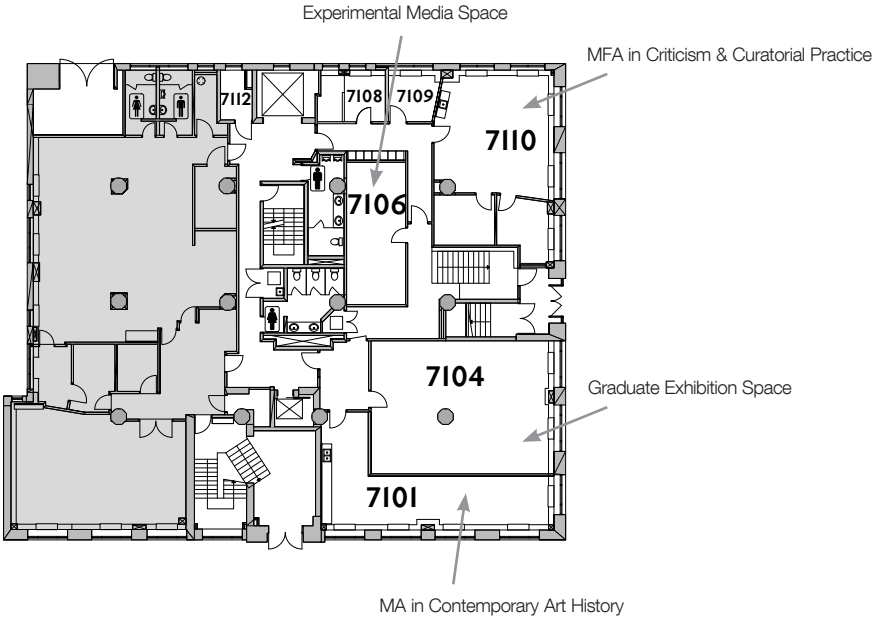


> 205 Richmond Street

Lower Level

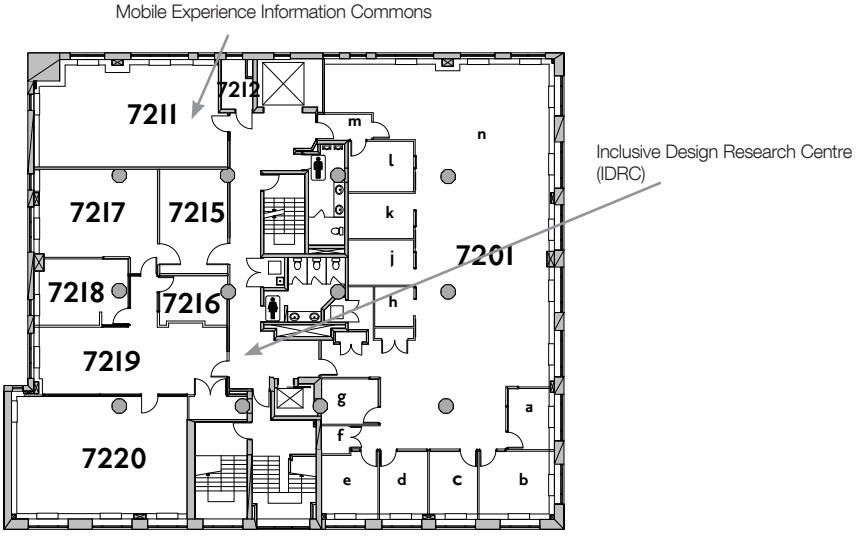


Level I

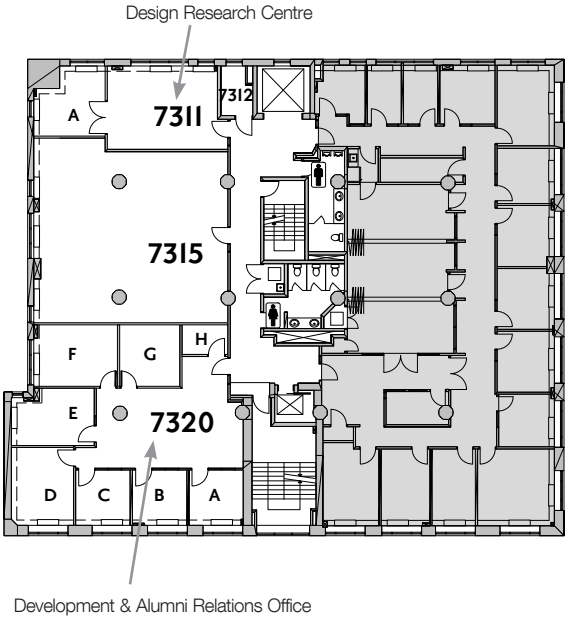


> 205 Richmond Street

Level 2

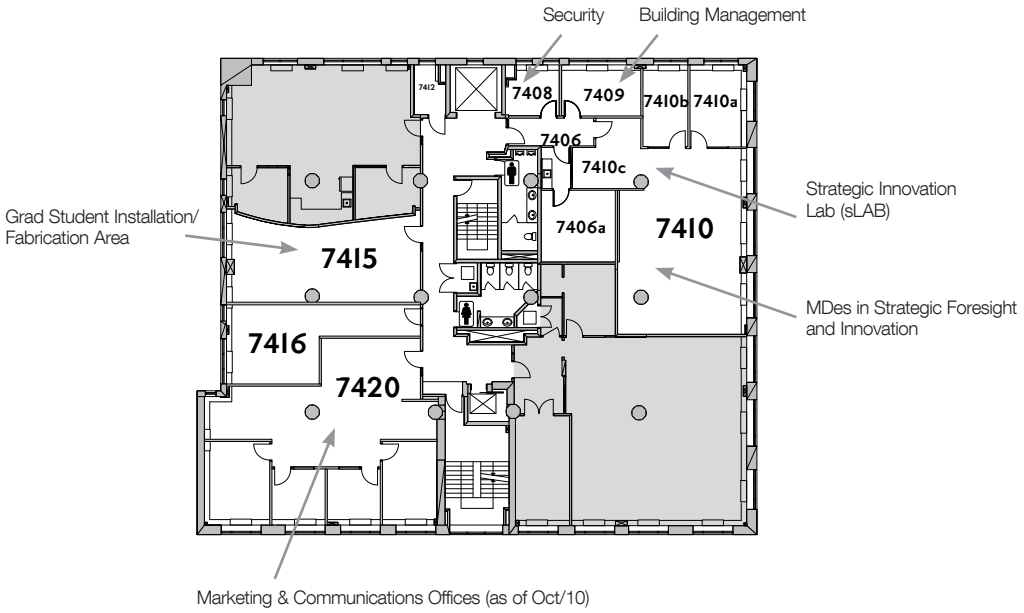


Level 3

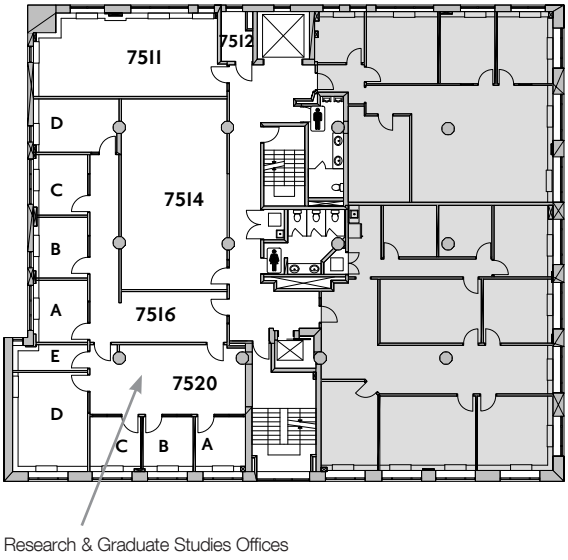


> 205 Richmond Street

Level 4

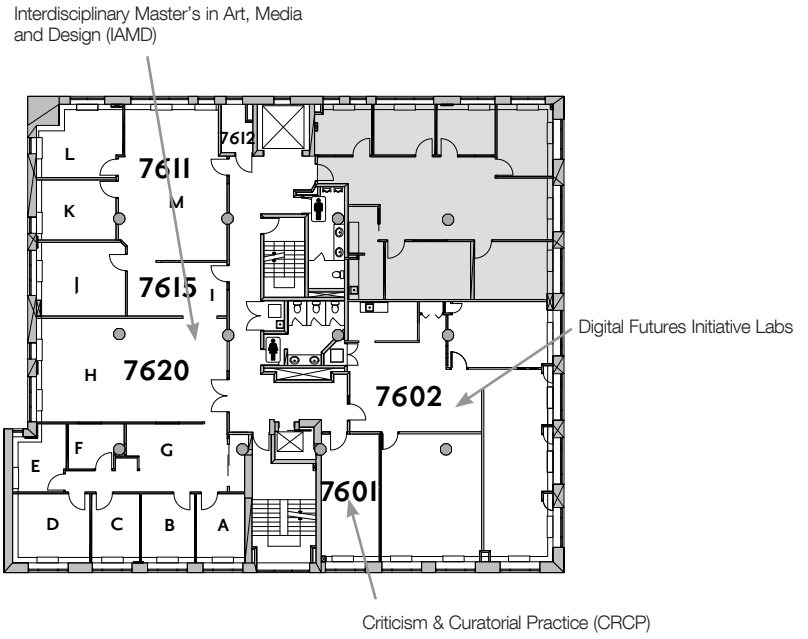


Level 5

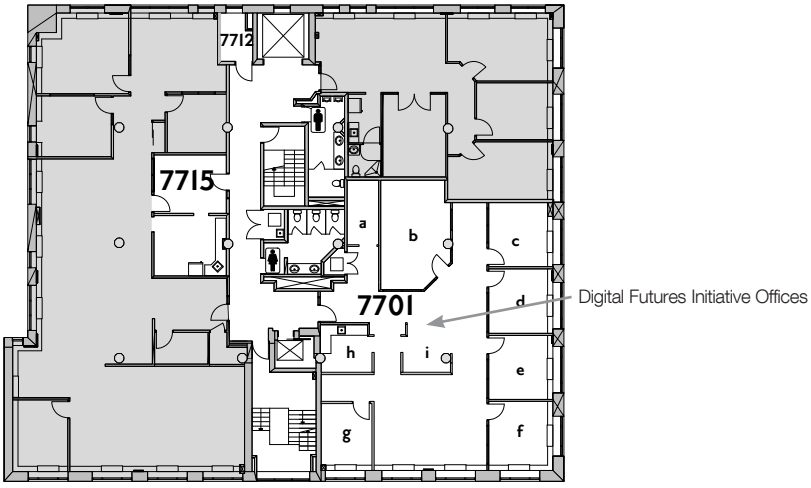


> 205 Richmond Street

Level 6

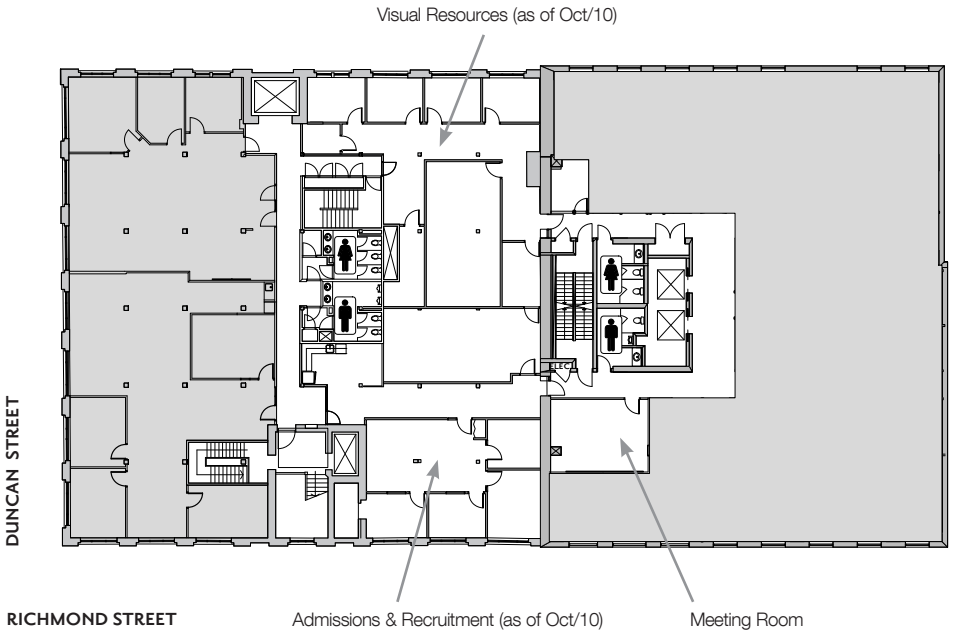


Level 7



> 230 Richmond Street West

Level 3



DATES & DEADLINES

2010

SATURDAY, SEPTEMBER 4 TO MONDAY, SEPTEMBER 13
Late registration period for new graduate registrants for 2010 full year (duration 1) and fall semester (duration 2) courses, with a late fee. Students who do not pay their fees in full by the next business day of registering will incur a $50 late payment fee.

MONDAY, SEPTEMBER 6
Labour Day. University closed.

TUESDAY, SEPTEMBER 7
First day of 2010 full year (duration 1) and fall semester (duration 2) classes.

Office of the Registrar open from 8:30 a.m. to 7:00 p.m.

WEDNESDAY, SEPTEMBER 8
Office of the Registrar open from 8:30 a.m. to 7:00 p.m.

Last day to submit 2010 summer duration 3 and duration 5 (undergraduate) grade appeals.

Last day to submit 2010 spring duration 1 (graduate) grade appeals.

FRIDAY, SEPTEMBER 10
Last day to submit 2010 spring duration 3 (graduate) grade appeals.

MONDAY, SEPTEMBER 13
Last day to withdraw from full year (duration 1) and fall semester (duration 2) courses with 100% refund.

Last day for full year (duration 1) and fall semester (duration 2) late course registration. Registration closes for full year (duration 1) and fall semester (duration 2) adds, drops and course changes.

TUESDAY, SEPTEMBER 14 TO MONDAY, SEPTEMBER 27
Withdrawal period for fall semester (duration 2) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

TUESDAY, SEPTEMBER 14 TO FRIDAY, OCTOBER 8
Withdrawal period for full year (duration 1) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

FRIDAY, SEPTEMBER 17
Last day to submit 2010 spring duration 2 and duration 4 (graduate) grade appeals.

MONDAY, SEPTEMBER 20
Deadline to request a deferred examination for full year (duration 1) and fall semester (duration 2) courses on the basis of religious obligations.

FRIDAY, SEPTEMBER 24
Self-Directed Study Critique #1 due. Critique forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

MONDAY, SEPTEMBER 27
Last day to withdraw from fall semester (duration 2) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

TUESDAY, SEPTEMBER 28 TO FRIDAY, OCTOBER 8
Withdrawal period for fall semester (duration 2) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

THURSDAY, SEPTEMBER 30
Deadline to submit a waiver to opt out of the Student Benefit Plans (Dental and/or Health) or for students to opt into one or both of these plans (part-time student or family coverage).

FRIDAY, OCTOBER 1
Last day to submit graduation applications to the Office of the Registrar for Fall 2010 Graduation with a late fee.

THURSDAY, OCTOBER 7
Final deadline to apply for OSAP (for students registered in the fall semester only).

FRIDAY, OCTOBER 8
Last day to withdraw from fall semester (duration 2) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

Last day to withdraw from full year (duration 1) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

SATURDAY, OCTOBER 9 TO FRIDAY, NOVEMBER 5
Withdrawal period for fall semester (duration 2) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

Withdrawal period for full year (duration 1) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

MONDAY, OCTOBER 11
Thanksgiving Day. University closed.

FRIDAY, OCTOBER 22
Self-Directed Study Critique #2 due. Critique forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

FRIDAY, OCTOBER 29
Deadline to submit Letter of Permission requests (undergraduate) to study at another accredited post-secondary institution for 2011 winter semester credit.

Field-Study Assessment #1 due. Assessment forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

MONDAY, NOVEMBER 1
Deadline to submit Applications to Change First Year Program for First-year undergraduate students.

FRIDAY, NOVEMBER 5
Deadline to submit Applications for Reinstatement for 2011 summer admission.

Last day to withdraw from full year (duration 1) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

Last day to withdraw from fall semester (duration 2) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

Deadline to submit applications for Alumni Degree Completion for studies beginning Summer 2011.

SATURDAY, NOVEMBER 6 TO FRIDAY, FEBRUARY 4
Final withdrawal period for full year (duration 1) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

FRIDAY, NOVEMBER 12
Deadline to submit Special Studies (undergraduate: Field Study or Self-Directed Study; graduate: Internship or Independent Study) registration and proposal forms for 2011 winter semester (duration 3) credit. (updated 2010-07-08)

TUESDAY, NOVEMBER 30
Last day of regular fall semester (duration 2) classes.

Classes held on Tuesday, November 30 will be those normally scheduled on Mondays.

WEDNESDAY, DECEMBER 1 TO SATURDAY, DECEMBER 11
Final examination and critique period for fall semester (duration 2) classes. Student attendance is required.

WEDNESDAY, DECEMBER 8
Study Day. No examinations/critiques scheduled.

FRIDAY, DECEMBER 10
Field-Study Assessment #2 due. Assessment and grade submission forms must be submitted to the appropriate Faculty office by 4:30 p.m.

SATURDAY, DECEMBER 11
End of 2010 fall semester.

FRIDAY, DECEMBER 17
Self-Directed Study Critique #3 and Grade Submission due. Critique and grade submission forms must be submitted to the appropriate Faculty office by 4:30 p.m.

2011 winter semester (duration 3) course registration closes at 4 p.m. and will re-open on Monday January 3, 2011 at 9 a.m.

Deadline for fee payment for new registrants in 2011 winter semester (duration 3) courses. Students who do not pay their fees in full by the next business day of registering will incur a $50 late payment fee.

FRIDAY, DECEMBER 24 TO MONDAY, JANUARY 3
Holiday break. University closed.

2011

MONDAY, JANUARY 3 TO FRIDAY, JANUARY 14
Late registration period for new registrants for 2011 winter semester (duration 3) courses with a late fee. Students who do not pay their fees in full by the next business day of registering will incur a $50 late payment fee.

TUESDAY, JANUARY 4 TO FRIDAY, JANUARY 21
Winter OSAP Disbursement, Level 1, 51 McCaul Street as per the schedule available from the Financial Aid & Awards office. Please refer to http://www.ocad.ca/students/financial_matters/loan_programs/osap_loans.htm#receiving_osap for further information.

MONDAY, JANUARY 10
First day of 2011 winter semester classes.

Office of the Registrar open from 8:30 a.m. to 7:00 p.m.

TUESDAY, JANUARY 11
Office of the Registrar open from 8:30 a.m. to 7:00 p.m.

WEDNESDAY, JANUARY 12
Deadline for grade changes, including incomplete grades for 2010 fall semester (duration 2) courses.

FRIDAY, JANUARY 14
Last day to withdraw from winter semester (duration 3) courses with 100% refund.

Last day for winter semester (duration 3) late registration. Registration closes for winter semester (duration 3) adds, drops and course changes.

Last day for second installment fee payment without a late fee due by 4 p.m. Students who have not paid their fees in full, submitted a Student Loan Deferment Form to the Financial Aid & Awards Office, OR provided proof of sponsorship to the Student Accounts Clerk by this deadline will incur a $50 late payment fee.

SATURDAY, JANUARY 15 TO FRIDAY, JANUARY 28
Withdrawal period for winter semester (duration 3) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

FRIDAY, JANUARY 21
Self-Directed Study Critique #1 due. Critique forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

Application deadline for 2011/2012 Florence Off-Campus Studies Program.

Application deadline for 2011/2012 Florence Advanced Visual Studies Certificate Program.

Deadline to request a deferred examination for winter semester (duration 3) courses on the basis of religious obligations.

First day to submit Program Major Request form for First-year Faculty of Art students.

Final deadline to apply for OSAP (for students registered in the fall & winter semesters).

WEDNESDAY, JANUARY 26
Last day to submit grade appeals for 2010 fall semester (duration 2) courses.

FRIDAY, JANUARY 28
Last day to withdraw from winter semester (duration 3) courses with 65% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

Saturday, January 29 to Friday, February 11
Withdrawal period for winter semester (duration 3) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

FRIDAY, FEBRUARY 4
Deadline to submit Applications for Reinstatement for following fall/winter semester.

Deadline to submit applications for Alumni Degree Completion for studies beginning September 2011.

Last day to withdraw from full year (duration 1) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

Last day to submit graduation applications to the Office of the Registrar for Spring 2011 Convocation without a late fee.

Deadline to submit Program Major Request form for First-year Faculty of Art students.

Deadline to submit Application to Change Major/Program for the following fall/winter semesters.

TUESDAY, FEBRUARY 8
Final deadline to apply for OSAP (for students registered in winter semester only).

FRIDAY, FEBRUARY 11
Last day to withdraw from winter semester (duration 3) courses with 50% tuition refund. Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

SATURDAY, FEBRUARY 12 TO FRIDAY, MARCH 18
Final withdrawal period for winter semester (duration 3) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar during regular office hours.

FRIDAY, FEBRUARY 18
Deadline for Mobility/Exchange applications for the 2011 fall semester to the International Student Services Office.

Deadline to submit OSAP appeals to the Financial Aid & Awards Office.

MONDAY, FEBRUARY 21
Family Day. University closed.

TUESDAY, FEBRUARY 22 TO FRIDAY, FEBRUARY 25
Study Week. No classes scheduled.

FRIDAY, FEBRUARY 25
Field-Study Assessment #1 due. Assessment forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

Self-Directed Study Critique #2 due. Critique forms must be approved by the supervising teaching faculty and submitted to the Office of the Registrar by 4:30 p.m.

MONDAY, FEBRUARY 28
Deadline to submit Special Studies (undergraduate: Field Study or Self-Directed Study) registration and proposal forms for 2011 summer semester credit. (updated 2010-07-08)

FRIDAY, MARCH 18
Last day to withdraw from winter semester (duration 3) courses (no refund). Course withdrawal request forms must be completed and submitted to the Office of the Registrar by 4 p.m.

FRIDAY, MARCH 25
Deadline to submit Letter of Permission request (undergraduate) to study at another accredited post-secondary institution for 2011 summer semester credit.

FRIDAY, APRIL 8
Last day of regular winter semester classes.

MONDAY, APRIL 11 TO THURSDAY, APRIL 21
Final examination and critique period for full year (duration 1) and winter semester (duration 3) classes. Student attendance is required.

FRIDAY, APRIL 15
Self-Directed Study Critique #3 and Grade Submission due. Critique and grade submission forms must be submitted to the appropriate Faculty office by 4:30 p.m.

Field-Study Assessment #2 due. Assessment and grade submission forms must be submitted to the appropriate Faculty office by 4:30 p.m.

MONDAY, APRIL 18
Study Day. No examinations/critiques scheduled.

THURSDAY, APRIL 21
End of 2011 winter semester.

FRIDAY, APRIL 22
Good Friday. University closed.

THURSDAY, MAY 5 TO SUNDAY, MAY 8
96th Annual Student Exhibition.

MONDAY, MAY 9
Deadline for grade changes, including incomplete grades, for full year (duration 1) and winter semester (duration 3) courses.

MONDAY, MAY 23
Victoria Day. University closed.

TUESDAY, MAY 24
Last day to submit grade appeals for full year (duration 1) and winter semester (duration 3) courses.

THURSDAY, JUNE 2, 2011
OCAD University Spring Convocation.

CONTACT INFORMATION

OCAD University
100 McCaul Street Toronto, ON M5T 1W1
Tel: 416-977-6000 Fax: 416-977-6006 www.ocad.ca

EXECUTIVE OFFICES

PRESIDENT'S OFFICE

Sara Diamond, *President*	Ext. 300
Paola Aron Badin, *Manager, Office of the President*	Ext. 218
Jessica Gelberg, *Executive Assistant, Office of the President*	Ext. 300
Carole Beaulieu, *Director, Government Relations,*	Ext. 2466

VICE-PRESIDENT, ACADEMIC

Sarah McKinnon, *Vice-President, Academic*	Ext. 427
Hillary Barron, *Manager, Office of the Vice-President,* Academic	Ext. 322
Kanyika Yorke, *Assistant, Office of the Vice-President, Academic*	Ext. 427

VICE-PRESIDENT, FINANCE & ADMINISTRATION

Peter Caldwell, *Vice-President, Finance & Administration*	Ext. 210
Isabella de Vrij, *Manager, Office of the Vice-President Finance & Administration*	Ext. 208

VICE-PRESIDENT, RESEARCH & GRADUATE STUDIES

Helmut Reichenbacher, *Associate VP, Research, & Associate Dean, Graduate Studies*	Ext. 464
Heather Robson, *Assistant, Research & Graduate Studies*	Ext. 417

OFFICE OF THE BOARD OF GOVERNORS

Carole Beaulieu, *Secretary to the Board of Governors,*	Ext. 2466

OFFICE OF THE ACADEMIC COUNCIL

Hillary Barron, *Secretary to the Academic Council*	Ext. 322

FACULTY OFFICES

FACULTY OF ART

Vladimir Spicanovic, *Dean*	Ext. 331
Simon Glass, *Associate Dean*	Ext. 381
Caroline Langill, *Associate Dean*	Ext. 225
Johanna Householder, *Chair, Criticism & Curatorial Practice*	Ext. 378
Anda Kubis, *Chair, Drawing & Painting*	Ext. 479
Sylvia Whitton, *Chair, First-Year, Art*	Ext. 387
Simone Jones, *Co-Chair, Integrated Media*	Ext. 207
Paulette Phillips, *Co-Chair, Integrated Media*	Ext. 207
Peter Sramek, *Chair, Photography*	Ext. 206
Louise Zurosky, *Chair, Printmaking*	Ext. 205
Francis LeBouthilier, *Chair, Sculpture/Installation*	Ext. 204
Elizabeth Barnes, *Model Coordinator*	Ext. 330
Tracy Buchanan, *Assistant to the Dean*	Ext. 371
Linda Bellamy, *Student Advisor*	Ext. 307
Denise Gagnon, *Secretary*	Ext. 337
James Morrow, *Program Assistant (DRPT/PHOT/PRNT)*	Ext. 312
Lisa Kennedy, *Program Assistant (CRCP/INTM/SCIN)*	Ext. 332
Winston Tulloch, *Manager, Faculty of Art Office*	Ext. 321
Sandros Valencia, *Program Secretary (First-Year)*	Ext. 306

FACULTY OF DESIGN

Doreen Balabanoff, *Acting Dean*	Ext. 351
Beth Alber, *Associate Dean*	Ext. 309
Cheryl Giraudy, *Associate Dean*	Ext. 247
Tony Kerr, *Chair, Advertising*	Ext. 466
Bruce Hinds, *Chair, Environmental Design*	Ext. 393
Doug Panton, *Chair, First-Year, Design*	Ext. 388
Keith Rushton, *Chair, Graphic Design*	Ext. 463
Paul Dallas, *Chair, Illustration*	Ext. 468
Jules Goss, *Chair, Industrial Design*	Ext. 380
Dorie Millerson, *Chair, Material Art & Design*	Ext. 309
Sandra Barnes, *Program Assistant (2D)*	Ext. 352
Angel Brown, *Student Advisor*	Ext. 323
Audrey Hudson, *Program Assistant (First-Year)*	Ext. 374
Margot Jeffery, *Manager, Faculty of Design Office*	Ext. 230
Mary Ann Lee, *Assistant to the Dean*	Ext. 462
Robert Pisano, *Program Secretary (3D)*	Ext. 327

FACULTY OF LIBERAL STUDIES

Kathryn Shailer, *Dean*	Ext. 318
Rosemary Donegan, *Associate Dean*	Ext. 389
Eric Nay, *Associate Dean*	Ext. 314
Lucinda Chen, *Receptionist/Secretary*	Ext. 372
Alana Pitt, *Assistant to the Dean, Faculty of Liberal Studies*	Ext. 3350
Craig Porter, *Manager, Faculty of Liberal Studies Office*	Ext. 316
Leiko Shimizu, *Secretary/Student Advisor*	Ext. 249

• ABORIGINAL VISUAL CULTURE PROGRAM

Bonnie Devine, *Interim Director*	Ext. 406
Melissa General, *Program Assistant*	Ext. 2261
Duke Redbird, *Aboriginal Advisor, Mentor*	Ext. 2265

RESEARCH & GRADUATE STUDIES

Helmut Reichenbacher, *Associate VP, Research, & Associate Dean, Graduate Studies*	Ext. 464
Heather Robson, *Assistant, Research & Graduate Studies*	Ext. 417
Alice Brummell, *Assistant, (Graduate Studies)*	Ext. 423
Sarah Hildebrandt, *Graduate Studies Officer*	Ext. 455
General Inquiries	Ext. 423

• MA IN CONTEMPORARY ART HISTORY

Jim Drobnick, *Program Director*	Ext. 420

• DESIGN IN STRATEGIC FORESIGHT & INNOVATION

Lenore Richards, *Program Director & Director Strategic Innovation Lab* Ext. 420

• INTERDISCIPLINARY MASTER'S IN ART, MEDIA AND DESIGN

Martha Ladly, *Program Director* Ext. 3849

• MFA IN CRITICISM & CURATORIAL PRACTICE

Rosemary Donegan, *Program Director* Ext. 389

• EMDES IN ADVERTISING

Robert Saxon, *Program Director* Ext. 419

Michele Perras, *Manager, Mobile Experience Innovation Centre* Ext. 447

CONTINUING STUDIES

Evan Tapper, *Program Coordinator,* Ext. 2264

DIGITAL FUTURES INITIATIVE

Monica Contreras, *Director, DFI Implementation,* Ext. 2462

ADMINISTRATIVE OFFICES

ADMISSIONS & RECRUITMENT

Jan Sage, *Director* Ext. 236

Nadia Galati, *Recruitment Coordinator* Ext. 489

Donald Kelly, *Recruitment Officer* Ext. 428

Tammy Madden, *Admissions Officer* Ext. 308

Julie Staffieri, *Admissions Coordinator* Ext. 310

CAMPUS SERVICES & SECURITY

Veronica Brown, *Director* Ext. 623

Adam Wilkinson, *Distribution Services Clerk* Ext. 612

Barry Ellis, *Campus Operations Clerk* Ext. 614

Marlene Gamboa, *Distribution Services Coordinator* Ext. 294

Silvia Morgado, *Campus Services & Security Clerk* Ext. 611

Dwight Osias, *Security Coordinator* Ext. 627

Jason Boone, *Work Request Coordinator* Ext. 624

Steven Rivera, *Security Coordinator* Ext. 613

Lance Straun, *Manager, Campus Operations* Ext. 617

Louis Toromoreno, *Manager, Campus Security* Ext. 622

DEVELOPMENT & ALUMNI RELATIONS

Malka Greene, *Development & Alumni Relations Officer* Ext. 481

Karen Henry, *Development Coordinator* Ext. 487

Adria Miller, *Manager, Individual Giving & Alumni Relations* Ext. 485

Katherine Needham, *Manager, Fundraising Events* Ext. 480

Joe Saundercook, *Manager, Corporate & Foundation Partnerships* Ext. 473

Sharon Tindyebwa, *Assistant, Development & Alumni Relations* Ext. 459

DIVERSITY & EQUITY INITIATIVES

Jane Ngobia, *Director* Ext. 486

Cathy Berry, *Coordinator, AODA* Ext. 2205

DOROTHY H. HOOVER LIBRARY

Jill Patrick, *Director, Library Services* Ext. 348

Lynn Austin, *Archivist/Records Officer* Ext. 201

Sascha Brock, *Cataloguing Technician* Ext. 297

Maureen Carter, *Technical Services* Ext. 357

Robert Fabbro, *Reference & Access Services Librarian* Ext. 343

Jim Forrester, *Head of Library Systems & Technical Services* Ext. 355

Lee Henderson, *Coordinator, Circulation & Access Services* Ext. 358

Weifang Huang, *Serials Library Technician* Ext. 390

Harriet Mulder, *Circulation & Archives Library Technician* Ext. 1932

Daniel Payne, *Head, Reference*, *Information & Access Services* Ext. 217

Janice Perrin, *Circulation/Media Library Technician* Ext. 254

Esther Soltau, *Asst. to Dir., Acquisitions & Orders Technician* Ext. 255

• COLLECTIONS & SERVICES

Acquisitions Ext. 217/343

Archives Ext. 201

Circulation Desk Ext. 358

Media Ext. 254

Periodicals Ext. 390

Reference Desk Ext. 334

EXHIBITION SERVICES

Charles Reeve, *Curator, Permanent Collection* Ext. 456

Lisa Deanne Smith, *Assistant Coordinator* Ext. 263

Christine Swiderski, *Exhibitions Coordinator* Ext. 262

FACILITIES MANAGEMENT & PLANNING

Peter Lashko, *Director* Ext. 619

Edward Charpentier, *Administrator, Facilities Planning & Management* Ext. 616

Richard Connoy, *Manager, Facilities Maintenance* Ext. 618

Paul Jackson, *Infrastructure Clerk* Ext. 624

Rob Pyke, *Manager, Building Projects* Ext. 620

Robert Sage, *Facilities Planning Clerk* Ext. 625

Daniel Eskin, *Facilities Planning Clerk* Ext. 629

Kurt Rostek, *Manager, Building Projects* Ext. 2209

FINANCE

Peter Fraser, *Director*	Ext. 289
Angelica Angeles, *Accounting & Payroll Clerk*	Ext. 270
Charlene James, *Research & Financial Reporting Accountant*	Ext. 320
Grace Ho, *AP/AR Clerk*	Ext. 280
Cynthia Little, *Payroll Administrator*	Ext. 213
Aisa Ljubijankic, *Purchasing Agent*	Ext. 221
Omita Mansur, *Accounting Manager*	Ext. 315
Maria Naimi, *Cashier*	Ext. 295
Julia Trieu, *Student Accounts Clerk*	Ext. 317

HUMAN RESOURCES

Nicky Davis, *Director*	Ext. 251
Rosemarie Klobucar, *Human Resources Assistant*	Ext. 298
Connie Arezes-Reis, *Human Resources Manager (Administrative Staff)*	Ext. 209
Antoinette DeSimini-Caruso, *Lead, HR Projects & Initiatives*	Ext. 279
Candace Ferriss, *Human Resources Administrator (Administrative Staff)*	Ext. 2207
Adam Bereza, *Human Resources Administrator (Academic Staff)*	Ext. 214

INSTITUTIONAL PLANNING & ANALYSIS

Richard Smith, *Director*	Ext. 242

IT SERVICES

Alastair MacLeod, *Director*	Ext. 242
IT Services Helpdesk	Ext. 277
Alvaro Araya, *Information Systems Administrator*	Ext. 240
Andrew Chang, *Application Developer*	Ext. 453
Jason Chung, *Network & Database Support Assistant*	Ext. 440
Andrew Flannery, *Report Writer*	Ext. 451
Jonathan Graham, *Manager, Information Systems*	Ext. 577
Minesh Mandoda, *Assistant, IT Services*	Ext. 452
Donna Nelson, *Manager, IT Change & Governance*	Ext. 2522
Christopher Thompson, *Developer, Information Systems*	Ext. 452
Lili Yang, *Database Administrator*	Ext. 452
Yong Zhang, *Manager, Network & Data Centre*	Ext. 377

• ACADEMIC COMPUTING SERVICES

Andrew McAllister, *Manager, Academic Computing*	Ext. 304
Laptop Program Helpdesk	Ext. 444
Christopher Bennell, *Faculty IT Support Technician*	Ext. 2525
Matt Dunn, *Laptop Program Technician*	Ext. 443
Derek Mullin, *Technician, Academic Computing Services*	Ext. 367
MyLy Pham, *Assistant, Academic Computing Services and Helpdesk & AV Support*	Ext. 444
Darren Smith, *Technician, Academic Computing Services*	Ext. 219
Mike Steventon, *Technician, Academic Computing Services*	Ext. 319

• HELPDESK & AV SUPPORT

Stevan Plavsa, *Manager, Manager, Helpdesk & AV Support*	Ext. 441
AV Equipment Loans (100 McCaul Street)	Ext. 227
AV Equipment Loans (113 McCaul Street)	Ext. 353
Simon Leenhouts, *Computer Support Assistant*	Ext. 277
Banafsheh Salimi, *Computer Support Assistant*	Ext. 277
Evan Kirsh, *AV Support Specialist*	Ext. 227
Frank Mozzone, *AV Support Specialist*	Ext. 253
David Richardson, *AV Support Specialist*	Ext. 227
Ted Tucker, *AV Support Specialist*	Ext. 227
Matthew Vincent, *AV Support Specialist*	Ext. 227

MARKETING & COMMUNICATIONS

Steve Virtue, *Director*	Ext. 222
Vineca Gray, *Receptionist/Assistant to the Director*	Ext. 266
Larissa Kostoff, *Managing Editor*	Ext. 340
Ramtin Lotfabadi, *Manager, Online Architecture & Development*	Ext. 475
Sarah Mulholland, *Media & Communications Officer*	Ext. 327
Patricia Pastén, *Graphic Designer/Web Designer*	Ext. 3842
Russell Smith, *Web Analyst*	Ext. 302
Jeff Zoeller, *Manager, Outreach Events*	Ext. 469

OCAD STUDIOS

Nicholas Hooper, *Studio Manager*	Ext. 2202
Mark Jeffrey, *Studio Manager*	Ext. 362
Emily Gowan, *Assistant, Studio Management*	Ext. 2268

OFFICE OF THE REGISTRAR

Elisabeth Paradis, *Registrar*	Ext. 326
Karen Chung, *Assistant Registrar, Records & Registration*	Ext. 311
Le Dao, *Records Assistant*	Ext. 329
Philip Edghill, *Assistant Registrar, Systems & Scheduling*	Ext. 497
Lillianne Johnson, *Records Assistant*	Ext. 286
Catherine Magowan, *Records Administrator*	Ext. 498
Jordan-na Belle-Isle, *Records Assistant*	Ext. 286
Natasha Holmes, *Information & Records Clerk*	Ext. 235

PHOTOCOPY & PRINT SERVICES

Mark Goffin, *Manager, Photocopy & Print Services*	Ext. 203
Photocopy & Print Centre	Ext. 202
Jason Northway-Frank, *Assistant, Photocopy & Print Services*	Ext. 202

RISK MANAGEMENT

Nancy Chambers, *Director*	Ext. 292
Kyle Nhan, *Assistant, Risk Management*	Ext. 292

STUDENT SERVICES

• HEALTH & WELLNESS CENTRE

Jane Thomas Yager, *Manager, Health & Wellness /Primary Health Care Nurse Practitioner*	Ext. 260
Andrea Badgley, *Clinical Counsellor*	Ext. 260
Duggan-McCormack, *Coordinator, Health & Wellness Centre*	Ext. 260
Suzanne Kemper, *Receptionist, Health & Wellness Centre*	Ext. 260
Jennifer Robinson, *Aboriginal Clinical Counsellor*	Ext. 260

• CAMPUS LIFE, CAREER SERVICES, INTERNATIONAL STUDENT SERVICES

Jennifer Hamilton, *Manager*	Ext. 278
Hana Bokshi, *First & Diversity Initiatives*	Ext. 3840
Thomas Fairbairn, *Career Services Advisor*	Ext. 261
Brent James, *Student Life Coordinator*	Ext. 275
Susan Kemp, *Coordinator International Student Services & Student Mobility/Exchange*	Ext. 293
Zachary Moss , *Assistant, CLCSISS/FA&A*	Ext. 250

• CENTRE FOR STUDENTS WITH DISABILITIES

Susanne Seinader, *Manager*	Ext. 288
Lisa Allen, *Assistant Technologist/Learning Strategist*	Ext. 484
Lenny Cohen, *Learning Strategist*	Ext. 287
Sabrina Lindo, *Assistant, Centre for Students with Disabilities*	Ext. 424
Nadia Stolpner, *Disability Advisor*	Ext. 424

• FINANCIAL AID & AWARDS

Kelly Dickinson, *Manager*	Ext. 346
Vanessa Armstrong, *Financial Aid Administrator (Bursaries)*	Ext. 391
Kelly Faller, *Financial Aid Assistant (Scholarships)*	Ext. 257
Zachary Moss, *Assistant, CLCSISS/FA&A*	Ext. 250
Vilma Short, *Financial Aid Administrator (Fees)*	Ext. 231

VISUAL RESOURCES

Eric Schwab, *Manager, Visual Resources*	Ext. 344
Visual Resources Collection	Ext. 335
Scott Hillis, *Assistant Image Curator*	Ext. 273
Todd Graham, *Todd Graham*	Ext. 342
Janice Perrin, *Circulation/Media Library Technician*	Ext. 254
Lino Ragno, *Image Curator/Photographer*	Ext. 224

WRITING & LEARNING CENTRE

Victoria Littman, *Manager*	Ext. 239
Shawn Grey, *Assistant*	Ext. 229

EMERGENCY CONTACT: DIAL 511

In the event of an emergency in your classroom or studio, use an office phone or a white hallway phone to dial “511” (Campus Security) or pick up a red phone, which will automatically connect you with Campus Security.

APPENDIX

A: NEW ECOLOGY OF LEARNING

What is NEL?
The NEL is one of the cornerstones of OCADU's Strategic Plan. It entails both a structural and a conceptual shift in OCADU's undergraduate curriculum. Foundational to that shift are six themes or fundamental principles that are emblematic of the way students in the early part of the 21st century engage with the world around them. All graduates of OCADU must have some knowledge of or experience with all of them and, ideally, in-depth engagement with at least one of them. http://www.ocad.ca/programs/nel.htm

These six themes/fundamental principles are
> Interdisciplinarity
> New Technology
> Sustainability
> Diversity
> Wellness
> Contemporary Ethics

At the heart of the NEL is a philosophy of values-based education that should result in holistic thinking: truly an ecology that creates chains of meaning from often isolated threads.

Developing the Six Areas
How will these six themes/principles be manifested in the undergraduate experience? A working group has been formed for each of the six areas to consider appropriate responses, such as:

In the curriculum:
> Courses
> Case studies or embedded projects
> Interdisciplinary Minors
> Interdisciplinary Majors

Beyond the curriculum:
> Art & Design practices
> Teaching, learning, and research resources
> Extracurricular activities: students
> Community engagement: continuing education, conferences, etc.
> Spatially: building design/redesign
> Learning communities
> Governance

In research:
> Undergraduate
> Graduate

Partnered:
> Industry partners
> Non-profit organizations
> Government ministries and agencies

Degree Level Expectations and Learning Matrix
A further dimension of NEL is the creation of a Learning Matrix that builds on the UPRAC Degree Level Expectations and incorporates OCADU-specific learning capacities (outcomes/objectives/competencies) in the following general categories:

> Depth and Breadth of Knowledge
> Knowledge of Methodologies
> Application of Knowledge
> Communication Skills
> Awareness of Limits of Knowledge
> Autonomy and Professional Capacity

All programs will go through an exercise of mapping curriculum against the Learning Matrix.

MINORS
The NEL gives students more flexibility to construct a program of study that responds to their particular interests and needs. Minors give students the opportunity to pursue a secondary field of study without compromising their major field. They consist of 3.0 to 5.0 credits in disciplinary or interdisciplinary subjects. Students taking a minor will normally complete 20.0 credits for their major and an addition¬al 1.0 to 3.0 credits to complete all the courses required for their minor. (See Framework Policy for Minors and FAQS for full details.) http://www.ocad.ca/programs/minors.htm

What are the advantages of a minor?
Adding a secondary field of study provides students with multidisciplinary breadth without compromising disciplinary depth. Many employers are looking for graduates with multidisciplinary backgrounds. Students considering graduate school will find a minor of benefit.

Currently, the following minors are offered:

Faculty of Art
Drawing & Painting
Expanded Animation
Integrated Media
Photography
Printmaking
Sculpture/Installation

Faculty of Design
Communication Design
Furniture Design
Graphic Design
Illustration
Industrial Ceramics
Material Art & Design
Sustainability in Design

Faculty of Liberal Studies*
Art History
Creative Writing
Digital & Media Studies
English
Social Sciences

Interdisciplinary Studies
Aboriginal Visual Culture
Digital Media
On-Screen Media
Wearable Technology

INTERDISCIPLINARY STUDIES

OCADU offers students the opportunity to follow a path that crosses disciplinary boundaries in several ways.

Minors are available in more than a dozen disciplinary fields and allow students to add a secondary field of study to their overall program.

Thematic interdisciplinary minors draw courses from all three faculties: Art, Design and Liberal Studies.

Interdisciplinary courses are also thematically based and often team-taught by faculty from two different faculties.

Interdisciplinary Minors

Currently there are three interdisciplinary minors available to students:
> Minor in Digital Media
> Minor in On-Screen Media
> Minor in Aboriginal Visual Culture
> Minor in Wearable Technology

Watch the Interdisciplinary web page for updates and new curriculum http://www.ocad.ca/programs/interdisciplinary_studies.htm

ABORIGINAL VISUAL CULTURE PROGRAM

Recognizing that Aboriginal peoples are a distinct group, OCADU is building a program based on Aboriginal values, culture, history and art. The recommendations of "No Higher Priority: Aboriginal Post-Secondary Education in Canada" and other reports and publications noted at the end of this document, continue to provide a rich foundation for the development of this program.

Consulting with the President and the Executive Leadership Group that includes all Vice-Presidents and Deans, and working through the Academic Council of OCADU, an Aboriginal Education Committee led by the Chancellor is working with OCADU faculty and academic administrators to identify overall institutional needs.

On the ground, Interim Director, Bonnie Devine, in collaboration with the VP Academic's office and the ABVC working group, is engaged in curriculum development, community outreach, recruitment, fundraising and the overall development of the program.

Program Objectives

OCADU's initiative in Aboriginal Art, Media and Design has five interrelated objectives:
> To contribute to the much-needed interdisciplinary education of visual artists, designers, media artists, critics and curators through undergraduate, graduate and continuing education programming.
> To remove barriers to learning through the design of culturally appropriate curricula, with a significant range of options regarding Aboriginal content and at the same time set in place extracurricular supports in the interest of student recruitment, retention and graduation.
> To provide Aboriginal Ontario residents with professional futures in the growing knowledge economy.
> To create a national Aboriginal Visual Culture Research Centre to consolidate and advance scholarship in collaboration with Aboriginal communities, other post-secondary institutions and individual researchers.
> To establish a Gallery of Contemporary Aboriginal Art and Design at OCADU to showcase Canadian and international
> Aboriginal artists and designers and foster the development of critical and curatorial dialogue between Aboriginal and non-Aboriginal discourses.

Duke Redbird, Aboriginal Advisor/Mentor,provides student support for the program.

For further details including the Program Progress Report and Vision, please visit the ABVC webpage http://www.ocad.ca/programs/aboriginal_visual_culture_program.htm.

OFFICE OF CONTINUING STUDIES

The Office of Continuing Studies at OCADU offers a range of classes, workshops, seminars, lectures, non-credit certificates, and customized professional development courses for art and design professionals. For most courses, some art, design, craft training, or equivalent experience is a prerequisite. Courses are scheduled for Saturday mornings and some weekday evenings. Courses in the follow¬ing areas are being planned for the 2010-11 academic year: Advanced Communications for Art and Design; Art History and Collecting; Ceramics; Design Fundamentals; Digital Media; Photography; Painting; Sustainable Design. For more information please contact the Continuing Studies Program Coordinator, Evan Tapper at etapper@ocad.ca, ext 2264. http://www.ocad.ca/programs/continuing_studies.htm

B: COPYRIGHT

Access Copyright License

OCAD University has a license with the Canadian Copyright Licensing Agency (Access Copyright) that gives OCADU permission to make copies of many copyright-protected works for use by students, faculty and staff within certain limits. The license primarily gives permission for paper-to-paper copying, although certain other technologies are also specified in the license. It gives OCADU the authority to make copies beyond the "fair dealing" rights that exist for all users under copyright law, and provides easy and comprehensive clearance for a large proportion of copying.

The OCADU license is based on a model license negotiated with Access Copyright (formerly known as CanCopy) by the Association of Universities and Colleges of Canada. AUCC also provides general information about copyright in Canadian universities. The current license is effective from September 1, 2003, through August 31, 2010.

By signing the Access Copyright license, OCADU provides indemnity from civil claims so long as the members of the community comply with the provisions of the license. The University will not accept responsibility for breaches of the license committed by faculty, staff or students of the University, and in the event the University is found liable, the University reserves its right to claim contribution and indemnity over and against such person or persons who have breached the terms of the license.

Copying Right

A guide for Canada's universities to copyright, fair dealing and collective licensing. This guide reflects the provisions of the Copyright Act and associated regulations in force as of September 1, 2001. http://www.aucc.ca/_pdf/english/publications/copying2002_e.pdf

Digital Content Licenses

The OCAD Library negotiates license agreements with publishers to enable access to digital collections for the OCADU community. These licenses augment the basic rights contained within the Access Copyright License. For further information, see the Library's Policy on Appropriate Use of E-Resources. http://www.ocad.ca/Assets/PDF_MEDIA/Dorothy+H.+Hoover+Library/Appropriate_Use_Eresources.pdf

Note: The OCAD Library is responsible for licensing digital content for educational use. Faculty should not enter into any separate agreements with Access Copyright, or any other licensing agency, without first consulting with the Library. Contact: dpayne@ocad.ca

Further Information on Copyright

You can get further information on copyright by visiting the Canadian Intellectual Property Office website at http://strategis.ic.gc.ca/sc_mrksv/cipo/.

OTHER CONSIDERATIONS

Creative Commons Licensing

Creative Commons (CC) is a not-for-profit organization, founded in 2001, that promotes the creative re-use of intellectual and artistic works—whether owned or in the public domain. Creative Commons
licences provide a flexible range of protections and freedoms for authors, artists, and educators that build upon the "all rights reserved" concept of traditional copyright by offering a voluntary "some rights reserved" approach. Creative Commons Canada is a group that works to promote this principle in Canadian copyright legislation. Creative Commons licenses are based on the "open access" concept and have been used on web-based creative works, including personal websites, academic e-journals, music, film, photography, literature, courseware. Currently, licensing does not cover software. For more information, see: http://creativecommons.org/about/licenses

Printing, Downloading, Cutting and Pasting Digital Information

Databases available from the Library homepage offer licensed articles, images and other information resources for the OCADU community that may be legally used for research, instructional and entertainment purposes, within limits. See: Digital Content Licenses (above). If you are using information from sites on the World Wide Web, look for copyright notices specifying how the information may be used. Often this is in the form of a hyperlink from a short copyright notice to a more detailed statement of what is permitted. If no copyright notice is provided, permission should be obtained. In general, it is advisable to send an e-mail to the site's webmaster.

Scanning

Scanning from a paper original (digitization) without the consent of the copyright holder can be considered an infringement of copyright. The University's Access Copyright License and/or the Library's digital co tent licenses may allow some limited scanning. Consult with your library first to determine if you need to seek and obtain separate permissions. See: Digital Content Licenses (above)

Posting Information on the Internet or an Intranet

It is an infringement of copyright to post copyrighted material online without the consent of the copyright holder. This applies to an intranet (accessible only to members of an organization) as well as the Internet. Note however that some of the Library's digital content licenses will permit limited scanning and posting of copyrighted materials to a secure intranet. Consult with your library first to determine if you need to obtain separate permissions. See: Digital Content Licenses (above).

Works Cited

The following list is an introduction to resources on teaching and general pedagogy. A number of the books and journals are available in the Dorothy H. Hoover Library. Writing & Learning Centre resources housed in the OCAD Library can be found on the Library catalogue. A general keyword search using the terms writing and learning centre will generate a list of all WLC titles. Another key resource in locating current information on all aspect of educational research and theory is the OCAD Library databases of journal articles.

If you have other favorite resources on teaching and learning that you would like to add to this list for publication in subsequent editions of the Faculty Guidelines, please contact the Director, Writing & Learning Centre, at ext 239 or by email, challiday@ocad.ca

Books

*Brookfield, Stephen D. The Skillful Teacher: On Technique, Trust, and Responsiveness in the Classroom. San Francisco CA: Jossey-Bass Publishers, 1990 LB2331 B77 REF

The author talks frankly about common teaching dilemmas in a postsecondary context and how to resolve them with students. Topics include guiding group discussion, evaluating student performance, lecturing creatively, and building trust with students.

Clark, Roger. Art Education: Issues in Postmodernist Pedagogy. Reston VA: National Art Education Association & Canadian Society for Education Through Art, 1996.

Clark's book is a clearly written and accessible resource in terms of unpacking some issues in postmodernism, art, and pedagogy.

*Davis, Barbara Gross. Tools for Teaching. San Francisco: Jossey-Bass, 1993. LB2331 D2 REF

A good, basic resource on teaching and learning in a higher-education context with a focus on teaching strategies for excellence in curriculum delivery and student learning.

Newton, Janice et al. eds. Voices from the Classroom: Reflections on Teaching and Learning in Higher Education. Aurora ON: Centre for the Support of Teaching & Garamond Press, 2001.

This is a collection of writings from students, teaching staff, and administrators at York University around the topic of teaching and learning in an urban, university community. The book takes up issues of diversity and power in relation to the higher education classroom, as well as offering practical strategies for teaching, learning, and course design.

C: RESOURCES ON TEACHING AND LEARNING

Journals

Art Education: The Journal of the National Art Education Association
An accessible journal in a magazine-type format. Article topics range from visual literacy to museum and gallery education to the pedagogy of images.

The Canadian Journal of Higher Education
Canadian equivalent to The Journal of Higher Education (see below). Articles on, for example, instructional technologies, leadership in higher education administration, and distance education delivery.

**Innovative Higher Education
This journal addresses a range of issues pertaining to higher education environments. There are articles on 'techno pedagogy,' multiple intelligences, and structuring 'learning communities.'

**Journal of Aesthetic Education
A journal with a more philosophical approach to issues in art and education.

**Journal of Curriculum Studies
Deals generally with curriculum issues in education, from public school to higher education.

Journal of Curriculum Theorizing
A lively and innovative journal that focuses on research in curriculum and curriculum theory. Many authors published in this journal have a keen interest in issues related to the arts and education.

**The Journal of Higher Education
This journal publishes articles on topics highly relevant to the OCADU teaching and learning community. Topics include critical thinking in the university classroom, learning and 'inter-disciplinarity,' and diversity in higher education environments.

**Race, Ethnicity, and Education
Addresses questions of race and ethnicity in education, teaching practice, and learning.

**Reflective Practice
A lively journal with a range of articles pertaining to reflective practice in teaching and learning. There is an article in Volume 3 (2002) on the 'logic of learning' in the design studio by Jacqueline Cossentino.
The Review of Education, Pedagogy, & Cultural Studies
Features numerous articles by well-known writers in the field of education on issues related to culture, power, discourse, and education.

*Studies in Art Education
A journal with articles on diverse topics in the field of art education. For example, feminist art education as well as leadership and 'visuality' in art education.

Web

Canadian Society for Studies in Education. 2005. www.csse.ca

Andres, Lesley. ed. Canadian Society for Studies in Higher Education. http://umanitoba.ca/outreach/csshe/

Centre for the Support of Teaching, York University. www.yorku.ca/cst

Centre for Learning and Teaching in Art & Design. University of the Arts London. www.cltad.ac.uk

Centre for Teaching and Learning. Queens University. http://www.queensu.ca/ctl/

Ryerson Learning & Teaching Office. Ryerson University. www.ryerson.ca/lt/

Society for Teaching and Learning in Higher Education. McMaster University. www.mcmaster.ca/stlhe/index.html

Teaching Resources and Continuing Education. University of Waterloo. www.adm.uwaterloo.ca/infotrac

Teaching Support Services. University of Guelph. www.tss.uoguelph.ca

* Title available in print at the OCADU Library
** Title available electronically at the OCADU Library

D: CLASSROOM PROBLEMS — WHO TO CALL AND WHAT TO DO

In the event of a serious accident or other medical emergency:

1. Call Campus Security (Ext. 511) from an office or white phone, or pick up a red phone, which will dial Campus Security automatically. Clearly state the problem and the location of the incident.

2. Give the injured party as much assistance as possible until security arrives.

3. When help arrives, follow any direction given by Campus Security. All Campus Security staff are first-aid trained, as are a number of OCADU employees. There are first-aid boxes in all the shops and many other areas. Please note that the Health & Wellness Centre's nurse practitioners do not do general "Band-Aid" type first aid, nor do they treat employees.

4. If you feel that an ambulance is not necessary but the person needs professional medical help, get them to a local emergency clinic as quickly as possible, if necessary on foot. The closest emergency department is at Mount Sinai Hospital (600 University Avenue). The walk-in Queen/Spadina Medical Clinic at 455 Queen Street West (416-869-3627) is on the south side of Queen Street West, just west of Spadina Avenue, and will not likely require as long a wait.

5. An incident report form must be completed by the supervisor of the area. There are two forms available – one for employees and the other for students / visitors. Please contact the Office of Risk Management for a copy of these forms.

For minor accidents:

1. Use the first-aid kit in your area.

2. Complete an Incident Report form as noted above within 48 hours.

In the event of Fire, Explosion, or Smoke:
When in a safe place, call Campus Security by picking up a red phone or dialing "511" from any campus phone. (Campus Security will call "911" and also attend the scene.)

In the Event of a Fire Alarm:
When the fire bell rings, all faculty, technicians and staff automatically become Fire Wardens, with responsibility to ensure total evacuation of their immediate area, wherever they happen to be at the time.

1. Everyone must leave, without exception. The signal could be a false alarm, but it could also be the result of a fire or toxic chemical spill. Do not return to the building until the Fire Department or Campus Security have investigated and authorized re-entry.

2. If you are in the classroom or studio, ensure that all of your student-sleave immediately via the nearest fire exit. Do not let anyone stay behind.

3. When the room is empty, close the door and leave by the nearest exit.

4. If you have a physically disabled student, take him or her to the "Designated Safety Zone" marked on the wall with red and white tape near the main staircase. Use the red phone to call OCADU Security, who will notify the Fire Department about this student. Wait with the student (or have a volunteer do so) until firefighters arrive. Do not attempt to carry the person out. Trained firefighters will do this if they think it necessary.

In the Event of a Chemical Spill or Bad Solvent/Chemical Odours:
Call Campus Security from an office or white phone (dial "511") and ask to have someone investigate immediately.

In the Event of a Violent Person:
If you are threatened by a violent person or intruder, call "511" from an office phone or a white phone, or use a red phone which will automatically connect you to Security. Even if you knock the receiver off the red phone, someone will come to investigate that location. They will call for professional help if necessary.

In the Event of an Intruder:

1. If you encounter a disruptive person or intruder, call Campus Security by dialing "511" from an office phone or a white phone, or pick up a red phone.

2. Stay clear and observe from a safe distance.

Report Unsafe Situations:
If you have safety concerns, please don't hesitate to communicate them – whether to a manager, a dean or one of the security guards. If we don't know there is a problem, we cannot begin to resolve it.

Emergency lockdown:
Please refer to instructions in the "Security" section on page 39 of "Working at OCADU."

E: GENERAL INFORMATION FOR FACULTY ABOUT FIPPA

What are the fundamental principles of FIPPA?

The Freedom of Information and Protection of Privacy Act (FIPPA) applies to Ontario universities and embodies two principles of equal weight:

> Transparency: access to information is an essential right
> Privacy: personal information and privacy must be protected and doing so is integral to the dignity and rights of the individual.

The Act applies to any records that are under a university's custody and control. Certain records are excluded from the Act, including:

> Private donations to the University archives
> Labour relations and employment related records leading to agreements
> Research and teaching materials

There are specific exemptions to the obligation to disclose records, one of which is protection of personal privacy. If you have any questions about the Act, contact OCADU's FIPPA Coordinator at fippa@ocad.ca.

The following questions and tips are offered to encourage a culture of privacy at OCADU.

What are some general guiding principles when it comes to freedom of information and privacy?

When it comes to creating records, including email and paper documents, consider the possibility that what you write could be subject to an access request and could be made public. What would be the impact on your reputation or OCADU's?

What information can you release?
In general release information that you would normally provide, such as a course syllabus or outline, a reading list, a copy of an article, information that is about the requester (i.e., grades on tests and papers). Continue your practice of providing reference letters for students or colleagues. Under FIPPA, the University has the discretion not to reveal evaluative or opinion material supplied in confidence, to assess teaching materials or research, or to determine suitability, eligibility or qualification for admission to academic programs or for an honour or award, to an individual who requests access to his or her personal information.

What information can you not release?
If someone asks you for another person's information, consider whether it is personal information, and if so, do not provide it. Personal information includes, but is not limited to: name, address, phone number, email address, student or other identifying numbers, education or health history, photograph, personal opinions of or about an individual, evaluations, comments, disciplinary actions or appeals, student exam answers and assignments and grades. OCADU student email addresses are considered to be personal information.

Can you ask a student for personal information?
You can ask students directly for personal information if you can demonstrate that the information relates directly to and is necessary for an operating program or related activity. When asking for personal information, inform students why the information is required and how it will be used. Remember to use personal information only for the purpose stated and to keep it confidential.

What types of student records should you retain and for how long?
Any record that contains personal information that is used to make a decision about a person must be retained for one year after last use. In particular, you need to retain correspondence that reveals something personal about the student beyond their email address, such as student ID, educational or medical history, financial information, questions about course work, evaluations or documents related to an appeal.

What is email protocol and retention in regard to correspondence with students, other faculty and administration?
Email is a record and can be subject to an access request under FIPPA. Technically you should correspond with students, other faculty and administration on university matters, using the ocad.ca email accounts.

Remember to be careful about the content and tone of email as messages may be retained or forwarded by others without your knowledge. Generally, refrain from using the "reply all" response unless it is necessary. Even if you have deleted an email, there is no guarantee that it will not end up being released as a result of an access request should that email be found on the computer(s) of other(s).

Email is not a secure or appropriate method for the transmission of highly sensitive information.

How can you protect the personal information in your care to avoid a privacy breach?
Collect and return assignments directly to students or by a secure method that ensures confidentiality. Putting work in a box outside your office is not permitted. It is advisable not to put grades or comments on the cover of an assignment.

Avoid posting lists containing grades and student numbers in a public place or leaving grading sheets where they can be read by unauthorized individuals.

For group work, ask the students to provide just the personal information needed to facilitate contact among the group and to arrange group schedules. Ensure that all students understand that personal information of others is confidential. For group assignments it is recommended that the students provide the last four or five digits of their student ID number and no names.

Use the most secure practices as possible to allow students to sign up for projects or other group activities to avoid others from seeing the student name and student ID numbers together. Having a student's name and ID number is enough information to permit someone else to impersonate that individual.

When you intend to photograph or record an activity, remember that collection and use of personal images must be necessary for the course or activity. Mention prior to the activity that images will be recorded and how you intend to use them. Allow students to advise you or the photographer if they do not wish to be recorded. Where image collection is not necessary for, nor part of the core University business, it should not occur unless the individual explicitly consents directly to you or the photographer either orally or in writing.

What should you do if you suspect a privacy breach has occurred?
If data consisting of personal information (student grades, assignments, employee records, research containing other individuals' personal information) is lost, stolen or accessed by an unauthorized person, contact the FIPPA Coordinator and your Faculty Office immediately. This is a suspected privacy breach and you will be involved in notifying all affected individuals about the breach.

If portable devices (laptops, blackberries) are password protected and the personal information data was encrypted a privacy breach has not occurred and no further action is required.

Need more information?
Contact your Faculty Office or OCADU's FIPPA Coordinator at fippa@ocad.ca or extension 201.

Read the Guide to the Freedom of Information and Protection of Privacy Act (FIPPA) for faculty and staff (available from your Faculty Office or the FIPPA Coordinator)

POLICIES

CLARIFICATION OF GRADE DISTRIBUTION POLICY: INFORMATION FOR STUDENTS AND FACULTY

There is considerable confusion and misunderstanding regarding the new Grade Distribution Policy among both students and faculty. This information sheet is intended to explain the reasons for instituting such a policy, clarify what the policy is, and dispel some of the myths afloat in the halls and virtual space of OCADU.

1. The Grade Distribution Policy in NOT a bell-curve system. No faculty member is required to "bell" the grades in his/her courses. (See FAQs below for an explanation of a bell-curve.)

2. The Grade Distribution Policy (GDP) was instituted by Academic Council in an effort to address the following serious issues and inequities:
   a) Grade inflation: in the past, the proportion of As and Bs relative to other grades was unrealistically high—to the point where an "A" no longer signified excellence and mediocre performance was awarded a "B". This grading practice was unfair to students for several reasons: the lack of discriminating and competitive grad¬ing disadvantaged students whose work was truly excellent, and many students were given a false impression of where they actu¬ally stood in relation to their peers and in relation to a standard of excellence expected by employers and post-graduate programs. Grade inflation undermines the credibility of an institution and devalues the credentials of its graduates.

   b) Uneven grading practices across the institution: in the past, the average grades of courses in the Faculty of Art were higher than in the Faculty of Design, and both were in turn higher than in the Faculty of Liberal Studies.The disparity between Faculty of Art and Faculty of Design grades was sufficiently great for the Scholarships and Awards Committee to base its decision solely on adjudication, because grades could no be trusted. That was an absurd situation.

3. Grades need to be an accurate reflection of performance. Performance is based on two key components:
   i. Knowledge and ability as demonstrated in work produced and presented in a course.
   ii. Personal management skills as evidenced by showing up prepared for class, completing all work as required and on time, and managing time effectively.

4. What is the Grade Distribution Policy? It is a framework for levelling the playing field across all Faculties, all programs, and all courses. It is designed to help faculty think about the grades they are assigning, not just at the end of the course but as the course progresses: too many As and Bs may mean the assignments are not challenging enough; too many Ds and Fs many mean the work is too difficult or the evaluation tools are not appropriate. For As and Bs to signify excellent or above average work, the overall average of a class should fall in the middle range: high C (65-68%) for 100 and 200-level courses and low B (71-74%) for 300 and 400-level courses. The overall average generally goes up with each year level as weaker students fall behind or drop out.

Here is the framework:

Grade	100 & 200-Level	300 & 400-Level
A+	Not more than 5%	Not more than 5%
A	5% – 20%	5% - 25%
A & B Combined	Not more than 65%	Not more than 70%
F	Not more than 15%	Not more than 15%
Target Average Grade/Mark	C (65 – 69%)	low B (70 – 74%)

Grading Scheme

90-100% A+ = Exceptional: Exceeded expectations in demonstrating knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of the course.

80-89% A = Excellent: Demonstrated a thorough knowledge of concepts and/or techniques, and with a very high degree of skill in their application in satisfying the requirements of the course.

70-79% B = Good: Demonstrated a good knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of the course.

65-69% C = Satisfactory: Demonstrated a satisfactory level of knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of the course.

60-64% C- = Low Satisfactory: Demonstrated a level of knowledge of concepts and/or techniques and their application to the requirements of the course that was minimally satisfactory in an elective or non-major subject, but unsatisfactory in a core course of the student's major subject.

50-59% D = Poor: Demonstrated minimal knowledge and ability to apply concepts and/or techniques in satisfying the requirements of a course.

0-49% F = Fail: Failure to meet minimum course requirements.

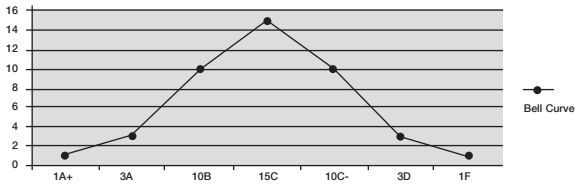
For courses where the grades do not fall into these ranges, the instructor is asked to provide a written explanation to the Faculty Office.

NO FACULTY MEMBER IS FORCED TO BELL-CURVE HIS/HER GRADES.

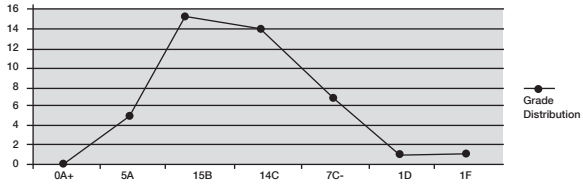
FAQs

1. What is a bell-curve?

A bell-curve is a grading practice – also called "belling the marks" – that enforces a distribution of final grades that would emulate the shape of a bell if you drew it on a chart, for example:



Sometimes a bell-curve happens naturally in a class. But if a professor "bells the marks," it means that a distribution such as the following, which fits perfectly well into the OCADU grade distribution framework, would be forced into the distribution above:



Both of these distributions could have the same class average.

The difference is that OCADU's policy does not require that for every A+ there must be an F (and vice versa!), etc.

2. What about small upper level classes? Isn't it unfair to expect averages to be at the B- level and for only 15% of students to get an A? In a class of 15 that means only 2 As.

OCADU's policy anticipates higher averages in 300- and 400-level courses. There are often exceptions, especially in very small classes, and the policy simply requests that faculty explain the deviation from the guidelines. Nevertheless, just because a class is small does not mean all students are de facto "A" students. An instructor in this situation (especially where there is not a strong differentiation among student performance) must consider student performance relative to a standard drawn from their own experience (or, if new, from the experience of seasoned faculty): "How does the work in this class relate to previous classes in the same course – or similar courses at the same level – over the past four to five years?" The important element here is thoughtful awareness of grading practices.

POLICY ON ACADEMIC CONSIDERATIONS FOR RELIGIOUS OBSERVANCES

Policy

OCADU acknowledges the pluralistic nature of its university community and agrees that accommodation will be made to students who experience a conflict between a religious obligation and scheduled tests, mid-term examinations, final examinations, or requirements to attend classes and participate in project presentations or critiques. The type of accommodation will vary depending on the nature, weight and timing of the work for which accommodation is sought.

Accordingly, the request for alternative arrangements must be submitted to the instructor in charge of the course within two weeks of the distribution of the course outline, that is, at the beginning of the semester. The instructor has a responsibility to provide reasonable alternative arrangements that do not put the student at an academic disadvantage.

In the case of a conflict with a final examination or final critique, the instructor should reschedule the examination/critique to another time during the examination/ critique period taking care that the new date and time do not put the student at an academic disadvantage.
A schedule of principal holy days for the entire academic year is posted on the OCADU Website.

In the event that a student is not satisfied with the accommodation offered by the instructor, he/she may appeal to the appropriate Associate Dean or Chair who may grant alternative accommodation. A student who remains dissatisfied with the outcome of his/her request may seek the assistance of the Director, Diversity & Equity to facilitate a resolution.

Instructors who anticipate a conflict between a religious obligation and scheduled course responsibilities should discuss the situation with their Dean/Associate Dean.

Implementation

All course outlines should contain the following wording, which should be brought to the attention of the students:

A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, must notify his/her instructor and make a written request to the appropriate Faculty Office within two weeks of the first class. Late requests for an exam or critique deferral are subject to a fee of $70.

FINAL EXAM PROTOCOLS

Policy

1. Final exam roles from the Office of the Registrar
   > Sign-up sheets with currently enrolled students only (not students who have dropped)

2. Exam room set up
   > Double spaced between chairs

3. Monitors for proctors to assist for breaks
   > A floating monitor will provide breaks for proctors monitoring exams by themselves

4. Sign-in and Sign-out:
   > Sign-in option at the discretion of the instructor
   > Sign-out required with student card and signature

5. Late arrival: students arriving later than 30 minutes may be denied access to the examination and receive zero

6. Personal belongings
   > Students should not bring anything that cannot be placed in a designated area.
   > Lost or stolen items are not the responsibility of OCADU

7. Washroom breaks:
   > in an emergency
   > one at a time
   > students must bring exam paper to instructor/proctor
   > large classes: students must sign out and into exam room

8. Eating and drinking: No food (except where medical note provided); beverages permitted

9. No electronic devices (including electronic dictionaries, cell phones, CD players, MP3 players, Personal Digital Assistant (PDA) etc.)

10. Use of print unilingual dictionaries: generally no (discretion of instructor)
    Bilingual dictionaries: okay but must be presented to proctor

11. Early departure: depends on size of class and location, so at the discretion of the instructor/proctor.
    Tip for large classes (Central Hall): Faculty member may orchestrate specified early departure times to minimize comings and goings. Students should be prepared to remain in the exam room for the duration of the exam.

12. All Special Accommodations must be arranged at least 2 weeks in advance with the Coordinator, Centre for Students with Disabilities

13. Deferred Exams
    > Illness, family emergency, religious observance (no fee required but need proper documentation)
    > Other circumstances at the discretion of the instructor (fee required)
    > Please see the deferred exam policy at http://www.ocad.ca/students/student_policies/ac_reg_pro.htm#Deferred%20Final

14. Exam Conflict
    > 2 or more exams at the same time
    > More than 2 exams on the same day
    > Students must inform their instructors of any exam conflicts no later than October 31st in the Fall Semester and February 28th in the Winter Semester

Final Exam Protocol for Students

1. Sign-in and Sign-out:
   > Sign-in option at the discretion of the instructor
   > Sign-out required with student card and signature

2. Late arrival: students arriving later than 30 minutes may be denied access to the examination and receive zero

3. Personal belongings
   > Students should not bring anything that cannot be placed in a designated area

4. Washroom breaks:
   > in an emergency
   > one at a time
   > students must bring exam paper to instructor/proctor
   > large classes: students must sign out and into exam room

5. Eating and drinking: No food (except where medical noteprovided); beverages permitted

6. No electronic devices (including electronic dictionaries, cell phones, CD players, MP3 players, Personal Digital Assistant (PDA) etc.)

7. Use of print unilingual dictionaries: generally no (discretion of instructor)
   Bilingual dictionaries: okay but must be presented to proctor

8. Students should be prepared to remain in the exam room for the duration of the exam

9. All Special Accommodations must be arranged at least 2 weeks in advance with the Coordinator, Centre for Students with Disabilities

10. Deferred Exams
    > Illness, family emergency, religious observances (no fee required but need proper documentation)
    > Other circumstances at the discretion of the instructor (fee required)
    > Please see the deferred exam policy at http://www.ocad.ca/students/student_policies/ac_reg_pro.htm#Deferred%20Final

11. Exam Conflict
    > 2 or more exams at the same time
    > More than 2 exams on the same day
    > Students must inform their instructors of any exam conflicts no later than October 31st in the Fall Semester and February 28th in the Winter Semester

FACULTY PERFORMANCE REVIEW POLICY

Purpose

Performance Reviews are conducted in order to review and assess overall performance and to ensure adherence to standards and expectations with regard to teaching & teaching-related responsibilities, professional practice/research, and service, and to make recommendations to the university Performance Review Committee regarding career progress and merit progress increments. Performance Reviews also facilitate the identification and development of recommendations regarding performance issues and/or professional development activities.

Performance Reviews are separate and distinct from the Peer Review process, which is used to make decisions regarding promotion of rank and conferral of tenured appointment.

Timing & Outcomes of Performance Reviews

For CLTA faculty seeking re-appointment, a Performance Review is conducted in the year prior to re-appointment in order to make recommendations to the Dean of Faculty concerning future re-appointment, career and merit progress increments, and to identify and make recommendations concerning any performance issues.

For Tenure-track faculty, a Performance Review is normally conducted every year in order to make recommendations to the Dean of Faculty concerning the continuation of their probationary appointment, career and merit progress increments, performance issues and/or professional development. Any decision to grant permanent status is made through the Peer Review process, with consideration given to Performance Reviews conducted during the tenure-track term.

For Continuing faculty, a Performance Review is normally conducted every two years in order to make recommendations to the Dean of Faculty regarding the continuation of their appointment and/or future re-appointments, career and merit progress increments, performance issues and/or professional development.

For Tenured faculty, a Performance Review is conducted every two years to make recommendations to the Dean of Faculty concerning career and merit progress increments, performance issues and/or professional development.

Performance Review Process

Notification

Faculty shall be notified of a pending performance review via e-mail and regular mail to their home address by November 15th. Such notification shall request confirmation back to the Faculty Office by e-mail, fax, or letter confirming its receipt. The Faculty Office will follow up with those faculty members who do not respond to this notification.

Preparation

In making its evaluation, the Performance Review Committee will consider the following materials:

> Annual Activity Reports submitted for the past two academic years;
> Course outlines submitted for the current and previous academic years (to clarify, faculty teaching summer courses should submit summer course outlines for the past two academic years);
> Performance Review from the previous review period;
> Any additional materials relating to the current review period submitted by the faculty member and/or Chair of the Performance Review Committee. Only materials which have been brought to the attention of the faculty member under review may be considered, including published course evaluations and written communication on file; [Note: with the recent re-establishment of course evaluations at theuniversity, it should be noted that they will be used with discretion as one of many sources of information considered in the review.]
> Solicited or unsolicited letters of support (e.g. from students, faculty, and externals) will not be considered; nor will anecdotal evidence be considered;
> Classroom visits may be conducted at the request of the faculty member or the Chair of the Performance Review Committee to be scheduled by mutual agreement, and are a mandatory part of the review process for Tenure-track and CLTA Faculty.

Each non-sessional faculty member shall submit materials required for Performance Review no later than January 31st of the year in which he/she is to be reviewed. It is recommended that faculty review their Performance Review file for completeness.

Faculty Performance Review Committee

The Faculty Performance Review Committee consists of the appropriate Associate Dean of Faculty (or designate) as Chair and two faculty members elected by a quorum (50%+1) of the total tenured faculty members in the relevant Faculty or, in the event a quorum does not respond, two faculty members selected by the Dean of Faculty from the Faculty's tenured faculty members.

The Faculty Performance Review Committee meets to discuss the above-listed materials and conduct its review of the faculty member's performance during the current review period. The criteria for review are the Standards for Performance for Academic Ranks, as outlined in Schedule B of the Memorandum of Agreement. The Committee's comments are documented in draft form on the Performance Review Form.

The Chair of the Faculty Review Committee then meets with each faculty member under review to discuss his/her performance during the review period and to go over the draft Performance Review Form. Following these meetings, the Chair finalizes the Performance Review Form and submits it to the faculty member. Faculty members must sign the Performance Review Form to acknowledge its receipt. Such signature does not indicate agreement with the Form's contents. The faculty member may choose to add comments to the Form in the section provided. Such final Form shall be forwarded to the College Review Committee as outlined below, as well as entered into the faculty member's employee file in Human Resources.

Follow-up

In the event that performance problem(s) are identified as a result of a Performance Review, the faculty member and Chair discuss ways to address the issue(s), including professional development if appropriate. The faculty member, in consultation with the Chair of the Faculty Review Committee, will develop a specific action plan and schedule to address the issue(s) identified. Such action plan is attached to the Faculty Performance Review Form and entered into his/her employee file.

Appeal Process

A faculty member who disagrees with the outcome of the Performance Review and/or its recommendations is encouraged to discuss the matter with the Chair of the Faculty Performance Review Committee. In the event that a satisfactory resolution is not found, the faculty member may appeal the matter in writing to the Dean of Faculty, who will make a determination. Appeals must be received in writing by the Dean no later than 15 days after the date of receipt of the decision by the faculty member

College Performance Review Committee

All final Faculty Performance Review Forms are forwarded, normally no later than April 1st , to the Office of the Vice-President, Academic with the Committee's recommendations for the Performance Review Outcome for each faculty member under review that year. As outlined in Article 24.3.6 of the MOA, the potential Performance Review Outcomes are: meets basic expectations; fully meets expectations; exceeds expectations; and significantly exceeds expectations.

Consisting of the Vice-President, Academic (Chair) and Deans of Faculty, the university Performance Review Committee is responsible for maintaining consistent standards across the university, and ensuring the total number of steps awarded (career/merit progress increases) does not exceed 1.2 times the number of faculty members eligible for career progress increments.

Final decisions of the university Performance Review Committee are normally reached by May 15th and communicated in writing to each faculty member.

FACULTY PEER REVIEW POLICY

Purpose
Peer Reviews are used to assess overall performance and make recommendations concerning promotion of rank and conferral of tenure.

The Peer Review process is separate and distinct from Performance Reviews, which are used to assess performance during a specific review period and to identify and develop recommendations concerning performance issues and/or professional development. Performance Reviews are considered as part of any Peer Review process.

Eligibility for Peer Review
Tenured and Continuing faculty holding the rank of Assistant Professor or Associate Professor may apply for promotion to the next rank after a minimum of three years at their current rank at the university. Such application must be made by submitting a completed Application for Peer Review form to the Dean of Home Faculty no later than October 1 for promotion in the following academic year. Candidates who are unsuccessful in applying for promotion of rank may reapply after a minimum of two years.

Probationary faculty may apply for tenure during their probationary term. Such application must be made by submitting a completed Application for Tenure form (form attached) to the Dean of Home Faculty no later than October 1 for promotion in the following academic year. Unless extended by approved leaves, probationary terms are for a maximum of five years, after which the appointment must be terminated or become tenured.

Faculty Peer Review Committee
Peer Reviews are conducted by a Faculty Peer Review Committee consisting of:
> Dean of Faculty or designate appointed by the VP Academic (Chair, non-voting except in case of a tie);
> Associate Dean of Faculty, or designate (voting);
> 2 faculty selected by the Chair from the Home Faculty's Tenured and Continuing Faculty, both of whom must be of equal or where possible higher rank than the candidate (voting); and
> Up to 1 additional faculty member who may be added at the discretion of the Committee for diversity and/or specific expertise (voting).

Peer Review Process
1. Preparation
In making its evaluation, the Faculty Peer Review Committee will consider the following:
> the Application for Promotion of Rank or Application for Tenure;
> Performance Reviews;
> Annual Activity Reports submitted each year;
> Additional materials relating to the review period submitted by the faculty member and/or the Chair of the Peer Review Committee. Only materials which have been brought to the attention of the faculty member under review will be considered, including published course evaluations and written communication on file;
> In cases of Tenure and of Promotion of Rank to Full Professor, the Faculty Peer Review Committee, in consultation with the candidate, shall request referees external to the university to comment on the candidate's contributions in the area of professional practice/research. Solicited or unsolicited letters of support (e.g. from students, faculty and externals) will not be considered; nor will anecdotal evidence be considered;
> Classroom visits may be conducted at the request of the faculty member under review or the Chair of the Peer Review Committee to be scheduled by mutual agreement, and are a mandatory part of the review process for Probationary faculty.

2. Committee Review
The Faculty Peer Review Committee meets to discuss the above-listed materials and to conduct its review. The criteria for review are the Standards for Performance for Academic Ranks, as outlined in Schedule B of the Memorandum of Agreement. The results of this review are documented on the Recommendation for Promotion of Rank Form or Recommendation for Tenure Form.

3. Communication with the Faculty Member
Following the Committee's review and finalization of the Form, the Chair of the Peer Review Committee meets with the faculty member to discuss his/her Peer Review and provide the Recommendation for Promotion of Rank Form or Recommendation for Tenure Form. In cases of Promotion of Rank, the faculty member may choose to withdraw their application at this stage.

4. Approval by the College Peer Review Committee
The Faculty Peer Review Committee submits its recommendations to the university Peer Review Committee, which consists of the Vice-President, Academic (Chair, voting), the Chair of Academic Council, and a faculty member of Academic Council normally holding the rank of Full Professor. The recommendations of the College Peer Review Committee shall then be subject to approval by the President and the Board of Governors.

5. Appeal Process
A faculty member who disagrees with the Peer Review and/or its decision to deny promotion of rank or conferral of tenure is encouraged to discuss the matter with the Chair of the Faculty Peer Review Committee. In the event that a satisfactory resolution is not found, the faculty member may submit a written request for Peer Review appeal to the Vice-President, Academic within 14 calendar days following notification of the Peer Review decision to be appealed.

The Peer Review Appeal Committee consists of the following:
> VP Academic, or designate with the approval of the President (Chair, non-voting);
> Dean (or designate) from another Faculty with approval of the VP Academic; and
> 2 faculty selected by the Chair from the Home Faculty's Tenured and Continuing faculty, who were not members of the Faculty Peer Review Committee which made the decision being appealed, both of whom must be of equal or where possible higher rank than the candidate.

The Chair of the Peer Review Appeal Committee will make every effort to convene a meeting of the Committee within 30 days of the receipt of a request for Peer Review, and to communicate the Committee's decision in writing to the faculty member in a timely manner. The decision of the Peer Review Appeal Committee is grievable only to the extent outlined under Article 24.5.5 of the Memorandum of Agreement.

IT ACCEPTABLE USE POLICY

Purpose

The purpose of this Acceptable Use Policy (AUP) is to set forth the acceptable use of OCADU's computing and networking facilities hereinafter referred to as the "System" and to outline what constitutes unacceptable use of the System and the consequences of violating this policy. OCADU's System exists to support the instructional, administrative and research needs of the university. Maintenance and supervision of the System is performed by OCADU staff to ensure User confidence in the integrity and security of this resource and to establish consistent university-wide procedures and regulations.

Conditions of Access and Use

Any User who has been granted access to OCADU's networks via a User identification and password hereinafter referred to as the "User" is bound to comply with this policy.

Users are permitted to use only those accounts for which they are authorized, and shall take necessary precautions to prevent others from obtaining access to their computer accounts by keeping individual passwords confidential and by changing them regularly.

OCADU's System is intended for university-related activities. Incidental personal use should be kept to a minimum and should neither interfere with the individual's job-related use nor with the job-related use of any university employee. Offering OCADU networked information or services for sale or personal gain is strictly prohibited. Fundraising and advertising activities require specific authorization from the Director, Development or Director, Communications.

Users are expected to give consideration to maximizing university resources and to proper file management. Accumulation on the network of unnecessary, out-dated, or non work related files is discouraged.

Any use of OCADU's System to create, store or transmit material that is in violation of the Criminal Code of Canada, or the Ontario Human Rights Code or any federal, provincial or municipal laws or regulations is strictly prohibited. Users are prohibited from using the university System in a threatening, discriminatory or harassing manner. Any use of the System that is in violation of any existing university policy is prohibited.

IT Services assumes that any data on the network is confidential and will be treated as such unless the User intentionally makes data public. Copying or examining other Users' files or programs without their consent is prohibited. Intercepting or examining the contents of messages, files or communications in transit on the network is prohibited. Entry into a university computer system, including networked systems, by individuals not specifically authorized shall be viewed as a contravention of the Trespass to Property Act and normal legal sanctions will be applicable.

Work performed by System administrators for maintenance or diagnostic purposes may at times require access to individual User files or data, however System administrators will strive to maintain the User's privacy and handle the information in an appropriate manner. In the case where a serious violation has occurred, the Director, IT Services will report the matter to the VP, Administration and to the Director, Human Resources. This information will be shared with that employee's managerial supervisor and with the management of other affected services, if required.

No User shall deliberately jeopardize the integrity of the networks or computers. This includes but is not limited to: unauthorized use of another User's computer ID or password; seeking information about or attempting to modify university computer security; attempting to degrade system performance or capability; attempting to damage systems, software, intellectual property or confidential communications of others; and knowingly propagating computer viruses, electronic chain letters or spam. Users must not misrepresent their identity as senders of messages or mislead by the content of such messages. Any violation of copyright, patent, trademark, trade secret, or other intellectual property rights via the university System is prohibited.

All software, in any media, is protected under the Criminal Code of Canada. Therefore, making unauthorized copies of proprietary software, or offering unauthorized copies of proprietary software to others, is prohibited by law. OCADU assumes no liability for any breach of copyright resulting from violation of software licenses, and will assist any software supplier, with just cause, to prosecute individuals violating copyright laws.

OCADU retains the right to remove content or communications from the university System which are in violation of this AUP.

Complaint and violation resolution process

The Director, IT Services may become aware of alleged violations of the AUP either through a complaint or through the course of normal operations. Confidential data will not be examined without probable cause and approval from the Director, Human Resources and the VP, Administration to conduct the investigation. The findings of the investigation will be forwarded to the Director, Human Resources to determine what further disciplinary action is required, if any. If, in the opinion of the Director, IT Services, the integrity or security of the System is at immediate risk, the Director, IT Services is authorized to take necessary steps to protect the System. Such steps may include the locking of an account or accounts prior to a formal investigation on an interim basis until the perceived threat has been removed.

The Director, IT Services, upon receiving a complaint from Human Resources; from an OCADU employee; or from any internal or external network administrator, or upon any suspicion that a violation of the AUP has occurred, will initiate a preliminary investigation. If this requires the examination of the files, programs, or passwords of individual Users, the Director, IT Services will seek proper authorization from the Director, Human Resources and the VP, Administration before proceeding.

Depending on the findings of the preliminary investigation the Director, IT Services may take one of the following courses of action:
If the Director, IT Services determines there has been no violation of the AUP, then no further action will be taken other than to inform the complainants, and the Director, HR and VP, Administration of this decision.

If the Director, IT Services determines that the User has violated the AUP but that the offence is not intentional, serious or malicious, then the User will be informed of the decision and asked to discontinue the activities that are in violation of the AUP. If the User refuses to comply, the Director, IT Services will consult with the Director, Human Resources and VP, Administration to authorize to restrict the User's access while the matter is further reviewed. The decision to restore the User's account access will then reside with the VP, Administration.

If the Director, IT Services, determines a User to be in violation of the AUP and that the offence is sufficiently serious, and/or that the User has may have violated federal, provincial or municipal laws, the Director, IT Services will refer the matter to the Director, Human Resources and the VP, Administration for their recommendation as to whether the User's access should be disabled, whether further investigation needs to be conducted and/or whether the matter needs to be referred to police.

OCADU EMPLOYEE EMAIL POLICY

Purpose
This policy defines the acceptable use of electronic email as a method of communication at OCAD University and provides guidelines for effective practices and process in the use of the university email system.

Scope
This policy applies to all permanent, temporary or sessional faculty, academic staff and managers, and administrative staff and managers employed by OCADU.

Probationary faculty may apply for tenure during their probationary term. Such application must be made by submitting a completed Application for Tenure form (form attached) to the Dean of Home Faculty no later than October 1 for promotion in the following academic year. Unless extended by approved leaves, probationary terms are for a maximum of five years, after which the appointment must be terminated or become tenured.

Policy
Eligibility
This policy applies to all permanent, temporary or sessional faculty, academic staff and managers, and administrative staff and managers employed by OCAD University.

Email Account Creation
Email accounts will be generated for faculty and staff upon notification from the OCADU Human Resources office to create network and email accounts for new employees. Each employee will be provided with one OCADU email account.

Email Address
Email accounts are uniquely created based on first and last name, where applicable. The email addresses are:

For faculty and academic staff: accountname@faculty.ocad.ca .
For administrative staff, and academic and administrative managers: accountname@ocad.ca.

Quota and Size Limits
All email mailboxes are limited in size to 500MB. This limit applies to all mail items stored on the server (inbox subfolders, sent items, deleted items, etc.) A warning message will be issued to the account holder via email when the account mailbox exceeds 350MB. When the mailbox size reaches 500MB, the email server will restrict the account from sending emails until the mailbox size is reduced.

Email attachments are limited to 6MB for both sending and receiving.

Support Email Software
OCADU IT Services only supports Microsoft Outlook and Entourage as email client. IT Services will be evaluating new email clients on an ongoing basis and will communicate support for additional mail clients as it becomes available.

A web-based version of the OCADU Outlook email system is offered and can be accessed from any computer with Internet access. This web-based version of Outlook OCADU email service works with all internet browsers but provides the most functionality through Internet Explorer.

Support and service for hand-held devices is primarily focused on Blackberries receiving email through the OCADU Blackberry Enterprise Server (BES), authorized through contracts negotiated by OCADU on behalf of specific OCADU faculty, staff and managers. Support for other mobile hand-held devices, such as iPhones and Blackberries not using the OCADU BES service, may be available but is limited.

Forwarding
Forwarding to non-OCADU email addresses from OCADU email addresses is not supported for OCADU employees.

Email Account Privacy and Responsibility
OCADU IT Services strives to protect the privacy of system users, and respects the privacy of correspondence between individuals. IT Services will not examine, interrupt, or monitor the contents of e-mail except for troubleshooting purpose. In the event OCADU is required to review the contents of individual email accounts, procedures defined in the “OCAD IT Acceptable Use Policy” will be adhered to.

All account holders must adhere to relevant university policies, procedures, guidelines, and regulations, including the “OCAD IT Acceptable Use Policy”. Users are responsible and accountable for their actions while using the OCADU network. All OCADU employees should familiarize themselves with and understand OCADU’s compliance with the Freedom of Information and Protection of Privacy Act (FIPPA) by visiting:

http://www.ocad.ca/about_ocad/governance/info_privacy.htm

Password and Security
OCADU IT Services strives to provide the strongest possible security for OCADU computing and network resources.

Users are expected to create e-mail account passwords, which adhere to security best practices. Users should not share their e-mail password with anyone. OCADU IT Services staff will never ask a user for his or her e-mail password. Users who believe that their e-mail account may have been compromised should change their password immediately, and contact the IT Helpdesk (ext.277).

Mandatory password resets may be required or recommended by OCADU IT Services for individual users or for all email system users. Password protection policies and processes will be implemented on an ongoing basis including password retry restrictions, password aging, password strength assessment and guidelines for password creation

Email Account Expiry and Deletion
Termination of Employment:
OCADU employee email accounts will be disabled and emails will be deleted based on instructions provided to OCADU IT Services by the OCADU Human Resources office.

Long Term Leave:
Email accounts will be disabled by OCADU IT Services upon notification from Human Resources for an employee leave of over six months, including sick leave, maternity leave and sabbatical leave. Emails will be retained. The email account will be re-activated upon the employee’s return to work.

Requests to maintain the email account as active during an employee long-term leave must be submitted to the Human Resources Office by the Managerial Supervisor for approval.

ACADEMIC WEB TECHNOLOGY POLICY

Purpose
This policy sets forth guidelines for use of Academic Web Technology at OCAD University, and outlines the process for complaint reporting and violation resolution.

Scope
This policy applies to all users of OCADU Web services. A user is defined as any faculty member, student or employee of the OCAD University, or any individual granted temporary access for administrative or academic purposes.

Backgrounder
What is Academic Web Technology?
Academic Web Technology refers to Web- or network-based tools and resources provided through OCADU IT Services, and through OCAD Library, AV & Imaging Services, to directly support curriculum, to support education and research activities, to facilitate the sharing of information and knowledge, and to further the academic goals of the institution. Copyrighted content is made available for academic use through licenses negotiated by Library, AV & Imaging Services. Original content is provided by faculty and students as sole or collaborative authors.

This includes, but is not limited to:
> Hosting of personal Web pages by faculty and students;
> Hosting of, or provisions for blogging, wikis or portals;
> E-learning initiatives, including My Courses.

Why support Academic Web Technology?
Academic Web Technology:
> Allows users to access and collect on-line resources; share work; communicate with others; publish work globally; write collaboratively; and perform a variety of writing tasks in an on-line environment;
> Enables users to share content, such as resumes; portfolios; newsletters; journals; literature; journalism; and commentary, among many others;
> Creates opportunities for reflective learning for OCADU students and faculty
> Allows faculty to share content such as creative practice, research, portfolios, teaching materials, learning resources and other content which is of value to the community.

Policy
Content
OCAD University supports academic freedom, including freedom of inquiry and expression, and protection of privacy in the use of its electronic resources. Freedom of inquiry and expression and academic freedom are protected to no greater degree in electronic format than in printed or oral communication.

The OCADU Website contains Web pages created by groups or individuals whose expressed views do not necessarily represent those of OCAD University.

This policy is intended to complement, not contradict, other policies or agreements in place at the University. All information published on OCADU servers must comply with the University's policies, as well as federal, provincial, and municipal laws including:

> IT Acceptable Use Policy
Wireless Networking Policy
Academic Computing Rules
http://www.ocad.ca/it/policies.htm

> Academic Standards Policies
Health & Safety Policies
Harassment Policy Student
Code of Conduct
http://www.ocad.ca/about_ocad/administrative_policies.htm

> Ontario Human Rights Code
http://www.ohrc.on.ca/

> Criminal Code of Canada
http://laws.justice.gc.ca/en/C-46/

> Copyright Act
http://laws.justice.gc.ca/en/C-42/

> Provincial Freedom of Information and Protection of Privacy Act
http://www.e-laws.gov.on.ca/DBLaws/Statutes/English/90f31_e.htm

Appropriate Content
The use of Academic Web Technology is considered an extension of the classroom or studio, and is provided as a means to enable teaching, learning and research opportunities for students, faculty, staff and others.

Examples of on-line learning opportunities include:
> Researching and writing an academic paper, citing e-journal articles
> Creating a portfolio or curriculum vitae of student art or design work
> Developing on-line projects for courses
> On-line art and design projects

Inappropriate Content
The following are examples of inappropriate content:
> Discriminatory, offensive content or hate speech prohibited by the Ontario Human Rights Code or the Criminal Code of Canada;
> Content that is used to harass, threaten, abuse, cause distress or discomfort to any person or entity, or content that otherwise contravenes OCADU's Respectful Work and Learning Environment Policy;
> Content that degrades, overburdens, or harms the performance of OCADU networks, including viruses, malware, and spam.
> Content that harms minors
> Cruelty to animals
> Spamming, direct advertising or promotion of commercial activities are forbidden with the following limited exceptions:
(1) Recognition of or donor support for an event, program, service, product, or facility and
(2) links to Web pages of a sponsoring organization or institution
> Attempted impersonation of another individual, forging of headers, theft of account information, or any unauthorized access to OCADU Web resources;
> Copyright infringement, plagiarism or illegal reproduction of text, images or intellectual property in any format.
> Users may not publish, copy, reproduce, screen, exhibit, present or distribute information, software or other material which is protected by copyright or other proprietary right, without the explicit written permission of the copyright owner or holder.
> Certain rights may be covered under the University's License Agreement with the Canadian Copyright Licensing Agency, Access Copyright or under the various database access agreements negotiated by the OCAD Library.
> Public performance rights must be obtained for video or DVD titles shown to a group of 2 or more in the classroom or elsewhere on campus, including on the Web.

> For information on copyright law and the principle of fair dealing as it pertains to educational institutions consult Copying Right.
> Posting an individual's personal information without consent or any personal information that could reasonably identify an unnamed individual. See http://www.e-laws.gov.on.ca/DBLaws/Statutes/English/90f31_e.htm or contact the Privacy Coordinator at FIPPA@ocad.ca for further information.

User Responsibilities

> To remain informed and comply with of all university policy and legislation relevant to academic Web technology;
> To be accountable for the use of any computing and network resources assigned to the user;
> To seek permission from the appropriate university authority to use OCADU computing or network resources for fundamentally different purposes than those for which they were allocated;
> To understand and accept the risks of posting the user's own personal information, as it will become public.
> To learn all recommendations and guidelines posted by IT Services, and by Library, AV & Imaging Services, for use of the services provided.
> To be accountable for the responsible use of password-protected materials

OCADU Responsibilities

To provide access to Academic Web Technology in accordance with the academic goals of the institution, within available resources for support;

> To provide and define access privileges for OCADU users of Academic Web Technology and, with cause, revoke privileges of any user;
> To establish best practices to protect the privacy of all users of OCADU systems;
> To ensure the security of all OCADU systems, and when required, act on security breaches and complaints in a timely manner.

Service Level Agreement

This document sets out the terms and conditions under which this service is offered. The Web hosting servers are shared resources, and the actions of one user have the potential to interfere with the availability of the service to others. IT Services will act to protect the general availability of the service, and reserves the right to deny or suspend Web hosting service for specific account holders, in cases where an account holder's actions may compromise the overall availability of the service.

As part of this service, OCADU IT Services agrees to:

> Provide use and access to all students and faculty for the duration of their studies or tenure as applicable, with the following conditions:
  > OCADU student Web accounts are made available and are active throughout any consecutive years of study at the university.
  > Upon graduation or at any point at which a student is not registered or de-registered at OCADU, student e-mail accounts will remain active as follows:
    1. After graduation: Account remains active for 6 months after graduation
    2. Inactive but not graduated: Account remains active for 36 months after last date of registration
    3. Final withdrawal: Account is deactivated immediately
> Faculty: Web accounts will remain active indefinitely as long as the faculty member's employment status is not classified as terminated. If status is classified as terminated the account will be deleted.
> Provide accounts with documentation to enable use of the service
> Reserve regular maintenance windows for the service. IT Services reserves the right to execute maintenance and service tests on the server outside of these maintenance windows.
> Respond, during university business hours, to telephone and e-mail reports of problems with the servers, through the IT Help Desk at ext. 277.
> Reserve the right to suspend individual user accounts with due consideration (See: Complaint and Violation Resolution Process).

OCADU IT Services will not:

Take responsibility for the development and maintenance of user-generated Web content.

> Guarantee 24 x 7 availability of the Web hosting service.
> Maintain backups of user content. Users are responsible for backing up their own data.
> Archive data in perpetuity. We will not archive any material, and we recommend that content be backed up by the users.
> Provide hosting for applications involving collection, transmission or storage of personal financial data, for example, credit card numbers or any other personal information not already available or disclosed.

Implementation & Enforcement

The Manager, Digital Studios is responsible for the interpretation and enforcement of the OCADU Academic Web Technology Policy, in consultation with the Director, Library Services and the Manager, AV & Imaging Services. Violations of this policy will be addressed through the "Complaint and Violation Resolution Process" below.

This policy is subject to review by the Academic Policy & Planning committee and may be amended at any time.

Complaint & Violation Resolution Process

Any member of the OCADU or external community can report inappropriate or offensive Web content, including the illegal use of copyrighted materials. The process is as follows

1. Submit complaint in writing (e-mail or regular mail) to the Manager, Digital Studies. Include evidence of the alleged violation and as much other information as possible. Complaints will not be accepted verbally or by telephone.

2. The Manager, Digital Studios will review the complaint, in consultation with the Director of Library Services or Manager of AV & Imaging Services as appropriate, and advise the complainant of the actions being taken.

3. If there is insufficient evidence of a violation, the Manager, Digital Studios will communicate with the complainant and, in due course, advise the Director IT Services and the Vice-President Academic that a complaint has been received and dealt with.

4. If there is sufficient evidence of a violation, but the offence is deemed to be of a minor nature, the Manager, Digital Studios will inform the user that a complaint has been received. The Manager, Digital Studios or designate will work with the user to correct the violation. The user's access may be revoked and relevant content may be removed until such time as the issue is resolved. In due course, the Manager, Digital Studios will advise the Director IT Services and the Vice-President Academic that a minor violation has been identified and corrected.

5. If there is evidence of a violation and the offence is deemed to be of a serious nature, the Manager, Digital Studios will immediately contact the user and advise him/her that a complaint has been received and that they must discontinue the activity in question. The Manager, Digital Studios or designate will work with the user to correct the violation and to ameliorate the damages if possible. The user's access will be revoked and relevant content removed until such time as the issue is resolved. The Manager, Digital Studios will forward the original complaint, along with a detailed description of the offence and the actions taken to-date, to the Director IT Services and the Vice-President Academic for resolution. The Director, IT Services and the Vice-President, Academic shall decide whether the user's access shall be reinstated and under what terms and conditions.
6. The university has the right to remove or modify relevant content and suspend user accounts from network services.

Domain Names

This appendix defines policy specific to the use, creation and maintenance of domain names for academic Web technology.

Supported Subdomains at OCADU

> Logical subunits of the university (example: logicalsubunitname.ocad.ca) IT Services may create subdomains for any logical subunit of the university in order to support Web publishing initiatives.
> Officially recognized research units connected to the university (example: researchunitname.ocad.ca) Research units are assigned a subdomain in order to delineate and differentiate distinct entities connected to the institution.
> Key applications used by faculty, students or administrators (example: applicationname.ocad.ca) OCADU Web applications may be given a subdomain in order to distinguish them as stand-alone resources.

Unsupported Technology Related to Domain Names

IT Services does not support:

> Domain pointing, DNS hosting, or redirects from external .ca, .com, .net, .org or any other Top Level Domain for any service for student or faculty projects
> E-mail services of any kind, including SMTP servers, outside of what is already supported by student and faculty e-mail

Support for Student and Faculty Groups Requiring Web Storage

> Recognized Student Groups (example: webspace.ocad.ca/studentgroupname) Web hosting may be requested by the student group representative(s) of officially recognized student-run groups. Application for recognition is made annually per the OCADU Student Organization Recognition Policy and is valid from September 1 to August 31. The expiration of Web hosting services coincides with the expiration of student group status. OCADU Student Organization Recognition Policy is located on-line: http://www.ocad.ca/current_students/advising_campus_life/student_groups.htm
> Faculty Sponsored Class Projects (example: webspace.ocad.ca/facultyprojectname) Faculty may request Web hosting for faculty sponsored student projects that are connected to a class. The expiration of this service coincides with the completion of the project or the faculty member's term.
> Student or faculty projects will not be given ocad.ca subdomains, e-mail, or domain name hosting.

RESPECTFUL WORK AND LEARNING ENVIRONMENT POLICY

Policy No. 8001, Approved by the Board of Governors
Members of the university community are strongly encouraged to familiarize themselves with this policy and the related procedures to address concerns and complaints of harassment and or discrimination. The policy provides various options to resolve conflicts including; informal (self managed, consultative and mediation) and formal options.
This policy applies to all OCADU students, employees, volunteers, visitors, contractors and employees of other organizations not related to the university but who nevertheless work on or are invited onto university premises. The policy is in effect at all times and in all communications and interactions.

Policy Limitation
The resolution options described in the procedures are in addition to, and not in substitution for, other internal or external options or other legal rights. Nothing in this policy is intended to discourage, prevent or preclude an individual from filing a grievance through the applicable collective agreement, initiating legal action (civil or criminal) or exercising any other legal rights, including; filing a complaint with the Human Rights Tribunal of Ontario, the police or courts or any other legal body.

For more information regarding Diversity & Equity Initiatives at OCADU please contact Jane Ngobia, Director, Diversity & Equity Initiatives at Ext. 486 or jngobia@ocad.ca.

ACCESSIBLE CUSTOMER SERVICE POLICY

In accordance with the Accessibility for Ontarians with Disabilities, Ontario Regulation 429/07, Accessibility Standards for Customer Service, OCADU is committed to providing a working and learning environment that is accessible and inclusive to all persons who work, study or visit the university. It is the policy of the university that it is working and learning environments will be free from discrimination and harassment as defined by the Ontario Human Rights Code.

The objective of this policy is to identify what the equal treatment provisions of the Ontario Human Rights Code, through the AODA and the Regulation, require as a minimum legal standard in program design and service delivery to persons with disabilities and addresses the following:
> the provision of goods and services to persons with disabilities;
> the use of assistive devices by persons with disabilities;
> the use of service animals by persons with disabilities;
> the use of support persons by persons with disabilities;
> notice of temporary disruptions in services and facilities;
> training for all OCADU employees;
> customer feedback regarding the provision of goods and services to persons with disabilities; and
> notice of availability and format of documents.

For more information, contact Cathy Berry, AODA Coordinator at Ext. 2205 or accessibility@ocad.ca

FORMS

OCAD UNIVERSITY

ANNUAL REPORT FORM

Name: _____

Faculty Designation: _____

Directions: Please provide concise and accurate information for the areas of faculty responsibility that are listed below. You are welcome to attach additional pages if necessary. This report should be submitted no later than August 1 to the Dean of your Home Faculty, with a copy to the Office of the Vice-President, Academic.

(A) Teaching

Please list the semester offered, course code, title, and enrolment of every course that you have taught during the previous academic year. Brief comments about your teaching philosophy or any other aspects of your curricular responsibilities are also encouraged.

(B) Professional Practice, Creative Activity, Scholarship

Please list all of your activities and achievements with dates, including exhibitions (and their titles if applicable), commissions, publications, design projects, lectures, consultant work, service to professional organizations etc., for the previous academic year.

(C) Service to the University

Please list all Faculty or university committee work, membership on Council, and any other service to the university during the previous academic year. Service to the university might include special events/activities, admissions interviews, curriculum development, annual exhibition/scholarship organization or jurying, etc.

(D) Other Activities and Career Priorities

If desired, please briefly comment about other activities or issues that are pertinent to your career as an artist/designer/educator that may be overlooked in the entries above.

OCAD UNIVERSITY

PROFESSIONAL DEVELOPMENT EXPENSE FORM

CLAIM FOR REIMBURSEMENT OF TRAVEL AND PROFESSIONAL DEVELOPMENT EXPENSES FOR ALL OCADU CONTINUING, PROBATIONARY AND PERMANENT TEACHING FACULTY, TECHNICIANS AND ACADEMIC COUNSELLORS

REGULATIONS CONCERNING PROFESSIONAL DEVELOPMENT EXPENSES

1. OCADU faculty may draw on these funds, once per annum, at any time that the faculty member has accumulated the maximum allowable receipts between June 1 and May 31 to defray his/her legitimate expenses pursuant to **Article 21 of the MOA**.

2. Expenditures must relate to the faculty member's particular current professional and teaching duties and be in the general nature of:

   a) **Books, periodicals, materials, supplies or equipment**.
   b) **Travel expenses.** If travel costs are being claimed, please complete and attach travel expense claim form and supporting receipts.
   c) **Membership dues** in professional associations or learned societies.
   d) **Professional training** and related expenses.

****** RECEIPTS MUST ACCOMPANY THE CLAIM AND BEAR DATING OF CURRENT FISCAL YEAR.******

Claims should be submitted to the Office of the Vice-President , Academic for approval.

To the Director of Finance:

Please issue a cheque for the total shown to:

_____ _____ _____

Name Faculty Telephone

_____

Workload

covering the following expenses incurred and paid in accordance with the regulations as set out above.

PLEASE PROVIDE AN ITEMIZED LIST OF EXPENSES AND ORIGINAL RECEIPTS.
If the space below is not sufficient, attach an additional page.

Amount

a) $
b) $
c) $
d) **TOTAL** $ _____

I certify that this claim is in accordance with the above regulations. This claim pertains to the fiscal year ending May 31.

Date _____ _____
Signature of Claimant

Date _____ _____
Budget Approval
Office of the Vice-President, Academic

_____
Signature of the Director of Finance

ONTARIO COLLEGE OF ART & DESIGN

OCAD UNIVERSITY
PROFESSIONAL DEVELOPMENT OPPORTUNITY APPLICATION

All OCAD Continuing, Probationary (Tenure-Track) and Tenured Faculty and Technicians, may apply for assistance. Deadlines for the PD Opportunity Fund for each academic year are November 15, February 15 and April 15.

Name:_____ Faculty:_____

Status:_____ Workload:_____

Date appointed to OCAD (DD/MM/YY):_____

Have you applied for PD Funding before? yes no If yes, when? (DD/MM/YY):_____

Title/Brief Description of Your Request:

_____

_____

_____

_____

_____

Required Supporting Documentation Checklist:

> Attach a succinct and detailed description of the request that includes a statement of its relevance to your teaching and practice, maximum 250 words.
> Attach a detailed, itemized budget outlining actual costs, anticipated expenses and total costs in Canadian funds.
> Attach any related support material (e.g. conference program, conference paper abstract, letter of invitation to participate, course brochure, etc.)

Start Date:_____ Completion Date:_____

Will you be missing any classes for the purposes of your Professional Development? Yes No

If yes, what arrangements have been made to cover the classes in your absence? _____

_____

If you are submitting more than one application, please prioritize them. This one will be #____ of ____.

Please note that for funds awarded in excess of $2,500, faculty will be asked to provide a brief written report and to participate in a professional development forum to faculty organized on an annual basis by the Office of the Vice-President, Academic.

Signature:_____ Date:_____

OCAD UNIVERSITY

PROFESSIONAL DEVELOPMENT OPPORTUNITY POLICY AS PER ARTICLE 21 AND 32 IN THE MOA

Eligible Faculty – see Article 21.5 and 32

All Continuing, Probationary and Tenured Faculty are eligible to apply including Tenured faculty on sabbatical and leave of absence. Professional Development for Academic Staff (Counsellors and Technicians) is covered by Article 32 in the MOA. Sessional Faculty and CLTA's are not currently eligible. Status, workload and previous professional development support may be taken into account when considering individual applications.

Application Cycle (3X annually)

> November 15 deadline for a decision no later than December 20 by the Professional Development Committee.

> February 15 deadline for a decision no later than March 31 by the Professional Development Committee.

> April 15 deadline for a decision no later than May 17 by the Professional Development Committee.

> Interim funding requests: Between February 15 and September 15 faculty may apply, directly to the Vice-President Academic, for a maximum of $500 Professional Development support. There is no guaranteed funding available during this period.

> Retroactive Funding Requests: Applications for funding for conferences, events and projects that have already taken place will be accepted. The date of the event must have taken place no earlier than one month prior to the previous funding deadline. Even though late applications will be accepted, faculty are encouraged to make every effort to submit their request for funding well in advance of the conference, exhibition, etc., start date.

Funding

> Normally, faculty will not receive more than $3000 funding from the Professional Development Opportunity Fund in any one fiscal year (June to May).

> Costs pertaining specifically to exhibition related materials (i.e. framing, shipping, installation etc.) may be submitted but are not guaranteed as eligible for PD reimbursement and will be judged on a case-by-case basis, to a maximum allotment of $500.

> Membership fees for professional organizations will not be funded.

> Tuition fees for diploma and degree programs of study (undergraduate or graduate) will not be considered for funding.

Communication and Tracking of PD Funding

All faculty will be required to provide receipts and an expense form in order to be reimbursed for funds granted by the Professional Development Committee.

Purpose – see Article 21.2 and 32.2

The purpose of Professional Development is to support Faculty in their pursuit of new professional skills within their specific art and/or design discipline; to enhance their expertise and effectiveness as educators; to support and encourage their research and professional practice as scholars and/or art or design practitioners, in relation to their responsibilities at the university; and/or to assist the university in meeting its educational and institutional mandate. The purpose of Professional Development for Academic Staff is to provide them with support in their pursuit of new skills or knowledge within their specific professional discipline, in relation to their responsibilities at the university and/or to assist the university in meeting its educational and institutional mandate.

Professional Development Opportunity Fund Application Forms may be obtained from the Office of the Vice-President, Academic

NOTES

THE FACULTY OF LIBERAL STUDIES
INSTRUCTOR HANDBOOK
2010-2011 ACADEMIC YEAR

Ontario College of Art & Design
100 McCaul Street, Toronto, Ontario M5T 1W1
Tel: 416.977.6000 Fax:416.977.6006 www.ocad.ca

Welcome

Welcome to the Faculty of Liberal Studies at the Ontario College of Art & Design. The information contained in this handbook is a supplement to the general OCAD Faculty Handbook, intended to serve as answers to frequently asked questions of new faculty. As always, feel free to contact the Office Manager or an Associate Dean with other questions or for further detail.

This handbook has been assembled as a guide to teaching at OCAD within the Faculty of Liberal Studies. Many of the issues may apply to only full-time faculty, while others may only apply to sessionals. This handbook is also a useful guide for Teaching Assistants.

This guide is updated on a regular basis and may contain policies that are under revision. Please use this as a resource to answer questions before requesting information from the staff in the Liberal Studies Faculty office.

We hope your teaching experience at OCAD is enriching and encourages you to participate in the unique culture of the Faculty of Liberal Studies, through your teaching, involvement in committees, and participation in OCAD events. Once again, Welcome!

Sincerely,

Eric Nay,
Associate Dean, Faculty of Liberal Studies

TABLE OF CONTENTS

WELCOME FROM THE ASSOCIATE DEAN
ADMINISTRATIVE POLICES & PROCEDURES 4
Contact Us 4
Faculty of Liberal Studies Administrative Staff 4
Office Space, Mailboxes, Voicemail & Email 4
Identification Cards 4
Office Space/Security Access 4
Email & Computer Accounts 4
Voicemail 5
Mailboxes 5
Photocopy Codes & Polices 5

TEACHING IN THE FACULTY OF LIBERAL STUDIES 7
Getting Started 7
Academic Year, Semester & Class Schedule 7
Providing Course Reading Materials 7
Library, OCAD Bookstore, Copy Services 8
Academic Policies 8
Fair Use 8
Style Guidelines 8
Academic Misconduct & Plagiarism 9
Course Syllabi 9
Syllabi Template 9
Assignment Diversity 12
Expectations for Reading & Testing 12
Grading & Exams 13
Grading Distribution & Schedule 13
Incomplete Grades 14
Online Grade Submission 14
Faculty & TA Grade Deadlines 14
Exam Scheduling 14
Exam Conflicts 14
During the Term 15
Office Hours 15
Managing Class Lists 15
Waiting Lists & Overrides 15
Cancelling Class 15
Changing Tutorials 15
Date Stamps 16
Returning Assignments 16
Classroom Emergencies 16

TEACHING RESOURCES 17
My Courses 17
Library & Academic Resources 17
AV & Imaging Services 17
Centre for Students with Disabilities (CSD) 18
Writing & Learning Centre (WLC) 18

WORKING AT OCAD 19
Hiring & Promotion Procedures 19
Performance Reviews 19
Annual Reports 19
Sabbatical & Leave and Absence 20

Contact Us

Liberal Studies Faculty office, room 315, level 3, 100 McCaul Street
T: 416.977.6000
F: 416.977.0235

Kathy Shailer, Associate VP Academic & Dean, Faculty of Liberal Studies x 318
Rosemary Donegan, Associate Dean, Faculty of Liberal Studies rdonegan@ocad.ca x309
Eric Nay, Associate Dean, Faculty of Liberal Studies enay@ocad.ca x 314
Craig Porter, Office Manager cporter@ocad.ca x 316
Lucinda Chen, Receptionist /Secretary lchen@ocad.ca x 372
Elizabeth Clydesdale (on leave until August 2010)
Leiko Shimizu, Senior Secretary & Student Advisor lshimizu@ocad.ca x 249
Assistant to the Dean x 3350

All general inquires should be directed to the Receptionist/Secretary liberalstudies@ocad.ca

Office Space, Mailboxes, E-Mail & Voicemail

Identification Cards
All faculty should carry an OCAD ID card when at the university. ID cards are issued by Campus Services & Security, located in the basement of 115 McCaul (the red building on the southeast corner of Dundas and McCaul); see the Campus Service Clerk to obtain your ID card. In order to receive an ID card you will need your employee number, the Senior Secretary will send each faculty an email with this information at the beginning of the semester. As a form of identification, you should bring a copy of your contract with you to pick up your ID.

Office Space/ Security Access
All faculty and TA's have access to the Liberal Studies mailroom/photocopy/printing room 324, level 3, 100 McCaul, via card swipe entry system.

Office space for permanent faculty is allocated at the beginning your teaching assignment. The Office Manager will arrange for Campus Security to issue a key for you.

Sessional faculty and TA office space is located in room 225, level 2, 100 McCaul. Keys for room 225 will be issued at the beginning of your teaching term. There are two advising rooms located within room 225 for meeting students or for setting up make up tests.

You must use your ID Card to access the elevator at 113 McCaul after 6 pm (the doors to the upper floors are locked after this time to the public), and the north door in the blue stairwell between OCAD and the AGO at all times of the day. You will also require your ID to access the building at 205 Richmond Street West.

Email & Computer Accounts
Once you have signed your contract the Human Resources office will forward your name and ID number to IT Services to have your email account established. Once your email account has been created you will still need to set up your account. For help setting up you faculty email account contact the IT Help Desk, room 317a, level 3, 100 McCaul at ITHelp@ocad.ca , 416-977-6000, Ext. 277 or for general IT information www.ocad.ca/it .

All faculty must use OCAD's email system; this is the only address that the Liberal Studies Faculty office will support. It is also the only email address we will give to students as a means of contacting you. The university faculty email is Microsoft Outlook and is web accessible from anywhere. It works with most browsers but works best with MS Internet Explorer. With this account, you can access the computers in (room 225) or any computer at the university.

Voicemail
The university provides a limited list of voicemail numbers for instructors. There is a limit to how many voicemail extensions we are allocated, so you may not receive one right away. The Senior Secretary will contact you at the beginning of the semester with this information. If you do not require a voicemail number please inform us immediately so we can free up already assigned voicemail. If you experience problems with your telephone extension or voicemail, contact the Administrator, Facilities Planning & Management at ext. 616 or by e-mail at echarpentier@ocad.ca .

Mailboxes
Faculty mailboxes are located outside of the Liberal Studies Faculty office, room 315. All Liberal Studies faculty and TA's will be allocated a mailbox at the beginning of the teaching term. Please check your mailbox regularity as you will receive information from our office as well as from students throughout the semester.

Photocopy Codes & Policies
The Liberal Studies mailroom, room 324 has a photocopier and a laser printer which is attached to the network. You will be able send print jobs from the networked computers in your assigned office to the laser printer.

To use the photocopier in the mailroom you will require a pin number. The Liberal Studies Faculty office will assign photocopy pins at the beginning of the semester. If you misplace your code please see the Receptionist/Secretary in the Liberal Studies office.

Faculty ID Cards can be used when making photocopies in machines with card swipes, such as in the Library, located at 113 McCaul, level 2, room 1215; outside the Service Bureau, 100 McCaul, second floor, room 243; and at 115 McCaul and 205 Richmond. All other photocopy machines will require your pin number.

Please keep photocopying to a minimum, as there is a set budget for each course based on the number of students registered in your class. Put materials that you want to distribute to your class in a pre-printed/copyright-cleared course pack that may be purchased by your students (see Teaching in the Faculty of Liberal Studies). Due to budgetary constraints, we must limit copies/printing to **15 per student (in each class).**

Individual faculty members are allocated the following additional annual quantities:

Tenured/Probationary/CLTA	500 copies
Sessional Instructors	100 copies
Teaching Assistants	50 copies

Photocopying Tips:
Please keep in mind that laser printing costs twice as much as a photocopying, so print out one copy and use the photocopier for any additional copies you need.

Plan your printing and copying carefully:

1. Clear previous settings and check for originals on the glass.
2. To save on your photocopy budget plan to order a course pack for the vast majority of non-textbook materials you provide your students.
3. Place copies of articles in a file folder on reserve in the Library for students to access, or upload documents into your course website in My Courses (see fair use rules).

Getting Started

Academic Year, Semesters & Class Schedule
There are twelve teaching weeks in the fall and winter semesters. The summer semester is broken up into 5 durations, usually beginning the second week of May. Fall and winter semester classes occurring on Thanksgiving and Easter will be made up during the twelfth teaching week through the provision of a special extra day of classes. See the Dates and Deadlines section of the OCAD website.

Classes run continuously throughout the day, from 8:30 a.m. to 9:30 p.m. The last ten minutes of each class are considered transition time for students who have scheduled two courses back to back. The Liberal Studies Faculty office will notify faculty of their teaching schedule well in advance of the start of the semester.

Providing Course Reading Materials

OCAD Library, Book Store & Copy Services
The Liberal Studies Faculty office will order textbooks for all 100 level courses for the fall, winter and summer semesters. Instructors are responsible for ordering textbooks and course packs for 200, 300 and 400 level courses. Textbooks and course packs should be ordered well in advance of the start of your class.

You can order textbooks for your students from the University of Toronto (U of T) bookstore and they will be delivered to the OCAD Bookstore. The contact at U of T is:

Evelyn Junger,
Senior Course Materials Coordinator
214 College St, Toronto, ON M5T 3A1
Tel: 416-640-5842, Fax: 416-640-5336
ejunger@uoftbookstore.com

Students can pick up books from 317C The Store for Computers & Books located in room 317c, level 3, 100 McCaul, at the north end of the main building. Instructors can follow up with the store to inquire about delivery status. The contact for the OCAD bookstore is Ken Walton, Store Manager (416) 977-6000 Ext: 360 or Sales at 317C .

Custom publishing services for course packs and other courseware is also available through 317c. Comprehensive copyright clearance services will ensure compliance with all copyright legislation. Faculty members are recommended to submit material 3 - 4 weeks prior to the start of classes. Re-orders will be processed and in the store within 48 hours. Contact Chris MaGee, Custom Courseware Manager, at 416- 640-5333 ext. 6219 or cmagee@utpprint.com if you have questions.

Another option is to use an independent copy service such as Alicos near the U of T.

Alicos Digital Copy Centre, 203A College Street
Tel: 416-599-2342, Fax: 416-599-7966
info@alicos.com

You must use a copy service that legally acquires copyright privileges for material such as Alicos or U of T. If you use other services, it is your responsibility to make sure that the copy service behaves legally and ethically.

Library Collection Development
Books and other materials (in electronic or print formats) required for a course can be purchased for the library collection, subject to budgetary constraints. Complete the PDF Book Request Form found at: http://www.ocad.ca/library/about_ocad_library/collection_development.htm, and submit it in person to a reference librarian. Library staff strives to purchase and catalogue faculty requests in a timely manner, but need at least one month notice to ensure that a book will be available for the library collection.

Library Reserves
Any item from the Library collection can be placed on reserve for a course. Students can use the reserves search feature to request a book from this collection and borrow it for up to two hours for use within the library. This service is strongly recommended for required readings, as it ensures more equitable access to course materials for all students in the class. Contact Lee Henderson (lhenderson@ocad.ca) to request an item from the Library collection to be placed on reserve.

Note: to place photocopied articles or other non-library materials on reserve, you must speak directly to a reference librarian. The OCAD Library seeks to promote fair-use principles while ensuring that all policies comply fully with Canadian copyright legislation.

Academic Policies

Fair Use
You may make available published articles for students registered in your classes, through the library reserve desk or as a PDF file placed on your My Courses website. According to Fair Use policies, you may copy:

- Up to, but no more than 10% of a text or journal.
- Full-text articles residing in databases to which OCAD has purchased access, if the article or book is out of print.

Providing PDF's of readings for your classes on My Courses is an acceptable means of delivering materials to them. However, we require that you inform them that these PDF's are for their use only within the context of the class. OCAD pays a fee for this privilege. We also suggest that not more than 40% of your reading should be PDF's and the rest should be assembled in a legally provided reader. Often materials are on the web as the result of other courses and universities placing materials on the web. It is both fair and legal to refer students to a website to read material. The fair use policies are in flux on a national level and it is our intention to honestly try to keep everyone informed about current practices. The 40% rule is currently acceptable regarding digital information. This may change.

For further information, please see the Faculty Handbook on the OCAD website at:
http://www.ocad.ca/Assets/PDF_MEDIA/OCAD/faculty/faculty_handbook_09.pdf or
http://www.aucc.ca/_pdf/english/publications/copying2002_e.pdf

OCAD Style Guidelines
A simplified style guideline sheet has been prepared for students; faculty may download the document from the OCAD website at: http://www.ocad.ca/students/wlc.htm . It details the distinction between the two general citations styles: bibliographic and parenthetical styles, generally reflecting Chicago and MLA styles, respectively. Faculty will choose one type, and

students will follow the style guidelines on the OCAD style sheet. Students should be reminded of their obligations to cite sources and uses references properly. If they have problems, they should be referred to the Writing and Learning Centre for assistance.

Academic Misconduct & Plagiarism
OCAD confronts plagiarism and academic dishonesty through strategies including careful assignment design and training students in proper research practice (through faculty instruction in-class and through the Writing and Learning Centre). Please familiarize yourself (and direct students to) the new policy on Academic Misconduct and consult an Associate Dean for questions regarding the policy or any problems involving academic dishonesty. The current policy on Academic Misconduct must be included in your course outline.

In summary the current practice for suspected plagiarism cases requires the instructor research the cases until sufficient evidence can be demonstrated. This may include googling content or quotes, reviewing previous work by the student, or other methods. Once a clear plagiarism case can be demonstrated, a meeting with an Associate Dean is the next step. The instructor should then inform the student that their work is suspected of plagiarism, by outlining the evidence. The Associate Dean will then write a letter with the results to the student giving them a chance to meet and appeal or discuss the situation, at which time the instructor may be required to attend the meeting as well. Any questions or suspected plagiarism cases should be brought to an Associate Dean to pass the burden of assigning remedies to the Faculty Office. All remedies will be mutually agreed upon by the instructor and the Associate Dean adjudicating the case.

Course Syllabi

Syllabi Guidelines
Your course syllabus is a contract with your students. Once you have handed out the course syllabus, you may not change the weighting of any assignment without the unanimous consent of all students present. Unless there are exceptional circumstances, give notice at a regularly-scheduled class previous to the one in which the matter is to be decided.

Faculty should use the template below when creating their syllabus. The template will be emailed to faculty well before the start of the semester or the document can be found on the Liberal Studies Resource page
http://www.ocad.ca/faculty/resources/ls/liberal_studies_policies___general_info.htm.

FACULTY OF LIBERAL STUDIES
100 McCaul St. 3rd floor, room 315
tel: 416.977.6000 ext 372

Course Title:
Course Section:
Course Day & Time:

Credit Value:
Pre-requisites:
Anti-requisite:

Instructor:
Email & Voicemail:

List of TA names, contact email and office location:

Course Number:
Semester & Year:
Building & Room#:

Office Location:
Office hours:

Instructors should schedule one in person office hour per class per week. You may also schedule "email office hours" noting the hour each week during which you respond to email queries. Please inform the LS office of your office hours.

Course Website: https://mycourses.ocad.ca

COURSE CALENDAR DESCRIPTION

It is essential that you use the official OCAD course description. Cut and paste from: http://academic.ocad.ca/course_calendar/2009/

Optional: You may also choose to add your personal course focus. You may want to write a short description identifying any specific issues that you will be focusing on in your 'version' of the general OCAD calendar course description.

LEARNING OUTCOMES

Briefly state what students will gain from the class. (see Learning Outcomes info sheet)

REQUIRED TEXTBOOKS/COURSE PACKS

Indicate the name of the texts or course reading kit, where the text(s), can be purchased, and how students are to purchase it. Include the address and telephone number of the supplier.

Textbooks are available through OCAD's Computer and Bookstore 317c. Texts should be ordered 4 weeks in advance of the start of classes.
For textbooks, contact Evelyn Junger, Senior Course Materials Coordinator at the U of T Book Store at ejunger@uoftbookstore.com or 416-640-5842 for details visit www.uoftbookstore.com/online/faculty.ihtml.
For course packs, contact Chris MaGee, Custom Courseware Manager at 416-640-5333 Ext. 6219 or cmagee@utprint.com.

Instructors can also make their own arrangements for text book purchases or for compiling course reading kits; the latter should be made at a business that adheres to Canadian copyright laws (e.g., Alicos Copy Centre).

Please try NOT to place required articles for class reading in the Library on the Circulation Reserve Shelves. The high student demand for access to these articles for Liberal Studies courses can put unrealistic work expectations on Library staff. If you want students to read an article that is not included in the course reading kits or texts, you can use scanners in room 317e to make pdf files which can be posted to the course website.

ASSIGNMENTS

COURSE EVALUATION

Clearly outline the methods used to calculate students' final grades, including relative weights (%) of these methods (e.g. participation, research papers, response papers, presentations, mid-term tests, final tests or exams and any discretionary factors). Clearly indicate the ***due dates of each assignment****.*

- *An assignment worth 20% of the final grade must be returned to the student one week prior to the deadline to withdraw from the course without academic penalty (see Important Dates)*
- *No single assignment may account for more than 40% of the final grade*
- *Peer or self-evaluation may not account for more than 25% of the final grade*
- *Any creative project may not account for more than 15% of the final grade*
- *Marks are not allowed for attendance*

FINAL EXAMINATIONS

*Final Exams are scheduled for all **100 and 200-level courses** during the final exam period after classes are finished. **The date, time and location must be included in your syllabus** (if applicable) and should be announced often in class. Please also refer your students to our final exam protocols at http://www.ocad.ca/students/records_registration/course_calendar/0910/undergraduate/ls/final_exams.htm If you choose to have a final exam in a 300 or 400-level course, you must schedule it within the regular class time.*

POLICY ON LATE ASSIGNMENTS

This penalty rate is up to you to decide. Please note that late essays are no longer date-stamped in the Liberal Studies Office. You need to inform students specifically how they should submit their late assignments. For example, students should submit late assignments (hard copy) to your Liberal Studies mailbox but may send a digital copy through 'My Courses' beforehand - for date verification only. Inform students if you require a hard copy for grading. Provide a time period between the digital and hard copy submission. (e.g., students can submit the digital copy the night before the hard copy submission to save a day's deduction – but students need to bring in the hard copy within 12 hours). Again, the detail of the process for late submissions is up to you.

IMPORTANT:
***Please do not have assignments due on the last day of class.** This will provide instructors one additional week to collect and mark assignments from students who do not meet the original deadline. This will also cut down on the number of incomplete grades instructors assign to students who do not hand in work on time.*

PLAGIARISM AND REFERENCING YOUR RESEARCH SOURCES

Plagiarism is the act of taking someone else's ideas, opinions, writings, etc. and representing them as one's own. You plagiarize whenever you borrow another scholar's ideas or quote directly from a work without giving credit through proper citation or acknowledgement. Plagiarism is a serious offense at OCAD (please see OCAD's Policy in the OCAD Academic Calendar). Any assignment in which the ideas of another author are intentionally represented without acknowledgement and/or presented as the student's own work will receive a grade of zero

The Faculty of Liberal Studies at OCAD has developed a set of 'OCAD Writing Style Guidelines' for students to consult with regard to proper referencing in essays for both the References Cited/Bibliography section and the Endnotes/Footnotes section. Please consult and follow these guidelines to ensure proper referencing of your sources in all research assignments. Copies of the Writing Style Guidelines are filed in the OCAD Library and online. Please see http://www.ocad.ca/students/academic_integrity.htm for more information.

ATTENDANCE

While absences alone are not sufficient cause to fail a student, the OCAD policy statement (below) suggests that absences routinely result in missed work and as such, seriously jeopardize student grades. Please keep this in mind as you write your own additional elements regarding attendance and participation. We recommend you use the language from the OCAD policy in the faculty handbook as follows:

OCAD expects students to attend classes and participate in them by the standards established by the teaching faculty and as stated in published policies. Students' full participation in the university's classes is essential to their education. Given that students benefit from an active involvement with faculty and with their fellow students in classes, OCAD requires that students attend classes on a regular basis and that they participate fully in them. Please note a student with three or more unexcused absences may be assigned a failing grade for that course.

Absence for Religious Purposes
A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, must notify his/her instructor in writing and in the case of final examinations and critiques must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam or critique deferral are subject to a fee of $70.

ACADEMIC AND NON-ACADEMIC MISCONDUCT
Each student has final responsibility for her or his conduct. Students are expected to be aware of and abide by the regulations as they have been established in OCAD's academic and non-academic policies, which can be found on the OCAD website at http://www.ocad.ca/students.htm# under "Student Policies". These policies outline the responsibility of students to "conduct themselves appropriately and reflect the highest standards of integrity in non-academic as well as academic behaviour". All allegations of misconduct will be reported and investigated as per the current policies.

WEEKLY READINGS & CLASS SCHEDULE

GENERAL INFORMATION FOR STUDENTS
You may want to include the following resources for students:

- *Library and online databases - http://www.ocad.ca/library.htm*
- *Centre for Students with Disabilities - http://www.ocad.ca/students/disability_services.htm*
- *Writing and Learning Centre - http://www.ocad.ca/students/wlc.htm*
- *Academic Integrity - http://www.ocad.ca/students/academic_integrity.htm*
- *Academic Advising - http://www.ocad.ca/students/academic_advising.htm*

Assignment Diversity
The Faculty Handbook asks faculty to provide students with a reasonable diversity of methods for assignments. Individual assignments cannot count for more than 40% of the final grade. If you use peer- or self-evaluations, they may not account for more than 25% of the final grade. **You are also required to provide students with 20% of their final mark at least one week before the deadline for withdrawing from courses each semester.** If you are teaching one of several sections of a course, make certain that the number and weighting of assignments is consistent with those in the other sections.

Expectations for Reading and Testing
(Broad guidelines for instructors)

1. **100/200 level classes, excluding English writing courses**
   Weekly Reading Assignments: Aim to assign 20 pages of "dense" material, and significantly more pages of historical, fiction, and descriptive material for students to read each week.

   Writing Assignments: Aim for the equivalent of 8-10 pages (ideally divided into multiple smaller assignments) of essay or research writing per semester, in addition to a midterm and lighter assignments (such as quizzes, reading assessments, journals, etc.)

2. **300/400 level classes, excluding English writing courses**
   Weekly Reading Assignments: Aim for 30 pages of "dense" material, and significantly more pages of historical, fiction, and descriptive material for students to read each week.

Writing Assignments: Aim for the equivalent of a 12-page (which may be divided into two or more assignments), research paper per semester, in addition to a midterm and final exam and smaller assignments (such as quizzes, reading assessments, journals, etc.)

3. **LBST 1B03 and 1B06 only**
   Please follow this assignment distribution
   Writing Assignment One: 10%
   Midterm Exam: 20%
   Writing Assignment Two: 25%
   Final Exam: 35%
   Participation: 10%
   Important Note: In order to hand back 20% of grades one week prior to the add/drop deadline, please schedule the midterm sufficiently early in the semester.

Grading & Exams

Grade Distribution Policy
OCAD aims for a particular distribution of final grades in each class.

Grade	100/200 level courses	300/400 level courses
A+	Not more than 5%	Not more than 5%
A	5-20%	5-25%
A & B combined	Not more than 65%	Not more than 70%
F	Not more than 15%	Not more than 15%
Target Average Grade	C (65-69%)	low B (70-74%)

Grade Schedule

90-100	A+	Exceptional
80-89	A	Excellent
70-79	B	Good
65-69	C	Satisfactory
60-64	C-	Low Satisfactory
50-59	D	Pass
0-49%	F	Fail

Grading and Grade Weight Information

1. Please avoid giving a grade of 0% to a student who has made a reasonable attempt to complete a given essay or paper assignment. In this case, a failing grade should reflect some effort on the student's part—i.e. a grade of 45% rather than 4%.

2. 20% of grades are due to students one week prior to the deadline to withdraw without penalty.

3. Numerical grades are recorded on transcripts; letter grades are intended for student-faculty communication.

4. The minimum passing grade for the first year writing course is 60 %(C-).

5. Submit grades in whole numbers, without decimals.

6. Avoid giving grades that end in “9” and attempt to reassess students to determine if they are a 48% or a 50% rather than giving them a grade that is just short of passing.

Incomplete Grades
Final grades of **incomplete should be requested by the student and should not be given by the discretion of faculty.** For example a grade of “incomplete” should not be given simply due to a missed assignment. In general, incomplete grades should be avoided except for exceptional circumstances (death in the family, illness, etc.). Faculty may bring complicated requests to the Liberal Studies Faculty office for assistance, but in general there is no reason to give an incomplete unless there are extreme and convincing circumstances. Faculty should not accept late assignments after the start of the next semester unless specific arrangements have been made with the Office of the Registrar.

Online Grade Submission
Starting winter 2009, all grades must be submitted online through My Courses. Christopher Bennell, Faculty IT Support, cbennell@ocad.ca is available to help faculty with the grading modules attached to My Courses.

Faculty/TA Grade Deadlines
In larger classes, it is the TA’s responsibility to work with course instructors to ensure grades are submitted on time. TA’s are asked to submit grades before the grade deadline in order for course instructors to input final grades.

Exam scheduling
In order to avoid conflicts with upper level year studio critiques, the Liberal Studies Faculty office will not schedule final exams during the final exam period for 300- and 400- level courses. You may, if you wish, schedule a comprehensive exam during the last week of class. Final exams for 100 and 200 level classes are scheduled and posted by the Faculty of Liberal Studies, and can be found online under our section of the calendar. The Senior Secretary will email the exam schedule for 100 and 200 level course at the beginning of each semester. The date and time of the final exam must be included in your syllabi and distributed to students during the first week of class.

Extending Deadlines for Exams & Exam Conflicts
Instructors may grant a student’s request for a deferred examination, at his/her discretion (in consultation with the Associate Dean). Deferred exams for 100 and 200 level courses will be conducted during the make-up exam date set by the Liberal Studies office. Instructors teaching 300 and 400 level courses must be prepared to conduct the deferred exam personally. With early planning, instructors may be able to schedule a student’s deferred final exam through Liberal Studies Faculty office, which organizes one group make-up date at end of term, facilitated by a proctor.

Students can request a deferred exam on medical, religious, and compassionate grounds, or if they have two or more exams scheduled at the same time. Students must notify the instructor and request permission in writing from the Liberal Studies Faculty office no later than 15 days after the start of the semester. Deferment will not be granted on the basis of scheduling conflicts arising from a student’s personal commitments, including employment and travel.

Students seeking a deferment on religious grounds must do so within 15 working days of the beginning of the semester. Students seeking deferment on medical or compassionate grounds must do so within a week of the scheduled exam and must provide supporting documentation. A fee of $70 may be charged for writing a deferred examination. This fee is waived for legitimate documented absences. Students must bring this documentation to the exam in order to write the deferred exam. Please consult the Faculty Handbook for further information regarding these policies.

During The Term

Office Hours
Being available to advise and consult with students outside of classroom is one of your teaching-related responsibilities. In addition to putting your office hours in your course outline, please email your office hours to the Liberal Studies Faculty office at the beginning of the smester. We will post all faculty office hours on our student information board.

If you need to cancel office hours, try to notify your students ahead of time in class or by email. If you can't advise students ahead of time, please notify the Liberal Studies Faculty office, we will post an explanation on your office door. Office hours may also be "on-line." In this case we recommend you be specific about when you will respond to email (for example, Thursdays from 2:00 – 4:00 pm). **All office hours should not be by email; make yourself available in person at least one hour per week and more often toward the end of the semester.**

Managing Your Class List
Faculty are responsible for downloading and printing class list from My Courses. Students who fail to meet prerequisite requirements will be dropped by the Registrar's Office in the early part of the semester. Please check student attendance against the updated class lists on My Courses throughout the semester, and encourage students to check their on-line record to ensure they are and remain registered in the class.

Waiting Lists/Overrides
The Liberal Studies Faculty office does not maintain waiting lists for courses, or use override forms. It is up to the faculty member to accept additional students into the class. Faculty may not waive general prerequisites such as, completing 1.0 credits at the 200-level to take 300/400 level courses, or completing all first year courses before registering for courses in second year.

If you accept additional students into your class please send an email with the students' name, student number, and the course name and code to the Office Manager. The student must be informed they need to follow up with the Liberal Studies Faculty office. Once we receive the request, we contact the student and notify them that there is reserved spot for them to register in. Please make sure the student is aware they are ultimately responsible for ensuring they are registered in your class.

Student can only make changes to their schedule (late registration: add/drop) in the first week of the semester (see dates and deadlines in the online calendar for information on these exact dates). Any permission given to students must be received by the Liberal Studies Faculty office 48 hours before the deadline for late registration ends.

Canceling a Class
If you must cancel a class due to illness, phone the Liberal Studies Faculty office and ask what arrangements should be made. Canceled classes must be made up. If you know you will be away for professional reasons, you must arrange for a replacement with the approval of your Associate Dean, in advance. It is your responsibility to compensate your approved substitute, not the Liberal Studies Faculty office. We can provide guidelines for compensations rates if you need them, however you must make the arrangements yourself.

Changing Tutorials
The Liberal Studies Faculty office will not switch tutorials, as students can add and drop tutorials themselves through the registration system if there is room. Please do not accommodate students by facilitating a tutorial trade, unless it is your own tutorial – you are ultimately responsible for the submission of grades for any student on your class list. If the student has a legitimate reason to justify a change, such as a medical condition or learning disability, please

direct them to the Liberal Studies Faculty office. Medical exemptions must have precise documentation and any cases that warrant changing tutorials or other accommodations usually will be accompanied by documentation from the Centre for Students with Disabilities. All other complex cases should be discussed with the advisory assistance of the Associate Deans.

Date Stamps
The Liberal Studies Faculty office does not provide date stamps for late assignments. It is the student's responsibility to ensure that their assignment reaches the instructor on time**.** The process of submitting late assignments should be included in your syllabi. For example, you could ask students to submit late assignments in your faculty mailbox and to send an email once they have done this.

Returning Assignments
Faculty must protect student confidentiality when handing back graded assignments. It is important to hand back graded assignments in class; do not leave them outside your office to be picked up. If students miss a class when an assignment is returned, instruct them to pick up the assignment during your office hours. Remind students to keep copies of graded assignments until after they receive their transcripts in case they need to appeal a grade.

When returning assignments at the end of the semester, Faculty who have permanent offices, must keep assignments in their office and arrange for students to pick them up. Permanent faculty must keep assignments in their offices for a least one year. Permanent faculty are responsibility to make arrangements with Students to pick up work outside of the classroom. Sessional faculty are asked to clearly label assignments, and place in the appropriate shelf in the sessional office, room 225. Students can make arrangements through the Liberal Studies Faculty office to pick up final assignments and papers from the sessional office. The Liberal Studies office provides a shredding service once in the fall and once in the winter semester, for assignments older than one year.

Classroom Emergencies

Phone numbers: OCAD safety and security is 511. Outside emergency is 911.

Instructors are responsible for overseeing safety in the classroom. In the event of a fire alarm, please usher your class to the nearest exit. If you have a disabled student, see that they wait at the appointed area (next to the red phone); use the phone to call emergency help, who will come and help the individual exit the building.

Please consult the OCAD Faculty Handbook for further information regarding these and other policies:

Academic and Non-academic Misconduct
Sexual Harassment
Safety and Security

TEACHING RESOURCES

My Courses
My Courses web pages are set up for all OCAD courses. To access, go to http://facultyweb.ocad.ca/ type in your username and password and you will see your list of courses. Download the faculty web 2-page manual and you will obtain guidance in using the course websites. The course websites can be used to post syllabi, assignments, reading materials and visuals, and to mass email your class (at their OCAD email address), or particular students. This program is a great teaching resource and can save your photocopying budget. Training sessions and as needed advice available via the OCAD computing helpdesk, x277 or ithelp@ocad.ca.

My Courses now has been updated to be the primary interface for submitting grades electronically. It is important that you become familiar with My Courses even if you do not use it actively in your teaching methodology.

Library and Academic Resources
Dorothy Hoover Library (OCAD)
113 McCaul, 2nd Floor, rm. 1215, www.ocad.ca/library

The Library has over 50,000 book titles covering all areas of art, design, and visual culture and over 250 subscriptions to print magazines, journals, and newspapers, and 10,000 full text articles from: Academic Search Elite, Art Full Text, Canadian Periodical Index, and Grove Dictionary of Art. Most databases can be accessed from home by entering the first 5 digits (some require all numbers) of the barcode of a valid student card, or faculty ID card.

Instructors also have access to over 150,000 slides, picture files (images filed by subjects that can be signed out), and databases with digital images including Grove's Dictionary of Art, AMICO and Academic Search Elite for images of current events and political figures and a Media Collection of over 3,000 videos and DVDs.
The library has a growing digital database of slides that is accessible directly from the My Courses website. Please send the library the slides you would like to be digitized and they will try to add them to the lists of slides being digitized.

Library Privileges
OCAD faculty and TA's can arrange with circulation staff to extend loan periods or sign-out more items for teaching and research purposes. Faculty also have user and borrowing privileges at U of T (with a fee) and at York, Ryerson, and Ontario Public Libraries. Your students can also use these libraries, though borrowing privileges differ for them; for example, students may not borrow from U of T.

AV & Imaging Services

AV Loans (Audio-visual equipment borrowing)
A variety of audio-visual equipment is available for instructional and presentation purposes. Items include laptops, data projectors/video projectors; DVD/VHS monitor combinations, slide projectors, opaque projectors, mini DV digital camcorders, as well as, digital still cameras. AV Loans also provides the key bags to access the smart classrooms at 100 and 113 McCaul. Equipment must be reserved well in advance to ensure availability. For help, contact AV Loans at ext 227 (Room 341 at 100 McCaul St.), avbooking100@ocad.ca, or ext. 353 (Room 1401 at 113 McCaul St.), avbooking113@ocad.ca.

Image Collection Information
The Image Collection within the department of AV & Imaging Services at is located at 113 McCaul (above Village by the Grange) in Room 1410. The Image Collection is open Monday to Fridays, 8am to 6pm during term time. The collection is comprised of approximately 160,000 OCAD-produced slides, approximately 110,000 Art Gallery of Ontario slides, and a growing digital image database containing over 30,000 images for instructional purposes. The Image Collection also provides access to two image scanning stations and a digital copy stand. This equipment is available for both faculty and students.

Image Production:

- OCAD faculty may request the production or purchase of new digital images for instructional purposes, i.e., fair dealing.

- If images are to be digitized, photographed, mounted and cataloged into a database, faculty requesting these images should be certain they will use the images for that specific term. This service is free of charge, provided the requested images are suitable for addition to the Image Collections.

Timelines:

- A minimum of two weeks' notice is required per request for production of no more than 50 images.

- The more advanced notice faculty members can provide us, the better we can meet your needs.

Services for Students with Disabilities (CSD)
Students who think they may have learning or physical disabilities should contact Services for Students with Disabilities (ext. 339), 2nd Floor (Wheelchair accessible via elevator on south side of first floor) 51 McCaul Street; as soon as possible.

Many students do not know that this exists and spend time struggling with disabilities that can be easily accommodated with simple remedies such as additional time to complete tests, using a laptop for exams, or being provided with a notetaker. Please encourage students who approach you with questions or concerns to make an appointment with the CSD.

Writing and Learning Centre (WLC)
Students seeking assistance with writing or reading comprehension, and for whom English is a second language can obtain help at the Writing and Learning Centre, 113 McCaul, fifth floor, (Rm 1501); e-mail: wlc@ocad.ca. One-on-one tutoring is available and confidential.

The Centre provides a range of free services to OCAD students: one-on-one tutoring, group tutoring, writing and academic skills workshops, resource materials, and ESL assistance.

The Centre also provides other services in the form of organized study groups attached to classes, links to individual ESL tutors in the area, workshops and other forms of support. We encourage all faculty to support the use of the Centre by students who are not just having trouble, but see opportunities for the Centre to help them in a myriad of ways. The Centre also keeps example papers on file and has other resources that students will find very helpful.

WLC Programs for Faculty
The Writing & Learning Centre offers Faculty: customized workshops for OCAD classes (you will receive notice of Fall and Winter deadlines for requests); consultation services on assignment design; support for the development of student writing and academic skills; encouragement for the appropriate use of sources; and support for ESL learners in the classroom.

Hiring & Promotional Procedures

Sessional Positions
(Please see the MOA, Article 23.3)
Current sessional faculty who seek teaching assignment for the following academic year must indicate their interest in writing to the relevant Associate Dean of the Faculty no later than February 1. Sessional positions are posted internally first, via email to all instructors and TA's who have taught in the past two years, they are then posted externally on the OCAD website. Sessional appointments are determined by the Sessional Appointments Committee.

CLTA Positions
(Please see the MOA, Article 23.5)
Current CLTA faculty who seek teaching assignment for the following academic year must indicate their interest in writing to the relevant Associate Dean of the Faculty no later than October 15. Appointments are determined by a CLTA Appointment Committee

New Tenured Faculty
(Article 23.9)
The hiring process is conducted by the Dean of the Faculty, through the Tenured Faculty Search. All tenured faculty positions must be posted internally, as well as advertised nationally.

Tenure and Promotion
Promotion and Rank (Article 24.1)
Faculty are eligible to apply for promotion to the next rank after three years in their current position. Candidates for promotion must submit an application in writing to the Dean of the Faculty no later than October 1, for promotion the following year.

Further information and Applications are available on the OCAD website at: www.ocad.ca/faculty/working_ocad/peer_review.htm.

Performance Reviews
(Article 24.3; Appendix B; and the Performance Review Policy)
You will be subject to periodic Performance Reviews (the reasons and frequencies are given in Article 24.3.1 of the MOA). Your Dean will advise you regarding expectations. These criteria cover teaching and teaching-related responsibilities and, except for sessional appointments, professional practice/research and service. Please see the "Faculty Performance Review Policy" in the "Policies" section of this handbook for more information. Faculty members should consult their Faculty Office for forms and inquiries.

Annual Reports
(Article 24.2 and Appendix B)
You are required to submit an "Annual Report" by August 1 of each academic year summarizing your contributions and accomplishments in teaching and teaching-related responsibilities, and, except for sessional faculty, in professional practice/research and service. Annual Reports are one means of demonstrating good teaching, as outlined in Appendix B of the MOA. Submit the report to your Faculty Office and to the Office of the Vice-President, Academic. A copy of this form is available in the "Forms" section of this book or can be obtained both electronically or hardcopy from the Office of the Vice-President, Academic, by request.

Sabbatical and Leave of Absence
(Please see the MOA Article 21.7-21.8.1)
Applications for professional development including sabbaticals, are reviewed by a Professional Development Committee

The MOA provides details on sick, maternity & parental, bereavement & compassionate, and legal leave (please see the MOA Article 19.8 and 19.2)

APPENDIX XIX

FACULTY OF LIBERAL STUDIES

SUPPLEMENT TO THE FACULTY HANDBOOK FOR TEACHING ASSISTANTS

2010/11

OCAD UNIVERSITY

THE TA HANDBOOK, FACULTY OF LIBERAL STUDIES, OCAD
2010-2011 ACADEMIC YEAR

Welcome

Welcome to all new Teaching Assistants in the Faculty of Liberal Studies at the OCAD University. The information contained in this handbook is a supplement to the OCAD Faculty Handbook, intended to serve as answers to frequently asked questions of new TAs. As always, feel free to contact an Associate Dean with lingering questions or for further detail.

Table of Contents

I. Information for Course Instructors, p.3

II. Tutorial Assistant Information, p. 3

III. Notes on OCAD student demographics and strengths, p. 5

IV. On Teaching and Pedagogical Practice, p. 6

V. Strategies for Generating Class Discussion, p. 12

VI. Techniques for Dealing with Problems in the Classroom, p. 15

VII. Strategies for Grading and Evaluating Writing, p. 17

****

We wish you the very best as you move forward in your teaching career. Please call on us for clarification of this manual, or with other questions. Also, please give us feedback on this manual, regarding what is helpful or confusing, and what additional information would be useful.

Wishing you a great semester,
Liberal Studies
****

Note: This handbook has borrowed from the Princeton University Teaching Handbook for precepts.

I. INFORMATION FOR COURSE INSTRUCTORS

COURSE INSTRUCTOR DUTIES

Instructors are asked to meet weekly with their Teaching Assistants and to review their work at the end of the semester, employing an evaluation form provided by Liberal Studies. Associate Deans will provide further guidelines to Course Instructors.

ROLE OF THE COURSE INSTRUCTOR

The Course Instructor is responsible for developing and delivering course content, and the supervisor of the tutorial instructors. All questions regarding course content, clarification of issues and problems regarding the course or students should be addressed to the Instructor. Larger questions about the role of the course in the department can be addressed to an Associate Dean of Liberal Studies.

Think of the Course Instructor and the Tutorial Leaders as a team. The course as a whole will function better and be more successful with regular, clear communication, excellent preparation and the sharing of teaching materials among the team.

***

II. TUTORIAL ASSISTANT INFORMATION

WHAT IS A LIBERAL STUDIES TUTORIAL CLASS?

A focused class with 30 students or so, that is analysis and opinion oriented, and may deal with theoretical issues and their implications. These sessions should encourage students to read, think and express themselves independently and critically.

Critical thinking is a crucial component of a liberal studies education. By critical, we mean instilling in students the ability to understand the ideological underpinnings of arguments, theories, concepts and ideas, to understand foundational ideas and different types of reasoning to the extent that a student will be able to embrace or argue against that precept/idea/concept.

TA RESPONSIBILITIES:

- Meet once per week with Class Instructor, who is your supervisor
- Attend all class lectures
- Comprehend fully all course readings, materials and lectures. Ask for clarification from the Course Instructor when you need it, and avoid glossing over concepts you don't fully understand.
- Conduct tutorial sections, grade students and meet with students at office hours
- Hold office hours each week, 1 in-person hour for each class, weekly.
- In coordination with the Class Instructor, prepare to test the students, conduct reviews for exams, etc.

WHERE TAS SHOULD GO WITH QUESTIONS:

First: Class Instructor

Second: Assistant Deans

WHERE TO FIND INFORMATION:

OCAD on-line calendar: includes grading policies, academic calendar
OCAD Faculty Handbook

CLASS ROSTERS:

Class rosters will be placed in your mailbox prior to your first class; a second updated roster will be provided at the end of Add/Drop, usually prior to your third class. At that time, you should call roll; this is your final official class list. Anyone attending your class who is not on the list, is not registered and should contact the registrar immediately.

Please note that additional procedures are explained in the OCAD faculty handbook, at the OCAD Faculty Orientation and at faculty training sessions organized by Liberal Studies. Please be sure to acquaint yourself with OCAD exam, grading and other class-related policies.

THE COURSE INSTRUCTOR/TUTORIAL ASSISTANT RELATIONSHIP

A good relationship between Instructor and TA requires effort and communication. You will both need to be visible and accessible, keep each other informed of relevant developments related to the course, provide each other with feedback, be clear about what each person expects of the other, and together strive for a stimulating and supportive academic climate in the course.

While we encourage you to work as a team, the Course Instructor has the final say in her/his course. It is the TA's responsibility to follow her/his expectations, and goals for the course; if they are not spelled out, please ask. This is especially important at the beginning of the semester, when TA's are explaining expectations to students. You will need clarification of course goals, procedural matters, (i.e. who grants extensions on assignments,) grading policies, and the specific areas that require special attention in TA sections. You need to know precisely what your responsibilities are and how you Course Instructor believes they should be carried out.

This is also a good time to present your ideas. If you have not met or worked with your Course Instructor before, talk about yourself, your background, and experience in the subject matter. Talk about any special skills that you plan to bring to the course, such as useful demonstrations, or audio-visual techniques that can enhance the classroom experience.

You should meet weekly with the Course Instructor to discuss issues as they develop and of course to discuss weekly course material and assignments. Take caution: avoid substituting talk with another TA for an open discussion of course-related business with the Instructor.

COORDINATING TUTORIAL SECTIONS AS A TEAM

The Course Instructor will explain her/his expectations for tutorial preparation. Most of the time, s/he will ask TA's to review particular concepts or theories in tutorial. If and

when you employ different visual examples in tutorial to explain concepts, be sure to share these with the Course Instructor. This information is essential so that s/he may devise exams and assignments that are suitable and relevant to all student members of the lecture course. Often times, tutorial instructors provide excellent new ideas and examples for Course Instructors, so please do share your teaching tools.

Exam Review

In preparation for exam review, TA's should meet with the Course Instructor and other Tutorial Assistants to discuss the exam preparation kit. As a TA, you will want to be sure that you understand the kit contents, the expectations for answers, the level of answer that pertains to the OCAD grading scheme and the extent of material to answer short and long essays. It is essential that you have this information in hand prior to teaching an exam review class in your tutorial section.

Techniques for Conducting Exam Reviews

TA's will want to meet with the Course Instructor to discuss the exam review preparation. Advise the students to study the exam preparation guide/kit prior to the next tutorial class, and to come prepared with questions. Try fielding the class for questions and writing them on the blackboard; then divide up the questions and give small groups 5 minutes to prepare their answers. Review the questions with the larger class afterwards. Try to bring in all the students- not just those with obvious enthusiasm. Also, work to get students to solve their own problems and understand the roots of any lack of comprehension.

***

III. NOTES ON OCAD STUDENT DEMOGRAPHICS AND STRENGTHS

OCAD has a diverse student body, ranging from students who are primarily visual learners, to students with a sharp mind for advanced critical theory. We have a large percentage of students speaking English as a Second Language, and a significant number of students with learning disabilities, and many with mental health issues.

Recommendations

- It is important to use multiple types of teaching techniques, alternating between lessons and assessments based on visuals, aural lectures, and text.
- It is useful to assess your student population at the start of the semester to obtain information about their academic backgrounds, strengths, and learning styles. One useful tool is to hand out an index card asking students to provide answers to particular questions.
- Especially with new students, stress the details of the syllabus, and encourage them to consult it on a weekly basis.
- Research paper skills: Students in third and fourth year should have taken a second year course providing them with skills in research, paper writing and MLA citation style. It might be useful to query your class, regardless to get a sense of their abilities in this area, and then to provide assistance or refer them to the Writing and Learning Center, as you prefer. This will greatly improve the

quality of student papers. Also, please note that OCAD is introducing our own style sheet this year, so please learn this style and ask students to employ it in their papers.

OCAD students sometimes do not read and otherwise de-prioritize work for Liberal Studies classes.

Recommendations: create incentives, deadlines or other techniques to encourage that readings are completed, and deadlines met.

***

IV. ON TEACHING AND PEDAGOGICAL PRACTICE

Teaching is a learned skill. As such, we offer the following section, containing both administrative details and recommendations for conducting classes and exercises. Throughout the year we will offer professional development seminars that offer information and advice on various pedagogical techniques. We hope that you will take advantage of these seminars and share your own knowledge with colleagues, particularly new instructors. As always, please contact the Associate Deans with specific questions or classroom problems.

COMMON TUTORIAL TEACHING SITUATIONS

In your first semester of teaching, it is common to feel overwhelmed with the amount of time required to comprehend the material and transform it into efficient teaching materials. You can best address this by preparing well for tutorial.

TEN ESSENTIAL PREPARATION AIDS AND TIPS:

1) Prepare carefully and fully; careful preparation will alleviate anxiety and help make your class successful.

2) Familiarize yourself with the texts, reading materials and examinations well in advance.

3) Take the time to call upon Tutorial Instructions with OCAD experience to obtain other ideas for preparing and teaching.

4) Familiarize with the general level of preparedness of the students in your class. You can obtain such information through questions the students answer on index cards; for example, ask students to list any similar courses they have taken, and to write their expectations for course content, which will give you a sense of their knowledge of the breadth and depth of relevant topic. You might also conduct a verbal inventory, which the class answers by raised hands. Knowing the general abilities in your class will help you to explain material at the appropriate level.

5) Know your students individually. Work to learn your students' names and their work, and be alert to academic problems as they develop. Early intervention at the beginning of the semester can prevent that problem from becoming insurmountable.

Also be aware of external/personal problems, but refer students to the counseling center, rather than take on that job yourself.

6) Come prepared with a strategy for each of your discussion groups--questions you plan to ask your students, examples and analogies you plan to use. Know what points/concepts should be stressed and steer students in that direction.

Even if enthusiastic class discussion prevents you from using your materials, good planning will help you to prepare to lead class discussions.

7) Remember that students are responsible for keeping the discussion going. Keep students from steering the discussion to a distant tangent, but do design assignments to give students a sense of discovery and intellectual ownership.

8) Creativity, Enthusiasm, Spontaneity: Devise different ways to motivate your students, such as interesting audio-visual techniques or short small group exercises. Note that extreme positions or theories often trigger the most heated discussions.

9) As you teach, teach students to learn: If they don't understand the question, inquire into the problem—have they read the material, did they need to read it again, did they understand the foundational information required to understand the concept, etc. Helping students to target the missing link in their understanding allows them to grow as analytical thinkers and gives them confidence in their learning abilities.

10) As you teach, encourage critical thinking: Teach students to critically examine readings—to identify their foundational ideas and concepts, and understand how these ideas are laid out to form a claim. Know the purpose of the claim to the final argument. If students can understand how reasoning is pieced together, they can both examine the reasoning for quality, and for ideology, and then can agree/disagree, accept or reject with intellectual rigor.

GETTING STARTED/ FIRST DAY OF CLASS

Most instructors, including those who are seasoned, get a case of nerves when they teach. Having said that, there are techniques you can employ to minimize your nervousness.

1) Talk with experienced TA's in Liberal Studies and ask them what to expect. For example, inquire about the typical problems experienced by students and teachers?

2) Visit the classroom before the semester begins. A visit can be reassuring, and give you a chance to think about how the physical layout of the room might be employed to suit your teaching strategies. You might think about arranging the chairs in a circle or in rows, depending on your goals; if you do rearrange the furniture, please be sure to restore the room to its original arrangement at the end of class.

3) Try to visualize the first day and its purposes as concretely as possible. Imagine what you would like to say, and how you would like to say it, and a positive response from your students.

4) Practice in advance what you plan to discuss during your first session—especially your plans for the start of class, when you may be most anxious.

5) Know as much about your students as possible, in advance. Is it a first year class, a mixed year class? Do most have the prerequisite?

6) Consider arriving early and chatting with students before the class begins, instead of walking alone into a full class.

7) Introduce yourself, let them know what to call you, and share a bit of information regarding for example, your academic areas of interest.

8) Consider having the students introduce themselves (or interview and introduce their "neighbor") to begin to establish your class as a "group." The sooner you learn student's names, the better; techniques for this include creating a seating chart, calling attendance, taking digital photos of students (if they agree), etc.

9) You might also want to collect some basic information from each student on an index card, including their expectations for the course, major area of study, experiences related to the course material, and how you can contact them.

10) Come prepared with an outline or a list of major points you plan to cover.

11) Discuss with the students the level of preparation and participation you will expect from each of them.

12) Concentrate on the ideas you want to get across, not on your own nervousness.

13) Use audio-visual aids. You will feel more reassured knowing that the material you are presenting is already written on PowerPoint, transparencies or on the blackboard.

14) Set aside time for administrative matters, answering questions regarding attendance, rescheduling missed exams, how to reach you outside the classroom, etc.

TIPS FOR RUNNING SUCCESSFUL CLASS SESSIONS

1) Think about how you pace your class. Be attentive when you are moving too quickly and losing many students, or moving too slowly and causing students to lose interest. Keep in mind the value of silence after you ask a question; wait up to 30 seconds for a student to answer, and if no one does, ask another question. Finally, keep your presentation physically varied; get up and move about the room; ask a student to read a passage from a text or explain an answer. It's a

good idea to change something in your technique every ten minutes to maintain interest.

2) Keep in mind that the black board or erasable board can be an excellent teaching tool. You might arrive early and add information to it, or instead prepare a "PowerPoint" presentation. Remember to use visual aids as an outline of your points, and to use some orderly method to present your ideas so that students can follow easily.

3) Some instructors provide lecture outlines on-line (at "mycourses" webpage) that students can download and print, and use for note taking in class. It is a good general rule of thumb to provide a skeletal outline of your lecture that does not replace note taking, which is a valuable skill for students to learn.

THE TA-STUDENT RELATIONSHIP

As a TA, you need to care not only about how organized you are and how you present your material, but also about how well you are reaching your students. You need to know your students, be comfortable with your position and the authority it entails, be alert to problems as they occur and be ready to take appropriate action, recognize your own personal biases and misconceptions, make provisions for frequent feedback, and involve your students as active participants.

HANDLING STUDENT FEEDBACK REGARDING THE COURSE INSTRUCTOR

As a TA you will certainly be privy to student feedback about courses and the professor. Discussion of and disagreement with the approach of the course or of certain interpretations, especially in humanities and social science courses, are part of the learning process; you should feel free to disagree in class with the instructor's arguments. But like any good teacher/scholar, you are obliged to present alternative readings or interpretations in a constructive criticism and the search for truth. Please do not undercut the course instructor. A seemingly adversarial relationship is not good for you, your students, or the course.

BE COMFORTABLE – AND CAREFUL – WITH AUTHORITY

The transition for many TAs from student to instructor is both confusing and troubling. Some find themselves asking questions such as: Can I really do this? How much authority do I really have? Do I look like a teacher? What will the students call me? Nearly all TAs report a period of adjustment as they become comfortable with their new role. For many, this new role does not take hold until they learn to accept their authority.

The fact remains, however, that you *are* these students' teacher and they *expect* you to help them learn. Nearly all students expect that you know more about the subject than they do, and you probably do. But even if you don't, or don't feel that you do, you have had more experience learning than they have and are now in a position to guide them in that process.

You must exercise your authority, however, with care and strict professionalism. Because you may be close to your students in age, because you are may be a student yourself and share similar concerns, and because you want to be liked and accepted by your students, you may find yourself becoming too close, or wanting to become too close, either to the class as a whole or to a certain students in particular. Objectivity and fairness to *all* your students must be your goal. The slightest appearance of favoritism to some or hostility to others can at best confuse a student about his/her academic fate in your class and can at worst be interpreted as harassment. By developing too friendly a relationship with your students, you erode some natural distance between teacher and student – a distance that in fact can help you do your job without conflicts of interest.

SEXUAL HARASSMENT

OCAD is committed to creating and maintaining a community in which students, faculty and staff can work productively in an atmosphere free from harassment or intimidation.

Very simply, sexual harassment is unwanted sexual attention that makes a person fell uncomfortable or causes disruption of a person's work. Sexual harassment can take several forms. It can be verbal, such as sexual innuendo, offensive or derogatory remarks, jokes about sex, comments about someone's body or clothing, sexual propositions, request or demands for sexual favors. It can be non-verbal, such as whistling or suggestive or insulting sounds or gestures, or visual displays of offensive sexual images, e.g. pin-ups. It can be physical as well, of course, from unnecessary and unwanted touching, pinching or holding, all the way up to physical assault or coerced, sexual activity. All these kinds of behaviour are unacceptable.

MINORITY STUDENTS

Dealing with minority students also requires care and sensitivity on your part. The best advice is that which applies to all your students: get to know them as individuals and treat everyone fairly. By doing so, you are less likely to rely on unconscious assumptions. OCAD has a commitment to ethnic and cultural diversity, and sees a particular need to encourage the full participation of minority students and women in all disciplines, and especially in the sciences and engineering where numbers are particularly low.

Students from non-traditional groups may need extra encouragement to participate. You may find it helpful to talk to theses students outside class. Do not, however, make the mistake of calling on African-American or Hispanic students to present the "minority point of view" or comment exclusively on minority-related issues. Students should never be asked to speak for an entire group, each if whose members surely have different, very individualistic perspectives. There is no such thing as the African-American, Latino, or Asian-American point of view. Do not hesitate to call on any student – regardless of sex or race – to comment on any question or issue that comes up in your class. The wiser and more effective teaching technique is to spread questions and responses around to every member of your class.

STUDENTS WITH LEARNING DISABILITIES

Any impairment is one or several of life's major physical activities – seeing, hearing, or walking – constitutes a physical disability. The severity of these conditions varies greatly from student to student, so that it is vital for you to become acquainted with the student to see how your lab or precept or seminar can be fully accessible.

Reasonable accommodations to students with physical and learning disabilities include allowing them to tape and transcribe a recording of lectures and classes, allowing the student to take exams at the Centre for Students with Disabilities, allowing readers for a blind student or signers for the deaf.

For more information or help, contact The Centre for Students with Disabilities. (*Lisa Allen, Learning Strategist ext. 484, Susanne Seinader, Manager ext. 288*)

HUMOUR

Humour can be an effective means of lightening the mood of your class, of making a transition, or of injecting a moment of intellectual play into the discussion. A classroom entirely without humour would be a dull place indeed. But humour must be used sensitively, because it can also be hurtful or cruel, even when you do not intend it to be so. When you use humour, be especially careful that it not be seen as aimed at a special group or person.

ACCESSIBILITY

To be in a position to give that help, you must be available. This usually means holding office hours, but there are other things that you can do, too. Many TAs find that setting up individual meetings at the beginning of the semester allows them to get to know all their students better, and helps them to focus on the strengths and weaknesses of the section as a whole. It is also useful to meet students when papers are assigned, particularly up to and through the fall or spring break.

Increasingly, TAs are conducting out-of-class business – advising, informing, responding to questions, even editing drafts of papers, programs, or reports, -- via *mycourses* and e-mail. E-mail has become for many TAs and students the most common and most comfortable means of accessibility, and TA's who are not regular e-mail users should consider its usefulness in keeping in contact with their students, and they with you.

When students do come to see you, listen. You may hear of problems about the course that need to be thrashed out not only with the student, but with the Course Instructor as well – or of a general problem with your entire section that you had not thought about before.

FURTHER RESPONSIBILITIES / COUNSELING

Often student problems in class or lab (e.g., poor attendance, disruptive behaviour, poor work or non-work) can be symptomatic of a larger problem that goes beyond the scope of your section. If you feel that the student is more than you can handle, let him/her

know that there are resources at the Health and Wellness Centre that provide *psychological and academic counseling*.

***

V. STRATEGIES FOR GENERATING CLASS DISCUSSION

A LIBERAL STUDIES "OPEN" DISCUSSION MODEL

In courses in the social sciences and humanities, where there is seldom one correct answer or approach, a less structured and less directed discussion format usually works best. Most often discussion sections in any field of study will require some combination of both techniques. Consider passing out discussion questions to your students one week in advance, giving then time to think about the important aspects of the readings or lecture – you will find they will come into your section better prepared. Ask them to bring their own questions into class, and then begin the next class with students writing their questions on the board. Some TAs have found that making one or two students the "authority" on some section or aspect of the material that week will help to bring the students into the discussion.

FROM LEADING TO FACILITATING: WHAT IS YOUR ROLE?

Perhaps the most important general question the discussion leader faces is whether his/her role is to direct closely or to mediate loosely the students' contributions in class. Will you try to steer students towards certain agendas or answers? Or will you act more as a facilitator, stepping back to let the class set or select goals at the outset, and encouraging them to arrive to their own conclusion in their own ways? Obviously, there is no single answer.

Remember that as a discussion leader, your role is very different from that of the lecturer. You can assist, clarify and help demonstrate the major points expressed by the lecturer and through the readings, but your goal is to lead your students into *free* discussion, foster understanding and stimulate intellectual growth. To accomplish these tasks, consider the following:

- ***Stress the separation of major points from minor ones.*** Concentrate only on those parts of students' comments that relate to agenda you have established. Let the students know why you are responding selectively to their remarks, and assure them that you are available to discuss other issues during office hours.

- ***Ask more divergent than convergent questions.*** That is, try to steer the students towards inquiries for which a number of answers are equally valid, rather than toward those for which there is one correct answer.

- ***Encourage students to hold discussions with each other, instead of expecting the ultimate response or final word to come from you.*** A thoughtful debate is more enriching than collective agreement.

- *Instead of your frequently summarizing the discussion along the way,* ***ask one or two students what they think were the most important points made at each stage of the discussion.***

- ***Listen to what your students are saying***. Consider jotting down notes while a student is talking, and refer back to these comments during the discussion or at a later point in the term. Your students will respond better to you and the class when they feel you listening to what they are saying.

- ***Just before the end of class, summarize the main point of the discussion, or ask one or two students to summarize them for you.*** Also, talk about your next meeting, including issues that may be discussed. At this point, you may want to ask students to bring questions of their own.

THE ART OF QUESTIONING

Good questions are the backbone of effective group discussions, but it will take time for you to learn how to ask the question that will elicit interesting responses. The most productive questions provide openings to a variety of responses, and invite students to think about and respond at a high level to the material. Alternate between posing some questions to the entire class and addressing others to individual students. Remember too that you need to give your students enough time to respond. Don't give the answer yourself or change the subject by asking another question. In fielding questions, make sure you listen closely. If a student's question is vague, ask him/her to clarify the communication. Don't do the work for them! When students ask you questions, ask other students to respond. Do whatever it takes to stimulate a *group* discussion. Here are some of the most common types of questions.

QUESTIONS LIKELY TO STIMULATE GOOD DISCUSSION:

The Playground Question – Here the instructor designates a carefully chosen aspect of the material for intensive study (the "playground"). This kind of questioning encourages the students to choose freely their own concepts or themes in dealing with the material.

Example: (Instructor reads a sentence from the novel under study.) "Well, that's a very rich sentence…there's a lot there…OK, what's there?"

The Focal Question -- Students are asked to choose from among a limited number of positions or viewpoints, and to support their views in discussion. They are thus more guided conceptually than by the *Playground Question,* but less restricted in the material they may bring in to substantiate their positions.

Example: "Is Ivan Illych a victim of his society, or did he create his problems by his own choices?"

The Brainstorm Question – Here the structure is thematic: the title is derived from the brainstorming technique, which encourages participants to generate a large number of ideas on a single topic in a short space of time. The question should deliberately encourage all kinds of ideas or opinions, while the theme delimits the range of what is appropriate.

Example: "What kinds of things is Hamlet questioning, not just in his soliloquies, but broadly throughout the whole play?"

QUESTIONS LIKELY TO BE UNSUCCESSFUL IN STIMULATING DISCUSSION:

The General Invitation – This is a *Playground Question* that has lost its boundaries. It encourages a wide range of response, but the arena of discussion is so broad and vague that there is insufficient direction. Students are likely to get confused or keep quiet because they aren't sure what is "really" being asked.

Examples: "What about the lecture?"

The Shotgun Question – These are really multiple questions that pack in several weakly related sub-questions all in one breath or ask for radically different kinds of thinking. They often seem to be fired off in the hope that one fragment will hit something. Unfortunately, the confusion that results is usually inhibiting to students. In many cases the individual questions that make up the *Shotgun Question* would be valuable if the instructor would simply *wait* between questions instead of throwing them out all at once.

Examples: "How do you interpret what the narrator tells you about the hero? What do you make of his return from law school? Why did he decide he didn't really expect too much?"

The Analytic Convergent Question – These questions can elicit complex, analytical thought, but tend or seem to aim at a single correct answer. Discussion is likely to be short lived because students sense a "right or wrong" atmosphere, or because active thinking will stop when one answer is labeled as correct by the instructor.

Example: "What was the most important reason for the revolution's failure?"

The Quiz Show Question -- While questions of this type produce excitement on daytime television, they may well create an impoverished intellectual atmosphere because they are fact-oriented, single-answer, convergent questions which, not surprisingly, produce the least discussion of all.

Example: "What was the name of the institution?"

MID-TERM CLASS ASSESSMENTS

You may find it useful to conduct an informal, mid-term evaluation of the class to determine how much students are absorbing, how much time they are devoting to reading, studying and projects, how they feel about the general class atmosphere, etc. You can write up such a one or two-page evaluation and conduct it on your own in class. Students are often humble and honest in their remarks and the information can help you to mold your teaching techniques to encourage better learning and class participation.

The University will conduct end of semester evaluations, providing you with student evaluations of the whole semester's class.

***

VI. TECHNIQUES FOR DEALING WITH PROBLEMS IN THE CLASSROOM

DEALING WITH "DIFFICULT" STUDENTS

You can probably recall from your own undergraduate experiences one or two students who tried to monopolize classroom discussion, or the student who tried to intimidate the professor by challenging his/her authority, or who refused to take part in class discussion, either because of unprepared ness or plain shyness. Now that you are the instructor you must be prepared to deal constructively with these students in order to keep your class on track.

All the problem situations above need to be dealt with as quickly as possible so that one or two problem students do not create a problem class, precept, or lab for you. Do not make the mistake of avoiding them in hopes that they will correct themselves. At times you may want to talk to the Course Instructor directly about a problem student. The professor may want to meet with the student personally, or talk to an Assistant Dean of Liberal Studies. Keep in mind, however, that sometimes you may be waging a losing battle, and after exhausting all attempts to change your teaching strategies, or the student's behaviour, you may be forced to concede that the situation is out of your control. Do not despair. In most cases, your efforts will pay off, and you will find that your class as a whole will function better.

Your teaching style and class management should show your students that rudeness, interruptions, and ignoring or dismissing other students' contributions will not be acceptable. On a broader level, it is true in North American class rooms generally that men tend to dominate, or try to dominate discussion, and that teachers unconsciously direct their questions – and their approval –towards men discussants. You can create a better climate for discussion by asking all your students the same kinds of questions and spreading your attention, responsiveness and approval around to all members of the class – men and women, majority and minority students. Certainly avoid speaking or presenting material as if no women or persons of colour or international students are present. And even if by chance none are, this should not prevent you from bringing in important perspectives or materials related to gender, or ethnicity, or other cultures. In these ways you can demonstrate that your class is for all the students.

SPECIFIC TEACHING PROBLEM SITUATIONS AND RECOMMENDATIONS:

Decompressing from a tough class, or dealing with a problem student

- Take a fellow tutorial assistant out for a cup of coffee to talk about it. Chances are they will have a similar story and will empathize and explain their approach to dealing with the problem.
- Talk to your Course Instructor for advice.
- If problem persists or you haven't found a solution, talk to an Assistant Dean.

Participation problems:

One or two students talk too much: Provide a recommended time limit for response to the whole class. Simply preface your question with the request to hear from someone who hasn't spoken yet. Call on other students by name.

ESL students won't speak publicly: Address this privately in your office. Encourage the student. Make a contract with them, for example, that you will not call on them suddenly, if they agree to speak in class when they feel comfortable and prepared.

Small groups led by the same person routinely: Rearrange the groups next time around; call on someone else in the group by name.

Activating the late/nonproductive student: Meet with him/her outside of class as soon as possible. Inquire as to the reasons for this lack of productivity. Explain that it impacts the whole class. Provide some references for assistance with time organization, learning assistance or overfilled schedule, referring the student to the Assistant Dean, if needed.

Sexism, ethnic bias and other forms of personal misconduct:
Students sometimes treat female faculty or non-white faculty, as deserving of challenge, based on preconceiving notions and bias. This could take the form of questioning the instructor's abilities, or challenging their assertions in class, operation of the class or the grade given. There are various tactics for dealing with bias. The best rule of thumb is to remember that your were hired because you were qualified, and that you have the support of the OCAD Liberal Studies faculty. Speak from that position.

Personal comments or attacks:
Student comments suggesting, for example, that you aren't qualified to teach the class, are inappropriate. Refrain from responding to personal attacks and do not engage or defend yourself on this topic. Inform that student that they are now beyond the rules of appropriate conduct and that they should meet you privately in your office to discuss their conduct after class.

Tips:

- Maintain your posture and your confidence.
- Focus on your job: stay focused on the subject at hand and craft an academic response to any challenge that is academic and/or personal.

- More broadly, accept your role as Instructor: Acknowledge to yourself that ultimately, a power imbalance does exist in the classroom and accept your role as the Director/Mediator/ Instructor of the class. Having done this, it becomes easier to see yourself as the individual responsible for trying to craft a solution to the problem at hand.

Aggressive Students

Note that often times, student behavior is linked to student developmental crises, that is, their efforts to create a stable, adult identity. Some students who are attempting to be academically rigorous actually present as aggressive.

Tip: A good way to mediate this is to pursue a friendly conversation with this student after class. You might begin with noting your pleasure that this (engaged) student has chosen your class, and then provide them some feedback regarding the manner in which they engage in class.

Tension Due to Age Differences

Generally it is a pleasure to have "adult" students in the class. They have respect for the intellectual enterprise and tend to serve as role models for appropriate behavior, how to participate, how to articulate a concept that is new, and their elevated performance expectations raises the level of the whole class. However, sometimes age differences create classroom tension.

Tips:

a) Call upon the senior student in class; treat them as someone with special knowledge to share to the class. Alternatively, challenge that student with higher-level questions that demonstrates your respect for their abilities. Refrain from overtly praising that student, but do show respect through your conduct of the class.
b) If the student challenges your authority directly, discretely request a meeting after class, and in the privacy of your office, note the tension, and clarify your roles in the classroom.
c) Consult the Course Instructor for advice with ongoing problems.

***

VII. STRATEGIES FOR GRADING AND EVALUATING WRITING

TIPS TO MAINTAIN FAIRNESS AND CONSISTENCY IN GRADING:

1) Meet with the Course Instructor (and other TA's) to decide what methods of evaluation are to be used, how the student's work should be grade and what proportion of the final mark each part of the assignment will comprise. Set a policy for missed/late assignments. Discuss whether work can be revised or regarded.

2) At start of term, communicate these policies to your students. Tell them what you expect and how you plan to measure their progress.

3) When exams or assignments come in, glance over a handful before you start grading to get a sense of the general level of performance. This will help you to sort out your grading standards.

4) Keep precise records of the grades you hand out throughout the term and, as a check, compare your grade distributions with those of other sections. If you spot problems, take them up with the Course Instructor.

5) You will occasionally be asked to defend the grades that you give a student. Explain fully what went into your decision and be ready to suggest remediation techniques (i.e. obtaining a tutor) when you feel the student doesn't comprehend the material. If the student feels that a grade is unfair ask him/her to leave the exercise with you. This will give you sufficient time to reconsider your earlier decision and consult with other TA's or the Course Instructor. It will also give the student time to calm down.

6) If possible, don't look at the name of the student whose work you are grading. This will give you confidence in your grading decisions.

EVALUATING STUDENT WRITING

Above all, be very self-conscience about the effort of your comments and evaluation on the student writer. As with defining the course objectives, ask yourself what you would like to the student to know or do as a result of your comments and evaluation.

- Read through or skim the entire paper/report/essay before marking it. The more complete a sense you have of the whole work and its major issues when you record comments is, the more efficient the evaluation process will be for both you and the student. Hasty and elaborate marginal commenting is a practice you should train yourself to avoid. Some TAs use a separate sheet of paper to jot down tentative ideas until they have focused on the two three major recommendations their evaluation will make. If you prefer to record comments on the paper itself as you proceed, use a pencil instead of a pen. A preliminary read-through should also help you to think about how to balance criticism with praise.

- Evaluation should strike a balance between too little and too much commentary. Students are dismayed at receiving essays littered with marginalia and over-writing, no matter how encouraging or painstaking the remarks. Similarly, an evaluation conveying only a letter grade and one or two terse comments at the end is a poor payoff for the kind of investment even mediocre papers or reports often represent.

- Provide both marginal and end commentary. Most TAs write out a concise but comprehensive comment at the end of the work and then asks students to read that before looking elsewhere in the essay. Use page numbers to refer the writers to examples of successes or problems in the text itself. Avoid repeating end-note

points in the margins of the text; use margins only to note examples of the major points made in the overall evaluation, and to correct problem of style.

- Choose major issues for end-comment**.** If you judge that the report or essay demonstrates several problems, carefully select the major ones on which to focus your suggestions for improvement. Start with the areas that in your opinion most need work and save other problems for later. Even if the problems are few, let the student know which you consider most crucial.

- Emphasize choice, rather than "right" and "wrong" results. Let students know that to write well they must consider the effectiveness of the many choices they have in writing a sentence, paragraph or page. One TA stressed this to her composition students in a first-day handout: "As I read, I compare alternative phrasing, thoughts and structures you might have used to what actually chose to set down, and early in the course especially, I'll try to tell you about the alternative choices I saw." She emphasizes that these proposals are not corrections, but informed editorial suggestions for which the student try to understand the reasoning, rather than blindly adopting them.

- Aim the evaluation towards the student's future, as well as past efforts. Select comments that you judge will be more likely to improve the overall effectiveness of the student's next essay or report. Make a few concrete suggestions about he/she might improve on or experiment with the project, and consider relaying these points in the form of a numbered list, which the student can quickly glance at before beginning another writing assignment.

- Distinguish among content, organization and style**.** Do not try to isolate the subject matter from the structure and language of the paper you read. Because style and organization deliver content, the interrelation of these three elements is unavoidable in any case. Formally distinguishing to students, many of whom believe that "content alone" is meat and the rest is gravy.

- If at all possible, start with at least one positive point about the piece. Describing a paper's strong points first can help brace the student for the criticism to come.

- In general, try to motivate the student by suggesting that the essay's virtues are being compromised by its problems. The basic message that "I'm on your side, but it's not clear you're on your side" can work wonders for a student who is convinced that the enemy is you, rather than his/her own conflicted prose.

- Evaluate the essay, not the author**.** Try the "the essay succeeds at.." instead of "you do a good job of…" This approach addresses a situation where many students (quite rightly!) feel that writing is a very personal matter. Some TAs prefer to use a mixture of more and less personal language, applying the former to successful and the latter to less successful attempts.

February 25, 2009

Final Exam Protocols for Instructors

1. Final exam attendance sheets provided by the Liberal Studies office
- Sign-up sheets with currently enrolled students only (not students who have dropped)

2. Exam room set up
- Double spaced between chairs

3. Monitors for proctors to assist for breaks
- A floating monitor will provide breaks for proctors monitoring exams by themselves

4. Sign-in and Sign-out:
- Sign-in option at the discretion of the instructor
- Sign-out required with student card and signature

5. Late arrival: students arriving later than 30 minutes may be denied access to the examination and receive zero

6. Personal belongings
- Students should not bring anything that cannot be placed in a designated area.
- Lost or stolen items are not the responsibility of the Ontario College of Art & Design

7. Washroom breaks:
- in an emergency
- one at a time
- students must bring exam paper to instructor/proctor
- large classes: students must sign out and into exam room

8. Eating and drinking: No food (except where medical note provided); beverages permitted

9. No electronic devices (including electronic dictionaries, cell phones, CD players, MP3 players, Personal Digital Assistant (PDA) etc.)

10. Use of print unilingual dictionaries: generally no (discretion of instructor)
Bilingual dictionaries: okay but must be presented to proctor

11. Early departure: depends on size of class and location, so at the discretion of the instructor/proctor.
Tip for large classes (Central Hall): Faculty member may orchestrate specified early departure times to minimize comings and goings.
Students should be prepared to remain in the exam room for the duration of the exam

12. All Special Accommodations must be arranged at least 2 weeks in advance with the Coordinator, Centre for Students with Disabilities

13. Deferred Exams
- Illness, family emergency, religious observances (no fee required but need proper documentation)
- Other circumstances should be consulted with the Liberal Studies office (fee may be required)
- Students must fill out a deferred exam form to be submitted to the Liberal Studies office
- Please see the Deferred Exam Policy at http://www.ocad.ca/students/student_policies/ac_reg_pro.htm

14. Exam Conflict
- 2 or more exams at the same time
- More than 2 exams on the same day
- Students must inform their instructors of any exam conflicts no later than October 31st in the Fall Semester and February 28th in the Winter Semester
- Students must fill out a deferred exam form to be submitted to the Liberal Studies office

February 25, 2009

Final Exam Protocols for Students

1. Sign-in and Sign-out:
- Sign-in option at the discretion of the instructor
- Sign-out required with student card and signature

2. Late arrival: students arriving later than 30 minutes may be denied access to the examination and receive zero

3. Personal belongings
- Students should not bring anything that cannot be placed in a designated area

4. Washroom breaks:
- in an emergency
- one at a time
- students must bring exam paper to instructor/proctor
- large classes: students must sign out and into exam room

5. Eating and drinking: No food (except where medical note provided); beverages permitted

6. No electronic devices (including electronic dictionaries, cell phones, CD players, MP3 players, Personal Digital Assistant (PDA) etc.)

7. Use of print unilingual dictionaries: generally no (discretion of instructor)
Bilingual dictionaries: okay but must be presented to proctor

8. Students should be prepared to remain in the exam room for the duration of the exam

9. All Special Accommodations must be arranged at least 2 weeks in advance with the Coordinator, Centre for Students with Disabilities

10. Deferred Exams
- Illness, family emergency, religious observances (no fee required but need proper documentation)
- Other circumstances should be consulted with the Liberal Studies office (fee may be required)
- Students must fill out a deferred exam form to be submitted to the Liberal Studies office
- Please see the Deferred Exam Policy at http://www.ocad.ca/students/student_policies/ac_reg_pro.htm

11. Exam Conflict
- 2 or more exams at the same time
- More than 2 exams on the same day
- Students must inform their instructors of any exam conflicts no later than October 31st in the Fall Semester and February 28th in the Winter Semester
- Students must fill out a deferred exam form to be submitted to the Liberal Studies office

APPENDIX XX

Faculty of Liberal Studies
Fall/Winter 2010/11

INSTRUCTIONS FOR ADMINISTERING IN-CLASS COURSE EVALUATIONS

In the absence of online course evaluations for F/W 2010/11 courses, we are offering all LS instructors the option to conduct in-class evaluations, as follows. Please note that this is an optional exercise. We have no budget to tabulate the results, so each instructor will receive the evaluations after grades are submitted, but no record of results will be kept in the Faculty of Liberal Studies Office unless special arrangements are made with the Dean in advance.

Instructors

1. Please notify the Liberal Studies Office (Alana) about which classes you would like to hold a review in.
2. Using the Evaluation Template provided (we have sent by email), please make sufficient photocopies for your classes.
3. Pick up specially marked envelopes from the LS Office and give these to your student reps (one for each class).
4. Select a student rep in each class who will distribute the forms, collect them and put them in the relevant envelope, and return them to the LS Office.
5. Leave the room for approx. 10-15 minutes and wait for the student rep to signal that all forms have been collected.
6. The evaluations will be handed over to you after all grades have been submitted and posted.

Student Representatives

1. Please distribute the course evaluation forms to all students in the class (after the instructor has left the room).
2. Read the following to the students:
   " OCAD is not conducting online course evaluations this semester. A committee has been formed to review the process and make recommendations for the next round of evaluations. In the meantime, your instructor would like to get your feedback on this course. Please fill out the form with this in mind. The Liberal Studies Office will keep the evaluation forms until all grades have been submitted and posted and then pass them on to the instructor. If you have any questions about the evaluation process, please contact the Liberal Studies Office."
3. After everyone has filled out the form (including you), please collect them and place them in the specially marked envelope.

4. Seal the envelope and bring it to the Faculty of Liberal Studies Office. If the office is closed when your class is over, please leave it with the Security Desk in the lobby of 100 McCaul.
5. Thanks for your assistance with this process!

Faculty of Liberal Studies Office

1. Prepare large envelopes for each instructor and class you've received information about:
    a. Name of professor
    b. Number and title of course
    c. Date and time of last class

2. Prepare a list of all classes from which you are expecting a returned envelope.
3. Check off return of envelopes and follow up on missing evaluations (check with instructor).
4. Keep envelopes in a box in the Dean's office.

Course Evaluation Form

Course Title: Course Number:

Lecturer:

Overall Course Evaluation

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. The course was delivered consistent with the course outline and objectives	☐	☐	☐	☐	☐
2. The course was well organized and well planned	☐	☐	☐	☐	☐
3. The course lectures were presented in an understandable way	☐	☐	☐	☐	☐
4. The text/readings were relevant to the course objectives	☐	☐	☐	☐	☐
5. The discussions/lectures were relevant to the course objectives	☐	☐	☐	☐	☐
6. The methods of evaluation in the course were clearly described in the course outline	☐	☐	☐	☐	☐
7. Course workload was manageable	☐	☐	☐	☐	☐
8. The level of difficulty was appropriate	☐	☐	☐	☐	☐
9. This course challenged me to reach my potential	☐	☐	☐	☐	☐
10. The content of the course will be useful to me	☐	☐	☐	☐	☐
11. I learned a great deal from this course	☐	☐	☐	☐	☐

12. Overall, I would grade this course as (circle one)
A+ A A- B+ B B- C+ C C- D Fail

Faculty Evaluation (Lecturer/Course Director)

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. The lecturer communicated the course material in an interesting and stimulating way	☐	☐	☐	☐	☐
2. The lecturer used class time effectively	☐	☐	☐	☐	☐
3. The lecturer was responsive to student questions answering them clearly and effectively	☐	☐	☐	☐	☐
4. The lecturer was available for individual consultations when needed	☐	☐	☐	☐	☐
5. The lecturer was respectful of students as persons	☐	☐	☐	☐	☐
6. The lecturer promoted an atmosphere that was conducive to discussion/participation	☐	☐	☐	☐	☐
7. The lecturer's grading was fair, understandable and consistent with the course outline	☐	☐	☐	☐	☐
8. The lecturer provided helpful comments and feedback on assignments	☐	☐	☐	☐	☐
9. The lecturer ensured that student work was graded within a reasonable time	☐	☐	☐	☐	☐

10. Overall, I would grade the effectiveness of the lecturer as (circle one)
A+ A A- B+ B B- C+ C C- D Fail

Student Self-Evaluation

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. I actively participated in the class and discussions	☐	☐	☐	☐	☐
2. My projects/assignments were completed on time	☐	☐	☐	☐	☐
3. I maintained regular and punctual attendance	☐	☐	☐	☐	☐
4. The group dynamic among the students in the class was positive for learning	☐	☐	☐	☐	☐

5. What grade do you expect to receive in this course (circle one)
A+ A A- B+ B B- C+ C C- D Fail

6. How many hours per week did you spend preparing for the course on average (circle one)
1 2 3 4 5 6 7 8 9 10 More

Course Evaluation Form

Course Title: Course Number:

Lecturer/Course Director: TA/Tutorial Leader:

Overall Course Evaluation

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. The course was delivered consistent with the course outline and objectives	☐	☐	☐	☐	☐
2. The course was well organized and well planned	☐	☐	☐	☐	☐
3. The course lectures were presented in an understandable way	☐	☐	☐	☐	☐
4. The text/readings were relevant to the course objectives	☐	☐	☐	☐	☐
5. The discussions/lectures were relevant to the course objectives	☐	☐	☐	☐	☐
6. The methods of evaluation in the course were clearly described in the course outline	☐	☐	☐	☐	☐
7. Course workload was manageable	☐	☐	☐	☐	☐
8. The level of difficulty was appropriate	☐	☐	☐	☐	☐
9. This course challenged me to reach my potential	☐	☐	☐	☐	☐
10. The content of the course will be useful to me	☐	☐	☐	☐	☐
11. I learned a great deal from this course	☐	☐	☐	☐	☐
12. Overall, I would grade this course as (circle one) **A+ A A- B+ B B- C+ C C- D Fail**					

Faculty Evaluation (Lecturer/Course Director)

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. The lecturer communicated the course material in an interesting and stimulating way	☐	☐	☐	☐	☐
2. The lecturer used class time effectively	☐	☐	☐	☐	☐
3. The lecturer was responsive to student questions answering them clearly and effectively	☐	☐	☐	☐	☐
4. The lecturer was available for individual consultations when needed	☐	☐	☐	☐	☐
5. The lecturer was respectful of students as persons	☐	☐	☐	☐	☐
6. Overall, I would grade the effectiveness of the lecturer as (circle one) **A+ A A- B+ B B- C+ C C- D Fail**					

Faculty Evaluation (TA/Tutorial Leader)

Fill box: 1=strongly disagree & 5=strongly agree

	1	2	3	4	5
1. The TA promoted an atmosphere that was conducive to discussion/participation	☐	☐	☐	☐	☐
2. The TA used class time effectively	☐	☐	☐	☐	☐
3. The TA's grading was fair, understandable and consistent with the course outline	☐	☐	☐	☐	☐
4. The TA provided helpful comments and feedback on assignments	☐	☐	☐	☐	☐
5. The TA ensured that student work was graded within a reasonable time	☐	☐	☐	☐	☐
6. The TA was responsive to student questions answering them clearly and effectively	☐	☐	☐	☐	☐
7. The TA was available for individual consultations when needed	☐	☐	☐	☐	☐
8. The TA was respectful of students as persons	☐	☐	☐	☐	☐
9. Overall, I would grade the effectiveness of the TA as (circle one) **A+ A A- B+ B B- C+ C C- D Fail**					

Course Title: Course Number:

Lecturer:

Written Comments

1. What did you like about this course?

2. What would you suggest to improve this course?

3. Any additional comments?

4. If relevant, did class use and reference to online material prove useful? Please comment?

Thank you for taking the time to fill out this evaluation form. Your feedback is important and helpful to us.

APPENDIX XXII

LIBRARY RESOURCES TO SUPPORT THE NEW BA DEGREE PROGRAM AT OCAD UNIVERSITY

REPORT COMPLETED BY JILL PATRICK, MLS, DIRECTOR OF LIBRARY SERVICES, DANIEL PAYNE, MLS, HEAD OF REFERENCE, INFORMATION & ACCESS SERVICES AND ROBERT FABBRO, MLS, REFERENCE & ACCESS SERVICES LIBRARIAN

AUGUST 3, 2010

INTRO

The proposed BA Program at OCAD University will be well served by a highly specialized physical library and an ever-expanding virtual library providing access to digital information in all formats. Collections are developed in consultation with faculty to address curricular needs, to enable teaching, and to enhance the undergraduate learning experience.

Library holdings include titles on current Reading Lists plus an extensive variety of supplementary materials to focus or expand learning in related subject areas. The Library exists also to inspire students and to nurture their curiosity and creativity.

Following is a description of **General Collections** and **Core Collections** as well as the **Access Services**, **Instructional Services**, **Partnerships**, and **Creative Space** that will directly support and benefit the new BA Program.

Also provided is the **Annual Library Collection Budget**, including the costs to maintain general and core collections in support of the new BA Program.

GENERAL COLLECTIONS

Print Monographs

The Dorothy H. Hoover Library at OCAD University houses more than 88,295 volumes of print materials including both monographs and bound periodicals, with greatest depth in Visual Arts (N), Architecture (NA), Sculpture (NB), Drawing, Design & Illustration (NC), Painting (ND), Print Media (NE), Artistic Photography (NH), and Decorative Arts (NK). Within Technology (T), the collection is strong in Photography (TR), Manufactures (TS) and Arts/Crafts/Handicrafts (TT). Within Library Science (Z), the collection is strong in Book Industries and Trade (Type/Typography). An extensive collection of art and design exhibition catalogues— housed within a special vertical file collection (VF) and scattered throughout the N-NK classifications— offer more than 14,000 original documentary records of curatorial practice, including artists' statements and critical essays. Within the Visual Arts (N), the collections are deepest in the areas of Theory, Philosophy, and Aesthetics (600+ titles); Exhibitions (550+); History of Art (5,000+); and Design Theory/Principles and Art Criticism (500+). Unique monograph and serial publications housed in the Library's Reference Collection, available in the open stacks, are collected to meet the rigorous information needs of creative researchers. Included in this

collection are an authoritative assortment of catalogues raisonné for internationally recognized artists, sculptors, and architects from all time periods and world cultures; as well as biennial and triennial catalogues from major international art and design exhibitions such as Art Basel, Documenta, Manifesta, Venice Biennale, the Whitney Biennial, among others.

PRINT MONOGRAPH VOLUMES BY BROAD SUBJECT CLASS

LC Class	**Subject**	**Volumes**
A	General Works	176
B	Philos/Psych/Religion	1,033
C	Auxiliary History	244
D	History	622
E	North Am. History	487
F	Am, Cdn, LatAm History	622
G	Anthro, Geog, Oceanography, Sports	118
H	Social Sciences	1,260
J	Political Science	84
K	Law	59
L	Education	151
M	Music	353
*N	Fine Arts	70,556
P	Language & Literature	1,857
Q	Natural Sciences	874
R/W	Medicine, Health, Science	101
S	Agriculture	101
**T	Technology	4,092
U	Military Science	34
V	Naval Science	2
Z	Librarianship, Bibliographic Science, Book Industries/Trade	1,200
TOTAL	**VOLUMES**	**84,025**

***BREAKDOWN OF N CLASS – FINE ARTS**

		VOLUMES
N	Visual Arts	13,337
NA	Architecture	4,572
NB	Sculpture	3,747
NC	Drawing, Design, Illustration	7,734
ND	Painting	9,851
NE	Print Media	1,750
NH	Artistic Photography	5,250
NK	Decorative Arts	6,499
N - VF	Exhibition Catalogues	17,825
Sub-total		70,566

****BREAKDOWN OF T CLASS - TECHNOLOGY**

		VOLUMES
TR	Technology - Photography	1,184
TS	Technology - Manufactures	1,184
TT	Technology – Arts/Crafts	1,724
Sub-Total		4,092

Specialized Print Collections

Historic publications useful to specialized art and design research are housed in the Library's Rare Book Collection. Comprised of almost 500 titles, this collection includes historic, limited edition and otherwise valuable publications from the 12th century onwards. A compilation of leaves from Medieval Western and Eastern European manuscripts, examples of Middle Eastern and Tibetan calligraphy, a William Morris Kelmscott Press publication, among others are examples of the rich materials included in this collection. The library's Bookworks collection offers another research resource that profiles noteworthy examples of artists' books produced in Canada and internationally. Finally, a collection of zines is currently being developed to profile independent publishing within political and other subculture communities. These highly ephemeral publications—produced using a range of printing mediums from serigraphy to photocopying—profile unique voices that are rarely represented in traditional library collections.

Periodicals

The Library maintains subscriptions for almost 300 specialized print periodicals, many of which are not accessible electronically; the majority of these are international and multicultural periodicals. A further 200 periodicals that have ceased publication are maintained, including some 30 titles designated as Rare Periodicals. A full run of *File Magazine* (from 1972 – 1989) produced by the artist collective General Idea is one example of the valuable primary resources included in this latter collection. Current subscriptions to approximately 30 art, design, and photography annuals are maintained to provide OCAD University researchers with access to information on critically recognized practitioners worldwide.

Digitized Books

The OCAD University Library is a contributing member of the *Internet Archive*, a consortium of academic institutions that recently posted its two millionth digitized, public domain e-book . Scanned books from the Dorothy H. Hoover Library collection can be accessed from http://www.archive.org/details/ontario_college_art_design

Electronic Resources

The Library acquires electronic resources through a variety of means, including licensing through the Ontario Council of University Libraries (OCUL) consortia; multi-year agreements negotiated by the Canadian Research Knowledge Network (CRKN); or the Library Directors group of the Association of Independent Colleges of Art & Design. Remaining collections are licensed independently by the Library, often based on faculty or student requests. The Library is

a partner in CRKN's Digital Content Initiative for the Social Sciences & Humanities (funded by CFI).

The combined e-collections provide access to a broad range of text and image-based mediums necessary for engaging with creative research in the current aesthetic environment.

E-Books

The OCAD University Library currently provides access to over 71,000 electronic books primarily through the *ebrary* collection which includes publications from Springer, Oxford University Press, Cambridge University Press, and Taylor & Francis. Also offered through this portal are an extensive collection of government documents, reports, and non-governmental organization publications from sources such as the Canada Council for the Arts, Council of Ontario Universities, David Suzuki Foundation, Greenpeace Canada, and Statistics Canada. For archival primary documents, *InteLex Past Masters* offers over 120 key works of literature, philosophy and political sciences from Plato onwards. These e-books, all acquired through CRKN, almost double the publications available in the Library's monograph collection. In addition, the library licenses approximately 600 online reference encyclopedias that provide authoritative academic source material for the diverse topics taught at OCAD University. Included in this collection is *Oxford Art Online* (formerly *Grove Dictionary of Art*) widely recognized as the foremost foundational research tool for all subjects in art, design, and visual culture.

E-Journals

Full-text journals are accessible from publisher's collections including ACM Digital Library, Cairn, Cambridge University Press, Érudit, IEEE Computer Society Magazines, Nature, Project Muse (Johns Hopkins University), Sage Journals Online, Swets ALPSP Learned Journals Collection, Wiley InterScience. An additional 40 aggregator databases offer a range of peer-reviewed and professional trade journals. The seminal collection for all aspects of art, design and visual culture research is *Art Full Text* which indexes more than 600 international art and design periodicals with full text access to over 400 titles. Finally, for access to historical primary documents, OCAD University researchers can search *Canada's Heritage* (articles from 1844) *JSTOR* (from 1776), *Periodicals Archive Online* (from 1665). An A-Z list of all licensed databases can be found at: www.ocad.ca/library/about_databases/databases_a_z.htm

E-Media

Digital images, video and audio clips are found within aggregated multi-media e-collections, including *Alexander Street Press Theatre in Video, AP Multimedia Archive, Art Museum Image Gallery, ARTstor, Oxford Art Online,* and *Material ConneXion.* The latter is a highly specialized materials and processes database, which includes both images and text. For statistics, demographic data and international marketing information OCAD University researchers have access to *Global Marketing Information Database* and *<odesi>* , the latter of which is supported and maintained by OCUL's Scholar's Portal. Market research reports, country reports, SWOT

analyses are accessible through aggregator databases *Business Source Complete* or *Canadian Business and Current Affairs*.

A&I Databases

In addition to the above, the Library licenses six of the foremost art and design abstracting and indexing databases available to academic researchers: *Art Bibliographies Modern, Art Index Retrospective, Avery Index to Architectural Periodicals, Bibliography of the History of Art, Design and Applied Arts Index*, and *Designinform*. Full text linking is available for selected titles using SFX URL resolving software. Articles not available through the OCAD University Library collection can be requested online through RACER interlibrary loans, which facilitates access to all major Canadian research libraries, as well as selected collections from U.S.A and Europe .

Slide and Digital Image Collection

Currently, OCAD University maintains one of the largest fine art and design slide/digital image collections in the country, with approximately 150,000 slides covering a broad historical and disciplinary range. An additional 110,000 slides have been recently acquired from the Art Gallery of Ontario. Approximately 76,000 digital images for instructional purposes have been created in-house, largely based on faculty requests. The collection is further augmented by millions of digital images within licensed products (see above). Plans for the next seven years include adding 8,000 to 10,000 new digital images annually in targeted areas as well as digitizing and archiving key areas of the existing slide collection. There are also plans to enhance Canadian content in partnership with *ARTstor*.

Media Collection

OCAD University's videotape and DVD collection is one of the largest instructional collections in Canada with more than 3,500 catalogued videotapes and DVDs, and an additional 500 internally produced archival videotapes. The main collection features video artworks by Canadian and international artists, original experimental work, documentaries, out-of-print titles, short and feature films. The DVD collection is expanded annually based largely on faculty requests. An archival videotape collection, managed by the Visual Resources department, contains unique and historically important documentation of lectures, oral histories, presentations, performances, installations, events, and other original productions at OCAD University. Given the unique materials included in this collection, fragile films and video tapes are being digitized so that a broader community of scholars may learn from these unique primary resources. Many of these media items are posted on the OCAD University image database available through MyCourses.

CORE COLLECTIONS

Core Collections: Art History

The Dorothy H. Hoover Library has an excellent print and electronic collection to support

methodological research in the discipline of art history. For print materials, the library houses key works by art historians from the founding theorist Jacob Burckhardt through to contemporary writers, such as Nicolas Bourriaud, James Elkins or Nicholas Mirzoeff . Through active collection development practices—which includes keeping in close contact with liberal studies faculty to fill their requests for new book acquisitions—the library is committed to enhancing these materials. Sample searches of the library catalogue yield results to support the above description:

- Aesthetics (subject): 715 titles
- Art History (subject): 1,459 titles
- Baroque (subject): 90 titles
- Modernism, Aesthetics (Subject): 35 titles
- Visual Studies (Keyword): 114 titles

Core reference publications are well represented. Seminal research tools such as Emmanuel Bénézit's Dictionary of Artists (2006); Saur's The Artists of the World: Bio-bibliographical Index by Profession (2003-03); The New Dictionary of the History of Ideas (2005); and Grove's Dictionary of Art (Oxford Art Online) offer seminal grounding in key aesthetic disciplines. Many earlier encyclopedia publications, from the nineteenth century and early twentieth are still included in the library catalogue; although in storage, they are still accessible by request. Compendiums such as McGraw Hills's "universal" Encyclopedia of World Art, published in 1959, offer an excellent primary document in how the methodologies of art history have radically changed to embrace new inter-disciplinary and multi-cultural approaches. The library is committed to maintaining an archive of core reference titles and art history survey texts to use for historiographical research purposes thus allowing OCAD U researchers to study the history of art history.

For materials in support of non-Western European aesthetic traditions, the library collection is at a basic level and, as such, would need additional support. Some key works are included, such as most of the writings of Ananda Kentish Coomaraswamy and a recently rejuvenated collection in aboriginal visual culture material; however, more contemporary post-colonial materials are still missing. Sample keyword searches of the library catalogue supports the above commentary:

- Aboriginal and art*: 42 titles
- Indigenous philosoph*: 7 titles
- Post-colonial* and art*: 14 titles

An active collection development policy for exhibition catalogues and biennial publications distinguishes the OCAD U Library as a unique research resource. Publications by major international galleries and art exhibitions are listed on "standing order" with a preeminent book distributor so that the library is assured of maintaining current and comprehensive publications from these institutions that promote, codify and disseminate aesthetic ideals. Almost exclusively unique to the OCAD U Library is the collection, cataloguing and circulation of ephemeral exhibition catalogues, pamphlets, exhibition flyers and publications by artist-run initiatives. Few academic libraries actively collect these materials, so this "vertical file" collection—now housing almost 156,000 items—offers a unique research opportunity for all creative researchers at OCAD U.

The library does not collect materials in support of art valuation or chronicling the art market, other than providing researchers with access to the database AskArt, which is one of the foremost tools for researching auction records. The library's close proximity to the Art Gallery of Ontario's E.P. Taylor Research Library, however, will offer undergraduate students access to research material in this domain. OCAD U faculty and graduate students teaching in the new art history BA program will want to take advantage of the affiliation agreement with the AGO library that permits card-based access to the Taylor library and also allows users to browse the collections; privileges that are not accorded to general public users of visiting researchers.

The OCAD U Library provides excellent access to academic, peer-reviewed periodical literature through an impressive array of e-journal publications and through an efficient inter-library loans system. Databases such as Art Full Text, Cambridge University Press, JSTOR, Periodicals Archive Online offer a rich depth of full text titles from core art history publishers. Given the archival nature of some of the latter electronic resources, OCAD U researchers have access to articles published from 1665 through to the present. The library licenses the core abstract and index databases available to art history researching, including Avery Index, Art retrospective, ArtBibliographies Modern, Bibliography of the History of Art (open source access), and is considering licensing the International Bibliography of Art. The library currently holds subscriptions to 300 print periodicals which is adequate for OCAD U researchers; however, any article from a periodical that is not included in the library's collection—in print or in electronic format—may be requested online through Racer/VDX. This requesting service offers access to all major Canadian research libraries, and selected ones from the United States and Europe. With the recent implementation of the Ariel system component, articles may now be transmitted from lending institutions electronically. This document delivery system ensures that OCAD U researchers may gain access to specialized, rare, ephemeral or non-English language periodical literature.

Although image-based research in art history is challenging, OCAD U researchers are able to fill this need through searching a combination of database, accessing the library's collection of catalogue raisonne publications, and becoming facile in navigating the diverse array of monographs on Canadian and international artists. In order to successfully harvest the rich materials found in our library collection, OCAD U researchers are encouraged to fully explore the library's reference services librarians to ensure that all access points to both print and electronic resources are explored. Licensed access to electronic images, with richly descriptive cataloguing records, is provided through ArtStor (which can be cross-platform searched with JSTOR) and Art Museum Image Gallery (which may be searched in tandem with Art Full Text). OCAD U's Visual Resources department is also developing an in-house image collection that currently includes almost 77,000 images, making it one of the largest digital collections in Canada.

Core Collections: Design History

Although design history as a field of study is still quite new in academic research, the OCAD University Library has a growing collection of print and electronic resources pertinent to the study of design history and material culture. A subject search of the Library catalogue using "design history" as keywords will generate a list of close to 700 significant titles, including such

relevant works as: David Raizman's, History of Modern Design, Philip Meggs', A History of Graphic Design, Kjetil Fallans, Design History: Understanding Theory and Method, and Grace Lee-Maffei and Rebecca Houze's, The Design History Reader. The collection also includes a number of prominent print journals including: Journal of Design History, Journal of Design Research, and Material Culture Review.

In addition to print resources, the Library subscribes to a number of academic electronic reference, periodical and book resources. Researchers can access such electronic reference sources as: Oxford Art, Grove Encyclopedia of Decorative Arts and Design Profiles. The Library subscribes to all the major database collections of design periodical material, including: Design and Applied Arts Index (DAAI), Art Full Text, Art Retrospective, Artbibliographies Modern, JSTOR, and many more. The Library collections also include an expanding collection of electronic book resources. Subscription image databases accessible through the Library include: ARTstor, Art Museum Image Gallery (AMIG), Associated Press Multimedia Archive, and Oxford Art.

Core Collections: Media and Digital Studies

The OCAD U Library is well prepared to offer support for research into topics in digital media through a good selection of key e-journal and e-book collections, although materials in the print collection could use further support.

Databases such as ACM Digital Library and IEEE Computer Society Magazines are among the foremost research tools for all topics in digital studies and the library is fortunate in having licensed access to these electronic resources. Additional collections, such as Academic Search Premier, Computer Database, Film & Television Literature Index, offer popular culture periodical literature that can provide support for research into media studies. For per-reviewed literature, Cambridge University Press, Nature, Sage Full Text, Project Muse, Swets ALPSP Learned Journals and Wiley InterScience—although offering challenging material for undergraduate researchers—offer optimal information sources. The OCAD U Library provides access to almost 70,000 e-books through the ebrary library collection, which offers monograph publications and anthologies from major Canadian and international academic presses. Although the collection includes all subjects areas, topics in technology, material sciences, digital media, computer sciences, visual communication are well represented. It is noteworthy that technical guides for computer coding, software usage or web development are included and upgraded on a regular basis.

The print collection includes key magazine titles that support digital studies research and selected monograph book titles. This collection, however, should be developed more rigorously. Samples searches in the library catalogue demonstrate an adequate coverage of related topics, but could use further support:

- Cyberculture (keyword): 5 titles
- Cybernetics (subject): 16 titles
- Digital Media (subject): 14 titles
- Information Society (subject): 16 titles
- Internet -- Social aspects (subject): 32 titles

- Media Studies (subject): 4 titles
- Media Studies (keyword): 65 titles

One problematic gap in the library's collection is in providing access to appropriately licensed digital image material. The ethical use of image-based content is a crucial topic in media studies, so it is essential that OCAD U researchers access video-based material that is covered by copyright and viewing rights, and images that are gleaned from database collections that authorize users to download material for educational and instructional purposes. Relying on YouTube, Wikimedia commons, or Flickr—all of which are excellent domains for informal sharing of image-based information—as primary tools for accessing visual material for academic research purposes is not only inadequate, but potentially illegal. The licensed database AP Multimedia offers excellent material for image-based current event; however, the termination of Corbis Educational Collection, that offered high resolution archival quality stock photography images, was a great loss to the OCAD U research community. One viable alternative is being developed by the Visual Resources department: the image collection, available through MyCourses, offers streamed videos and licensed image reproductions. In DVD format, the department has actively produced more than one hundred videos that document guest speakers, presentations, exhibitions and other local art and design events. A growing number of these videos are archival films or videos produced at OCA(D) since the 1970s; these resources are unique to the OCAD U Library and distinguish it as an important primary research centre. These initiatives, however, need greater institutional support so that the scope of materials and the diversity of thematic content can be improved.

ACCESS SERVICES

From the Library Webpage www.ocad.ca/library, all OCAD University students, staff, and faculty may access the library catalog, licensed and open source databases, AGent federated database search engine, Serials Solutions E-Journal Portal, Scholar's Portal products including RACER (InterLibrary Loan) and RefWorks (bibliographic citation manager). Numerous internally produced policy documents and research guides are posted to assist users in navigating the library web site. All OCAD University researchers with a valid ID card may sign out any circulating materials physically housed in the Library as well as access licensed electronic resources remotely, from their offices, homes, or studios.

INSTRUCTIONAL SERVICES

OCAD University librarians are partners with faculty in the teaching process. By providing materials and services to promote effective researching skills and advance independent learning, Reference and Instruction Librarians strive to create an "information literate" research community at OCAD University. Skills needed to achieve these goals include helping users to recognize the complex nature of creative research and, in order to support this process, librarians encourage facility in the selection and use of appropriate search tools, identification of effective information retrieval techniques, evaluation of information sources, and if appropriate, knowledge of when to access resources outside the OCAD University Library's information portal. Beyond the Reference Desk, outreach services include library tours, orientations, instruction sessions, and in-class seminars and workshops designed to integrate information

literacy into the curriculum. Faculty are invited to arrange seminars on general topics or ones targeting specific pedagogical goals, projects, assignments, or studio-based technical issues. Subjects covered may include database searching, research strategies, information literacy skills, thesis preparation, and others as arranged by consultation with a librarian. All OCAD University librarians are highly trained to meet the unique needs of creative researchers; in fact, two of the university's seven professional librarians have advanced Education degrees and teaching experience, in addition to a Masters degree in Library and Information Sciences. The Head of Information, Reference & Access Services also teaches a graduate level course in art librarianship through the Faculty of Information at the University of Toronto. Reference Interns (recent MLS/MIS grads) are also employed at the Reference Desk to enable the reference team to provide peer-to-peer assistance for OCAD University graduate and under graduate students.

PARTNERSHIPS

The OCAD University Library is a participant in the Canadian University Reciprocal Borrowing Agreement whereby graduate students and faculty may borrow materials from other universities across Canada as "direct borrowers." Ryerson and York University libraries are also easily accessible to OCAD University researchers. The Library's media holdings are listed on the InterFilm consortial database, hosted by the University of Waterloo Media Department. Visual Resources staff at the Library's Circulation Desk handles Media Bookings, including procurement and shipping.

The OCAD Library and the AGO Research Library have established an Affiliation Agreement with reciprocal access to collections. The AGO Research Library collections complement and augment the OCAD Library collections. Together they comprise an excellent resource for teaching and learning.

CREATIVE SPACE

The Learning Zone is a supported hands-on, self-serve area for OCAD students; it is an experimental information-rich laboratory with extensive high-tech and low-tech options for students to access and responsibly utilize third-party content to create their own content, and to produce analog and digital materials. The purpose of the Learning Zone is to enrich the student learning experience, to provide them with meaningful extra-curricular programmatic content, current information and useful training opportunities. The space will provide faculty with an opportunity to experiment with alternate methods of teaching and learning and actualize new models appropriate to the New Ecology of Learning.

The Learning Zone is a highly creative environment where model and proximal learning occur at various points in the creative process. Faculty collaborations with the Learning Zone Librarian engaged students in assignments that utilized the facility as a case study, as an in-situ research environment and as a place to physically implement their ideas. Student engagement was also encouraged through the creation of opportunities to exhibit their work in the space by calling for proposals throughout the Academic year and through programmatic arrangements with Student Groups and Academic Support Units.

LIBRARY BUDGET

ANNUAL BUDGET FOR COLLECTIONS & RELATED EXPENDITURES
2010-11

	$
Print Books (including Special Collections)	56,860
Licenses for E-Resources (including E-Books and E-Journals)	322,900
Subscriptions for Print Periodicals (including Memberships)	30,000
Binding of Print Materials (contract and in-house)	15,500
Systems Software	5,500
Systems Maintenance	20,000
Cataloguing Records	5,250
Total	**456,010**

APPENDIX XXIII

ONTARIO COLLEGE OF ART & DESIGN IT SERVICES MULTI-YEAR PLAN

Alastair MacLeod, Director, IT Services
May, 2010

Current State

Information technology at OCAD is currently in line with the standard for basic services provided across the Ontario post secondary system including online registration and access to student information, student and faculty email, learning management systems, web services including blogging, wikis, collaboration software and web conferencing, wireless network, smart classrooms, computer studios or commons, digital libraries, networked printing, storage and file transfer.

Areas of specialization or focus include mobile technologies and laptop programs, high-end color print services, 3D rapid prototyping, digital image libraries, web interface design, robotics, electronics, sonic arts, digital video and photography, and holography. Emphasis continues to increase faculty development to facilitate use of mobile and specialized technology in the studio and as a teaching tool through faculty access to dedicated facilities, training and resources such as iTunesU and podcasting.

Recent Accomplishments

Initiatives delivered on include implementation of a Microsoft Surface Lab, use of high speed research networks for collaboration and creation of virtual communities, digitized textile printing, and a DFI Physical Computing Lab. Other priorities include accessibility through increased access to assistive technologies and sustainability through green computing, improved systems integration and enhanced web services for blogging, wikis, podcasting, virtual worlds, gaming, web collaboration and web conferencing.

2010 – 2011 Priorities

As OCAD continues to move to a student ownership model for computing, funds will be targeted towards providing access to more specialized facilities and technologies including high-end capture and output, motion capture, and interactive display technologies. Re-purposing or upgrading of existing facilities will be ongoing as basic technologies change relying on a more compact form factor for communication and personal computing with an emphasis on mobility and integration of service delivery through hand held devices. Topics related to discreet computing, for example, wearable technologies and responsive environments, are under development as an academic minor was recently approved. Responsive capture technologies for input, prototyping and 3D print facilities for output will be integrated with fabrication or analog studios. An increased emphasis on online collaboration environments including expanded video conferencing to facilitate learning, collaboration, and leadership in the global art and design community will be essential.

Emphasis on collaboration with partners in the public and private sector will be critical for academic programs and for research; technology will serve as the facilitator or catalyst for these collaborations. OCAD's computing capacity and environment will become more porous, spilling out through high bandwidth networks, grid computing, and high performance computing clusters; this will allow technology-intensive research and graduate programs to be developed.

Digital Media Research & Innovation Institute (DMRII)

The most exciting new initiative at OCAD, is the establishment of the DMRII. The DMRII is the research and incubation component of OCAD's overarching Digital Futures Initiative. The DMRII will feature state of the art technology that is seamlessly integrated to enable cross-disciplinary research, outreach and

commercialization activities within a highly collaborative context.

The DMRII will provide Ontario with a competitive capability in digital media that will bring together design, computer science, art and engineering. Its mandate will be to meet the need for a dynamic, sophisticated, yet fast-tracked laboratory/incubator environment capable of leveraging the power of digital media to develop new solutions, products and business models for the fast-paced global digital market place.

The DMRII will house multiple integrated labs dedicated to investigation and research in areas such as advanced visualization, motion capture and haptic technologies, mobile platforms, screen based technologies, immersive and ambient environments, sensor technologies and social media and collaborative systems.

Beyond 2011

Establishment of new facilities for dedicated research and graduate studies programs will provide an opportunity to design an environment that will fully integrate technology as a ubiquitous facilitator for studies in art and design, research, and collaboration. Ambient and responsive technologies throughout the campus will assist in breaking down the digital divide between historical analog practices and 21st century methodologies. Archives, libraries, and information repositories will be readily. Technologies will continue to increase in capacity while reducing form factor; this may result in unanticipated modes of creativity and communication.

APPENDIX XXIV

May 23, 2008, rev 1Feb/09

TENURE AND PROMOTION AT OCAD: GUIDELINES AND CHECKLIST FOR CANDIDATES

Candidates for Tenure and/or Promotion of Rank should meet with their Dean prior to submitting the application.

While applications for Tenure and for Promotion often go hand in hand, the decisions are actually separate and based on slightly different criteria. Tenure is concerned with the scholar's "right to pursue and communicate knowledge and express opinions in an atmosphere free of reprisal." Tenure is also predicated on the promise of substantial contribution to one's academic field. Promotion is concerned with the quality of the candidate's achievements in the areas of teaching, research/practice, and service. Normally the focus of promotion decisions is the candidate's productivity/achievement since a) taking up a tenure-track position at OCAD or b) the previous promotion of rank at OCAD.

The process for applying for Tenure and/or Promotion of Rank is as follows:

1) No later than October 15th of the Probationary candidate's fifth year with OCAD, candidates must file with their Dean a minimum of four (4)* copies (or an easily accessible online dossier) of the following:

a. Cover letter to Peer Review Committee summarizing how s/he meets the criteria for Tenure and/or Promotion and outlining the full contents of the dossier;

b. Application for Tenure form

c. Updated *curriculum vitae* (provide two: one in OCAD format and one in OCGS format)

d. Statement of Research, identifying areas of research (academic and/or applied), rationale for research completed and in progress, and vision for the next 3 – 5 years.

e. Statement of Teaching Philosophy

f. Dossier of teaching and research/practice examples, such as

* One copy to be shared by Peer Review Committee members and three modified copies for the External Reviewers; in some instances this number will be greater, cf. #7.

i. Course outlines/syllabi
ii. Course evaluations (if possible)
iii. Original creative work (slides or electronic copies)
iv. Curatorial essays about or reviews of candidate's original work
v. Publications (hard copies, if not included in online dossier)
vi. Drafts of submitted articles, chapters, or books (if not in online dossier)
vii. Research grant applications

g. List of proposed External Reviewers: a minimum of three reviewers or, if multiple areas of specialization, a minimum of two reviewers per area are required to proceed with the Peer Review:
    i. Include name, contact information, brief description of expertise and relationship (must not have collaborated in past five years; must not have been mentor or supervisor, e.g., Dean, Assistant Dean, or Principal Supervisor); it is suggested that candidates provide 6 – 8 names.
    ii. Candidates will review this list with the Chair of the Peer Review Committee and prioritize the final list that will also include suggestions from the committee.
    iii. The majority of External Reviewers must have formal affiliation with a university or art & design school.

h. Candidates may not solicit additional letters of recommendation to be included in their Tenure/Promotion dossier.

2) Once the full dossier has been received by the Dean's Office, the Dean shall convene the Peer Review Committee as outlined in the MOA, Article xx, xx. At the first meeting of the Peer Review Committee, the Dean shall review the responsibilities of the committee members, the pertinent sections of the MOA, including Appendix B: OCAD Criteria for Placement and Promotion of Rank, the materials submitted by the candidate, as well as solicit comments and additions to the list of External Reviewers. A proposed timeline for approaching External Reviewers, for all members to thoroughly read and review the candidate's full dossier, and for reconvening the committee following receipt of the reports from External Reviewers will be agreed on.

3) Once the list of External Reviewers has been prioritized by the Peer Review Committee and discussed with the candidate, the Dean shall contact the first three individuals and continue down the list until the required number has agreed. If necessary, the Dean shall request additional names from the committee and the candidate. Although the specific questions posed to the External Reviewers will vary according to the unique situation of each candidate, all External Reviewers will be asked to comment on the following:

a. The quantity, scope, quality, and influence of the candidate's professional practice and/or research;

b. How and to what extent his/her academic and creative work intersect and complement one another; and

c. Whether they think his/her body of work is sufficient for a positive tenure decision at OCAD (based on attached App. B of *Memorandum of Agreement*, "Criteria for Placement and Promotion of Academic Rank") and also whether they believe it would suffice for a positive tenure decision at their own institutions.

d. External Reviews will **not** be asked to comment on the candidate's teaching and service records (although the Statement of Teaching Philosophy will be included in the modified dossier forwarded to Reviewers).

4) The responsibilities of members of the Peer Review Committee are as follows:

a. To maintain absolute confidentiality with regard to all proceedings of the Peer Review Committee, including the reports from the External Reviewers;

b. To read, review, and carefully consider all materials submitted by the candidate;

c. To arrive at a decision based only the materials submitted, the criteria outlined in Appendix B, and the expectations of faculty articulated in the MOA; and

d. To provide ongoing input into the evolution of the Tenure and Promotion process at OCAD.

Student Policies

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Pan-Canadian Protocol on the Transferability of University Credits #1001

Description: Protocol developed by the Council of Ministers of Education, Canada for adoption by Canadian degree granting-institutions (AUCC members).

Approvals:
Approved by Council of Ministers of Education: 1995/02/07
Approved by the Board of Directors of the AUCC: 1995/03/14
Approved by Academic Standards Committee: 2005/01/06
Approved by Academic Council: April 4, 2005
Date Effective: September 2002

Approval Authority: Academic Council
Signature: Keith Rushton

Protocol
Given the importance of promoting student mobility across Canada at the university level; given the high quality and standards of all universities in Canada; given the evolving characteristics
of the Canadian university student body where students are generally older, more mobile, and more likely to be forced by work-related or personal reasons to register in more than one university to complete their undergraduate work; given the need to reassure students that all course work satisfactorily completed in the first two years of university study will be considered for recognition of credit should they be granted admission at another university; and given the need to reassure students that the process of transferring to another university in Canada will not result in undue additional costs or in the need to repeat essentially equivalent previous learning experiences, the Ontario College of Art & Design undertook the necessary measures to ensure that, as of September 2002, all course work completed by transfer students during the first two years of university study in Canada [including the final year of studies leading to a diploma of college studies (DCS) in Quebec and the university transfer courses offered by community colleges and university colleges in British Columbia and Alberta] is recognized and fully credited for the purposes of granting a degree provided that:

1. The transfer student is deemed admissible and has been presented with an offer of admission.
2. Transfer student has achieved a passing grade in his/her course(s) and has obtained grade levels that would normally be required of continuing students; and
3. The credits earned are related to the program of study in which the transfer student will register, or the credits can be counted as electives for the program of study.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Repeat Courses # 1002

Description:
Approved by Academic Standards Committee: March 3 2005
Approved by Academic Council: April 4, 2005
Date Effective: September 2004

Approval Authority: Academic Council
Signature: Keith Rushton

Policy
Courses at the OCAD University may not be repeated, except:

Where a student fails a course:

- A student may have three attempts to pass a course
- If the failed course is a program requirement the student will not be permitted to continue

In that program after the third failure:

- All credit attempts will be recorded on the academic transcript where the Dean (or designate) of the Faculty approves such repetition to give the student the opportunity to raise a low pass grade
- The most recent grade will be the grade used in the calculation of the student's average
- This grade may be the lower of the two
- All credit attempts will be recorded on the academic transcript where the Dean (or designate) of The Faculty approves such repetition for academic reasons other than to raise a low pass grade:
- The first recorded grade will be used in the calculation of the student's average
- The repeat course will be designated 'duplicate'
- A grade will be assigned for the repeat course
- The repeat course will not be given credit
- The repeat course will be recorded on the academic transcript

All repeat course registrations are subject to the published registration regulations and fees.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Second Credential # 1003

Description:
Approved by Academic Standards Committee: January 13, 2005
Approved by Academic Council: April 4, 2005
Date Effective: September 2004
Supersedes Policy Number: Supersedes the Second Credential Policy as printed in the 2004/2005 Ontario College of Art & Design Fall/Winter Calendar (p. 120)

Approval Authority: Academic Council
Signature: Keith Rushton

Policy
1. No student may receive two credentials at the same level in the same program/major.
2. Students must be formally admitted to any program leading to a second credential.
3. Registration in two programs must be sequential and may not be concurrent.
4. A maximum of 10.0 credits from the first degree/diploma program may be transferred to the second program. The number of transfer credits and specific program requirements are to be determined in consultation with the Dean.
5. No student may receive two AOCAD diplomas.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Academic Standing # 1004

Description:
Approved by Academic Standards Committee: Revised March 16 2005
Approved by Academic Council: April 4, 2005
Date Effective: May 1 2005

Approval Authority: Academic Council
Signature: Keith Rushton

Policy

1.0 Academic performance is reviewed after every semester or 2.0 credit attempts. The Dean (or designate) may impose conditions on any student who earns less than 60% average in any semester.

2.0 Academic Standing is determined at the end of the winter semester for all students who attempted 2.0 or more credits in the previous academic year (summer, fall and winter semesters).

2.1 Students who attempt 2.0 or more credits in an academic year and earn an average of 60% or higher* in those credits are in satisfactory academic standing.

2.2 Students who attempt 2.0 or more credits in an academic year and earn an average below 60%* will be on probation during their next academic year. This status is recorded on their academic transcripts. See 3.0 for consequences of probation.

2.3 Students on probation who attempt 2.0 or more credits in an academic year and earn an average below 60%* are withdrawn from the College. This status is recorded on their academic transcripts. See 4.0 for consequences of withdrawn status

* Some programs may require a higher average for satisfactory academic standing.

3.0 Students on probation may register for a maximum of 2.0 credits per semester in their next academic year and may be required to meet with their Dean (or designate) for academic advising before the next registration period. The Dean may impose conditions to be fulfilled. Probationary students with an average of 65% or more in the summer and fall semesters may request the approval of their Dean or to increase their course load in the winter semester.

4.0 Students withdrawn from the College may not be reinstated for a period of one academic year and may only request reinstatement to the program from which they were withdrawn. If reinstated, these students are placed on probation.

4.1 Under exceptional or extenuating circumstances, withdrawn students may request a reduced term of withdrawal. Requests are submitted to the Director, Registrarial & Student Services. Decisions are made in consultation with the Dean of Faculty.

4.2 Students who are reinstated and fail to attain a 60% average in their second probationary period will be withdrawn from the College and will not be eligible for reinstatement.

4.3 Students who are registered for course(s) and have not been notified of withdrawn status five business days before their first class will be permitted to remain registered in those course(s); students will be withdrawn from any credit courses beginning after that date.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Graduation Requirements # 1005

Description:
Approved by Academic Standards Committee: Revised March 16, 2005
Approved by Academic Council: April 4, 2005
Date Effective: September 2005
Revised by Academic Policy & Planning Committee: January 15, 2007
Revision Approved by Academic Council: January 22, 2007
Date Effective: January 2007

Approval Authority: Academic Council
Signature: Keith Rushton

Policy
All students must complete program requirements as published at the time of their admission to the program. It is recommended that students complete graduation requirements within seven years of their admission to first year. Where program requirements have changed or previously required courses are no longer offered, students must complete courses appropriate to their year level requirements and as approved by their Dean.

A student admitted to first year must pass at least 20 credits to graduate, within a maximum of 25 credit attempts**.** The number of credit attempts will be prorated for students admitted with advanced standing or granted other transfer credits. For example, a student who has been awarded 10 transfer credits must pass at least 10 credits for a total of 20 credits to graduate within a maximum of 12.5 credit attempts.

Failed and repeat credits are recorded as credit attempts. The number of attempts may be adjusted by the Registrar for students who receive approval to change their major/program. Students who have formally indicated that they intend to pursue a Bachelor of Education program after graduation from OCAD may have up to 2.5 additional credit attempts to complete courses required for a second teachable.

Students are eligible to graduate if they:

• Have fulfilled all program requirements
• Are in good academic standing
• Have an overall average of at least 60%
• Have an average of at least 65% in the designated courses of their major/program
• Have no outstanding accounts at the university

Students who have completed their graduation requirements must submit an application to graduate. Application deadlines are published annually.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Prior Learning Assessment # 1006

Description:
Approved by Academic Standards Committee: January 2005
Approved by Academic Council: April 2005
Date Effective: September 2004
Revised by Academic Standards Committee: May 2007
Approved by Academic Council: May 2007
Date Effective: May 2007
Revised by Academic Standards Committee: March 2009
Approved by Academic Council: April 2009
Date Effective; May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy (formerly Transfer of Credit)
Prior Learning Assessment is a method by which a student may, with appropriate evidence and documentation, be able to obtain credit for learning acquired outside of and prior to admission to the university.

At OCAD, Prior Learning Assessment describes three broad categories:

1) Advanced Standing: admission into second year or the beginning of third year through the awarding of block studio credit based on a portfolio interview and/or evidence of work completed in an art or design program at another post-secondary institution. In cases where OCAD University has negotiated an articulation agreement with another post-secondary institution, block transfer credit for work in a specified program may be possible without a portfolio interview.

2) Transfer Credit: the awarding of credit, usually on a course by course basis, for work done at another post-secondary institution.

3) Course Challenge: the awarding of credit for knowledge acquired outside of formally accredited educational programs that coincides with a specific credit course or courses offered at OCAD.

General Principles for all Categories

- The combined credit recognized by any one or all of the above methods may not exceed 50% of the total credit required to complete an OCAD bachelor's degree program.(see Residency Requirements).
- Additional transfer of credit will not be granted towards a minor.
- Only coursework completed at an accredited post-secondary institution may be considered for credit in categories #1 and #2.
- Eligibility for Prior Learning Assessment does not constitute entitlement to credit.
- All decisions on Prior Learning Assessment are final.

Advanced Standing

Students who have attended an accredited post-secondary art or design program for a minimum of one full year may apply for Admission with Advanced Standing. Applicants without previous Design or Art education may apply to first year only. The first-year portfolio interview will determine whether the applicant should be granted Advanced Standing.

- Advanced Standing entails block credit for studio and studio/seminar courses only. (For liberal studies courses, please see Transfer of Credit or Course Challenge.)
- Students awarded Advanced Standing are admitted into second year or the beginning of third year of a specific studio program.
- Students may be required to take specified studio or liberal studies courses at a lower year level in addition to their second or third year program requirements.

Transfer Credit

Students who have attended an accredited post-secondary institution may apply for Transfer Credit:

- All post-secondary transcripts/documentation must be presented to Admissions & Recruitment at the time of admission for possible transfer consideration. Decisions are made in consultation with the appropriate Dean or designate.
- All transfer credit should be processed and awarded at the time of admission
- Normally, a maximum of 1.5 studio credits will be awarded to newly admitted first-year students who have not been granted Advanced Standing based on a portfolio interview.
- A maximum of 1.5 History and Theory of Visual Culture (VISC) credits, including LBST 1B03 and LBST 1B06, may be approved for transfer.
- Only those credits with a final mark of 65% or higher will be eligible for consideration for Transfer Credit.
- Contact hours must total a minimum of 36 hours for 0.5 credit of OCAD courses, with a minimum of three weeks' instruction.
- The minimum credit granted for transfer is equivalent to 0.5 credit. By exception, 0.25 transfer credit may be awarded where 0.25 credit courses are required for a specific OCAD University degree program.

Applicants must submit the following documentation:
• Official transcript(s)
• Course descriptions
• Detailed course outlines (syllabi).

Second Degrees, Second Studio Discipline, and the Transfer of Credit

Entering students with a completed undergraduate degree in a discipline other than studio art or design may transfer liberal studies credits toward their OCAD degree, but not more than 50% of Visual Culture (VISC) requirements. Students wishing to pursue a second studio discipline must consult with the appropriate studio Faculty as well as the Faculty of Liberal Studies regarding program requirements.

Course Challenge
Students who can demonstrate that they have acquired – through informal or unconventional means – the knowledge covered by a specific course offered at OCAD may apply for Course Challenge, subject to the following:

• Course Challenge is only available to students who have been admitted to OCAD.
• A request for permission to Challenge a course must be submitted before the end of the second week of classes.
• Students may normally challenge no more than 2.0 credits.
• Not all courses may be challenged. Students must consult with the relevant Faculty Office before submitting a request for permission to Challenge a course.
• Students must present evidence of prior learning and receive permission to challenge a course for credit from the Dean or designate of the Faculty offering the course.
• Credits gained through Course Challenge cannot be used to fulfill the university's residency requirements.
• Students who are successful in challenging a course for credit will receive a grade of P on their transcript. The grade of P has no numerical equivalent and is not included in the calculation of grade point average. The grade of P may not be applied in any way toward application for scholarships, bursaries or loans.
• Credit will only be awarded for work meeting the standard expected of students who successfully complete the course with a grade of 65% or better.
• Students may not challenge a course for credit if they have previously registered in that course or its equivalent at OCAD or another university. Exceptions to this rule will be made for students who have withdrawn within the first two weeks of a course or whose former university no longer possesses the official records required for Transfer Credit (i.e., universities in war zones).

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Grade Distribution Policy # 1007

Description:
In principle and in practice, grades should be the result of a transparent evaluation process and fairly reflect a student's effort and performance in a given course. The following distribution of grades is intended to standardize grading policies across the College.

Approvals:
Approved by Academic Standards Committee: March 16 2005
Approved by Academic Council: April 4, 2004
Date Effective: September 2005

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:
Percentages above the line refer to percent of students in the course. In courses where the results fall outside the following limits, the instructor must submit a letter of explanation to the Dean outlining why the course or the students in that course are sufficiently unusual to warrant a different distribution.

Grade 100 & 200-Level Courses 300 & 400-Level Courses
A+ Not more than 5% Not more than 5%
A 5% – 20% 5% - 25%
A & B Combined Not more than 65% Not more than 70%
F Not more than 15% Not more than 15%

Target Average
Grade/Mark C (65 – 69%) low B (70 – 74%)
Grading Scheme
90-100% A+ = Exceptional
Exceeded expectations in demonstrating knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of the course.
80-89% A = Excellent

Demonstrated a thorough knowledge of concepts and/or techniques, and with a very high degree of skill in their application in satisfying the requirements of the course.
70-79% B = Good

Demonstrated a good knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of the course.
65-69% C = Satisfactory

Demonstrated a satisfactory level of knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of the course.
60-64% C- = Low Satisfactory

Demonstrated a level of knowledge of concepts and/or techniques and their application to the requirements of the course that was minimally satisfactory in an elective or non-major subject, but unsatisfactory in a core course of the student's major subject.
50-59% D = Poor

Demonstrated minimal knowledge and ability to apply concepts and/or techniques in satisfying the requirements of a course.
0-49% F = Fail

Failure to meet minimum course requirements: Implementation of New Policy

The Academic Standards Committee recommends the following:

1) That the new grade distribution policy be widely published and discussed among all faculty
   - Faculty Handbook
   - Faculty Meetings
   - Faculty Web
   - Orientation of new faculty
2) That the Academic Support Services Committee develop a plan for communicating this policy to faculty, before September 2005.
3) That the following grade submission protocols be implemented:
a) The grade submission forms supplied by Registrarial Services will include the following at the bottom of the form, which must be filled out by the course instructor, dated, and signed:

Grade 100 & 200-Level Courses 300 & 400-Level Courses
A+ Not more than 5% Not more than 5%
A 5% – 20% 5% - 25%
A & B Combined Not more than 65% Not more than 70%
F Not more than 15% Not more than 15%

Target Average
Grade/Mark C (65 – 69%) low B (70 – 74%)
Grade distribution: To be completed by the course instructor.

Total number of results reported: _____
A+ = 90-100% # of students____ %_____
A = 80-89% # of students____ %_____ A+/A and B combined:
B = 70-79% # of students____ %_____ # of students___ %__
C = 65-69% # of students____ %_____
C- = 60-64% # of students____ %_____
D = 50-59% # of students____ %_____
F = 1-49% # of students____ %_____

Other # of students____ %_____ Class Average ____ %
Date:_____ Submitted by:_____ Instructor
Date:_____ Approved by:_____ Dean/Asst. Dean

b) Grade submission forms are submitted to the Faculty Office for approval by the Dean or Assistant Dean and once reviewed and countersigned, submitted to Registrarial Services.
c) Grade submission forms with grade distributions falling outside the recommended normal distribution and that are not accompanied by a letter of explanation from the instructor will be returned to the instructor for correction or explanation.
d) Grade submission forms with distributions outside the norm but that are accompanied by a letter of explanation will be reviewed by a Faculty Academic Standards Committee before the grades become final.
e) Grades are unofficial until they are approved by Academic Council.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Dean's Honour List # 1008

Description:
Approvals:
Approved by Academic Standards Committee: March 16 2005
Approved by Academic Council: April 18, 2005
Date Effective: September 2005

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:
1. All full time students registered in a Faculty who completed a minimum of 4.0 credits during the previous Academic Year (May – April) and earned an average of 80.0% or more with no failed courses.
2. Part Time students may qualify for the list each time they accumulate a new set of at least 5.0 consecutive credits and earn 80.0% with no failed courses within that set.
3. Full or part time graduating students who attained their Deans Honour List standing in their last checkpoint and maintained a cumulative average of 80.0% on any courses taken from then until Graduation will also be named to the Dean's Honour List upon Graduation.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Graduation with Distinction # 1009

Description:
Approvals:
Approved by Academic Standards Committee: March 16 2005
Approved by Academic Council: April 18, 2005
Date Effective: September 2005

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:
Students in degree programs who have achieved an overall average of 80.0% and no grade lower than 70% on the entire program with no failed courses.
This status will be recorded on a student's transcript and diploma

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Attendance Policy # 1010

Description:
Approvals:
Approved by Academic Standards Committee: March 16 2005
Approved by Academic Council: April 18, 2005
Date Effective: September 2005

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:
The College expects students to attend classes and participate in them by the standards established by the teaching faculty and as stated in the Calendar. Students' full participation in the College's studio and academic classes is essential to their education. Given that students benefit from an active involvement with faculty and with their fellow students in classes, the College requires that students attend classes on a regular basis and that they participate fully in them.

Please note, a student with three or more unexcused absences may be assigned a failing grade for that course.

OCAD University Policies, Procedures & Regulations

Academic Council Policy Special Studies # 1012

Description:
Approvals:
Approved by College Council: Revised, May 13, 2002
Approved by Curriculum Committee: Revised, January 18, 2006
Approved by Academic Council: January 30, 2006
Date Effective: January 1, 2006*

Approval Authority: Academic Council
Signature: Keith Rushton

A. INTRODUCTION

Special Studies offer third- and fourth-year students (10 or more completed credits) the opportunity to earn credits outside of the scheduled curriculum. There are two types of Special Studies: Field Study and Self-Directed Study.

All projects require the approval of the Dean (or Assistant Dean) of the student's Faculty and are subject to the following overall limitations:

a) Third year students (10 or more completed credits) may take a maximum of 0.5 credit in Special Studies.
b) Fourth year students (15 or more completed credits) may take a maximum of 1.0 credit in Special Studies.
c) Under exceptional circumstances the Faculty Dean may approve a variation of the credit limit.
d) Only students holding an overall B (70-79%) average or above will be considered for Special Studies.
e) All Special Studies applications must be accompanied by a one-page typed proposal demonstrating how the Special Study will advance the applicant's overall course of study at the university.

Special Studies are coordinated through the Office of the Registrar. Students must contact the Office of the Registrar before the deadline published in the current university calendar for details on Special Studies, including proposal and evaluation policies, guidelines and appropriate forms. Students whose proposals have been approved must register for their Special Studies during the registration and course change periods.

Failure to meet deadlines or follow approved policies and procedures will result in a failing grade being recorded on the student's academic record. 2

B. FIELD STUDY

Field Studies provide students with opportunities to gain experience in the professional worlds of art and design that will complement their studies. On-site work is performed under the guidance of the field study sponsor and the field study credit is supervised and evaluated by an OCAD faculty member.

The field study proposal must be signed by the field study sponsor to indicate their willingness to participate in this educational experience, to verify that qualified personnel will supervise the student and that the number of contact hours will be equivalent to the credit value of the project. Completed proposals must be approved by the supervising faculty member and the Dean (or Assistant Dean) of the student's faculty.

The field study assignment must not be at the student's place of regular employment. Under no circumstances may the student receive remuneration during the term of the field study project, with the exception of a small stipend from the sponsor to cover direct costs.

C. SELF-DIRECTED STUDY

Self-Directed Studies provide students with the opportunity to undertake studies of significance to their educational objectives, where otherwise not available through the regular university curriculum. Self-directed studies are supervised and evaluated by OCAD faculty members.

The Self-Directed Study proposal must be approved in writing by each supervising faculty member and the Dean (or Assistant Dean) of the student's Faculty. Students are required to initiate regular meetings with their supervisor as well as complete three formal critiques at specified times in the semester. During the first formal critique, the evaluation criteria for the project are to be defined by the student and the supervisor. All critiques are to include a written narrative addressing these criteria by the supervisor.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Graduation Approval Process # 1013

Description:
Approved by Academic Standards Committee:
Approved by Academic Council:
Date Effective: September 2007
Approval Authority: Academic Council
Signature: Keith Rushton

Policy
Adjudication and Approval Process:

Automatic review every May of students who have achieved 14 credits (or more): the appropriate Dean or designate of every program or major reviews the transcript of students in his/her area to identify outstanding requirements. DBOCAD "degree audit" program should be used for this. The form is then sent as an email attachment to the student.

At the end of summer: any student who has attained 14 credits and was not previously assessed should be reviewed.

Formal adjudication of transcripts of students who have applied to graduate (May and October): the appropriate Dean or designate of each program or major ensures that the applicant has completed all degree requirements and signs off on each graduand.

Final adjudication of transcripts of students who have applied to graduate (May and October): the Registrar conducts a final review of the transcripts, cross-checking the adjudications of the Deans or designates, looking in particular for antirequisites such as renumbered or renamed courses. Final sign off on list of graduands.

Review of list of graduands by Academic Standards Committee: The Registrar presents the list of all applicants and decisions to Academic Standards, noting any trends or problems of note. Faculty representatives will also bring information to the table about trends/problems that should be noted or addressed by the Committee. This approval must take place at least two weeks prior to convocation.

Approval of list of graduands by Academic Council: Upon recommendation of Academic Standards Committee, Academic Council is asked to approve the list of graduands and to confer on the Registrar the authority to amend the list prior to convocation. The full list of approved graduands is appended to the Minutes of Academic Council. This approval must take place at least two weeks prior to convocation.

Guidelines for Participation in Convocation / Printing of Names, Degrees and Awards in Convocation Program:

1. Students must apply for spring or fall convocation by the published deadlines. The application form must include explicit permission to print the student's name and degree as well as award information in the convocation program.

2. Two weeks prior to convocation and based on the list of approved graduands, the convocation program will be printed, including student names (excluding those where permission was withheld on the application form), the names of the degrees earned, and any awards conferred (if available).

3. Students who have fulfilled all core requirements for their major program and completed all but one elective or Liberal Studies course and who have registered in that course for the Summer term, may participate in convocation ceremonies including wearing academic attire and walking across the stage, only upon recommendation of the Dean of their Faculty and at the discretion of the VP Academic.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Academic Misconduct Policy for Undergraduate and Graduate Students #1014

Description: This policy seeks to demonstrate the University's concern with academic dishonesty and to guarantee a fair procedure for resolving complaints of academic misconduct.

Approvals:
Approved by the Academic Standards Committee: August 24, 2007
Approved by Academic Council: August 27, 2007
Date Effective: September 2007

Approval Authority: Academic Council
Signature: Keith Rushton

Preamble: Academic Integrity

The Ontario College of Art and Design prides itself on fostering and encouraging creativity and innovation. OCAD encourages its students to push the boundaries of their creativity, to take risks and seek innovation. OCAD believes that all creative pursuits require students to hold themselves to the highest standards of ethical conduct, honesty and academic integrity.

Academic freedom is a fundamental right in any institution of higher learning. Honesty and integrity are necessary preconditions of this freedom. Academic integrity requires that all academic work be wholly the product of an identified individual or individuals. Ethical conduct is the obligation of every member of the University community and breaches of academic integrity constitute serious offences.
Maintenance of the standards of academic honesty and the successful administration of this policy depend on the mutual cooperation of faculty and students. Dissemination of the Academic Misconduct Policy to all faculty, staff, and students will ensure that all members of the community are informed about academic integrity.

Faculty cooperation is essential for successful application of the procedures defined by the Academic Misconduct Policy. Faculty members can help promote academic integrity by making clear on their syllabi the standards for academic integrity in assignments, creative production, collaborative student efforts, research papers, examinations, and the like. Efforts should be made to detect and to prevent cheating and plagiarism in all academic assignments. If faculty members have evidence of academic misconduct, they are expected to report such evidence promptly.

Faculty members have both the prerogative and the responsibility to define the parameters of all graded assignments and learning activities in their courses. The provisions of this policy are intended to support a culture of integrity, not constrain desirable collaborative behaviour.

Students must assume responsibility for maintaining honesty in all work submitted for credit and in any other work designated by the instructor of the course.
This policy seeks to demonstrate the University's concern with academic dishonesty and to guarantee a fair procedure for resolving complaints of academic misconduct.

A. Definition of Academic Misconduct
Academic misconduct – commonly called cheating -- is broadly understood to mean behaviour that interferes with or attempts to interfere with the integrity of the learning environment. Such behaviour, including any violation of the Canadian *Copyright Act*, has the potential effect of unfairly promoting or enhancing one's academic standing or grade, or of assisting another student in the pursuit of such an outcome.
Academic misconduct describes actions that fall into two broad areas:

1) Plagiarism

Plagiarism is the intentional misrepresentation of another's work as one's own. It occurs when a student**:**
a) takes and uses another person's work in whole or in part, including that person's writings, inventions, data, ideas, arguments, calculations, images, designs, or productions and offers them as his/her own work without appropriate attribution or credit; or
b) supplies another student with written, visual, or other material production, in whole or in part, for submission or representation as his/her own.

This applies to all forms of student work, including but not limited to: design projects, art projects, computer reports and software, literary compositions, academic essays, diagrams, performances, installations, constructions, photographs, films, audio tapes, and videotapes.
In some areas of art and design, appropriation of images or text may be an intentional strategy, but at no time may these images or text be represented as the student's original work. Students have the responsibility to learn how to use the conventions of appropriate documentation and, if in doubt, are encouraged to consult with the instructor of the course, the Library, or the Writing & Learning Centre (WLC) for clarification. First-year writing courses and LS One include instruction on plagiarism and proper documentation; all course syllabi include a paragraph about plagiarism and provide students with the URL to this policy on the OCAD web site. The OCAD Style Guide was developed to present the most commonly used conventions in OCAD courses and is available on the WLC Web site; most courses with My Courses web sites provide the OCAD Style Guide and this policy in downloadable form. A claim of not knowing about this policy or not understanding what constitutes plagiarism is not a plausible excuse for academic misconduct.

2) Other forms of academic misconduct include, but are not limited to:

• copying another student's work during a test or examination;
• submitting an answer to an examination question prepared outside the examination room without authorization;
• possessing unauthorized aids at an examination site;
• having someone else take one's examinations;

- altering one's work without permission after it has been assessed, i.e., for the purpose of contesting the original assessment;
- knowingly allowing one's work to be copied during a test/examination or otherwise;
- collaborating on take-home exams or other assignments without permission;
- improperly obtaining through theft, bribery, collusion or otherwise an examination or test paper or other materials;
- signing in another student on an attendance sheet; and
- submitting any work for evaluation that has previously been submitted in another course, without the faculty member's prior approval

B. Penalties for Academic Misconduct

A confirmed instance of academic misconduct will result in a penalty. Penalties that may be imposed for academic misconduct include:

1) grade of zero on an assignment, which constitutes a warning;
2) grade of zero in a course;
3) disciplinary probation;
4) suspension from the University for a minimum of one semester; and/or
5) expulsion from the University.

More than one of the above penalties may be imposed simultaneously.
In the event a serious breech of academic integrity is confirmed following the conferral of a degree, the University reserves the right to revoke the degree.

Please refer to the Appendix for examples of academic misconduct and typical penalties. The Dean, the Vice-President Academic, and/or the Student Appeals Committee, as the case may be, retain the discretion to impose an appropriate penalty on a case-by-case basis.

C. Procedures for Dealing with Allegations of Academic Misconduct

Step 1: Instructors/Faculty Members
Faculty members who have reason to suspect academic misconduct on the part of a student or students have both the authority and responsibility to address the situation, as follows:
1. In a test or examination situation, where an instructor has reason to believe that a student has committed academic misconduct, s/he may take immediate steps, including but not limited to: the removal of unauthorized materials, the recording of names of potential witnesses, and the immediate reporting of the matter to the Dean of the Faculty offering the course.
2. In other situations where an instructor has grounds to suspect that a student has committed academic misconduct, e.g., plagiarized an essay or assignment, the instructor shall promptly inform the student (within seven days or as soon as practicable) and invite the student to discuss the matter.
3. If after such discussion, the instructor is satisfied that no academic misconduct has been committed, s/he shall so inform the student and no further action shall be taken in the matter unless additional evidence comes to light.

4. If the student fails to respond to the invitation for discussion or if after such discussion the instructor believes that academic misconduct has been committed by the student, the instructor will promptly (within seven days) advise the Dean or designate of the Faculty offering the course of the allegations of academic misconduct.

Step 2: Meeting with Dean

1. After the Dean has been advised of the allegations by the instructor, the Dean shall notify the student in writing, provide him or her with particulars of the allegations and a copy of the Academic Misconduct Policy, and advise the student of a date, time, and place for a meeting with the Dean, the student, and the instructor in order to afford the student an opportunity to respond. At the meeting the Dean will:

(a) review the procedures for dealing with allegations of plagiarism or cheating as outlined in the Academic Misconduct Policy, including the student's right to appeal;
(b) explain the nature of the allegation and permit the student to review any materials relied upon in support of the allegation;
(c) outline the range of penalties recommended in cases of academic misconduct, including the penalty recommended in the present case, should the allegation be upheld; and
(d) provide the student with the opportunity to respond to the allegation and to the recommended penalty.

The Dean may request any additional information that s/he deems necessary including interviewing witnesses and receiving written or oral submissions. The student will be advised of all relevant information and afforded a full opportunity to respond.

2. The Dean will review the relevant information including the response of the student and decide whether or not an offence of academic misconduct occurred.
3. If an offence of academic misconduct is found to have occurred, the Dean will impose the penalty that s/he considers appropriate and shall inform the student of his/her decision with written reasons, normally within five working days.
4. In a case of a finding of misconduct, which, in the opinion of the Dean, warrants suspension or expulsion, the Dean may only recommend the imposition of such penalty and the matter must proceed to Step 3.
5. If, after reviewing the matter, the Dean decides that no academic misconduct has been committed and that no further action in the matter is required, the student shall be so informed in writing, normally within five working days.
6. If the student fails to respond to the Dean's request or to appear at the meeting with the instructor and the Dean, the Dean may proceed with his/her investigation in the student's absence**,** including the imposition of a penalty.
7. The Dean may delegate any of his or her duties or powers under this Policy. 5

Step 3: Submission to the Vice-President, Academic

1. If the student is not satisfied with the decision of the Dean, or denies the allegation, and/or does not accept the penalty imposed by the Dean, the student may, within 10 working days, make a written submission to the Vice-President, Academic.

2. The Vice-President, Academic will review the matter and will either confirm, reverse, or revise the decision of the Dean. The student and the Dean shall be informed of the decision in writing with reasons, normally within 10 working days.

3. In a case of a finding of misconduct which, in the opinion of the Dean, warrants suspension or expulsion, and where the Dean has referred the matter pursuant to Section C of Step 2, the Vice-President, Academic will review the matter and make a decision respecting any appropriate penalty. The student and the Dean shall be informed of the decision in writing with reasons, normally within 10 working days.

Step 4: Hearing of the Student Appeals Committee

1. The student may appeal the decision of the Vice-President, Academic by letter of appeal to the Student Appeals Committee (also referred to as the "Committee"), with a copy to the Vice-President, Academic, within 10 working days after the date of the written decision of the Vice-President, Academic. In his or her letter, the student shall set out the grounds for the appeal and shall set out, in summary form, the reasons for the appeal.
All parties involved shall be notified of the date, time, and location of the hearing and shall receive all relevant documents. The notice shall be in writing and shall be provided as far in advance of the hearing as possible.
The filing of an appeal does not stay the decision of the Vice-President, Academic.
If the student fails to appear before the Committee, the Committee may proceed with the hearing in the student's absence, including the imposition of a penalty.

2. The parties to the hearing are the student, the Dean and any other person deemed to be a party by the Student Appeals Committee.

3. The Student Appeals Committee shall be composed of:
a) two Deans/Assistant Deans;
b) two students;
c) two faculty members, one of whom serves as Chair; and
d) the Director, Student Services, or the Registrar.

Where possible, the composition of the Student Appeals Committee should be representative of the OCAD community. Every reasonable effort will be made to have all members of the Student Appeals Committee present for an appeal, but a majority of the members of the Committee represent a quorum and may hear an appeal. No member of the Committee shall hear an appeal where there is a pre-existing bias or an apprehension of bias of that Committee member towards a party to the hearing or an issue in the hearing.
The Secretary to the Committee shall be the Student Services Administrator.

4. The Chair of the Committee may delegate a member of the Committee to conduct a pre-hearing and may require the parties to participate in a pre-hearing. The purpose of the pre-hearing is to consider:

a) The simplification of any or all of the issues;
b) The settlement or resolution of the appeal;
c) Whether there are facts or evidence that can be agreed upon;
d) The length of the hearing and number of witnesses;
e) Production and disclosure of documents; and
f) Any other matter that may assist in the fair and expeditious disposition of the hearing.

The member of the Committee who presides at the pre-hearing may make such orders as he or she considers necessary or advisable with respect to the conduct of the hearing.
The member of the Committee who presides at a pre-hearing shall not participate or preside at the hearing unless the parties consent.

5. The student bears the onus of proof and shall proceed first in the calling and examination of witnesses and presentation of evidence and submissions, and the Dean shall be the second to do so, unless the parties agree otherwise.

6. The following procedures apply to hearings of the Student Appeals Committee:

a) The hearing shall be held in camera.
b) Either party may be represented by another person, including legal counsel, during the hearing.
c) The Committee may retain legal counsel to advise or assist it during the course of the hearing. Legal counsel for the Committee may also assist the Committee in preparing reasons following the hearing but any decision shall be made by the Committee.
d) The parties shall be allowed to call, examine and cross-examine witnesses and present evidence, including written or documentary evidence, and argument.
e) Each party shall be allowed an opportunity to make an opening and a closing statement.
f) The Committee may ask questions of all parties and witnesses, call additional witnesses, or require the production of any written or documentary evidence.
g) Any procedural issue that arises in the course of a hearing, including issues respecting adjournments and the terms of such adjournments, will be considered by the Committee, but the decision of the Chair is final with respect to any such procedural issues.
h) Both the student and the Dean shall leave the hearing room at the conclusion of the hearing.
i) The Committee shall deliberate in camera and reach a decision by majority vote. The

Committee may grant any remedy it sees fit, including upholding the decision and penalty determined by the Vice-President, Academic; imposing a lesser penalty; or granting the appeal of the student. The Committee will not normally increase the penalty imposed by Vice-President, Academic.

7. The Committee's decision is final.

8. The Committee has the power to reserve its decision.

9. The decision of the Committee shall be in writing and signed by the chair of the Committee. When requested by a party, the Committee shall give written reasons.
10. Copies of the decision, along with its reasons, if requested, shall be sent to all parties to the hearing who took part in the proceeding at their respective address last know to the University.
11. Penalties for academic misconduct will be implemented by the Vice-President, Academic.

Delays and Time Limits

Time limits may be extended by the mutual consent of the student and Dean at the appropriate step or by the Student Appeals Committee if it is satisfied neither the student's nor the Dean's position has been substantially prejudiced by the delay. The failure to meet a time limit prescribed by this Policy does not render any penalty void but the Vice-President, Academic or the Student Appeals Committee, as the case may be, may consider any failure to meet such a time limit in considering an appropriate disposition of a matter.

D. Recording of Academic Offences

Findings of academic misconduct will be recorded in the student's file in the Office of the Registrar and otherwise as noted below. If the Vice-President, Academic or the Student Appeals Committee, as the case may be, overturns a decision**,** all records pertaining to the matter will be removed from the student's file by the Office of the Registrar**.**

The mechanisms for recording violations will conform to the following principles:

1. All records are confidential. They will be made available to appropriate parties only when a given case of academic misconduct has been established or as otherwise required by law.
2. Every confirmed finding of academic misconduct, regardless of severity, will be recorded in the official academic file of the student.
3. A file of hard copies of plagiarized papers and other documentation of academic misconduct will be maintained in each Faculty Office.
4. The student's transcript shall reflect penalties of suspension and expulsion from the University, as well as those embedded in the final grade for the relevant course(s).

E. Reporting of Academic Offences to Academic Council

At least once per academic year, the Registrar shall prepare and present a report to Academic Council regarding the number and type of academic offences committed and recorded in student files during that year, as well as a summary of penalties imposed.

NB: This policy is based on the OCAD Code of Student Conduct (1992/rev.1996/updated 1998 and 2004). The preamble on Academic Integrity is borrowed from the Rutgers University Policy on Academic Integrity for Undergraduate and Graduate Students (2004).

::ODMA\PCDOCS\TOR01\3618711\3 8

Appendix:

Examples of Academic Misconduct and Typical Penalties

[Adapted from the *Rutgers University Policy on Academic Integrity for Undergraduate and Graduate Students* (2004)1]

Academic Misconduct Offences and Sanctions

Any violation of academic honesty is a serious offence and is therefore subject to an appropriate penalty. Violations at OCAD are classified into four levels according to the nature of the infraction. For each level of violation a corresponding set of sanctions is recommended. Deans, the Vice-President, Academic, and the Student Appeals Committee are not bound by these illustrations, which are intended as general guidelines for the academic community. Since adherence to a code of conduct can be seen as a function of socialization into the group whose norms are reflected in such a code, culpability may be assessed differentially for those with more and less experience as members of the academic community; thus, violations of academic integrity by graduate students will presumably be penalized more severely than violations by first semester first year students. Examples are cited below for each level of violation. These examples, too, are illustrations and are not to be considered all-inclusive.

A. Level One Violations

Level One violations are those that occur because of inexperience or lack of knowledge of principles of academic integrity on the part of persons committing the violation. These violations are likely to involve a small fraction of the total course work, are not extensive, and/or occur on a minor assignment.

The following are examples:

- Failure to acknowledge working with another student on a studio project or other homework assignment unless the instructor explicitly authorizes such work.
- Failure to footnote or give proper acknowledgment in an *extremely limited section* of an assignment.

Recommended sanctions for level one violations are listed below; one ore more of these may be chosen in each case:

- Required attendance in a non-credit workshop or seminar on ethics or related subjects.
- An assigned paper or research project on a relevant topic.
- A make-up assignment at a more difficult level than the original assignment.
- A recommendation to the instructor that no credit be given for the original assignment.

Records of students who commit Level One offences will be maintained in the respective Dean's Office and the student's file in the Office of the Registrar until graduation.

B. Level Two Violations

Level Two violations are those characterized by dishonesty of a more serious nature or which affect a more significant aspect or portion of the course work.

[1] http://www.camden.rutgers.edu/RUCAM/info/Academic-Integrity-Policy.html 9

The following are examples:

- Quoting directly or paraphrasing, to a moderate extent, without acknowledging the source.
- Submitting the same work or major portions thereof to satisfy the requirements of more than one course without permission from the instructor.
- Receiving assistance from others, such as research, statistical, computer programming, field data collection help, or technical art/design production help that constitutes an essential element in the undertaking, without acknowledging such assistance in a paper, examination, or project.

The recommended sanction for Level Two violations is disciplinary probation. In cases of academic dishonesty involving assignments done outside of the classroom, the Dean may in addition recommend a failing grade for the assignment involved and the grade in the course will be determined in the normal manner. However, cheating on a take-home final examination would normally carry a recommended penalty that the faculty member fails the student in the course, as well as disciplinary probation. Notation of disciplinary probation will be placed on the student's transcript and will remain for the period in which the sanction is in force. Records of students who commit Level Two offences will be maintained in the respective Dean's Office and in the Office of the Registrar until graduation.

C. Level Three Violations

Level Three violations include dishonesty that affects a major or essential portion of work done to meet course requirements and/or involves premeditation, or is preceded by one or more violations at levels one and two.
Examples include:

- Plagiarizing major portions of a written assignment.
- Presenting the work of another as one's own.
- Using a purchased term paper or other materials.
- Removing posted or reserved material, or preventing other students from having access to it.
- Fabricating data or inventing or deliberately altering material (for example, citing sources that do not exist).
- Using unethical or improper means of acquiring data.
- Copying on examinations.
- Acting to facilitate copying during an exam.
- Using prohibited materials, e.g., books, notes, calculators, or other electronic devices during an examination.
- Collaborating before an exam to develop methods of exchanging information and implementation thereof.
- Altering examinations for the purposes of regrading.
- Acquiring or distributing an examination from unauthorized sources prior to the examination.

The normal sanction to be sought for all Level Three violations or repeated violations of Level One and Two offences is a minimum of a one semester suspension from the University and a failing grade for the course.

D. Level Four Violations

Level Four violations represent the most serious breaches of intellectual honesty.
Examples of Level Four violations include:

- All academic integrity infractions committed after return from suspension for a previous academic integrity violation.
- Infractions of academic integrity resembling criminal activity (such as forging a grade form, stealing an examination from a professor or from a university office; buying an examination; or falsifying a transcript).
- Having a substitute take an examination or taking an examination for someone else.
- Fabrication of evidence, falsification of data, quoting directly or paraphrasing without acknowledging the source, and/or presenting the ideas or technical work of another as one's own *in a senior thesis, within a master's thesis or doctoral dissertation, in scholarly articles submitted to refereed journals, or in other work represented as one's own as a graduate student.*
- Sabotaging another student's work through actions designed to prevent the student from successfully completing an assignment.
- Wilful violation of a canon of the ethical code of the profession for which a graduate student is preparing.

The normal sanction for all Level Four violations and a repeat infraction at level three is permanent expulsion from the University. Notation of "academic disciplinary separation" will be placed on a student's transcript and remain permanently.

OCAD University *Policies, Procedures & Regulations*
Academic Council Policy: Postgraduate Certificate Programs # 1016

Description:
Policy offers graduates the opportunity to return to OCAD to complete certificate programs.

Approvals:
Approved by Academic Standards Committee: September 2008
Approved by Academic Council: September 2008
Date Effective: January 2009
Revised by Academic Standards Committee: March 2009
Approved by Academic Council: April 2009
Date Effective: May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:
OCAD University offers its graduates the opportunity to return to OCAD University to complete certificate programs.

Adding a certificate in a secondary field of study provides graduates with multidisciplinary breadth
in addition to the disciplinary depth they gained in their undergraduate studies. Many employers are looking for graduates with multidisciplinary backgrounds. Students considering graduate school will also find a certificate a valuable asset.

A certificate program will consist of a sequence of courses comprising no fewer than 3.0 full credits and up to 5.0 full credits in a single field of study (disciplinary certificate) or in a thematically based cross-departmental or cross-Faculty area of study (interdisciplinary certificate). All minor programs offered to OCAD undergraduates are available as certificate programs.

Certificate Requirements
Certificates programs require completion of from 3.0 to 5.0 full credits as outlined in the certificate
program guides. If completed within 5 years of admission to a certificate program, up to 1.0 combined credit of Faculty of Art electives and/or Faculty of Design expansion studios and/or Faculty of Liberal
Studies distribution credits may be applied to the certificate requirements. Courses required for program major may not be applied to certificate requirements. No 100-level courses may be used toward a certificate; no less than 1.0 full credit of the certificate program must be at the 300 or 400 level.

All credits for the post-graduate certificate must be competed at OCAD. Alumni admitted to a certificate program who require 5.0 credits must complete all of these requirements within a maximum of 6.5 credit attempts. The number of credit attempts will be prorated for students who require fewer credits. For example, students requiring 3.0 credits will have a maximum of 4.0 credit attempts.

Alumni in certificate programs may normally only register for courses required for the certificate.
Exceptions may be made by special approval from a Dean or designate and will be included in the total credit attempts.

Certificate programs must be completed within 5 years of admission.

Eligibility and Application Process

All OCAD alumni are eligible to register for a certificate program.
An *Application to Certificate Program for Alumni* (PDF) must be submitted to the Office of the Registrar, along with a non-refundable application fee.

Applications must be submitted at least six weeks before the first day of classes in a semester.
Academic Progression

All students are subject to the academic policies and procedures established by the university. To ensure satisfactory academic progress, students are encouraged to familiarize themselves with the requirements of the certificate program in which they are registered, as outlined in OCAD University
on-line *Undergraduate Course Calendar*.

Full-time and part-time status and registration restrictions are outlined on-line under Academic Regulations and Procedures.

Certificate Completion
Students who have completed the requirements for a certificate must notify the Office of the Registrar. After verification that they have met the requirements, the certificate will be mailed to their current address.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Academic Considerations for Religious Observances # 1017

Description:

Approvals:
Approved by Academic Standards Committee:May 18, 2006
Approved by Academic Council: May 23, 2006
Date Effective: Sept 1, 2006

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:
OCAD University acknowledges the pluralistic nature of its university community and agrees that accommodation will be made to students who experience a conflict between a religious obligation and scheduled tests, mid-term examinations, final examinations, or requirements to attend classes and participate in project presentations or critiques. The type of accommodation will vary depending on the nature, weight and timing of the work for which accommodation is sought. Accordingly, the request for alternative arrangements normally must be submitted to the instructor in charge of the course within two weeks of the distribution of the course outline, that is, at the beginning of the semester.

The instructor has a responsibility to provide reasonable alternative arrangements that do not put the student at an academic disadvantage. In the case of a conflict with a final examination or final critique, the instructor should reschedule the examination/critique to another time during the examination/ critique period taking care that the new date and time do not put the student at an academic disadvantage.

A schedule of principal holy days for the entire academic year will be posted on the OCAD Website.

In the event that a student is not satisfied with the accommodation offered by the instructor, he/she may appeal to the appropriate Assistant Dean who may grant alternative accommodation. A student who remains dissatisfied with the outcome of his/her request may seek the assistance of the Human Rights and Equity Officer to facilitate a resolution.

Instructors who anticipate a conflict between a religious obligation and scheduled course responsibilities should discuss the situation with their Dean/Assistant Dean.

Implementation
1. The new policy should be incorporated in the Faculty Handbook and communicated to faculty and students during orientation meetings at the outset of each semester.
2. All course outlines should contain the following wording, which should be brought to the attention of the students:

A student who foresees a conflict between a religious obligation and any scheduled class assignments, including the final examination or critique, must notify his/her instructor in writing and in the case of final examinations and critiques must make a written request to the appropriate Faculty Office within three weeks of the first class. Late requests for an exam or critique deferral are subject to a fee of $70.

OCAD University Policies, Procedures & Regulations
Academic Council Policy: Student Petitions # 1018

Description:
1. A petition is a written request from a student seeking exception to or relief from university rules and regulations with respect to deadlines, fees and refunds because of extenuating circumstances such as illness or family bereavement.
2. Student Petitions will not be considered when they relate to the following:

a) Any matters which are more properly dealt with under other policies or procedures.
b) The number of credits required for completion of an area of study and for graduation or the minimum evaluation average required to graduate.
c) Admission decisions, admission conditions or acceleration within an area of study after the student has accepted the terms of his/her admission to the university.
d) The guidelines for the preparation of the BFA degree, BDes degree, AOCAD diploma or Advanced Visual Studies Certificate program and/or the recording of the approved areas of concentration.

Approvals:
Approved by Academic Council: June 1994
Revised: May 1997
Updated: February 2003
Approval Authority: Academic Council
Signature:

Policy:
1. Students are responsible for knowing the rules and regulations, Policies and Procedures of the university as outlined in the university Calendar, its supplements, and official communiqués as released by the university. These documents are available from the Office of the Registrar.
2. The university is committed to and shall make every effort in the timely and expeditious resolution of Student Petitions.
3. The Student Petitions Policy and Procedure shall be available to all students and teaching faculty through the university website.

Procedure
1. Students may use the petition process to request relief from fees, deadlines, or refunds **within 20 working days of the deadline** or as soon as practicable, within reason, after a student becomes aware that a deadline has lapsed.
2. Step 1: Consultation with Records Administrator, Office of the Registrar Student meets with Records Administrator to discuss reasons/grounds for petition. If student has valid grounds, she/he is advised on procedure for submitting a petition, including relevant supporting documentation. Investigation of claims/grounds is undertaken. If student does not have valid grounds for petition, she/he is referred to appropriate university resource(s) to address issue(s) presented.

3. Step 2: Administrative Decision: Registrar
   The petition may be approved administratively by the Registrar. The student will be advised of the petition decision, in writing, **within 20 working days of the date that the student filed the petition.**
4. Step 3: Administrative Decision: Dean of Faculty
   If the petition is not approved by the Registrar, she/he will consult with the Dean (or designate) of the Faculty in which the student is registered and the Dean of Faculty offering the course.

Student Appeals Committee

Where the petition is denied by the Dean of Faculty, and **only if there was procedural irregularity**, the student may appeal the decision to the Student Appeals Committee. A written request must be received **within 15 working days of the student receiving the petition decision.**

a) The Student Appeals Committee will decide the outcome of the petition. The Committee will be composed of two Deans or Assistant Deans (or designates) who were not previously involved in the matter, two student members, two faculty members and the Registrar (non-voting).
b) The Secretary to the Student Appeals Committee will forward a copy of the petitioner's file to all members of the Committee and the petitioner **at least 5 working days before the date of the meeting.** The petitioner will also be informed of the procedure for the meeting.
c) The proceedings of the Student Appeals Committee are confidential.
d) The student may attend the meeting to explain his/her reasons for the relief requested and to provide any additional relevant information.
e) The student may have another person of his/her choice present with him/her during the meeting.
f) The Committee members may ask the student questions or may seek clarification with respect to the student's filed material.
g) The student will leave the meeting following the conclusion of his/her submissions and answers to questions.
h) The Committee shall assess the merit of the student's petition and determine whether to grant it. Where appropriate, the Student Appeals Committee may attach conditions to its decision.
i) The Secretary to the Student Appeals Committee shall forward the written decision of the Student Appeals Committee to the student **within 5 working days after the meeting was held.**
j) The decision of the Student Appeals Committee is final and irrevocable.

Time Limits

The time limits in this policy may be extended with the consent of the parties or by the decisionmaker at the relevant stage of the proceeding provided that the decision-maker is satisfied that no party will be unduly prejudiced by the extension.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Examinations # 1019

Description:
Approvals:
Approved by Curriculum Committee: January 1999
Approved by College Council: March 1999

Approval Authority: College Council
Signature: Catherine Williams
Policy:

A. Deferred Examinations

1. Eligibility

Students are notified well in advance of the dates of examinations through the syllabi handed out by instructors at the beginning of a course, and all examinations are held during normally scheduled class meeting times. If a student does not attend an examination, s/he will be assigned a mark of zero for that portion of the final course grade. However, when a student is not able to write a scheduled examination for medical or compassionate reasons, or because of religious obligations, s/he may request permission to write a deferred examination. Deferment will not be granted on the basis of scheduling conflict arising from a student's personal commitments, including employment and travel.

Students who wish for deferment of examinations on the basis of religious obligations must notify their instructors and make their requests in writing to the appropriate Faculty office within fifteen working days of the beginning of the semester.

In the event that a student wishes to make a request for deferment on medical or compassionate grounds, it is the student's responsibility to notify the instructor and make the request in writing to the appropriate Faculty office within a week of the scheduled examination. Supporting documentation must accompany this request. If, for reasons beyond the student's control, a request cannot be made by this deadline, the Dean (or designate) may consider an extension of this deadline.

Instructors do not grant requests for deferred examinations; they may only grant requests for accommodations for work that is due during the semester and cannot grant extensions of deadlines beyond their own deadline for submission of final grades. Instructors may make recommendations to the Dean (or designate) on the granting of such requests, and should note any special circumstances relating to either the student or the way in which the course was conducted. (See also Incomplete Grades.)

2. Procedure

a) A fee of $70.00 is charged for writing a deferred examination.
b) Scheduling of deferred examinations is in accordance to the published deadlines for submission of incomplete grades, allowing the instructor sufficient time for grading. Therefore, such examinations must be written within 5 working days of the beginning of the semester immediately following the completion of the course.
c) The Faculty office will: advise the student of the date, time and location of their deferred examination; advise the instructor of the necessity of setting an alternative examination; arrange for an invigilator and room bookings; notify Student Services in writing of students who have been granted deferred privileges.
d) If medical or compassionate reasons continue to prevail at the time of a scheduled deferred examination, students may request a second deferred examination or petition for a late withdrawal from the course.
e) Students who must write a deferred examination in a course that serves as a prerequisite for subsequent courses may register in the courses with the approval of the appropriate Dean (or designate), and on the condition that the accumulated grade in the deferred course is at least 60%.

B. Student Access to Final Examination Materials

All work submitted to instructors for the purposes of evaluation is promptly returned to students, with the exception of final examinations. Final examinations are retained by the appropriate Faculty office (including Academic Studies), with strict regard for principles of confidentiality, for a period of one year from the issuing of final grade reports. Students may discuss any concerns they may have with the instructor involved prior to initiating a grade appeal or requesting a copy of their final examinations.

Upon submission of a written request to the appropriate Dean/Assistant Dean, students may receive copies of final examinations, including any related printed materials and their own written responses to the examination questions. Students appealing their final grades based upon a request for a rereading of their final examinations must do so within 20 working days of the issuing of final grade reports and in accordance with the published guidelines for Student Petitions and Appeals.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Letter of Permission # 1020

Description:
A student may apply for permission to take a course at another post-secondary institution for credit towards her/his graduation requirements. The course must be relevant to the student's major program of study and the OCAD curriculum, although not offered at OCAD. No more than
one course taught in a language other than English or French may be approved for transfer.

Approvals:
Revised by Academic Standards Committee: June 16 2008
Approved by Academic Council: June 23 2008
Date Effective: September 2008

Approval Authority: Academic Council
Signature: Keith Rushton

Policy:

1. Eligibility Requirements

- Only degree level courses from an accredited, recognized, approved or otherwise equivalent post-secondary institution are eligible for transfer.
- A maximum of one course taught in a language other than English or French may be approved for transfer.
- Course contact hours must be equivalent to those of OCAD courses, i.e. 36-42 contact hours per 0.5 credit with a minimum of three weeks of instruction.
- The minimum credit granted for transfer is 0.5 credit.

2. Residency Requirements

The maximum number of credits that may be accepted for transfer is limited by the OCAD residency policy which requires students to complete a minimum of 50% of their graduation requirements at OCAD. As well, two out of a student's three final semesters prior to graduation, including the final one, must be completed in residence at OCAD.

3. Academic Record

To receive credit at OCAD, courses taken on Letter of Permission must be completed with a grade of 65% or better. Courses taken on Letter of Permission are designated as such on a student's academic record. The final grade is recorded as either pass (P) or fail (F) and is not included in the calculation of the student's average.
Any decisions taken by the university with respect to the transfer of credits is final.

Procedures:

1. Assessment Process

Applications for transfer of credit through Letter of Permission are assessed as follows:

- Applications for studio course transfer are reviewed by the Associate Dean (or designate) of the Faculty in which the student is registered, in consultation with the Registrar.
- Applications for liberal studies course transfer are reviewed by the Associate Dean, Faculty of Liberal Studies, in consultation with the Registrar.
- Permission may be granted where the student can demonstrate the relevance of a course to her/his major program of study at OCAD.

2. Documentation Required

Prior to registration in a course for transfer credit, a student must complete and submit a "Request for Letter of Permission" form to the Office of the Registrar before the published deadlines. If the request is approved, the student will be issued a formal Letter of Permission to be submitted to the host institution at the time of registration.

The application must include the following:

- Non-refundable application fee.
- Letter providing reasons for requesting a Letter of Permission. The letter should explain the relevance of the course to the student's major program of study and OCAD curriculum.
- Course description from the course calendar for year in which the course will be taken.
- Course syllabus/outline detailing weekly course content, form of evaluation (e.g. tests/essays) and mark breakdown

3. Processing Time

The processing of applications will take four to six weeks.

4. Student Responsibilities

A Letter of Permission permits an OCAD University student to take a course at another institution for credit towards graduation requirements at OCAD University. Course substitution and/or course change is not permitted.

A Letter of Permission does not admit an OCAD University student to the host institution. It is the student's responsibility to make formal application to the host institution and to ensure that she/he is properly registered in the course. Students must comply with the policies and procedures for admission to and registration at the host institution. All fees incurred must be paid by the student in accordance with the regulations at the host institution.

The student is responsible for ensuring that an official transcript from the host institution is sent directly to the Office of the Registrar at OCAD University immediately upon completion of the course. Credit will not be awarded until the official transcript confirming the successful completion of the course with a grade of 65% or better has been received. Non receipt of an official transcript will result in a fail grade being recorded on the student's academic record.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Grading # 1021

Description:
Approvals:
Revised by Academic Standards Committee March 2005
Approved by Academic Council: April 2005
Effective September 2005
Revised by Academic Standards Committee: April 2009
Approved by Academic Council: April 2009
Effective May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:

For administrative purposes and for the purpose of designating final grades, OCAD uses a numerical grading system based upon percentages. However, for the purposes of faculty/student communication, numerical grades may be translated into letter grades as outlined in the following scale.
For averaging purposes in determining a student's overall standing, fail grades are calculated as 45%.

90-100% A+ Exceptional
Exceeded expectations in demonstrating knowledge of concepts and/or techniques, and exceptional skill in their application in satisfying the requirements of a course.

80-89% A Excellent
Demonstrated a thorough knowledge of concepts and/or techniques, and with a very high degree of skill in their application in satisfying the requirements of a course.

70-79% B Good
Demonstrated a good knowledge of concepts and/or techniques, and considerable skill in their application in satisfying the requirements of a course.

65-69% C Satisfactory
Demonstrated a satisfactory level of knowledge of concepts and/or techniques and competence in their application in satisfying the requirements of a course.

60-64% C- Low Satisfactory
Demonstrated a level of knowledge of concepts and/or techniques and their application to the requirements of the course that was minimally satisfactory in an elective or non-major subject, but unsatisfactory in a core course of the student's major subject.

50-59% D Poor
Demonstrated minimal knowledge and ability to apply concepts and/or techniques in satisfying the requirements of a course.

0-49% F Fail
Failure to meet course requirements.

Incomplete Grades
At the discretion of the teaching faculty and at the request of the student, an incomplete grade may be assigned when the student has not completed sufficient course requirements. It is accompanied by a minimum default grade, which becomes the final grade when no additional work is accepted by the faculty within deadlines set by the university. Teaching faculty are not authorized to extend OCAD deadlines. Incomplete grades must be completed and a revised grade submitted to the Office of the Registrar by the published deadlines (see Dates & Deadlines). The default grade submitted becomes the final grade if work is not completed by the published deadline.

Course Grading Scheme: Guidelines for Teaching Faculty and Students

1. On or before the first class, the teaching faculty must provide students with a written course outline. This outline must specify the following: the methods by which student performance will be evaluated; the relative weight in the final grade of these methods, including any discretionary factor; the due dates of all assignments, tests, exams and critiques; and the penalty for late submission of assignments. A copy of the course outline must be filed in the appropriate faculty office. As well, the teaching faculty must inform the students about both the university's academic misconduct policy and the participation and attendance policy.

2. To obtain "pass" standing in a course, a student must complete required and assigned course work, as described in the course outline, to the satisfaction of the teaching faculty.

3. Evaluation of student performance in both studio and Liberal Studies courses is based upon a reasonable diversity of methods.

4. No assignment can count for more than 40% of the final grade. Where peer or self-evaluation is used, that component cannot count for more than 25% of the final grade. In courses with multiple sections, the number and weighting of individual assignments shall be reasonably consistent in order to ensure fairness to students in all sections of the course.

5. The grading criteria outlined in each course syllabus indicates the percentage of the final grade assigned to participation. Normally, participation accounts for no more than 15% of the final mark.

Participation includes some or all of the following:

• arriving on time and listening to lectures and instruction
• being prepared and working in class time
• sharing ideas, concepts and creative exploration
• sharing conceptual development in progress with other students
• cooperating in group projects
• analyzing and offering opinions about work in progress
• listening to and being an active participant in critique discussions.

5. After the course outline has been presented, no change in grade weighting may take place unless there is unanimous consent of all students present. Unless there are exceptional circumstances, notice must be given at a regularly scheduled class meeting previous to the class at which the issue is to be decided.

6. In all twelve week course durations, teaching faculty must provide students with a written numerical interim grade based on work to date at least one week prior to the final deadline to. withdraw from a course without academic penalty.

7. Students are strongly advised to keep rough and draft work and copies of their essays and assignments, as these may be required by the teaching faculty or in the event of a petition or grade appeal.

8. All work that has been evaluated as per the course outline should be returned and time made available for discussion of it. All grades must be communicated to students in writing. Any student inquiry about a graded piece of work must be made within one month of the return date of the work.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Grade Appeals – Undergraduate # 1022

Description:
A grade appeal is a written request from a student that a final grade be changed.

Approvals:
Approved by Governing Council: June 1994
Revised: May 1997
Academic Standards Committee: March 2010
Academic Council: April 26, 2010
Effective: April 2010

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:
A student may appeal the grade received in a course for the following reasons:
- the student questions the grade assigned
- the student believes that the method of evaluation was not valid or reasonable in the circumstances
- the student believes that the evaluated material or content deviated substantially from the course outline without reasonable notice
- the student believes that the university's regulations governing evaluation were misapplied

Students are responsible for knowing the rules and regulations, policies and procedures of the university as published on its website and in official communiqués.

The university is committed to and shall make every effort in the timely and expeditious resolution of Student Grade Appeals.

Procedure:

1. Students may appeal the grade received in a course only within the published deadlines.

2. **Step 1**: Initial Appeal to Teaching Faculty

Informal Stage:

a) The student must speak directly to the teaching faculty and attempt to resolve the matter informally before proceeding with a formal grade appeal.

Formal Stage:

a) If the matter is not resolved informally, the student may submit a letter of appeal within the published deadlines, to the Office of the Registrar.
b) The Office of the Registrar will forward a copy of the grade appeal to the teaching faculty.
c) The teaching faculty shall respond to the student (through the Office of the Registrar), in writing, within 10 working days of receiving the grade appeal. The written response will include:

    i) The method of evaluation in terms of course objectives for the course in question,
    ii) The manner in which the method of evaluation was applied.

d) The student may accept the response of the teaching faculty or she/he may appeal further. If a student does not agree with the response, or if the teaching faculty is unavailable to respond, the student may request the Office of the Registrar forward the grade appeal to the Dean (or designate) of the Faculty in which the course was offered within 10 working days of receiving the teaching faculty's response; or, if no response was delivered, within 20 working days of the date the student submitted the grade appeal to the Office of the Registrar.
e) The Office of the Registrar will forward the file to the Dean (or designate) of the Faculty and will give the teaching faculty notice that the appeal has been forwarded.

3. **Step 2**: Appeal to Dean (or designate) of the Faculty

a) The appropriate Dean (or designate) is the Dean (or designate) of the Faculty in which the course was offered.
b) The Dean (or designate) may meet with the student and the teaching faculty separately to discuss the appeal and the teaching faculty's response.
c) The Dean (or designate) may:
    i) grant no relief to the student from the grade appealed;
    ii) alter the student's grade by lowering or raising it;
    iii) remit the work to be re-evaluated by the teaching faculty according to the appropriate evaluation methods;
    iv) where the student agrees, initiate a procedure for re-evaluation of the student's work by another teaching faculty or by a panel of three teaching faculty;
    v) permit the student to submit new work or to re-write a test or examination to be graded by another teaching faculty, whose decision will be final.
c) Where the Dean (or designate) initiates a procedure for re-evaluation, the Dean (or designate) shall appoint the new evaluators as soon as practicable, normally within 5 working days of the date of the meeting. Where a re-evaluation occurs, a written assessment of the student's work by the teaching faculty will be forwarded to the Dean (or designate) as soon as practicable.
d) The Dean (or designate) will release a decision, in writing, with reasons, as soon as practicable, normally within 15 working days of the appeal being forwarded, or 5 working days following the receipt by the Dean (or designate) of the written assessment of the student's work in the case of an alternative evaluation, or the re-examination or re-submission by the student.
e) The decision of the Dean (or designate) is final and irrevocable.

Academic Appeals Committee
Where the grade appeal is not successful and only if there was procedural irregularity, the student may appeal the decision to the Academic Appeals Committee by letter of appeal within 15 working days of receiving the decision.

Time Limits:
The time limits in this policy may be extended with the consent of the parties or by the decisionmaker at the relevant stage of the proceeding provided that the decision-maker is satisfied that no party will be unduly prejudiced by the extension.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Undergraduate Student Mobility/Exchange Program # 1023

Description:
The purpose of the Student Mobility/Exchange Program is to provide undergraduate students with
the opportunity to attend other art and design institutions for creative and academic development while completing an OCAD degree. Participation is limited to pre-approved candidates studying at designated host institutions with which mobility/exchange agreements exist.

Approvals:
Approved by Academic Standards Committee: March 2009
Approved by Academic Council: April 2009
Effective: May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:
Outgoing Students
Application and Selection of Candidates

1. Applications are to be submitted to the Coordinator, International Student Services & Student Mobility/Exchange for consideration on or by the published deadlines. Late applications will not be considered.
2. Completed applications include the OCAD Student Mobility/Exchange Application, letter of intent, 2 letters of recommendation, portfolio of 6-10 examples of work on a CD (or as required by host institution), official transcript and any other materials required by the host institution.
3. Successful applicants will meet the following requirements:
    a) Have completed a minimum of 10.0 credits and a maximum of 12.5 credits towards their program requirements at the time they will participate in the mobility program (Year 3 level).
    b) Be in satisfactory standing with a minimum overall average of 70% at the time of application and at the time they will participate in the program.
    c) Have the support of the Chair of their program. The Chair will consider the quality of the submission, the ability of the host institution to provide an appropriate course of study and the personal attributes that would allow the student to benefit from the experience.
    d) Demonstrate proficiency in the language of instruction at the host institution, where required.
    e) Fulfill all OCAD residency requirements.

4. Students may participate in the program for a maximum of one semester. Exchanges do not take place in the summer.
5. In the event that more than two applications to a host school are received, the Coordinator, International Student Services & Student Mobility/Exchange, in consultation with the Chairs, will select the two applicants with the strongest academic record providing all other academic and submission requirements are acceptable. Decisions may be made in consultation with the mobility/exchange coordinator at the host institution based on space considerations and the possibility that applicants from certain disciplines may have a stronger possibility of being accommodated.
6. Host institutions maintain final authority to accept or decline OCAD-approved applications.

Registration, Course Selection and Credit Assessment

7. Students are subject to the promotion, good standing, graduation rules and regulations of the home institution during the period of exchange, and are also subject to all other academic and non-academic rules and regulations of the host institution.
8. Students pay tuition fees to OCAD University and must provide proof of payment to the host institution. Payment of some additional incidental fees to the host institution may be required. Costs of supplies and living expenses are the responsibility of the student.
9. Students are responsible for selecting courses at the host institution that will meet graduation requirements. They are strongly encouraged to seek guidance from their Chair and/or Student Advisor before departure.
10. Students must forward a copy of their final course selection, including course descriptions and course syllabi, to OCAD University after finalizing their registration at the host institution.
11. Students are required to maintain a full-time course load at the host institution. In order to receive maximum credit, students must register in and complete a full-time course load comparable to that which students of the host institution in the same year level and program are required to maintain.
12. Students must ensure that official transcripts are sent by the host institution directly to OCAD University at the end of the study period.
13. Mobility/exchange courses and credits are assessed by the Registrar and the Program Chair and are recorded on the student's academic record using a Pass/Fail classification.

Incoming Students

Selection of Incoming Candidates

1. Host institutions should submit applications to the Coordinator, International Student Services & Student Mobility/Exchange by the published deadlines.
2. Completed applications include the OCAD University Student Exchange Agreement and Application, letter of intent, official transcript and portfolio of 6-10 examples of work on a CD (or alternative).
3. Applications will be considered by the Chair of the program in which the student would like to study. Acceptance will be based on evidence of appropriate prior study and availability of space in the desired area of study.

4. Applicants must have completed at least two years of study at the home institution and will normally study at OCAD University at the third year level.
5. Applicants who are not native speakers of English should have sufficient ability to participate in all studio discussions and projects without additional academic support. Proof of English proficiency may be required.
6. Students may participate in the program for a maximum of one semester. Exchanges do not take place in the summer.
7. Students who would like to continue to study at OCAD University at the conclusion of the mobility/exchange experience must apply for admission as a degree student or Special Student and must meet all admission requirements.

Registration and Course Selection

8. Students are subject to the promotion, good standing, graduation rules and regulations of the home institution during the period of exchange, and are also subject to all other academic and non-academic rules and regulations of their home institution.
9. Students are subject to all other academic and non-academic rules and regulations of OCAD University including those regarding registration, course withdrawals, academic standing and full-time status.
10. Students pay tuition fees to their home institution and must provide proof of payment to the host institution. Payment of some additional incidental fees to may be required. Costs of supplies and living expenses are the responsibility of the student. Financial assistance is not available from OCAD University.
11. Students must meet with the appropriate Chair upon arrival to determine final course selection. Providing prerequisites have been met, OCAD University will make every reasonable
    effort to meet the course preferences of mobility/exchange students.
12. Students are responsible for ensuring that the courses selected during the exchange are satisfactory to the home institution. OCAD University will provide course descriptions and syllabi to the home institution where required.
13. Students are expected to maintain a full-time course load for the duration of their exchange at OCAD University.
14. The Coordinator, International Student Services & Student Mobility/Exchange will forward official transcripts to the home institutions at the end of each semester.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Transfer from Diploma to Degree Program # 1024

Description:
Students in the Associate of the Ontario College of Art & Design (AOCAD) diploma program who
meet the eligibility requirements may transfer to the corresponding degree program to complete the requirements for a Bachelor of Design or Bachelor of Fine Arts degree.

Approvals:
Approved by Curriculum Committee: February 2003
Approved by Board of Governors: March 2003
Effective May 2003
Revised by Academic Standards Committee: April 2009
Approved by Academic Council: April 2009
Effective May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:
Eligibility

Faculty of Art diploma students who have completed at least 5.0 OCAD University credits and have an overall evaluation average of 60% are eligible to transfer to the Bachelor of Fine Arts (BFA) degree program.

Faculty of Design diploma students who have completed at least 5.0 OCAD University credits and have an overall evaluation average of 60% are eligible to transfer to the Bachelor of Design (BDes) degree program.

Requirements

Students with 15.0 or more completed credits as of May 2003 are required to complete their original diploma program, including the liberal studies requirement, as well as an additional 2.0 credits in the Faculty of Liberal Studies. At least half of these additional credits must be completed in residence at OCAD University. The liberal studies courses completed for the diploma and the 2.0 additional credits for the degree must together include a minimum of 5.0 credits designated for the BFA or BDes as outlined below, with at least 2.0 credits at the year three and/or year four level.

Students with fewer than 15.0 completed credits as of May 2003 are required to complete all of their program requirements including at least 5.0 credits in liberal studies designated for the BFA or BDes as outlined below, with at least 2.0 credits at the year three and/or four level. In addition to their year 2, 3 and 4 requirements, students must complete 0.5 credit English requirement for first year.

Liberal Studies Courses Required for BFA or BDes Degree
• 0.5 credit English course (ENGL)
• 3.0 credits History and Theory of Visual Culture courses (VISC)
• 0.5 credit Humanities course (HUMN)
• 0.5 credit Science/Technology/Mathematics course (SCTM)
• 0.5 credit Social Sciences course (SOSC)
• Students who have completed one of COMM2B07, DRPT2B13, ENVR3B11, INTM2B22, PHOT2B12, and SCIN2B09 in the 2000, 2001 or 2002 academic sessions may apply that 0.5 credit to the liberal studies requirement for History and Theory of Visual Culture courses.

Students admitted to OCAD University prior to September 2003 may submit a request to transfer Liberal Studies credits from an accredited post-secondary institution if these credits were not previously eligible for transfer. Transfer of credit requests must be submitted at the same time as the application to Transfer to Degree. Transfer of Credit is subject to OCAD University's residency requirements.

Deadlines
Application to Transfer to Degree must be made before the first day of classes of the fall or winter semesters or the start of the summer session. Application must be made before graduation with the AOCAD diploma. A non-refundable application fee is payable at the time of application. Students may not transfer from a degree program to a diploma program.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Academic Progression, Undergraduate # 1030

Description:
Year level is defined in terms of accumulated credits. Students are required to complete their degree requirements in an orderly progression through the year levels.

Approvals:
Revised by Academic Standards Committee, January 8 2009
Approved by Academic Council, January 19 2009
Effective September 2008 for new admissions to OCAD University

Approval Authority: Academic Council
Signature: Archie Graham

Policy:
The academic progress of students is measured in terms of credits completed. Student year level is defined as follows:
Year One: 0 to 4.75 completed credits
Year Two: 5.0 to 9.75 completed credits
Year Three: 10.0 to 14.75 completed credits
Year Four: 15.0 or more completed credits

Year one of each OCAD University undergraduate degree program is comprised of 3.5 studio and 1.5 Liberal Studies credits at the first year level. Students in some programs may substitute 0.5 credit at the year two level for one of their first year courses. Permitted substitutions, if any, are outlined in the program guides.

The prerequisite for second year level courses is normally 3.0 first year level studio and 1.0 first year liberal studies credits, including the first year writing course.

Students may not register for third year level courses unless they have completed most of second year as well as **all** of their first year requirements as outlined in the program guides. Each Faculty publishes annually the total number of completed credits prerequisite for their third year level courses.

Students may not register for fourth year level courses unless they have completed most of third year as well as **all** of their second year requirements as outlined in the program guides. Each Faculty publishes annually the total number of completed credits prerequisite for their fourth year level courses.

OCAD University Policies, Procedures & Regulations

Academic Council Policy: Reinstatement # 1031

Description:
Former students who did not graduate may apply for readmission to OCAD University to complete their
program requirements.

Approvals:
Revised by Academic Policy & Planning Committee: March 2006
Approved by Academic Council: April 2006
Effective: September 2006
Revised by Academic Standards Committee: April 2009
Approved by Academic Council: April 2009
Effective: May 2009

Approval Authority: Academic Council
Signature: Archie Graham, Chair

Policy:
There are two categories of students who may seek reinstatement to OCAD University:
- Students in good academic standing who have been absent from the university for more than two years and are therefore considered to be inactive.
- Students who have been withdrawn from the university because of poor academic standing and who have remained absent for the requisite time period. Students reinstated after a period of academic withdrawal must earn a minimum 60% average in the probationary year.

Applicants must apply for reinstatement to the program in which they were last registered. Applicants who wish to be admitted to a different program must apply to OCAD University through the Ontario University Application Centre following regular procedures and deadlines. Applicants who require 10 or more credits to complete their program may be reinstated to degree programs only. Applicants who were last registered in diploma programs must meet the eligibility requirements for transfer to degree to be eligible for reinstatement. If ineligible to enter the degree program applicants may be offered conditional admission and must meet the requirements and transfer to degree within a pre-determined timeframe.

Returning diploma students who require fewer than 10 credits to complete their program may, if eligible, be reinstated to the corresponding degree program or may choose to complete diploma requirements.

Requests for reinstatement must be approved by the Dean (or designate) of the student's Faculty. All students seeking reinstatement must submit a completed Application for Reinstatement form and pay a non-refundable application fee. The deadline for applications for the fall/winter session is the first Friday in February; the deadline for application for the summer semester is the first Friday in November.

Applicants who have completed credits at other recognized, approved post-secondary institutions may apply for Transfer of Credit. All Transfer of Credits must be awarded at time of admission.

POLICIES AND PROCEDURES FOR

UNDERGRADUATE PROGRAM REVIEW AT OCAD

Part 1 Background Information for Undergraduate Program Review

Part 2 Undergraduate Program Review Policy and Procedures for Existing Programs

Part 3 Self-study—Key Questions and Quality Indicators, Timeline for Reviewing Existing Programs, and Guidelines for the External Consultant and the Review Team

Part 4 Policy and Procedures for the Proposal of New Undergraduate Programs

REVISED MAY 2008

Part 1

BACKGROUND INFORMATION FOR UNDERGRADUATE PROGRAM REVIEW

Having received the authority to grant degrees in 2002, the Ontario College of Art & Design (OCAD) has developed policies and procedures for the review of its undergraduate programs and for the introduction of new programs in the future. Parts 2 and 3 of this document describe policy and procedures for the review of existing programs; Part 4 describes policy and procedures for the proposal of new programs.

Periodic Review

Ontario universities are required to review their undergraduate programs on a periodic basis. The Council of Ontario Universities (COU) developed guidelines for the audit of these review policies and procedures. The Undergraduate Program Review Audit Committee (UPRAC) of the Ontario Council of Academic Vice-Presidents (OCAV) oversees a periodic audit of Ontario universities to determine whether a university's review process for undergraduate programs conforms both to COU guidelines and to the university's own policies. Since 1997, three UPRAC auditors have conducted two or three audits a year within a seven year audit cycle of all Ontario universities. The auditors' report is based on the documentation provided by the university and the observations gained in a site visit.

Review Requirements

The COU guidelines (amended Feb., 2004) include the following requirements: (1, 2)

- Each university should develop transparent procedures for the review of its programs on a periodic basis.
- ***In all undergraduate program reviews undertaken after June 30, 2008, programs are expected to indicate "consistency" or alignment with the institution's stated degree-level expectations; this involves developing and stating intended outcomes at both the program and course level, as well as articulating the relationship of those outcomes to degree expectations.***
- The review process must include an analytical self-study by faculty and students in the program, an external review and site visit by at least one expert consultant, and a peer evaluation by faculty from other programs.
- The written review must include an action plan for responding to recommendations.
- A summary report must be sent to the Senate and Board of Governors. (The OCAD report will be sent to Academic Council and the Board of Governors.)

Part 2

UNDERGRADUATE PROGRAM REVIEW POLICY AND PROCEDURES FOR EXISTING PROGRAMS AT OCAD

Undergraduate program review (UPR) is a formative evaluation. Its purpose is to provide information to improve or maintain the quality and consistency of a program; therefore, UPR policy and procedures must allow for an objective, constructive evaluation. The review process is open to scrutiny, and the summaries of review reports approved by Academic Council are public documents (published annually within the OCAD community).

The program review policy and procedures described in this document conform to COU guidelines and are subject to periodic review by Academic Council. Modifications may be required as programs develop. For example, no OCAD program currently offered is subject to an independent review for accreditation. If that were to change in the future, accreditation reviews would be taken into consideration, and the UPR review process might need to be modified in order to make the most efficient use of resources.

Program *and Degree*

All degree programs at OCAD are aligned with the statement of undergraduate degree-level expectations (UUDLEs) adopted by COU in December 2005. In particular, OCAD aims to graduate students in all art and design fields who meet the adapted and expanded university undergraduate degree-level expectations approved by Academic Council (Appendix B).

OCAD is responsible for the quality of any full- and part-time degree programs offered at OCAD or in partnership with other institutions. A program is defined in the UPRAC audit guidelines as "a sequence of courses or other units of study prescribed by an institution for the fulfillment of the requirements of a particular degree, and is considered to be the comprehensive body of studies required to graduate with a specialization in a particular ***field*** (i.e., the 'major'). For the purposes of this document, the term "program" will be used to describe the undergraduate academic unit being reviewed.

With the integration of the UUDLEs into the review process, "Program" cannot be isolated from "Degree." It is expected that in undergraduate program reviews, greater attention will henceforth have to be paid to the way in which "Programs" or "Majors" (i.e., fields of study) are combined with other requirements including "optional" elements to make a "Degree." In a similar fashion, greater attention will have to be paid to the way in which program rules and requirements predispose students to complete a "coherently defined" degree with outcomes that are properly aligned with the relevant degree expectations.

Review Cycle

COU guidelines set ten years as the maximum period for a review cycle of all undergraduate programs at a university. Program review schedules at any university take a variety of factors into consideration in order to provide an efficient use of resources. The size of the university and the nature of the major programs were the primary factors in determining the review cycle for OCAD.

The Vice-President, Academic, has administrative responsibility for the review. The Vice-President, Academic, and the Deans have decided that the UPR cycle at OCAD is eight years. OCAD has twelve major undergraduate programs, six in art and six in design. Two of the Faculty of Art programs and two of the Faculty of Design programs will be reviewed in each of years 1, 3, and 5. In year 7; the Faculty of Liberal Studies will be reviewed separately (since it is not a freestanding program subject to the same review policy and procedures). The alternate, even-numbered years allow programs the time needed to submit the review to Academic Council and to act upon any recommendations developed in a review. (See Appendix A for the review cycle)

Review Components

Undergraduate program review must include the following components:

- Self-study report—The core of UPR is an analytical self-study by faculty, students, and staff in the program. The self-study is a reflective, collaborative, thorough appraisal of the program undertaken by the program members. A self-study committee (a committee of faculty in the program under review) develops the plans for the study in consultation with the Dean. The Dean is responsible for ensuring that the established protocols are followed in UPR (e.g., that faculty, support staff, and students are all involved in the self-study).
- External consultant review—The external consultant provides an objective, critical analysis of the program based on an appraisal of the self-study and the observations from a site visit. The external consultant must have the appropriate expertise and credentials, i.e., is a recognized, respected faculty member (or former faculty member) of another university with expertise in the same discipline as that of the program being reviewed. The consultant should also be at arm's length from the program being reviewed, i.e., has no relatives, close friends, or recent collaborators in the program being reviewed
- Peer review—The three-member review team receives the report components (e.g., the self-study, the external consultant review), adds its own peer evaluation of the program, and compiles the final report. The review team includes two faculty members (representing two of the three Faculties at OCAD) and one support staff representative. None of the three members can be part of the program under review.

- Other consultations—If needed, input from other sources may sometimes be sought for program review, e.g., from program advisory members or employers. Likewise, the University community may be invited to submit written comments.

Self-Study

After conferring with the program, the Dean appoints three faculty members to serve as the self-study committee. In consultation with the Dean, the self-study committee discusses the criteria that will be used to judge the program, develops strategies for gathering information related to the criteria, actively seeks information from all those involved in the program (faculty, staff, and students), analyzes the information gathered, assesses the strengths and weaknesses of the program, develops appropriate recommendations, and prepares a written report of the self-study to present to the program for further discussion.

To analyze the quality and consistency of a program, key questions must be posed and specific quality indicators must be gathered to address these questions. (Variables used to make judgments about the program are defined as quality indicators.) Most of the key areas addressed in a self-study are common to all undergraduate programs, e.g.:

- the relationship of the goals of the program to the goals of the University and the Faculty
- the appropriateness of the program structure, the rigor of the curriculum, and effectiveness of the teaching methods in relation to the learning objectives of the program
- the benefits and innovative aspects of the program
- the relationship of admission requirements, enrolments, program goals, and student success
- the student perspective of all aspects of the program
- the quality and expertise of faculty teaching in the program
- the human and physical resources available to the program (e.g., support staff, collections, equipment, facilities)
- the availability of financial resources for the program

See section 3, part I and II of this document for a detailed discussion of key questions, quality indicators, and timeline.

The Dean adds an executive summary before sending the self-study report (with data and documents gathered for the report) to the Vice-President, Academic. The Vice-President, Academic, adds a response before sending the self-study (with data and documents) to the external consultant and the review team.

External Consultant

The Dean, in consultation with the faculty in the program, develops a list of four candidates for external consultant (the list includes brief biographies highlighting expertise and rationale for nomination). The Vice-President, Academic, makes the final selection and extends the invitation to the nominee. (If a possible conflict of interest is later raised, Academic Council must determine whether the external consultant should be replaced.)

The external consultant makes a two-day site visit (arranged by the Dean) after reviewing the self-study report. The site visit provides the external consultant the opportunity to tour the facilities and to meet with the Vice-President, Academic; Dean; faculty groups and individual faculty members; students; support staff; and other individuals. The review team accompanies the external consultant on the tour of facilities and meetings with members of the university community (except for those occasions when the external consultant may choose to have private meetings). At the end of the site visit, the consultant may choose to meet with the Vice-President, Academic, and Dean to discuss overall findings.

The external consultant submits a written report with executive summary to the Vice-President, Academic. The report is meant to be formative and constructive appraisal of the program. The external consultant's evaluation takes into consideration the self-study (key questions posed, quality indicators gathered, analyses developed, and recommendations proposed by the program), the information and observations gained in the site visit, and the expertise of the consultant. (See section 3, part III for guidelines.)

The Vice-President, Academic, discusses the external consultant's report with the Dean; the Dean discusses the report with the program. The Dean submits a written response to the Vice-President, Academic; the response may include information to correct errors and modifications to revise recommendations. The Vice-President, Academic, adds a response and forwards the external consultant's report and the two responses to the review team.

Peer Review

In addition to compiling the formal report, the review team is responsible for peer evaluation of the program; therefore, none of the three members are part of the program under review. The Vice-President, Academic, invites the University community to nominate candidates for the review team; the Vice-President, Academic, selects the three members of the team.

The review team receives report components and responses to those components for compilation into the final report; and the review team takes part in the site visit. Based on its appraisal of the report components (the self-study and the external consultant's report), the responses to the components (responses of the Dean and Vice-President, Academic), and the observations gained in the site visit, the review team develops its own evaluation. The peer evaluation focuses on the strengths and weaknesses of the program, differences of opinion of participants in the review, and recommendations in the report components. (See section 3, part III for guidelines.) The review team compiles the final report.

Final Report

The review team submits the final report to the Vice-President, Academic, who discusses it with the Dean. The Dean takes the report to the program for discussion. The Dean confers with the program in developing a plan of action and a timetable for implementation.

The Dean submits a written response to the Vice-President, Academic. The Dean's response to the final report includes a plan of action and timetable for implementation. The Vice-President, Academic, writes the executive summary of the final report to be submitted to Academic Council. The executive summary excludes personal information and focuses on the findings and conclusions of the review, in particular, the strengths and weaknesses of the program, the recommendations, and the dean's response to the final report (including the plan of action and timetable for implementation). The timetable for implementation includes the time frame for a follow-up report to Academic Council (e.g., within a year after Academic Council approval).

Academic Council

Academic Council has overall responsibility for undergraduate program review. It is responsible for final approval of reviews, for ensuring that UPR policy and procedures adhere to COU guidelines, and for periodically reviewing UPR policy and procedures.

Academic Council may recommend that the executive summary 1) be approved as submitted, 2) be approved conditionally (with conditions specified), 3) be rejected as submitted (and referred back to the Dean with areas of concern specified).

After approval, Academic Council forwards the executive summary to the Board of Governors.

.

Implementation and Follow-up

After the executive summary is approved by Academic Council, the Vice-President, Academic, meets with the Dean to discuss the plan of action, implementation strategies,

and timetable. The Dean is responsible for implementation and a follow-up report. The Dean meets with the program to discuss the plan of action and to begin implementation.

The Dean confers with the Vice-President, Academic, during the implementation period and submits a follow-up report within the specified timeframe. The Vice-President, Academic, has the authority and the responsibility to act upon the review report approved by Academic Council and may, therefore, require an additional course of action if there has not been sufficient progress.

Part 3.

SELF-STUDY—KEY QUESTIONS AND QUALITY INDICATORS, TIMELINE FOR PROGRAM REVIEW, AND GUIDELINES FOR THE EXTERNAL CONSULTANT AND THE REVIEW TEAM

I. Self-Study—Key Questions and Quality Indicators

The key questions and quality indicators discussed in this section are provided as examples of issues to consider in program review. Individual programs may need to consider other issues as well.

University, Faculty, and Program Goals

Examples of specific questions concerning the relationship of University, Faculty, and program goals might include the following: What is the vision and mandate of the University? What are the long-term plans and goals of the Faculty? What are the goals and learning objectives of this program? Is there a need for this type of program? How does this particular program fulfill the need?

Examples of quality indicators used to address the key questions include:

- OCAD history and mandate
- University and Faculty mission statements and goals
- University and Faculty long-term plans and strategic plans
- Societal needs and implications (e.g., equity goals of the University)
- Student demand and anticipated trends (e.g., surveys or focus group information)
- Program description, history, goals, and learning objectives
- Unique program components, opportunities, innovations, and contributions
- Recommendations implemented (e.g., from a previous program review)

Admissions, Enrolment, and Student Success

Examples of more specific questions to relate admission requirements, student enrolment, student success, and program outcomes might include the following: What are the admission requirements? Have these requirements changed over time? Why? What type of student is attracted to this program? How well do students perform in the program? What is the profile of a successful registrant in this program? How long do students take to complete the program?

Examples of quality indicators used to address the key questions include:

- Admission requirements (e.g., current requirements in the calendar, changes in admission requirements due to increased demand and program success)
- Current enrolment targets, changes over time, and restrictions on enrolment

- Current student demand (e.g., number of applicants, number of offers made, number of registrants, cohort size changes over time)
- Diversity, preparation, and qualifications of registrants (e.g., age and gender statistics, demographic profiles, prior degrees, prior certification, prior experience)
- Registrants (e.g., transfers from other programs and from other institutions, out-of-province students, international students, full- and part-time students
- Retention data (e.g., withdrawal rate and graduation rate; length of time to complete program)
- Average grade range (e.g., of students from prior institutions and at OCAD)
- Awards and scholarships
- Guidance and academic counseling opportunities
- Employment statistics
- Graduate response (e.g., placement after graduation, acceptance to graduate school, relevancy of program to job, etc.)
- Comparisons (e.g., to other similar programs, to programs within the University)

Student Experience

Examples of more specific questions relating to the quality of student experience include the following: Why did the student chose this program? What do students identify as strengths of the program? What do students identify as weaknesses of the program? How responsive is the program to student concerns? According to students, does the program have adequate facilities, support, etc.?

Examples of quality indicators used to address the key questions include:

- Student surveys (e.g., student satisfaction or dissatisfaction with program, accessibility of faculty and support staff, student expectations compared with student experience)
- Graduate surveys (appraisal at exit and one year after leaving the University, job placement)
- Resources (e.g., data about use of computer labs, library services)

Learning Objectives, Curriculum, and Innovations

Examples of more specific questions relating to learning objectives, curriculum, and teaching aspects might include the following: What are the program objectives? How does the curriculum relate to these objectives? What are the curriculum requirements? Are requirements clear and coherent? What courses are included in this program? Why? Are the mode of delivery and methods of evaluation appropriate for the course? Is the curriculum innovative? How do these courses prepare a student for the "real world"?

Examples of quality indicators used to address the key questions include:

- Program objectives and curriculum (e.g., relation of program objectives to curriculum, current state of the discipline)
- ***OCAD/COU university undergraduate degree level expectation and OCAD Learning Matrix (Appendix B)***
- Major options and streams
- Course specifics (e.g., course descriptions, outlines, major topics, requirements, required courses, electives)
- Curriculum relevancy (e.g., experiential learning, exchanges, relationship of research and teaching)
- Curriculum innovations
- Teaching innovations and teaching quality
- Pedagogical methods and evaluation methods (e.g., relation of evaluation methods to learning objectives)
- Mode of delivery and technical innovations
- Conferences, seminars, and related activities
- Student-faculty ratio, class size

Faculty

Examples of more specific questions relating to the quality of the faculty might include the following: What are the credentials of faculty teaching in this program? What strengths do these faculty members bring to the program? How many full- and part-time faculty members are involved in the program? Are faculty from other programs and institutions invited to take part in the program?

Examples of quality indicators used to address the key question include:

- Curriculum vitae (academic credentials, rank, experience, etc.)
- Tenure status and adjunct status
- Areas of expertise
- Shows, presentations, publications, awards, and service
- Faculty teaching loads and student/faculty ratio
- Numbers of full- and part-time faculty in the program; faculty from other programs teaching in the program
- Visiting lecturers and exchange opportunities
- Professional development opportunities (for teaching staff, mentoring programs for new faculty, etc.)
- Overall teaching evaluations (comparison to other faculties)

Other Resources

Examples of more specific questions relating to other resources available within the program might include: What do service areas and support staff contribute to the program? How many support staff are available for the program? What teaching and

learning resources are available? What physical resources are available? Are the physical facilities adequate? Is the equipment adequate?

Examples of quality indicators to address key questions about support staff include:

- Teaching assistants
- Lab assistants
- Librarians
- Technicians and technical assistants

Examples of quality indicators to address key questions about teaching and learning resources include:

- Library collections (print, electronic, media, and image collections)
- Teaching collections
- Curriculum support materials/services

Examples of quality indicators to address key questions about facilities include:

- Classrooms, studios, labs (e.g., for photography, computer applications, etc.)
- Specialized equipment (for labs, studios, etc.)
- Computers and audiovisual equipment

Financial Considerations

Examples of more specific questions relating to financial resources might include the following: What is the annual budget for the program? Are there any areas of concern, (e.g., need for more faculty, support staff, equipment or expected changes in enrolment)?

Examples of quality indicators to address key questions about financial resources:

- Annual budget
- Enrolment targets, FTEs, Fees
- Anticipated expenditures
- External funding, etc.

II. Time Line

Program evaluation requires careful coordination and thorough planning. Planning for the self study should be started early to allow for sufficient time for data collection and analysis; for example:

- A student survey needs to be done before the program review year in order to collect information from recent graduates and current students about career relevancy, student satisfactions, etc. A survey of graduates one year after exit

may need to be done. Student input may also be sought in open meetings or other formats throughout the review process.

- Institutional data about admissions, student performance, finances, etc. must be gathered from a number of offices.
- Perspectives of faculty in the program, from other faculty contributing to the program, and from support staff working in the program should all be included in the study.

The following table provides a sample time line for undergraduate program review procedures. Some programs may need to allot more time to the process.

UNDERGRADUATE PROGRAM REVIEW PROCEDURES

TIME	**PERSON/GROUP RESPONSIBLE**	**RESPONSIBILITIES**
6 months before the review	Vice-President, Academic and Deans	Meet to discuss the program reviews for the next academic year
	Dean and program	Meet to discuss the program review
	Dean (after consultation with program)	Appoints the self-study committee
	self-study committee	Determines if the required information is available (admissions information, student surveys, exit surveys, year after graduation surveys) is available. (If so, it submits request to appropriate OCAD office. If not, it needs to develop and administer a survey before students complete academic year)
	Vice-President, Academic	Invites OCAD community to nominate candidates for review team Invites program to nominate candidates for external consultant
4-5 months before	self-study committee in consultation with the Dean	Discusses overall strategy and timetable Determines key questions and quality indicators Requests data and information from OCAD offices (e.g., Admissions, Human Resources, etc.) Discusses ways of obtaining additional information (e.g., open forum for students) Begins writing portions of report with available material (e.g., OCAD, Faculty, and program goals) Discusses analysis strategies Meets regularly until report completed
	Vice-President,	Appoints review team

	Academic	
	Dean (after consultation with program)	Submits list of external consultant candidates to Vice-President, Academic
3 months before	Vice-President, Academic	Selects external consultant and extends invitation
2 months before	Dean's designate	Arranges site visit date with external consultant Develops agenda for site visit
	self-study committee	Focuses on analysis and recommendations
1 month before and Month 1 of review	Self-study committee and program, in consultation with the Dean	Discuss and complete self-study report
Month 2 of review	Self-study committee	Submits report to the Dean
	Dean	Adds an executive summary to the self-study report and submits it to the Vice-President, Academic
Month 3 of review	Vice-President, Academic	Adds a response and sends self-study report (with all data and documents) and responses to the external consultant and the review team
Month 5 of review	external consultant	Comes to campus for the site visit and arranged meetings (review team accompanies external consultant on site visit) May share preliminary findings in oral briefing with the Vice-President, Academic and Dean at the end of site visit
Month 6 of review	external consultant	Submits report to the Vice-President, Academic
	Vice-President, Academic, and Dean	Discuss the external consultant's report
	Dean and program	Discuss the external consultants' report (corrections, changes, rationale)
Month 7 of review	Dean	Submits written response concerning external consultant's report to the Vice-President, Academic
	Vice-President, Academic	Adds response and sends external consultant's report and responses to the review team
Month 8 of review	review team	Adds its peer evaluation and finishes compiling the report
Month 9	review team	Submits final report to the Dean
	Vice-President, Academic, and Dean	Discuss the final report
	Dean and program	Discuss the final report, the plan of action, and the timetable for implementation
	Dean	Adds a response to the report and submits it to the Vice-President, Academic
Month 11	Vice-President, Academic	Writes executive summary to give to Academic Council

III. Guidelines for the External Consultant and the Review Team

Since the external consultant and the review team base their evaluations in part on the self-study, the key questions and quality indicators discussed above (in section 3, part I) are a reasonable starting point. While the key questions are meant to initiate planning and data gathering; evaluation and analysis require more in-depth questions.

The following list of questions is offered for consideration as a starting point for analysis and evaluation; this list is not meant to be inclusive:

- In what ways are the objectives and goals of the program consistent with the academic plans of the Faculty and the vision of OCAD?
- What, if any, program requirements should be changed in order to make the program more successful in meeting its objectives?
- What areas of student satisfaction with the program could be built upon? What areas of student dissatisfaction with the program need to be addressed?
- What are the strengths of the program structure? How can the structure be improved?
- In what ways could resources be used more effectively or efficiently?
- Have the program objectives been achieved? What needs to be done?
- What are the overall strengths of the program? What are the overall weaknesses of the program?

Part 4

POLICY AND PROCEDURES FOR THE PROPOSAL OF NEW UNDERGRADUATE PROGRAMS

This document outlines the policy and procedures for developing proposals for new programs.

Policy

The Dean is responsible for the ongoing development of new program initiatives in the Faculty. While the initial idea for a new program may come from a variety of university sources, the Dean of the Faculty that would offer the program has overall responsibility for developing the full proposal. The full proposal is submitted to Academic Council for approval and is subject to review by the Undergraduate Program Review Audit Committee.

A proposal for a new undergraduate program should provide evidence to support the following basic criteria:

- Is the program consistent with the priorities and strengths of the academic unit proposing the program and with the vision and values of the University?
- Does the program fulfill a need?
- ***Are the program's learning outcomes consistent with OCAD's university undergraduate degree level expectations and Learning Matrix (Appendix B)?***
- Is the proposed structure of the program (including, e.g., admission requirements, curriculum, teaching and evaluation methods) appropriate for meeting the goals and objectives of the program?
- Are there enough faculty members with appropriate credentials and experience for the program?
- Are there sufficient resources (e.g., faculty, support staff, equipment, facilities) available to support the program?

Procedures

A group of faculty interested in introducing a new program begins the process by submitting a letter of intent. The faculty group may propose a single Faculty program, an interdisciplinary program, a multi-disciplinary program, etc. Approval at the letter of intent stage means that a full proposal may be developed and submitted for approval.

Letter of Intent

The following describes the letter of intent requirements and procedures:

1) Since the Dean of the Faculty has overall responsibility for developing new programs, the faculty group interested in a new program begins by conferring with the Dean. The group then submits a letter of intent to the Dean. The Dean

forwards the letter of intent to the Vice-President, Academic. The letter of intent includes a

- description of the need for the program (e.g., current or projected need, targeted student population, etc.)
- description of the proposed program and curriculum
- description of the human and physical resources available at OCAD
- proposed schedule of program implementation

2) The Vice-President, Academic, circulates the letter to appropriate disciplines over a one month period. Any member of the OCAD community may submit comments about the letter of intent to the Vice-President, Academic.
3) If the Vice-President, Academic, decides that the letter of intent merits further scrutiny, the appropriate academic unit is authorized to proceed to the next stage, i.e., the development of a full proposal. If the Vice President decides that the letter of intent does not deserve further scrutiny in its current form, the faculty group submitting the letter of intent is told why the current letter does not merit development into a full proposal.
4) The Dean of the appropriate academic unit confers with the unit; the unit chooses the faculty members to serve on the committee to develop the full proposal.

Program Advisory Committee

The committee formed to develop the full proposal meets with the Program Advisory Committee for the Faculty. (The terms of reference and membership of the Program Advisory Committee can be found in the Faculty documents establishing the Advisory Committee.) The Program Advisory Committee, made up of faculty and representatives outside the OCAD community, provides information about societal need, i.e., employment prospects, current needs, relevant courses, etc.

Full Proposal

Front matter in the full proposal should include a) a copy of the authorization to proceed from the Vice-President, Academic; b) a list of names and affiliations of the members of the Program Advisory Committee; and c) a title page with the name of the program and academic unit, the degree designation of the program, and the names of the faculty members (who wrote the proposal).

A proposal for a new program must provide clear evidence to support these basic criteria:

1) Is the program consistent with the priorities and strengths of the academic unit proposing the program and with the vision and values of the University? That is, how does the new program
    - relate to the mission, mandate, and goals of OCAD and the Faculty?
    - relate to the current programs, long-term plans, standards, and strengths of the academic unit?
2) Does the program fulfill a need? That is, how does the new program

- respond to the needs of society (e.g., support from the Program Advisory Committee, five-year projected enrolments)?
- fulfill student demand (e.g., availability of similar programs in the province, availability of positions upon graduation)?
- differ from similar programs?
- support the equity goals of the University?

3) Is the proposed structure of the program appropriate for meeting the goals and objectives of the program? That is, what are
   - the goals and objectives of the new program?
   - the innovative aspects of the program (e.g., potential collaborations, teaching mode)?
   - the strengths of the proposed curriculum and teaching methods (e.g., degree requirements, specific courses and course description, current courses and new courses needed, modes of delivery, methods of evaluation)?
   - the admission requirements (e.g., equal to or higher than minimum University requirements)?

4) Are there sufficient resources available to support the program? That is, will the new program have sufficient and appropriate
   - Human resources---faculty (e.g., curriculum vitae, relevant expertise, number of full- and part-time faculty) and staff (e.g., librarians, technicians, lab assistants)?
   - Physical resources (e.g., studios, classrooms, library holdings, specialized equipment, computers)?
   - Financial resources—Business Plan developed in consultation with Finance Office (including e.g., start-up costs, sufficient resources to maintain the program, projected enrolment levels, FTEs, capital and operating funds, availability of external funding, impact on other programs)?

The full proposal developed by the committee is presented to the academic unit and the Dean for discussion and revision. The Dean takes the proposal to the Vice-President, Academic, for review and response. The Vice-President, Academic, submits the proposal to Academic Council for approval.

Works Cited

1. Undergraduate Program Review Audits. Http://www.cou.on.ca/affiliates/affiliates/UPRAC/UPRACHomePage.htm Accessed July 22, 2004.
2. Ontario Council of Academic Vice-Presidents. UPRAC Review and Audit Guidelines. Amended February 5, 2004.

Policies and procedures for undergraduate program review developed by Ryerson University, Queen's University, McMaster's University, York University, and other Ontario universities were reviewed in the development of this document. We gratefully acknowledge these resources.

Appendix A

Eight Year Cycle of Undergraduate Program Review at OCAD

YEAR	FACULTY OF ART PROGRAMS	FACULTY OF DESIGN PROGRAMS	TIMELINE
1	Printmaking Photography	Environmental Design Industrial Design	January 2006 through 2007
3	Drawing & Painting Criticism & Curatorial Practice	Advertising Design Graphic Design	January 2008 through 2009
5	Integrated Media Sculpture & Installation	Material Art & Design Illustration	January 2010 through 2011
7	Liberal Studies	Liberal Studies	January 2012 through 2013

Respectful Work & Learning Environment

Policy supersede Harassment Policy, Approved May 11 1992, updated 2004

Policy #:	8001
Current Publication Date:	March 2010
Previous Publication Date:	NEW POLICY
Next Review Date:	June 2012
Offices of Accountability:	Director, Diversity & Equity Initiatives
Administrative Responsibility:	Director, Diversity & Equity Initiatives; Director, Human Resources; and Director, Student Services
Approver(s):	Board of Governors

Acknowledgements: OCAD's Office of Diversity & Equity Initiatives wishes to acknowledge the following institutions, whose related policies and procedures provided background in the development of this policy: University of Manitoba, Brock University, University of British Columbia, Ryerson University, University of Regina, Guelph University, University of Kent and University of Sussex.

Part 1 - The Policy

1. Purpose

1.1 The purpose of this policy is to:

a) develop and support a respectful work and learning environment that values and promotes principles of diversity and inclusion, and one that does not tolerate discrimination (p.14), harassment (p.14) and/or bullying (p.13);
b) make provision for support services, including training and awareness initiatives, to promote a respectful work and learning environment;
c) outline rights, responsibilities and types of behaviour which fall within the scope of this policy; and
d) outline procedures for handling and resolving complaints.

1.2. Use of this policy

Members of the University community are strongly encouraged to use this policy and the related procedures to address concerns and complaints of harassment or discrimination. There are a range of options to resolve conflicts in this policy. These options will be described below.

2.0 Scope and limitations

2.1 This policy applies to:

- All OCAD students (p.16), employees (p.15), volunteers (p.17), visitors, contractors and employees of other organizations not related to the University but who nevertheless work on or are invited onto university premises (p.17).
- This policy is in effect at all times and in all communications and interactions.

2.2 Limitation

The resolution options described in the procedures are in addition to, and not in substitution for, other internal or external options or other legal rights. Nothing in this policy is intended to discourage, prevent or preclude an individual from filing a grievance through the applicable collective agreement,

initiating legal action (civil or criminal) or exercising any other legal rights, including; filing a complaint with the Human Rights Tribunal of Ontario, the police or courts or any other legal body.

3. Policy Complements

- Student Non-Academic Misconduct Policy
- Memorandum of Agreement between the University and the OCAD Faculty Association,
- Collective Agreements between the University and OPSEU Local 576 Units 1 & 2

4. Statement of Commitments

4.1. Equity and Inclusion

Ontario College of Art & Design ("OCAD" or the "University") is committed to supporting equity, diversity, inclusion and dignity of all people. The University promotes equity and inclusion in its learning and working environment and in the conduct of the University's affairs. OCAD will not tolerate harassment to or discrimination against any community member. Harassment and discrimination violate an individual's human rights and run contrary to the University's fundamental values. OCAD will act promptly and efficiently to address this conduct. The University will endeavour to ensure that individuals who believe that they have been subjected to harassment or discrimination are able to express concerns and register complaints without fear of retaliation or reprisal. The University will exercise care to protect and respect the rights of both the complainant and the respondent.

4.2. Rights and Freedoms

OCAD recognizes the importance of certain rights and freedoms at a university dedicated to intellectual inquiry and creative practice. The University is committed to upholding all fundamental human rights, including freedom of association, freedom of conscience, opinion and belief, and freedom of thought, inquiry, artistic and creative expression. Nothing in this policy is to be interpreted, administered or applied in a way that infringes upon academic freedom, or upon legal conduct between individuals that is based on mutual consent. Nothing in this policy is to be understood to prevent any faculty, employee, or student, from instructing, evaluating and engaging in fair criticism of another's behaviour or performance.

5. Rights and Responsibilities

5.1 All Employees, Students and Volunteers have the right to:

- participate, learn, and work in an environment that promotes equal opportunities and prohibits discriminatory practices;
- file a complaint in an environment free from harassment and discrimination;
- be informed of complaints made against them;
- have their complaint investigated pursuant to this policy without fear of embarrassment or reprisal;
- make representation in accordance with the complaint procedures described in this policy;
- be kept informed throughout the process;
- a fair appeal process for both the respondent (p.16) and complainant (p.14); and
- confidentiality and privacy.

5.2. *Rights of University Officers*

This policy shall not be interpreted, administered, or applied in such a way as to detract from the rights and obligations of the President, Vice-Presidents, Associate Vice-Presidents, Deans, Directors or Managers or others with the authority to make personnel decisions, to make day-to-day management decisions or to take other supervisory actions affecting employees or students, including discipline, provided that the purpose of management and supervisory decisions is not to discriminate against the employee or student on the basis of a prohibited ground.

5.3 Responsibility

All members of the university community, particularly those in management and leadership positions, are responsible for:

- conducting themselves in an appropriate manner, treating others fairly, and with dignity and respect;
- being cognizant of the fact that working and learning can best be accomplished in a climate of understanding and mutual respect and that harassment and discrimination can occur even where there is no intention to harass or offend another person;
- establishing, contributing to, and maintaining a respectful environment by demonstrating respect for others, and by not condoning and/or engaging in conduct that is inconsistent with the law or this policy.

5.4 ***OCAD recognizes the following:***

- it is located within a richly diverse society in Toronto;
- it has a duty to act in a manner consistent with the Ontario *Human Rights Code and Occupational Health and Safety Act* ;
- it has a commitment to academic freedom (p.13) and freedom of thought, inquiry, and expression which may result in respectful disagreements regarding beliefs or principles; and
- it cannot condone behaviour that is likely to undermine the dignity, self-esteem or productivity of any of its members, whether such behaviour occurs on University premises or in conjunction with University-related activities.

Therefore, OCAD is committed to an inclusive and respectful working and learning environment, free from harassment, discrimination and/or bullying.

Part 2 - Procedures to Address Concerns

This section outlines the procedures to be followed to address concerns arising from the Policy on Respectful Work & Learning Environment.

1. Accountability

1.1 Director, Diversity & Equity Initiatives: responsible for advising the President that a formal review of these procedures is required.

1.2 Policy Administrators: (p.16) responsible for the communication, administration and interpretation of the policy and procedures.

1.3 Resolution Options

Harassment and discrimination can be, or can become, behaviour toward the extreme end of the continuum of conflict. Prompt action and early resolution efforts initiated by the affected employee or student can be very effective in stopping inappropriate or disrespectful behaviour at the low end of the conflict continuum, and reducing the risk of objectionable behaviour being repeated, or escalating to a more serious level.

Any member of the University community who believes that he/she has experienced discrimination or harassment may bring it to the attention of the University by contacting the appropriate Vice-President.

Note: Any person receiving a concern or complaint or potential complaint of harassment or discrimination should consult the Policy Administrators before advising an employee or student about their rights and/or options. Procedures related to this policy provide individual(s) with a range of options for the resolution of concerns/complaints of harassment and/or discrimination. There are both informal and formal processes, outlined below.

2. Informal Process

An informal conflict resolution is facilitated by an organizational member through means other than the formal complaint process, grievance or litigation. This process may involve a self-managed option, a consultative option or a mediated option.

2.1 Self-Managed Option

This option provides the parties with the flexibility to manage the conflict resolution process and seek suitable solutions. Initially, individual(s) may choose to address their concern(s) directly on their own, or with the support of a friend or colleague. Employees or students may choose to seek advice or assistance from a supervisor, professor, or other person in authority. Employees or students, as well as those who may assist them, may also seek guidance or coaching from the Policy Administrator(s).

This process does not require documentation and no records will be created or retained. In the event that the matter is not resolved, there are further options below.

2.2 Consultative Option

Individuals may use this option in situations where they feel unable to take direct action, or if the offensive behaviour persists in spite of it being brought to the respondent's attention by the complainant. The purpose of consultative option is to explore options, obtain appropriate referrals to university resources, relevant policies and procedures, or obtain the perspective of a neutral person who is not connected to the dispute. The complainant may consult any OCAD supervisor whom he/she feels comfortable working with to resolve the matter.

The supervisor may meet with the complainant, the respondent and any other relevant person or union representative, with a view to supporting the parties to resolve the matter and will direct the complainant and respondent to the policy.

The supervisor must document and forward a record of the date, time and nature of any incident that is brought to his/her attention, along with the names of any witnesses and the steps taken to address the situation to the Director, Diversity & Equity Initiatives, whatever the outcome may be, using the *Informal Complaint Report Form* (p.18).

If an accommodation or other resolution is requested by the complainant, the respondent, or any other relevant person as a result of a complaint under these procedures, the request will be made to the Policy Administrators. The focus of this consultation is to attempt to find a suitable accommodation that minimizes disruption to the working and/or learning environment.

If an informal resolution, acceptable to both parties, is reached, then the supervisor will:
(a) forward a written communication to both parties, setting out the terms and/or agreement; receipt of this written communication will be acknowledged by both parties;
(b) assist in bringing about whatever administrative or other action is needed to implement the resolution; and/or
(c) ensure that the Director, Diversity & Equity Initiatives receives all the documentation including the written communication acknowledged by both parties.

Note: The *Informal Complaint Report Form* (p.18) will be used to document incidents addressed under the consultative option, and a copy will be provided to the Director, Diversity & Equity Initiatives. No record of the informal resolution will be kept in either the complainant or respondent's student or personnel file. All documentation will be forwarded to the Director, Diversity & Equity Initiatives for retention.

2.3 Mediation Option

Mediation (p.16) is a collaborative process to produce agreement or resolution between two parties facilitated by a neutral and impartial person. A mediator (p.16) facilitates an exchange in which the parties clarify issues, hear each other's perspective, provide new information and move toward an agreement. In mediation, the parties have the responsibility for the resolution. The time limit in a mediation process is usually agreed upon between the parties and the mediator.

Mediation may make a formal complaint unnecessary. The complainant or respondent may ask for mediation, or accept it if it is proposed. If she/he decides to work toward a mediated settlement, the Policy Administrators will appoint an internal or external mediator who is acceptable to both parties. At the conclusion of mediation, if a mutually acceptable resolution is agreed to by the parties, the mediator will prepare a *Resolution Agreement (p.16)* and have it signed by both parties, who will each be provided with a signed copy. The mediator will not retain documents. All documentation will be forwarded to the Director, Diversity & Equity Initiatives for retention.

Upon receiving the written *Resolution Agreement*, the Director, Diversity & Equity Initiatives, in consultation with Policy Administrators, will work with the parties to implement the terms of the agreement.

In the event that mediation does not resolve the issue, the complainant will have the right to submit a formal complaint in accordance with this policy.

2.3.1 Appointment and Training of Mediators

The University will build capacity among its members to handle mediation processes. Supervisors and those who routinely handle conflicts will be encouraged to take mediation training organized by the Policy Administrators. Policy Administrators will work with academic and administrative unit leadership to identify and appoint representatives who will be trained to conduct the mediation process. The University will train mediators regularly, but not less than every two years.

3. Formal Process

A formal process of conflict resolution is used when parties have not reached an agreeable resolution. It involves a fact finding process, resulting in written report and where necessary a decision by the University. The decision may be appealed.

3.1 The formal complaint will:

(a) be in writing indicating that it is a formal complaint, and be signed and dated by the complainant;
(b) set out the particulars of the allegations, including, where possible, the dates, times and nature of the allegations and the names of any witnesses to the behaviour; and
(c) be submitted to the appropriate Vice-President.

The Vice-President will consult with the Policy Administrators and make an initial determination as to whether the complaint falls under the policy. If it is determined that the allegation(s) does not fall under the definitions set out in this policy, then the complainant will be advised accordingly and no further action will be taken on the formal complaint.

A Policy Administrator will initiate a meeting with the complainant to determine or discuss the options and procedures. In the event that the complainant decides to pursue another option to resolve the matter, the complainant will write to the Vice-President withdrawing the complaint from the formal process. The Policy Administrator may recommend that the complainant pursue informal resolution of the matter.

If it is determined that the allegation(s) falls within the definitions set out in this policy, and the complainant wishes to proceed with a formal complaint, the Policy Administrator(s) will recommend to the Vice-President that fact finding be initiated.

The Vice-President will formally confirm receipt of the complaint with the complainant and advise that the complaint will be forwarded to the respondent; inform the respondent(s) of the facts of the complaint; and identify the Fact Finder(s) (p.16).

3.2 Policy Administrators

The Policy Administrators are designated to receive formal complaints of harassment and/or discrimination and requests for fact finding. Once a formal complaint is brought to the attention of the Policy Administrators, they will contact the appropriate supervisor. The complainant will be advised that this contact and direction is being sought.

4. Fact Finding

4.1 Appointment of Fact Finder(s)

The appropriate Vice-President, in consultation with Policy Administrators, will appoint a Fact Finder(s) on a case-by-case basis from within or outside the university whose duties will include the fact finding of formal complaints and written report of the findings and recommendations.

On behalf of the University, Fact Finders will act promptly to investigate the allegation(s) in accordance with the principles of natural justice and procedural fairness. Following the fact finding process, the complainant and the respondent will be informed in writing of the results of the fact finding, and will be provided with an opportunity to respond.

4. 2 Determining the Applicability of the Complaint

The Fact Finder will review the allegation(s) to ensure that it falls within the definitions set out in this policy. This review may include a meeting with the complainant to discuss the details of the formal complaint.

4.3 Fact Finding Timeline

The Fact Finder(s) will establish a timeline for the investigation (p.16) to be completed and communicate it to the parties. The investigation will be concluded as expeditiously as possible. If the

Fact Finder(s) foresees significant and unexpected delays in the completion of the process, he/she will notify the complainant and the respondent. The Fact Finder(s) will advise them of the reasons for the delay and provide an estimate of the time required to complete the fact finding process.

4.4 Seeking Resolution Through Mediation

If, at any time during the course of the fact finding, the Fact Finder(s) deems it appropriate for the complainant and respondent to seek resolution through mediation, and where both parties consent to do so, the Fact Finder(s) may interrupt the fact finding for such period(s) of time as he/ she considers reasonable to facilitate such an approach to resolution. Any such resolution may provide for withdrawal of the complaint or a portion thereof.

4.5 Duties of the Fact Finder(s) During Fact Finding

Upon fact finding being launched the Fact Finder(s) will:

(a) obtain and review the formal complaint that is signed and dated by the complainant;

(b) inform and advise those who are or who have the potential to become involved in the fact finding process about the policy and the procedure;

(c) inform individuals named as respondents about the subject of the complaint, and the details of the allegations;

(d) invite the respondent to provide a written response to the complaint within a reasonable time, which will be at the discretion of the Fact Finder(s);

(e) provide the respondent with a reasonable opportunity to consult with counsel, a union or human resources representative, student advocacy representative or personal representative; and

(f) gather facts through interviews with the complainant and the respondent, and any other person(s) deemed relevant to the fact finding.

The fact finding will be conducted in a neutral manner, with the purpose of determining facts that will either prove or disprove the complaint.

The Fact Finder(s) may, at their discretion, tape record these interviews for the purpose of assisting in the documentation of the fact finding. The complainant and the respondent will cooperate fully with the Fact Finder(s) and provide any information required by the Fact Finder(s) upon request. The complainant or respondent may be accompanied during the interview by counsel, a union or Human Resources, Student Advocacy representative or personal representative. The Fact Finder(s) are not required to address the accompanying parties during the interview. However, the accompanying persons may consult with either the complainant or the respondent in the course of the interviews. The Fact Finder will interview witnesses and take witness statements if necessary.

The Fact Finder(s) may identify the situation when the parties by mutual agreement wish to refer the matter to an internal or external mediator, or any of the other process provided for in this policy. In this situation, the Fact Finder(s) refers the matter to the Policy Administrators to either initiate the mediation process or direct the parties otherwise. In this case, the formal process is suspended. In the event that there is a need, in the future, to revert to the formal fact finding process, the process will resume.

Upon completion of the fact finding process, the Fact Finder(s) will prepare a written report which sets out the allegation(s) and the information obtained, and provides a conclusion as to whether, on a balance of probabilities, the Policy on Respectful Work & Learning Environment has been breached.

The Fact Finder(s) will provide a copy of the written report to the Policy Administrators and to the appropriate Vice-President. Fact Finder(s) do not keep records.

Where the respondent is a member of the Executive Leadership Group, the President will be directly involved instead of a Vice-President. If the President is the respondent, the Chair of the Board of Governors will be directly involved.

5. Findings

5.1 No Breach of Policy

If it is determined that the Policy on Respectful Work & Learning Environment has not been breached, then the Fact Finder's will advise the appropriate Vice-President and the Policy Administrators. The Vice-President, in consultation with the Policy Administrators, will advise the parties accordingly and may choose to provide them with a copy of the Fact Finder(s) written report that must not contain personal information of any identifiable individual. No further action will be taken and no record of the complaint will be placed on the University's official employment file or student file for the respondent.

5.2 Record

No record of the complaint will be kept in the complainant's personnel file or student record, unless it is determined that the complaint was trivial or frivolous (p.16). The University may take disciplinary action against a complainant in cases where a trivial or frivolous complaint is made.

5.3 Breach of Policy

If it is determined that, based on the written report, the Policy on Respectful Work & Learning Environment has been breached, the appropriate Vice-President, in consultation with Policy Administrators, will determine an appropriate disposition of the matter. In cases where suspension or dismissal requires approval beyond the Vice-President level, such matters will be referred to the President.

5.4 Notice of Disposition

Notice of the disposition will be provided to the complainant, the respondent, and the appropriate supervisor. The appropriate supervisor will ensure that the disposition is fulfilled, and file a copy of the disposition in the University's official employment file in HR for the respondent (in the case of an employee) or in the University's official student file in the Office of the Registrar (in the case of a student). A copy of the disposition will be placed in the file of the Director, Diversity & Equity Initiatives.

5.5 Record Keeping

Records, including tapes, created during the process of complaint investigation are subject to the *Freedom of Information and Privacy Protection Act*, Ontario. The complete file remains with the Director, Diversity & Equity Initiatives and is confidential. Access to the records is restricted to those who need to know in order to carry out their duties. This can include access to specific records for Mediators, Fact Finders, Policy Administrators, Adjudicators and Vice-Presidents. The complainant(s) and respondent(s) and/or their representatives are entitled to receive information as designated in this policy. A formal request for access under the *Freedom of Information and Privacy Protection Act* (FIPPA) is handled by the University's FIPPA Coordinator.

All individuals involved in the complaint resolution process must keep records safe and secure. This means locked cabinets and/or secure electronic devices. Electronic records should be managed in a separate folder and password protected or made secure in an appropriate manner. Individuals involved are advised not to work on these matters in public places or to use mobile devices that are not secure.

Record disposition is subject to the Records Retention Schedules.

5.6 University-Instituted Fact finding

A Vice-President, in consultation with Policy Administrators and, where appropriate, the President may request that a fact finding be conducted in the absence of a formal complaint and in circumstances where he/she deems it appropriate to do so. The University will utilize the same

methods of fact finding, adapted as necessary to meet the circumstances. Based on the results of this fact finding, appropriate disciplinary action may be taken.

6. Appeal

6.1. Appealing a Decision

In the event a complainant or respondent to a formal complaint has one or both specific concerns listed below, a request may be made to the appropriate Vice- President to convene an appeal. The complainant or respondent has 10 working days (p.17) to request an appeal from the date of the decision. An Adjudicator (p.13) will be appointed by the appropriate Vice-President.

The grounds for appeal are:

- the Fact Finder(s) did not comply with the procedures set out in the policy; and/or
- new evidence has become known after the final decision but before the expiry of the ten working days limitation period for requesting an appeal.

No appeal of the final decision will be undertaken with regard to a claim that the conclusions drawn by the Fact Finder(s) based on findings of fact were incorrect.

6.2 Appointment of an Adjudicator

The appropriate Vice-President will appoint an internal or external Adjudicator as necessary.

6.2.1 Duties of an Adjudicator

- to determine whether the Fact Finder(s) did not comply with the procedures set out in the policy; and/or
- recommend one of the following:
  - that the final decision be upheld
  - that it be amended based on new findings
  - or, that a new investigation be undertaken.

6.3 Suspending Imposition of Discipline

At the request of a respondent, the appropriate Vice-President, in consultation with Policy Administrators, may suspend the imposition of the disciplinary measures, pending the outcome of an appeal by the respondent.

6.4 Liability

No one charged with responsibility under this procedure, who carries out his/her duties in good faith and conscience, shall be personally liable in accordance with the University's *Policy on Legal Representation* for any action or claim arising out of their good faith execution of those duties.

6.5 Interference and Retaliation

6.5.1 Disciplinary action due to interference and retaliation

Interference with the conduct of a fact finding, or retaliation against any of the involved parties or witnesses, whether the complaint turns out to be substantiated or unsubstantiated, may itself result in disciplinary action.

6.5.2 Protection of Individuals

Where the respondent is in a position of authority with respect to the complainant, the appropriate supervisor may, where it is feasible to do so and at the complainant's request, reassign either the complainant or the respondent to different duties, or permit a student an academic accommodation(s), for example, switching sections of a course, pending the resolution of the complaint.

In the event of concerns for the safety of individuals involved in an investigation process, the Vice-President, in consultation with Director, Campus Services & Security, will take appropriate action.

7. Training Procedures

Through the Policy Administrators, training sessions will be organized for employees and students in relation to establishment and implementation of the Policy on Respectful Work & Learning Environment and procedures.

The relevant supervisor and/or the Policy Administrators will facilitate any request or requirement for counseling/education/training on behalf of either the complainant or the respondent.

8. Remedies and Sanctions

In cases of harassment and/or discrimination, the objective of a remedy is two-fold. The first objective is to prevent the continuation or repetition of the conduct. The second objective is to restore the complainant to the position she/he would have been in had the harassment or discrimination not occurred. Any remedies and/or settlements of harassment and discrimination complaints will take into consideration and address the interests of the OCAD community at large.

Wherever there is a finding of harassment or discrimination, there are a range of remedies and/or penalties which may be imposed. These include, but are not limited to one or more of the following:

(a) a written directive from the relevant supervisor to the respondent to cease the behaviour, with failure to do so leading to further penalty;
(b) a program of education for the respondent and/or the complainant and/or the department;
(c) an oral and/or written apology to the complainant from the respondent;
(d) counselling and training for the respondent and/or the complainant;
(e) restricted access to a physical area of the University;
(f) for students, suspension for a set time or expulsion, as set out by *Non- Academic Misconduct Policy;*
(g) for employees, suspension, for a set time, with or without pay, or dismissal

9. Time Period for Filing Complaints

A complainant must normally file a complaint of harassment or discrimination within six (6) months of the date of the alleged incident(s). OCAD recognizes that there may be extenuating circumstances that may prevent a formal complaint from being made within this time period. A complaint outside this timeframe may be permitted, in consultation with the Policy Administrators.

10. Trivial and Frivolous Complaints, Vexatious Complaints or Complaints Made in Bad Faith

The Policy Administrators will together determine whether the subject-matter of concerns or a complaint is trivial, frivolous, vexatious, or made in bad faith. They may, at their discretion, decide not to investigate a complaint. This decision may be made at any stage of the complaint or investigative process. Any person who is found to have made a trivial, frivolous or vexatious complaint or a complaint, made in bad faith, may be subject to a range of remedies/penalties, similar to those taken when a respondent is found to have breached the policy.

11. Right to Representation

At any interview or proceeding related to the informal complaint process under this policy, a complainant and a respondent may have present his or her union/association representative(s), and/or a support person(s), such as a friend, relative or partner.

At any interview or proceeding related to a formal complaint or an appeal under this policy, complainants and respondents may have present his or her union/association representative(s), his or her agent (e.g. legal counsel), and/or a support person, such as a friend, relative or partner. Where appropriate, interpreters, including sign language interpreters, may be present.

12. Notes to Complainant

12.1 In the case of ***sexual harassment and/or human rights harassment,*** the complainant may choose to consult with his/her immediate supervisor, union representative, Director, Student Services, Director, Diversity & Equity Initiatives or Director, Human Resources, for the purpose of receiving advice and assistance with a view to resolving the situation.

12.2 In the case of ***personal harassment*** **of employees,** an employee may also consult with the Director, Human Resources or union representative for the purpose of receiving advice and assistance with a view to resolving the situation informally.

12.3 In the case of ***personal harassment of students***, a student may also consult with the Director of Student Services or Student Union representative, for the purpose of receiving advice and assistance with a view to resolving the situation informally.

12.4 If a ***complaint is against a direct supervisor,*** the complainant may seek advice and assistance directly from the Director, Diversity & Equity Initiatives or Director, Human Resources, union, or Student Union representative, as is appropriate for the type of harassment.

13. Annual Report

The Director, Diversity & Equity Initiatives will, on behalf of the Policy Administrators, make available to the University community through the Office of the President an annual report concerning the number, general type and general disposition of cases, and on educational and other activities related to this policy.

14. Confidentiality and Personal Privacy

Individuals need to be able to discuss their concerns and receive advice and assistance in a safe environment. To ensure a fair process, complainants and respondents are advised not to discuss complaints under the policy with anyone who is not necessary to the process of resolution, counseling, fact finding or appeal. Where copies of an investigative report have been provided to a complainant or respondent, the report must be kept in strict confidence. In case of any intentional or unnecessary breaches of confidentiality, the complainant, respondent or other relevant person may be subject to disciplinary action by the University.

The University respects personal privacy and will not disclose the name of a complainant or respondent or witness or any other details that would identify the parties, except where:

- required for the fact finding and resolution of a complaint and taking corrective action (preventative, remedial and/or disciplinary);
- a student or employee is deemed to be at risk;
- there is a risk to the health, safety and security of any member of the University community; or
- as required by law.

15. Policy Review

Review of procedures of the Policy on Respectful Work & Learning Environment will be conducted every three (3) years. The next scheduled review date for these procedures is June 2012.

These procedures may be revised or rescinded if:
(a) it is deemed necessary by the Vice-Presidents; or
(b) the relevant bylaw, regulation(s) or policy is revised or rescinded.

Part 3 - Definitions and Notes

1. Academic Freedom

As outlined in the Memorandum of Agreement between the university and the OCAD Faculty Association, the university recognizes that "academic freedom is essential to the teaching function of the university, as well as to the creative and scholarly pursuits of the faculty, academic staff, other staff, and students. This includes a commitment to unfettered intellectual and aesthetic inquiry and judgement and to the provision of those textual, audio, and visual resources necessary to free inquiry and practice. Academic freedom includes: the right of responsible teaching from a subjective point of view; the right to freedom of creative practice or expression; and the right of dialogue, discussion, debate and criticism". Academic freedom applies to faculty and students.

2. Adjudicator - A person appointed to review an appeal in accordance to this policy.

3. Bad Faith and Vexatious Complaints

A complaint made in bad faith is one that is known by the complainant to be false and/or one in which a complaint is made for a purpose other than gaining a satisfactory remedy. A vexatious complaint is one instituted maliciously and without probable cause and/or one which is not based on reasonable factual grounds, but is merely vindictive. In determining whether a complaint is vexatious or made in bad faith, one considers the knowledge and intention of the complainant. If a complainant is merely bringing forward a complaint to annoy or embarrass a respondent, and knows that there is no actual discrimination or harassment, then it can be said that the complaint is vexatious or made in bad faith.

4. Bullying

Bullying means a form of repeated, persistent and aggressive behaviour that is directed at an individual or individuals, and is intended to cause (or should be known to cause) fear and distress and/or harm to another person's body, feelings, self-esteem or reputation. Bullying usually occurs in the context where there is a real or perceived imbalance of power.

4.1 Examples of Bullying

Examples of bullying may include,

- discrediting a person, spreading rumors, ridiculing him or her, humiliating him or her, calling into question his or her convictions, or his or her private life;
- preventing a person from expressing himself or herself, constantly interrupting him or her, and/or prohibiting him or her from speaking to others;
- no longer talking to an individual or ignoring their presence, distancing them from others;
- destabilizing a person by making fun of his or her convictions, his or her tastes and/or his or her political opinions;
- undermining or deliberately impeding a person's work by withholding necessary information or purposefully giving the wrong information;
- aggressive behavior such as finger pointing, standing close to an individual in an aggressive manner, pounding of fist against desk or wall and or
- spreading rumours, images, or hurtful comments through the use of email, cell phones, text messaging, internet, websites, or other technologies.

5. **"*Bona fide* and reasonable"**

The onus for showing that a requirement, qualification or factor is *bona fide* and reasonable in the circumstances is on the person(s) or entity (e.g. an Office, a department, the University, etc.)

responsible for the applicable policy, procedure, or system. A requirement, qualification or factor that is "*bona fide* and reasonable" is one that is imposed honestly and in good faith, and one which is rational, and based on non-impressionistic and objective criteria.

6. Complainant

A person who brings forward a concern and/or makes a complaint (an allegation, whether oral or written, of harassment or discrimination).

7. Discrimination & Harassment

7.1 **Discrimination** means, except where *bona fide* and reasonable cause exists, or where it is based upon *bona fide* and reasonable requirements or qualifications, the differential treatment, whether intended or not, of an individual or group of individuals based on: an individual's actual or presumed membership in or association with some class or group of persons, rather than on the basis of personal merit; or on any of the following grounds:

- ancestry
- race
- colour
- nationality or national origin
- ethnic background
- religion or religious belief, creed, association or activity
- age
- sex
- gender-determined characteristics
- gender identity
- sexual orientation
- marital or family status
- source of income
- political belief
- political association or activity
- physical or mental disability or related characteristics or circumstances, e.g. physical size or weight.

7.2 **Harassment** means engaging in a course of vexatious comment or conduct against a person or persons in a place of work or learning that is known or ought reasonably to be known to be unwelcome. Harassment is not the normal exercise of supervisory or teaching responsibilities, including, direction, instruction, evaluation counseling and/or discipline.

7.2.1 What May Constitute Harassment

Harassment may consist of a single incident of a serious nature or a series of incidents involving unwelcome comments or conduct directed toward a specific person or group of persons which diminish the dignity of the recipient(s) and serve no legitimate work or academic related purpose, and have the effect of creating an intimidating, humiliating or hostile work or learning environment. It may be physical or psychological in nature. It can occur between males and females, and between members of the same gender.

7.2.2 Examples of Harassment

Examples of harassment may include;

- derogatory written or oral comments and gestures such as name-calling, slurs, graffiti, pictures, remarks, or jokes based on any characteristic on the prohibited grounds outlined above;
- evaluations of performance based on any characteristic referred to in section 2 above;
- behaviour stating or implying actual or perceived abilities or inabilities based on any characteristic on the prohibited grounds outlined above;

- applying stereotypes or generalizations based on any characteristic on the prohibited grounds outlined above;
- unreasonable refusal to work with or share facilities based on any characteristic on the prohibited grounds outlined above;
- inappropriate questions or sharing of information;
- incidents of yelling, screaming or name-calling;
- threats to terminate employment or contracts for reasons unrelated to performance;
- threats to withdraw funding, scholarships or advancement opportunities for reasons unrelated to performance;
- comments addressed to a person which have the effect of undermining a person's role in the workplace or classroom and or;
- unwanted conduct, comments, actions or gestures that affect an individual's dignity, psychological or physical integrity, and that result in a harmful work or learning environment for the individual.

7.2.3 Harassment does <u>not</u> include:

Legitimate, constructive and fair criticism of an employee's or student's performance/behaviour, and creative expressions or the legitimate (i.e. not discriminatory, arbitrary, abusive or defamatory) exercise of academic freedom, or freedom of thought, inquiry and expression in teaching and research.

7.3.1 Sexual Harassment

Sexual harassment means unwelcome sexual attention directed at an individual by someone whose conduct or comments are, or should reasonably be known to be, offensive, inappropriate, intimidating, hostile, and unwelcome.

Sexual harassment often occurs in an environment in which sexist or homophobic jokes and materials have been allowed. Although sexual harassment and sexual solicitations and advances typically involve a female victim, both males and females can be harassed and/or solicited by members of either sex. Moreover, while sexual harassment, solicitations and advances typically involve a power differential, they may occur between equals/peers.

7.3.2 Examples of Sexual Harassment

Examples of sexual harassment may include;

- unwanted sexual attention by a person who knows or ought reasonably to know that such attention is unwanted;
- express or implied promise of reward for complying with a sexually oriented request;
- express or implied threat or reprisal for refusal to comply with a sexually oriented request;
- denial of opportunity or an expressed or implied threat of denial of opportunity for refusal to comply with a sexually oriented request;
- sexually oriented behaviour or gender-based abusive and unwelcome conduct or comment that has the purpose or effect of creating an intimidating, hostile or offensive environment
- sexist remarks, jokes, innuendoes or taunting about a person's body, appearance, characteristics or clothing;
- persistent and unwelcome invitations or requests for dates;
- sexually oriented gestures; and/or
- inappropriate touching;

7.4 Sexual Assault

Sexual assault is a crime as defined in the *Criminal Code* (Canada). Sexual assault is also a form of sexual harassment and will be considered such under this policy.

8. Employee

Any OCAD faculty, academic staff, administrative staff, managers and contract or temporary employee. Employees of the University may also be students at the University. An employee will be treated as a "student" under this policy where an incident occurs while the employee is acting within her/his role as a student, and outside the scope of his/her employment.

9. **Fact Finder** - An individual appointed by a Vice-President to investigate a formal complaint related to OCAD's Policy on Respectful Work & Learning Environment.

10. **Investigation** - The process undertaken in response to a complaint.

11. **Mediation** - A collaborative process to produce agreement or resolution.

12. **Mediator-** A neutral party who assists in negotiations and facilitates voluntary agreements between parties in a dispute.

13. **Policy Administrators** -Members of the OCAD community who are charged with the responsibility of administering this policy. In this policy, these are:

- Director, Human Resources,
- Director, Diversity & Equity Initiatives, and
- Director Student Services

14. **Policy Implementation -**In implementing this Policy, the University will make every reasonable effort to balance the rights of all parties with the legal responsibly of the University.

Individual needs and special circumstances will be taken into consideration but, in so doing, the University will balance these against its obligations under this Policy and under the law.

15. **Respondent** - A person against whom a complaint has been made.

16. **Resolution Agreement** -A document prepared by the Mediator outlining mutually acceptable resolution agreed to by the parties after a mediation process. Both parties sign this document.

17. **Supervisor -**Any employee who has charge over any work and/or learning environment, and/or authority over an individual employee or student.

18. **Student** -A person who is:

- registered in an OCAD course of study;
- engaged in any academic work which leads to the recording and/or issue of a mark, grade or statement of performance by the appropriate authority in the University or another institution; or
- entitled to a valid student card who is between sessions but is entitled because of student status to use University facilities.

19. **Trivial and Frivolous Complaints**

In considering whether allegations are trivial or frivolous, it is the subject matter and not the amount or nature of the remedy sought that acts as a guide for assessing the allegations.

A distinction must be made between a complaint in which the subject is not trivial or frivolous, but where the possible remedy may be very limited, and a complaint in which the subject matter itself is trivial. Only the latter type of complaint should be dealt with as trivial or frivolous.

A trivial complaint is one in which there may be a technical breach of the policy but the impact of the breach is of such a trivial nature that involvement of the Office of Diversity & Equity Initiatives is not warranted.

A frivolous complaint is one which is clearly insufficient on its face, and one in which a complainant alleges the policy has been breached but the evidence does not in any way bear this out. It is one which may be perfectly true in its actual allegations, but yet is liable to be dismissed because it is totally insufficient in substance.

20. **University Premises** - Any building and/or lands owned, leased, operated, controlled or supervised by the University.

21. **Volunteer** - A person who provides services to the University for which they are not being paid. Where a volunteer is also a student or employee, she/he will be treated as a “student”, or “employee” under this policy.

22. **Working Days** - Mondays to Fridays, excluding Saturdays, Sundays and paid holidays observed by the University.

_____

Robert Montgomery
Chair, Board of Governors, Ontario College of Art & Design

Date._____

_____

Sara Diamond
President, Ontario College of Art & Design

Date_____

Appendix 1

Respectful Work & Learning Environment Policy
Informal Complaint Report Form

Complainant's Name	**Complainant's Department**
Complainant's Supervisor/Dean/Chair	**Faculty/ Division/Department**
Home address	**E-mail address**
Telephone/cell number	**Best time to call**
CONCERN/ISSUE: Please provide a concise description of the situation.	
BACKGROUND: When and where did this occur? Date, time, location(i.e. room, building, on or off campus)	
Who was involved? Staff, Students, Security	

Witnesses? Did anyone else see/ hear what happened? Please provide names and contacts if possible

Did the complainant/respondent attempt to resolve the issue? Provide actions taken

Has reasonable resolution been achieved?
Yes_____ No _____
If yes please describe the resolution briefly.

I declare that to the best of my knowledge, the information contained in this statement is correct

Signature: **Today's date:**

_____ _____

Other information and/or details: Yes ___ No ___
(Please give additional important information not covered by other parts of this form on a separate sheet.)

Where to take this form:
Director, Diversity & Equity Initiatives
Mailing address:
Ontario College of Art & Design,
100 McCaul Street, Toronto, ON M5T 1W1
Office location: Rosalie Sharp Pavilion, 115 McCaul Street, Level 3
T: 416-977-6000, x486 F: 416-977-3034 diversity@ocad.ca

The personal information collected on this form is collected under the authority of the *Ontario College of Art & Design Act*, 2002 and will be used and disclosed in accordance with the terms of the *Policy on Respectful Work & Learning Environment* by individuals designated to carry out investigations under the Policy. If you have any questions on the use of personal information please contact the Director, Diversity & Equity Initiatives.

ODMA\PCDOCS\TOR01\4127407\2

Ontario College of Art & Design
Policies, Procedures & Regulations

Academic Council Policy

Non-Academic Misconduct Policy
3003

Description: This policy seeks to demonstrate the University's concern with non-academic misconduct and to guarantee a fair procedure for resolving complaints of non-academic misconduct.

Approvals
Approved by OCA Governing Council May 1994; revised 1998, 2004
Approved by Policy & Planning Committee: February 10, 2009
Approved by Academic Council: February 23, 2009
Approved by Board of Governors: June 1, 2009
Date Effective: June 1, 2009

Approval Authority: Board of Governors

Signature: J. Anthony Caldwell

Policy attached.

NON-ACADEMIC MISCONDUCT POLICY

Table of Contents

Page

3 Section I: Preamble

7 Section II: Non-Academic Misconduct

7 A. Definitions of Non-Academic Misconduct

9 B. Electronic Communications

10 C. Sanctions for Non-Academic Misconduct

10 D. Sanctions

10 E. Additional sanctions that may be imposed by the Student Conduct Committee

11 F. Emergency Measures

11 G. Procedures for Dealing with Allegations of Non-Academic Misconduct

11 Step 1: Initiating the Complaint

12 Step 2: Director, Student Services: Intake and Investigation

12 Step 3: Meeting with the Dean

13 Step 4: Referral or Appeal to the Student Conduct Committee

16 H. Recording of Non-Academic Misconduct

16 I. Review of this Policy

17 Appendix A: Student Conduct Committee Procedures

SECTION I: PREAMBLE

As a community, the Ontario College of Art & Design ("OCAD") is dedicated to ensuring an environment conducive to effective teaching and learning. As a consequence, OCAD affirms the dignity, worth and autonomy of all its members. Any action by any member of the University Community which is not consistent with these principles is unacceptable.

The purpose of the Non-Academic Misconduct Policy is to bring together in a single document the basic regulations developed at the University regarding student conduct. The Non-Academic Misconduct Policy is meant to guide students regarding behaviour that is appropriate in the University Community, and to outline the procedures to be followed in the event of alleged inappropriate behaviour. It is intended by the Ontario College of Art & Design that this Non-Academic Misconduct Policy be understood and applied in a policy framework designed to ensure that students participate fully in the opportunities afforded to them by virtue of their membership in the University Community.

Definitions

When used in this Non-Academic Misconduct Policy:

"Appeals" means that students have the right to appeal a sanction or sanctions imposed by the Dean of Faculty which may result in a review or a rehearing of their case. Appeals are submitted to the Student Conduct Committee and are subject to policies and procedures outlined in this Non-Academic Misconduct Policy.

"Bullying" is a form of repeated, persistent and aggressive behaviour that is directed at an individual or individuals that is intended to cause (or should be known to cause) fear and distress and/or harm to another person's body, feelings, self-esteem, or reputation. Bullying occurs in the context where there is a real or perceived power imbalance.

"Explosive Substance" includes anything used to create an explosive device or is capable of causing an explosion.

"Extortion" using threats, accusations or violence or threats of violence to induce any person to do anything or cause anything to be done.

"Firearm" any barrelled weapon from which any shot, bullet or other projectile can be discharged and that is capable of causing serious bodily injury or death to a person.

"Harassment" means engaging in a course of vexatious comment or conduct that is known or ought reasonably to be known to be unwelcome.

"Hate Material" includes literature, leaflets, posters, graffiti, distributed (or sent by electronic means) to incite violence or hatred against an identifiable group and/or their property. The incitement of hatred or bias-motivated incidents against an identifiable group may include persons distinguished by their race, national or ethnic origin, language, colour, religion, sex, age, mental or physical disability, sexual orientation or other similar factor.

"Physical Assault" the intentional application of force, directly or indirectly, in any degree at all, to a person without the person's consent.

"Physical Assault Causing Bodily Harm" physical assault is the intentional application of force, in any degree at all, to a person without that person's consent. Bodily harm refers to any hurt or injury that is more than merely transient or trifling in nature which interferes with the health or comfort of the person, and includes, but is not limited to, injuries that receive medical attention.

Any cut that requires stitches or any broken or fractured bone should be considered a serious injury. Serious injury could also include multiple minor injuries.

“Robbery” a robbery occurs where a person uses violence or threats of violence to steal money or other property from a victim.

“Sexual Assault” a sexual assault occurs where a person, without consent, intentionally applies force to another person in circumstances of a sexual nature such as to violate the sexual integrity of the victim.

“Student” means any person taking one or more courses at the University, either full-time or part-time, in any Faculty of study.

“Student Conduct Committee” hears cases regarding alleged non-academic infractions of the Non-Academic Misconduct Policy and makes decisions regarding responsibility and sanctioning. The Committee’s decision is final.

“Threat” a “threat” is the expression of intent to cause physical or mental harm. Such an expression constitutes a threat without regard to whether the person communicating the threat has the ability to carry it out, and without regard to whether the threat is made on a present, conditional or future basis. In determining whether the conduct constitutes a threat, including whether the action caused a reasonable apprehension of harm, the University will consider the totality of the circumstances.

“Threat of Harm” a knowing and wilful statement or course of conduct that would cause a reasonable person to believe that he or she is under threat of death or serious bodily injury. A course of conduct is any series of acts over a period of time, however short, that evidences a continuity of purpose, such as following or stalking an individual to/from work/campus, telephone calls, correspondence or contact through any venue.

“Trafficking in Drugs and/or Harmful Substances” means to sell, administer, transfer, transport, send or deliver any harmful substance, illicit drug or narcotic as set out in the *Controlled Drugs and Substances Act*.

“University” means the Ontario College of Art & Design.

“University Community” means staff, students, faculty of the Ontario College of Art & Design.

“University Premises” include lands, grounds, buildings, rooms, or offices of the University, or other places or facilities used for the provision of the University’s programs or services or for University-approved events and activities.

“Weapon” means anything used, designed to be used, or intended for use:

(i) in causing death or injury to any person; or
(ii) for the purpose of threatening or intimidating any person.

Objects such as a pen, or a screwdriver, if displayed to threaten or intimidate, become weapons under this definition. Weapon includes a firearm and any device that is designed or intended to exactly resemble, with near precision, a firearm.

“Working day(s)” means Mondays to Fridays, excluding Saturdays, Sundays and paid holidays observed by the University.

Student Rights and Responsibilities

Students are expected to conduct themselves in a manner consistent with generally accepted standards of behaviour, in accordance with the law, and in accordance with student-related and published University policies, procedures and regulations.

Students may think, speak, write, create, study, learn, pursue social, cultural and other interests and associate together for these purposes subject to the principles of mutual respect for the dignity, worth and rights of others as outlined by the Ontario Human Rights Code. All members of the University community, as members of society at large, are responsible to abide by federal, provincial and municipal laws in addition to University regulations. Every student has the right to a hearing by an impartial tribunal of any disciplinary charges brought against him or her under University regulations. Every student who is charged with a disciplinary offense has a right to present a defense. In particular, every student has a right:

a) To be promptly informed in writing of the nature of the charge;

b) To refuse to answer incriminating questions;

c) To present and examine witnesses, and to cross-examine witnesses present who testify against him or her;

d) To be accompanied by an adviser and/or support person from the OCAD community.

The Non-Academic Misconduct Policy is intended to guide students regarding behaviour which the University considers to be appropriate, to outline procedures to respond to inappropriate behaviour and to indicate the possible consequences of such behaviour.

Students are responsible for knowing this Non-Academic Misconduct Policy, all related rules and regulations, and their rights and responsibilities. Students are also required to abide by all university policies, including, but not limited to:

1. Academic Misconduct Policy
2. Fire & Flame Policy
3. Temporary Installation of Student Work in OCAD Public Spaces Policy
4. Academic Computing Rules
5. Acceptable Use Policy
6. Wireless Networking Policy
7. Web Technologies Policy
8. E-mail Policy (in preparation)
9. Response to Threatening or Disturbing Behaviour Policy (in preparation)
10. Weapons on Campus Policy (in preparation)

The University upholds and will take reasonable steps to ensure students of the following privileges:

1. **Participation in University and Student Government**: Students may participate in formulation and application of institutional policy affecting academic, extra-curricular and Student union affairs.

2. **Freedom of Discussion**: Traditional privileges of a university of freedom of inquiry and freedom of expression can be assured only if all members of the community share the responsibility of granting these freedoms to others and accept the obligation for a standard of behaviour which respects the rights of others.

3. **Assembly**: Peaceful assemblies, demonstrations and lawful picketing are allowed within established laws to the extent that they do not interfere with the rights and privileges of others or with the normal functions of the University.

4. **Fairness**: Consistency and fairness are ensured by the procedures outlined in the process and procedures below.

5. **Confidentiality**: Confidentiality of University records relating to each student is protected.

6. **Safety**: The University is committed to promoting safe conditions of living, learning and studying.

7. **Access to Facilities and Services**: Access to buildings and facilities is governed by regulations that are necessary for the safety and security of students. The University accepts the obligation to provide adequate access to persons with disabilities and to remove barriers identified in the University's Accessibility Plan.

Application of this Policy:

This Policy applies to students and student groups, and all references to "student" include "students" and "student groups." Students are responsible for the conduct of their guests and the University expects and requires that they discourage inappropriate behaviour.

This Policy applies to:

(a) Conduct on University premises or conduct using University-owned or operated property or equipment;

(b) Conduct not on University premises but which has a real and substantial link to the University. Examples of such a link would be events where students are acting as delegates or designated representatives of the University, events held off-campus by a recognized student group, or events held off-campus by an unrecognized student group that is readily identifiable with the University or any part of it, conduct that has, or might reasonably be seen to have an adverse effect on the proper functioning of the University or the rights of a member of the University Community to use and enjoy the University's learning and working environment;

(c) Conduct that would otherwise constitute an offence under this Policy that is conducted online may be addressed under this Policy.

The University reserves the right to determine if a matter should be addressed under this Policy regardless of the actions of external agencies, such as the police, and may use information provided by such agencies.

Types of Student Misconduct

The range of possible inappropriate behaviour generally falls into one of two categories: academic misconduct and non-academic misconduct. Academic misconduct is behaviour which violates the basic principles of academic, scholastic and artistic integrity. Non-academic misconduct violates generally accepted standards of behaviour and/or University policies, procedures and regulations related to non-academic behaviour.

SECTION II: NON-ACADEMIC MISCONDUCT

A. Definition of Non-Academic Misconduct

The University expects its students to conduct themselves appropriately and reflect the highest standards of integrity in non-academic as well as academic behaviour. Non-academic misconduct pertains to conduct which may impair the University in its capacity to carry out effectively its educational and legal responsibilities and to serve all students fairly.

Members of the University Community must obey all the laws of Canada, the Province of Ontario and the by-laws of the City of Toronto as they relate to the University. In addition, the University has the authority to define standards of student behaviour and make provisions for student discipline with respect to conduct that jeopardizes the good order and proper functioning of the non-academic and academic programs and activities of the University, that endangers the health, safety, rights or property of its members or visitors, or that adversely affects the property of the University or bodies related to it, where such conduct is not, for the University's defined purposes, adequately regulated by civil and criminal law.

Membership in the University Community implies acceptance by every student of the principle of mutual respect for the rights, responsibilities, dignity and well being of others and a readiness to support an environment conducive to the intellectual and personal growth of all who study, work and live within it.

Any conduct on the part of a student that has, or might reasonably be seen to have, an adverse effect on the reputation or the proper functioning of the University, or the health, safety, rights or property of the University, its members or visitors, is subject to discipline under this Policy. Without limiting the generality of the foregoing, the following list sets out specific examples of prohibited conduct. *This list is illustrative only and is not intended to define misconduct in exhaustive or exclusive terms*.

Examples

1. Disruptive Behaviour

Conduct that materially and substantially interferes with or obstructs teaching, learning and work in the context of the OCAD environment. By action, threat, written material, or by any means whatsoever, disrupting or obstructing any University activities, or other authorized activities on premises of the University, or the right of another person to carry on his/her legitimate activities, or to speak or to associate with others. University activities include, but are not limited to, teaching, research, studying, administration and meetings.

2. Misconduct Against Persons and Dangerous Activity

(a) Harassment, intimidation, threats, bullying, robbery or extortion.

(b) Conduct that threatens or endangers the health or safety of any person, such as a threat of harm on another person.

(c) Contravention of the University's *Harassment Policy*.

(d) Knowingly (which includes when one should reasonably have known) creating a condition that endangers the health, safety, or well-being of any person.

(e) Coercing, enticing or inciting a person to commit an act that is humiliating or demeaning to that person or to others.

(f) Distribution of hate-material and/or hate-motivated violence.

(g) Any physical assault, including physical assault causing bodily harm or sexual assault.

3. Misconduct Involving Property

(a) Entry and/or presence on any premises of the University contrary to University regulations, or without express or implied authority, or contrary to an express instruction or direction from an authorized University official.

(b) Misappropriation, damage, unauthorized possession, defacement and/or destruction of premises or property of the University, or the property of others.

(c) Use of University facilities, equipment or services contrary to express instruction or without proper authority.

(d) Misuse of University supplies and documents, including equipment, library and computer resources, keys, records, transcripts and permits.

(e) Tampering with emergency telephones, fire protection equipment or emergency facilities (e.g., fire bells, fire extinguishers, fire hoses); disconnecting or blocking fire alarms; setting unauthorized fires, or raising a false fire alarm; blocking or wedging open fire and smoke doors on corridors or stairways.

4. False Information, I.D. Cards, Identification

(a) Furnishing false information.

(b) Forging, altering or misusing any document, record, card or instrument of identification.

5. Alcohol and Drug Use

(a) Possession, use, distribution or trafficking of drugs and/or harmful substances.

(b) Contravention of provincial liquor laws or the policies of the University governing the possession, distribution and/or consumption of alcoholic beverages on the premises of the University.

6. Improper Possession or Use of Dangerous Objects and Substances

Storage, possession or use of firearms, explosive substance, or other weapons, flammable solvents, biohazardous, volatile or poisonous materials, except in areas formally designated for that purpose by authorized University personnel and/or approved by a University Faculty member.

7. Possession of a Weapon

Possession and/or use of a weapon, including a firearm, to cause or threaten bodily harm.

8. Contravention of University Regulations

Violation of published University policies, rules or regulations.

9. Contravention of Other Laws

Contravention of any provision of the *Criminal Code* or any other federal or provincial statute or municipal by-law.

10. Other

(a) Aiding or encouraging others in the commission of an act prohibited under this Policy or attempting to commit an act prohibited under this Policy.

(b) Failure to comply with any sanction imposed by the University for misconduct under this Policy.

(c) Any other conduct that has, or might reasonably be seen to have, an adverse effect on the reputation or the proper functioning of the University, or the health safety, rights or property of the University, its members or visitors.

B. Electronic Communications

The Ontario College of Art & Design is committed to building and maintaining a diverse and inclusive community where our students, staff, faculty and visitors can work and learn in an environment that supports the mission of the University, adheres to University policies, and respects the dignity and worth of members of the University Community. The means through which we express ourselves as members of this community continue to evolve with the advent of technology. The University is supportive of these types of community, as they can greatly enhance the social and learning experiences for people working and studying at OCAD. The use of such technologies comes with both rights and responsibilities.

Community members are reminded that images, postings, dialogues, and information about themselves or others posted on the internet (e.g. on social networking sites such as MySpace and Facebook) are open to public scrutiny. While University officials do not actively monitor these sites, content that is brought to the attention of the University which describes or documents behaviour that may constitute a breach of University policy will be the subject of a further investigation.

The University does not condone the inappropriate use of electronic and print communications. This is defined as the intentional use of an electronic device or communication media, such as, but not limited to, all features of a telephone, a mobile phone, digital camera, blackberry, e-mails, web-based communication sites and print materials, such as flyers, University newspapers and brochures, that negatively impacts on the well-being of another person or is directed at an individual or individuals causing fear or distress and/or harm to another person’s body, feelings, self-esteem or reputation.

The University reserves the right to appropriately respond to these incidents, which may include disciplinary action, up to and including possible recommendation for expulsion.

C. Sanctions for Non-Academic Misconduct

A violation of the Non-Academic Misconduct Policy will normally result in a sanction. There may be cases in which an appropriate response is a warning or referral for counselling to external sources. The following sanctions may be imposed for a breach of the Policy. More than one sanction may be imposed concurrently for a single breach. When a sanction is being imposed, prior breaches of the Policy may be considered.

D. Sanctions

Sanctions that may be imposed by the University include:

(a) reprimand;

(b) an apology and/or statement of regret to the person making the complaint;

(c) an apology and/or statement of regret to a larger community (e.g. team, classmates);

(d) educative requirements, such as community service, reflective essay, or research on a specified topic;

(e) restrictions on behaviour;

(f) fines up to $250;

(g) a requirement for restitution rectification or the payment of damages for the replacement of stolen or damaged property;

(h) denial of access to specified services, activities or facilities for a period of up to one year; and/or

(i) Disciplinary probation which is an order that is designed to permit the students to attend classes. It will normally limit campus activities and may include specific terms and conditions. A student who is on disciplinary probation is subject to suspension or expulsion if there are any further breaches of the Non-Academic Misconduct Code, other university codes or policies.

E. Additional Sanctions that may be imposed by the Student Conduct Committee

In addition to the sanctions listed above, the Student Conduct Committee may impose the following sanctions:

(a) fines up to $1,000.00; Fines may be applied for the following purposes: to students for failure to complete an assigned sanction; who are found in violation and refuse to participate in or fail to complete alternative sanctions; for repeat offences. In addition, repeat offences may result in increased fines.

(b) campus restrictions;

(c) suspension in any course or program of study for up to one year; and/or

(d) expulsion from the University.

F. Emergency Measures

If the Director, Student Services, in consultation with the Faculty Dean or Vice-President, Academic, determines that the presence at the University of a student poses a risk to safety or security of any member of the University Community or other persons or the continued presence of the student would be disruptive, he/she may impose an immediate suspension of up to 10 days. The student will be notified of the decision to invoke an immediate suspension.

If, after further investigation, it is determined that the student continues to pose a risk to safety or security of any member of the University Community or other persons or the continued presence of the student would be disruptive, the Director, Student Services can, with the agreement of the Faculty Dean or Vice-President, Academic, suspend a student for more than 10 days to a maximum of 60 days.

Where a student has been charged under the *Criminal Code*, the maximum number of days may be extended to take into account the scheduling of criminal proceedings, depending on the nature and severity of the offence with which the student is charged.

Alternatively, campus and/or behavioural restrictions short of full suspension may be applied in lieu of suspension.

In appropriate circumstances, the Vice-President, Academic will consult with the President with respect to proper steps to be taken, including a decision to invoke an immediate suspension. The President may consult the Board of Governors with respect to emergency measures. Decisions made by the Director, Student Services, in consultation with the Faculty Dean or Vice-President, Academic, will be implemented under the authority delegated by the President of the University.

G. Procedures for Dealing with Allegations of Non-Academic Misconduct

The University recognizes that many disputes can be resolved without resorting to the provisions of this Policy. Wherever it is possible and proper to do so, members of the University community are encouraged to use respectful and direct communication to encourage appropriate behaviour rather than invoking the following the complaint process. Students are entitled to consult with an advisor or support person at any point in the process.

The standard of proof required for a determination that there has been a breach of the Policy will be “on a balance of probabilities,” meaning that the person(s) deciding a case must find that it is more probable than not that a contested allegation is established as fact, or not.

The Complainant has the right to attend any hearing on the matter where evidence he or she has provided is being used. The Complainant also has the right to know the outcome of the complaint process, unless the Director, Student Services or Student Conduct Committee finds that there are grounds to order otherwise.

Complainants and Respondents have the responsibility to ensure that the University has their current contact information throughout any proceeding under this Policy.

Step 1: Initiating a Complaint

Any member of the University Community may file a Complaint (a Complainant) under this Policy, alleging a violation of the standard of student conduct by a student.

(a) The Complaint must be in writing including the Complainant's name, signature, Respondent (name of person complaint is being made against), a description of the alleged incident(s) dates, times and locations, and the names of potential witnesses. Anonymous Complaints will not be taken forward.

(b) The Complaint must be filed within four months of the alleged violation of the Policy unless the Director, Student Services or the Student Conduct Committee, upon first addressing the Complaint, considers it reasonable to extend that time limit.

(c) The Complaint will be treated with appropriate confidentiality, subject to the ability of the University to conduct a full and thorough investigation, to properly respond to the complaint or as may be required by law.

(d) A Complaint must be filed with the Director, Student Services, with a copy to the Vice-President, Academic.

Step 2: Director, Student Services: Intake and Investigation

(a) The Director, Student Services shall review the complaint and determine if a non-academic offence has been committed.

(b) Where an offence has been committed, the student will be informed in writing of the complaint, including a copy of the complaint and a copy of this Policy. The Director, Student Services will meet with the student/Respondent within five working days to discuss the complaint.

(c) Where appropriate, the complaint will be resolved informally. The Director, Student Services will meet with the Complainant and Respondent independently and gather relevant information, including interviewing witnesses and obtaining relevant documentation.

(d) If the matter is resolved, particulars of the resolution will be recorded, including any sanction or remedy agreed upon. The Director, Student Services will send each party a copy of the resolution agreement.

(e) Where there is no resolution, or if informal resolution is not appropriate, the Director, Student Services will refer the matter to the appropriate Faculty Dean for a decision and/or recommendation to the Student Conduct Committee.

Step 3: Meeting with the Dean

1. The appropriate Dean is the Dean of the Faculty in which the student is registered (Deans of Art or Dean of Design). After the matter has been referred to appropriate Faculty Dean by the Director, Student Services, the Dean shall notify the student in writing, provide him or her with particulars of the allegations and a copy of the Non-Academic Misconduct Policy, and advise the student of a date, time and place for a meeting with the Dean. At the meeting the Dean will:

   (a) review the procedures for dealing with non-academic misconduct, including the student's right to appeal;

   (b) explain the nature of the allegation and permit the student to review any materials relied upon in support of the allegation;

(c) outline the range of sanctions recommended in cases on non-academic misconduct, including the sanction recommended in the present case, should the allegation be upheld; and

(d) provide the student with the opportunity to respond to the allegation and to the recommended sanction.

(e) the Dean may request any additional information that he/she deems necessary including interviewing witnesses and receiving written or oral submissions. The student will be advised of all relevant information and afforded a full opportunity to respond.

2. The Dean will review the relevant information including the response of the student and decide whether or not an offence of non academic misconduct has occurred.

3. If an offense of non-academic misconduct is found to have occurred, the Dean will impose the sanction that he/she considers appropriate and shall inform the student of his/her decision with written reasons, normally within five working days.

4. If the student confirms the allegation and accepts the sanction, and if the sanction does not involve suspension or expulsion from the University, the Dean will implement the sanction, a notation of which will be made and sent to the Director, Student Services to be kept in the student's file.

5. If the student denies the allegation and/or does not accept the sanction, she or he may write a letter of appeal to the Student Conduct Committee, with a copy to the Director, Student Services, within five working days after meeting with the Dean.

6. If the recommended sanction resulting from the allegation is suspension or expulsion, the matter shall be referred to the Student Conduct Committee for a decision. If the student fails to respond to the initial letter from the Dean, the matter shall also be referred to the Student Conduct Committee for a decision.

7. If, after reviewing the matter, the Dean decided that no non-academic misconduct has been committed and that no further action in the matter is required, the student shall be informed in writing, normally with five working days.

8. If the student fails to respond to the Dean’s request or to appear at the meeting with the Dean, the Dean may proceed with his/her investigation in the student’s absence, including the imposition of a sanction.

9. The Dean may delegate any of his or her duties or powers to the Associate Dean under this Policy.

Step 4: Referral or Appeal to the Student Conduct Committee

1. In cases referred by the Dean recommending a suspension or expulsion or where the student has appealed a sanction or sanctions imposed by the Dean, the Student Conduct Committee shall convene a hearing as soon as practicable upon receipt of the complaint or letter of appeal.

   All parties involved shall be notified of the date, time, and location of the hearing and shall receive all relevant documents. The notice shall be in writing and shall be provided as far in advance of the hearing as possible.

If the student fails to appear before the Committee, the Committee may proceed with the hearing in the student's absence, including the imposition of a sanction.

2. The parties to the hearing are the student, the Dean and any other person deemed to be a party by the Student Conduct Committee.

3. The Student Conduct Committee shall be composed of:

   (a) three Deans or designate(s);

   (b) six students (three from each Faculty of Art and Faculty of Design); and

   (c) four faculty members (representing the three Faculties).

   Wherever possible, the composition of the Student Conduct Committee shall be representative of the OCAD community. Five members of the Student Conduct Committee shall sit as a panel for an appeal or referral for a suspension or expulsion composed of the following:

   (a) one Dean or designate (Faculty of Art and Faculty of Design);

   (b) two students (Faculty of Art and Faculty of Design); and

   (c) two faculty members (who must not be from the same Faculty as the student/Respondent).

   No member of the Committee shall hear an appeal where there is a pre-existing bias or an apprehension of bias of that Committee member towards a party to the hearing or an issue in the hearing.

   The Secretary to the Committee shall be the Assistant to the Director, Student Services. The secretary shall be responsible for retrieving and destroying all copies of documents distributed to members of the Committee.

4. The Chair of the Committee may delegate a member of the Committee to conduct a pre-hearing and may require the parties to participate in a pre-hearing. The purpose of the pre-hearing is to consider:

   (a) the simplification of any or all of the issues;

   (b) the settlement or resolution of the appeal;

   (c) whether there are facts or evidence that can be agreed upon;

   (d) the length of the hearing and number of witnesses;

   (e) production and disclosure of documents; and

   (f) any other matter that may assist in the fair and expeditious disposition of the hearing.

   The member of the Committee who presides at the pre-hearing may make such orders as he or she considers necessary or advisable with respect to the conduct of the hearing.

The member of the Committee who presides at a pre-hearing shall not participate or preside at the hearing unless the parties consent.

5. In cases of non-academic offences involving an appeal from a decision of the Dean, the student bears the onus of proof and shall proceed first in the calling and examination of witnesses and presentation of evidence and submissions, and the Dean shall be the second to do so, unless the parties agree otherwise.

6. In cases of non-academic offences involving a recommendation of suspension or expulsion from the University, the Dean bears the onus of proof and shall proceed first in calling and examination of witnesses and presentation of evidence and submissions, and the student shall be the second to do so, unless the parties agree otherwise.

7. The following procedures apply to hearings of the Student Conduct Committee:

   (a) The hearing shall be held *in camera*.

   (b) Either party may be represented by another person, including legal counsel, during the hearing.

   (c) The Committee may retain legal counsel to advise or assist it during the course of the hearing. Legal counsel for the Committee may also assist the Committee in preparing reasons following the hearing but any decision shall be made by the Committee.

   (d) The parties shall be allowed to call, examine and cross-examine witnesses and present evidence, including written or documentary evidence, and argument.

   (e) Each party shall be allowed an opportunity to make an opening and a closing statement.

   (f) The Committee may ask questions of all parties and witnesses, call additional witnesses, or require the production of any written or documentary evidence.

   (g) Any procedural issue that arises in the course of a hearing, including issues respecting adjournments and the terms of such adjournments, will be considered by the Committee, but the decision of the Chair is final with respect to any such procedural issues.

   (h) Both the student and the Dean shall leave the hearing room at the conclusion of the hearing.

   (i) The Committee shall deliberate *in camera* and reach a decision by majority vote. The Committee may grant any remedy it sees fit, including upholding the decision and sanction(s) determined by the Dean; varying the sanction(s); or granting the appeal of the student. The Committee will not normally increase the sanction imposed by the Dean.

8. The Committee's decision is final.

9. The Committee has the power to reserve its decision[i].

10. The decision of the Committee shall be in writing and signed by the Chair of the Committee. When requested by a party, the Committee shall give written reasons.

11. Copies of the decision, along with its reasons, if requested, shall be sent to all parties to the hearing who took part in the proceeding at their respective address last known to the University.

Sanctions for non-academic misconduct will be implemented by the Director, Student Services acting under the authority of the Student Conduct Committee.

If the relevant University official fails to respond within the time limits specified under any step in the above procedures, the student may automatically move to the next step in the procedures. Time limits may also be extended by mutual consent of the student and University official at the appropriate step or by the Student Conduct Committee if it is satisfied neither the student's nor the University's position has been substantially prejudiced by the delay.

H. Recording of Non-Academic Misconduct

Records of charges and sanctions, other than suspension and expulsion, are confidential and will not be placed in the student academic records. Records of all Student Conduct Committee decisions, including charges and sanctions, will be maintained as part of the confidential hearing file in the Director, Student Services Office for a period of not less than one year. No other copies or files are to be maintained by Deans, faculty or others involved in the process of investigating and hearing allegations of student non-academic misconduct.

I. Review of this Policy

This Policy will be reviewed after one year and thereafter every three years.

APPENDIX A: STUDENT CONDUCT COMMITTEE PROCEDURES

Purpose

The Student Conduct Committee hears cases regarding alleged non-academic infractions of the Non-Academic Misconduct Policy and makes decisions regarding responsibility and sanctioning.

Membership

1. The Student Conduct Committee shall be composed of:

    (a) three Deans or designate(s);

    (b) six students (three from each Faculty); and

    (c) four faculty members (representing the three Faculties).

Five members of the Student Conduct Committee shall sit as a panel for an appeal or referral for a suspension or expulsion composed of the following:

    (a) one Dean or designate (Faculty of Art and Faculty of Design);

    (b) two students (Faculty of Art and Faculty of Design); and

    (c) two faculty members (who must not be from the same Faculty as the student/Respondent).

2. The Student Conduct Committee will be chaired by a faculty member. The Director, Student Services will appoint a Chair. The Chair is normally appointed for a maximum term of one year.

3. Student members of the Student Conduct Committee shall serve a one year term from September 1 to August 31. Faculty members and Deans may serve a two-year term from September 1 to August 31.

4. No voting member of the Student Conduct Committee may simultaneously be:

- an officer of the Student Union (Executive or Member of the Board of Directors);
- the Student Ombudsperson; or
- a voting member of the University Appeal Board.

5. Student members of the Student Conduct Committee may serve for up to three years at the invitation of the Director, Student Services.

6. Returning members will normally comprise up to one third of the Student Conduct Committee membership.

7. No member may continue if found responsible for an infraction of the Non-Academic Misconduct Policy. Any member found responsible for any infraction of the Non-Academic Misconduct Policy will be immediately removed from the Student Conduct Committee.

Selection

1. The Vice-President, Academic shall publish announcements of positions. Invitations to apply are published in the student newspaper and widely disseminated not less than fifteen (15) days before the deadline for applications. Applications are invited during the Winter term for the next academic year.

2. All three Deans will serve as members of the Student Conduct Committee.

3. The Vice-President, Academic will select two faculty members from each Faculty for a total of four faculty members on the Student Conduct Committee.

4. A maximum of twelve students will be nominated by the Student Union to be interviewed. A selection committee, normally composed of the following, will interview student applicants for the Student Conduct Committee positions:

- Director, Student Services;
- Vice-President, Academic; and
- Student Representative on Academic Council.

5. Upon the completion of the applicant interviews, the selection committee shall select up to three students from each Faculty for a total of six students to serve as members of the Student Conduct Committee.

6. As far as possible, the composition of the Student Conduct Committee should be representative of the OCAD community.

Rights and Duties of Members

Rights

- Each member of the Student Conduct Committee shall have the right to discuss all business before them for consideration during any meeting of the Student Conduct Committee.
- Each member will have one vote.

Duties

1. The Student Conduct Committee shall be responsible for the following:

The Chair shall:

- ensure that the policies and procedures of the Student Conduct Committee are followed at each hearing;
- read the decision of the Student Conduct Committee to the student; and
- ensure that voting members fulfill all duties.

The Vice Chair shall:

- act as the Chair in the event that the Chair is unable to attend a meeting; and
- ensure that voting members fulfill all duties.

The Recording Secretary shall:

- record the name of the student, the date of the proceedings, the case number, and the order of the proceedings;
- record the proceedings for possible clarification during the deliberations; and
- forward the decision to the Director, Student Services for the purpose of notification and subsequent collection or billing of student, if required.

The voting members shall:

- act in the disposition of disciplinary matters when infractions of the Non-Academic Misconduct Policy or any unacceptable behaviour occurs;
- make students aware of the existing regulations, the responsibilities derived from these regulations, and the sanctions for infractions;
- keep all discussions and decisions in confidence;
- review the current regulations of the University and recommend revisions or amendments in the best interests of the majority of the students, to the Vice-President, Academic;
- understand and be familiar with the Non-Academic Misconduct Policy and disciplinary procedures in non academic matters;
- hear all available information for and against the student, including witnesses, if provided; and
- ask pertinent questions of all parties involved.

Meetings

1. The Student Conduct Committee shall meet as required. Meetings will be held at a time agreeable to the majority of the members,

2. The initial meeting shall be a training workshop, usually during Orientation Week, at which attendance will be mandatory.

3. Subsequent meetings shall be called to:

- review cases of a non academic disciplinary nature, hear student testimony, and determine whether a disciplinary infraction has occurred;
- discuss and decide sanctions for infractions;

- hear appeals by students of University administrator's decisions not made by the Panel;

- review the Non-Academic Misconduct Policy with a view to making recommendations to the Vice-President, Academic; and

- conduct on-going training of Student Conduct Committee members.

4. Student Conduct Committee meetings will be suspended during the exam and holiday period except in extraordinary circumstances. Hearings take precedence over other business.

5. The Student Conduct Committee shall always sit with an odd number of voting members. Voting quorum for the hearings shall be five voting members.

6. A member of the Student Conduct Committee who has any direct involvement in a matter prior to the commencement of the hearing shall disqualify himself/herself and will not take part in the hearing, the deliberations, the decision and the reasons.

7. A member of the Student Conduct Committee who has not been present through the whole hearing shall not take part in the deliberations, the decision or the reasons.

8. All meetings will be held *in camera* and be kept in strictest confidence, with the exceptions that (a) those who need to know, and (b) the relevant University administrators and/or Complainant(s) will be informed of the hearing outcome. All members of the Student Conduct Committee are responsible for maintaining confidence regarding all information received in the course of a hearing.

9. The Student Conduct Committee may adjourn the proceeding from time-to-time on its own motion or on request by either party where it is satisfied that the adjournment is required to permit an adequate hearing to be held.

10. In reaching a decision, the Student Conduct Committee shall have regard only to the evidence, argument and submissions made at the hearing and the debate during the deliberations and not to any information that may have come into its possession prior to or outside the course of the hearing.

Procedures

It is intended that procedures be as informal as possible. Nevertheless, they must include reasonable notice to the parties involved of the nature and source of an allegation of misconduct, an opportunity for the parties to hear and answer any evidence used to substantiate the allegation, an opportunity for the parties to submit evidence and arguments, and the right to a decision on the merits of the case.

Pre-Hearing Procedures

1. Upon an alleged breach of the Non-Academic Misconduct Policy, a student shall receive notification in writing of the following:

- nature of the breach;

- any evidence of the alleged breach;

- procedures which will be followed; and

- possible sanctions if the student is found responsible for the breach.

2. Where possible, the student will receive notification of a hearing within ten working days of the alleged incident, and at least five working days prior to the scheduled hearing.

Hearing Procedures

1. Hearings of the Student Conduct Committee will be conducted as follows:

   (a) The hearing shall be held *in camera*.

   (b) Either party may be represented by another person, including legal counsel, during the hearing.

   (c) The Committee may retain legal counsel to advise or assist it during the course of the hearing. Legal counsel for the Committee may also assist the Committee in preparing reasons following the hearing but any decision shall be made by the Committee.

   (d) The parties shall be allowed to call, examine and cross-examine witnesses and present evidence, including written or documentary evidence, and argument.

   (e) Each party shall be allowed an opportunity to make an opening and a closing statement.

   (f) The Committee may ask questions of all parties and witnesses, call additional witnesses, or require the production of any written or documentary evidence.

   (g) Any procedural issue that arises in the course of a hearing, including issues respecting adjournments and the terms of such adjournments, will be considered by the Committee, but the decision of the Chair is final with respect to any such procedural issues.

   (h) Both the student and the Dean shall leave the hearing room at the conclusion of the hearing.

   (i) The Committee shall deliberate *in camera* and reach a decision by majority vote. The Committee may grant any remedy it sees fit, including upholding the decision and sanction(s) determined by the Dean; varying the sanction(s); or granting the appeal of the student. The Committee will not normally increase the sanction imposed by the Dean.

2. In the event that a student fails to appear for a hearing, the hearing will be conducted in his/her absence.

3. The standard of proof for rendering a decision on matters relating to the Non-Academic Misconduct Policy will be the civil law standard of "on a balance of probabilities".[ii]

4. The Committee's decision is final.

5. The Committee has the power to reserve its decision.[iii]

6. The decision of the Committee shall be in writing and signed by the Chair of the Committee. When requested by a party, the Committee shall give written reasons.

7. Decisions of the Student Conduct Committee will be implemented by the Director, Student Services under the authority delegated by the President of the University.

[i] To reserve the decision, the Committee would have the ability to not make the decision immediately but to reflect on the evidence before the Committee, the documentation presented at the hearing, the submissions of the parties and College policy and procedures and send out a decision to the parties at a latter date. There is no obligation to present the decision of the Committee immediately. This is a standard practice of Committee non-academic misconduct hearings of this nature.

[ii] The standard of proof required for a determination that there has been a breach of the Non-Academic Misconduct Policy will be "on a balance of probabilities," meaning that the person(s) deciding a case must find that it is more probable than not that a contested allegation is established as fact, or not.

[iii] Please see footnote [i.]

Response to Violent or Threatening Behaviour Policy

Policy #	5005
Current Publication Date:	June 2010 – Replaces Response to Threatening or Disturbing Behaviour Policy
Previous Publication Date:	October 6, 2009
Office of Accountability:	Risk Management
Administrative Responsibility:	Director, Risk Management
Approver:	Vice-President, Finance & Administration

1. PURPOSE

The Ontario College of Art & Design ("OCAD") is committed to providing, maintaining and promoting as much as reasonably possible, a safe and healthy working and learning environment for all members of the university community and visitors. All members of the OCAD community are expected to follow safe work and learning practices, to comply with legislative and university safety requirements, and to take an active role in protecting the health and safety of themselves and others. Behaviours which present a potential threat of harm to any member of the OCAD community are to be addressed under the provisions of the university's 5001 Health & Safety Policy through OCAD's Risk Management Department, which outlines the means by which the university and each member of its community will comply with the provisions of the Ontario *Occupational Health and Safety Act.*

OCAD Recognizes the Following:

1.1 It has a duty to act in a manner consistent with the Ontario *Occupational Health and Safety Act* and *Human Rights Code;*
1.2 it has a commitment to academic freedom and freedom of thought, inquiry and expression, which may result in respectful disagreements regarding beliefs or principles; and
1.3 it cannot condone behaviour that is likely to undermine the safety, security, dignity, or productivity of any person, whether such behaviour occurs on campus or in conjunction with university-related activities.

2. SCOPE

The provisions contained within this Response to Violent or Threatening Behaviour Policy are intended to provide a mechanism to address violent or threatening behaviour expressed verbally, in person or through email or other forms of correspondence, directly or indirectly, to any member of the OCAD community.

2.1 APPLICATION OF THIS POLICY:

This policy is in effect at all times, in all communications and interactions, and applies to:

2.1.1 all OCAD students, employees, volunteers, visitors to the campus, contractors and other individuals not directly related to the university but who nevertheless work on or are invited onto campus;

2.1.2 conduct on campus or conduct using university-owned or operated property or equipment; and

2.1.3 conduct not on campus but which has a real and substantial link to the university. Examples of such a link include OCAD-sponsored events or activities held off-campus, or conduct that has or might reasonably be seen to have an adverse effect on the proper functioning of the university or the rights of a member of the OCAD Community to safely use and enjoy the university's working and learning environment.

Members of the OCAD community are expected to:

2.1.4 abide by the laws of Canada and the Province of Ontario and the bylaws of the City of Toronto as they relate to the university;

2.1.5 abide by the laws of any relevant jurisdictions for activities related to OCAD study or work; and

2.1.6 adhere to all applicable OCAD policies and guidelines including, but not limited to, the following:

- 5001 – Health & Safety Policy
- Emergency Preparedness Plan (EPP)
- 1014 – Academic Misconduct Policy
- 3003 – Non-Academic Misconduct Policy
- 5006 – Health & Safety Requirements for Contractors
- 6001 – Weapons on Campus Policy
- 8001 – Respectful Work and Learning Environment Policy
- Identifying and Supporting Students in Difficulty: Guidelines for Faculty and Staff
- Labour agreements
- And other policies which may be developed and implemented by the university from time to time.

3. OBLIGATION TO ACT

All members of the OCAD community have an obligation to immediately notify the university, as indicated in the response guidelines, should they experience, observe or become aware of violent or threatening behaviour, or a threat of harm, or any warning signs leading to possible violent or threatening behaviour.

3. 1 Incidents or behaviours presenting immediate or imminent danger, should be reported immediately to Security by picking up any Red Emergency phone on campus, or by dialling 511 from any internal OCAD phone. If there is no access to an OCAD phone, the incident should be reported to the Police by dialling 911 on a mobile phone.

3.2 Incidents of a violent or threatening nature but not presenting immediate or imminent danger, should be reported immediately to:

(a) for students – relevant Chair, Associate Dean or Director, Student Services;

(b) for staff – relevant supervising manager or Director, Human Resources; or

(c) for faculty – relevant Chair, Associate Dean or Director, Human Resources.

The following are examples of violent or threatening behaviour, or warning signs of such behaviour:

(a) oral, written or non-verbal threats or intimidation, explicit or subtle;

(b) fascination with weaponry and/or acts of violence;

(c) disrupting or obstructing university activities or other authorized activities;

(d) expression of a plan to hurt self/others;

(e) extreme feelings of persecution, expressed distrust, especially with those in authority;

(f) expression of extreme desperation over family, financial or personal problems;

(g) frequent or unusual interpersonal conflicts;

(h) extreme or unusual reaction to criticism of academic or work performance;

(i) displays of unwarranted anger;

(j) violence toward inanimate objects;

(k) sabotaging projects, computer programs or equipment;

(l) holding a grudge against a specific person; verbalizing a hope that something negative will happen to him/her;

(m) knowingly (which includes when one should reasonably have known) creating a condition that endangers the health, safety, or well-being of any person;

(n) coercing, enticing or inciting a person to commit an act that is humiliating or demeaning to that person or to others;

(o) distribution of hate material and/or hate-motivated violence;

(p) any physical assault, including physical assault causing bodily harm or sexual assault;

(q) misappropriation, damage, unauthorized possession, defacement and/or destruction of premises or property of the university, or the property of others;

(r) storage, possession or use of firearms, explosive substance, or other weapon(s);

(s) storage, possession or use of flammable solvents, biohazardous, volatile or poisonous materials, except in areas formally designated for that purpose by authorized university personnel and/or approved by a university faculty member; and/or

(t) possession and/or use of any item which could be used as a weapon to cause or threaten bodily harm.

4. DUTIES OF SUPERVISORS

4.1 A supervisor will comply with his/her responsibilities under the procedures as set out in Appendix 1 of this policy.

4.2 A supervisor will advise an employee of the existence of any potential or actual danger to health or safety of the employee, of which the supervisor is aware, including personal information, related to a risk of workplace violence from a person with a history of violence behaviour if:

4.2.1 the employee can be expected to encounter that person in the course of his or her work; and/or

4.2.2 the risk of workplace violence is likely to expose the employee to physical injury.

4.3 A supervisor will not disclose more information than is reasonably necessary to protect the employee from physical injury.

4.3.1 A supervisor may also provide student(s) with sufficient information as deemed appropriate for the circumstance.

4.4 A supervisor will take every precaution reasonable in the circumstances to protect employees and students.

5. DUTIES OF EMPLOYEES

All employees must comply with their responsibilities under the procedures as set out in Appendix 1 of this policy.

5.1 Employees must advise their supervisor of any incident or risk, or potential risk, of workplace violence of which he or she is or becomes aware.

5.2 Employees must report any contravention of the *Occupational Health and Safety Act* or its regulations, or the existence of any hazard the employee knows of, or becomes aware of, to his/her supervisor.

6. DUTIES OF STUDENTS

6.1 Students must advise the relevant Chair, Associate Dean or Director, Student Services of any incident of violence, threat of violence, or potential violence of which he or she is or becomes aware.

6.2 In the event of an incident of bullying, discrimination and/or harassment, students should follow the university's Policy 8001 – Respectful Work and Learning Environment.

7. DEFINITIONS

For the purposes of this Policy, the following definitions will apply:

- **Bullying**: a form of repeated, persistent and aggressive behaviour that is directed at an individual or individuals and intended to cause (or should be known to cause) fear and distress and/or harm to another person's body, feelings, self-esteem, or reputation. Bullying may occur where there is a real or perceived power imbalance.

- **Campus:** includes lands, grounds, buildings, rooms, or offices of the university, or other places or facilities used for the provision of the university's programs or services or for university-approved events and activities. This includes the Florence Campus, with the recognition that some processes and amenities are not available at that facility, and that modified processes and procedures may be required.

- **Disruptive Behaviour**: conduct that materially and substantially interferes with or obstructs teaching, learning or work in the context of the OCAD environment. Interference may be but is not limited to, action, threat, written material, or by any means whatsoever disrupting or obstructing any university activities, or other authorized activities on campus, or the right of another person to carry on his/her legitimate activities, or to speak or to associate with others. University activities include, but are not limited to, teaching, research, studying, administration, events and meetings.

- **Disturbing Behaviour**: conduct which constitutes an unreasonable reaction in the circumstances and is of an intimidating or interfering nature to a member of the OCAD community or the well-being of OCAD's teaching, learning or working environment.

- **Explosive Substance**: includes anything used to create an explosive device or is capable or causing an explosion.

- **Extortion**: using threats, accusations, violence, or threats of violence, to induce any person to do anything or cause anything to be done.

- **Firearm**: any weapon from which any shot, bullet or other projectile can be discharged and that is capable of causing serious bodily injury or death to a person.

- **Harassment**: engaging in a course of vexatious comment or conduct against a person or persons in a place of work or learning that is known, or ought reasonably to be known, to be unwelcome.

- **Hate Material**: includes literature, leaflets, posters, graffiti, distributed (or sent by electronic means) to incite violence or hatred against an identifiable group and/or their property. The incitement of hatred or bias-motivated incidents against an identifiable group may include persons distinguished by their race, national or ethnic origin, language, colour, religion, sex, age, mental or physical disability, sexual orientation or other similar factor.

- **Imminent Danger**: a condition, conduct or circumstance where there is reason to believe that it represents an immediate threat to the health and safety one or more members of the OCAD community, or other persons attending any part of the OCAD campus.

- **Intimidation**: engaging in actions that include, but are not limited to, stalking or behaviour intended to frighten, coerce or induce duress.

- **OCAD Community**: current students and employees of the Ontario College of Art & Design, as well as contract personnel, including but not limited to, security and housekeeping staff.

- **Physical Assault**: the intentional application of force, directly or indirectly, in any degree at all, to a person without the person's consent.

- **Physical Assault Causing Bodily Harm**: physical assault is the intentional application of force, directly or indirectly, in any degree at all, to a person without that person's consent. Bodily harm refers to any hurt or injury that is more than merely transient or trifling in nature, which interferes with the health or comfort of the person, and includes, but is not limited to, injuries that require medical attention.

- **Serious Injury**: Any cut that requires stitches or any broken or fractured bone should be considered a serious injury. Serious injury could also include multiple minor injuries.

- **Robbery**: a robbery occurs where a person uses violence or threats of violence to steal money or other property from a victim.

- **Sexual Assault**: is any unwanted sexual act. It can include anything from unwanted sexual touching, to rape and sexual exploitation. A sexual assault may or may not cause physical injury to the victim, or be life-threatening.

- **Student**: any person taking one or more courses at the university, either full-time or part-time, credit or non-credit, in any program of study.

- **Threat**: is the expression of intent to cause physical or mental harm. Such an expression constitutes a threat without regard to whether the person communicating the threat has the ability to carry it out, and without regard to whether the threat is made on a present, conditional or future basis. In determining whether the conduct constitutes a threat, including whether the action caused a reasonable apprehension of harm, the university will consider the totality of the circumstances.

- **Threat Assessment Team**: an internal team as described in Appendix 1. The role of this team is to assess risk-related to behaviour on a case-by-case basis (incident based) and make recommendations for remedial risk management response, either through established university policies or on an escalated basis.

- **Threat of Harm**: a knowing and wilful statement or course of conduct that would cause a reasonable person to believe that he or she is under threat of death or bodily injury. A course of conduct is any series of acts over a period of time, however short, that evidences a continuity of purpose, such as following or stalking an individual to/from work/campus, telephone calls, correspondence or contact through any venue.

- **University**: the Ontario College of Art & Design (OCAD).

- **Weapon**: means anything used, designed to be used, or intended for use:
  - in causing death or injury to any person; or
  - for the purpose of threatening or intimidating any person.

  Objects such as a pen, or a screwdriver, if displayed to threaten or intimidate, become weapons under this definition. Weapon includes a firearm and any device that is designed or intended to exactly resemble, with near precision, a firearm.

- **Workplace Violence**:
  (a) The exercise of physical force by a person against an employee, in a workplace, that causes or could cause physical injury to the employee;
  (b) an attempt to exercise physical force against an employee, in a workplace, that could cause physical injury to the employee; and
  (c) a statement or behaviour that it is reasonable for an employee to interpret as a threat to exercise physical force against the employee, in a workplace, that could cause physical injury to the employee.

8. ELECTRONIC & PRINT COMMUNICATIONS

As per university policies governing the use of computing and other technical resources, the university does not condone the inappropriate use of electronic and print communications. Inappropriate use is defined as the intentional use of an electronic device or communication medium, such as, but not limited to, all features of a telephone, a mobile phone, digital camera, blackberry, e-mails, web-based communication sites and print materials, such as flyers.

The university reserves the right to appropriately respond to these incidents, which may include disciplinary action, up to and including possible recommendation for expulsion or termination of employment.

9. INFORMATION

9.1 Information and Instruction with Respect to Workplace Violence
OCAD will provide employees with:

9.1.1 information and instruction that is appropriate for employees on the contents of the policy and program with respect to workplace violence; and
9.1.2. any other prescribed information or instruction.

9.2 The information provided to relevant employee(s) may include personal information related to a risk of workplace violence from a person with a history of violent behaviour if:

9.2.1 the employee(s) can be expected to encounter that person in the course of his or her work; and
9.2.2 the risk of workplace violence is likely to expose the employee(s) to physical injury.

9.3 OCAD will not disclose more information than is reasonably necessary to protect the employee(s) from physical injury.

10. DOMESTIC VIOLENCE

If OCAD becomes aware, or ought reasonably to be aware, that domestic violence that is likely to expose an employee to physical injury may occur in the workplace, OCAD will take every reasonable precaution to protect the employee.

11. ASSESSMENT OF THE RISKS OF WORKPLACE VIOLENCE

11.1 OCAD will assess the risks of workplace violence that may arise from the nature of the workplace, the type or the condition of work.

11.2 OCAD will reassess the risks of workplace violence as often as necessary to ensure that the related policy and the related program continue to protect employees from workplace violence.

11.3 The assessments and reassessments shall take into account:
- 11.3.1 circumstances that would be common to similar workplaces;
- 11.3.2 circumstances specific to the workplace; and
- 11.3.3 any circumstances relevant to the specific situation..

11.4 Circumstances that would be common to different locations of OCAD are:
- 11.4.1 the existence of potential risks due to interactions with the public, students, parents, contractors, and employees; and
- 11.4.2 the existence of protocols between OCAD and the Toronto Police Service on campus.

11.5 OCAD will advise the Joint Health & Safety Committee of the results of the assessment and reassessment, and provide a copy of the results, if the assessment or reassessment is in writing.

11.6 OCAD will reassess the risks of workplace violence as often as necessary to ensure that the related policy and the related program continue to protect members of the OCAD community from workplace violence.

12. PROGRAM TO IMPLEMENT THE RESPONSE TO VIOLENT OR THREATENING BEHAVIOIUR POLICY

12.1 OCAD will develop and maintain a program to implement the policy with respect to workplace violence (See Appendix 1).

12.2 Without limiting the generality of 12.1 above, the program will:
- 12.2.1 include measures to take and procedures to follow in order to control risks of workplace violence identified in the risk assessment that is required under Section 11, as likely to expose an employee to physical injury;
- 12.2.2 include measures to take and procedures to follow in order to summon immediate assistance when workplace violence occurs or is likely to occur;
- 12.2.3 include measures that employees must take and procedures that they must follow to report incidents of workplace violence in accordance with procedures outlined in Appendix 1;
- 12.2.4 set out how OCAD will investigate and deal with incidents or complaints of workplace violence; and
- 12.2.5 include any other elements as required by the Ministry of Labour.

13. CONFIDENTIALITY

It is the duty of the supervisory and managerial personnel to maintain confidentiality in the process. All persons involved with these procedures will ensure that all matters remain confidential.

OCAD may be required to provide information obtained during an investigation to an outside agency, such as police services, court or tribunal, which has the right to require information otherwise protected by the *Freedom of Information and Protection of Privacy Act* (FIPPA).

14. RECORD KEEPING

Records created during the process are subject to the *Freedom of Information and Protection of Privacy Act*, Ontario. The complete file remains with the Director, Risk Management and is confidential. Access to the records is restricted to those who need to know in order to carry out their duties. A formal request for access under the *Freedom of Information and Protection of Privacy Act* is handled by the university's FIPPA Coordinator.

15. LIABILITY

No one charged with responsibility under this policy, who carries out his/her duties in good faith and conscience, shall be held personally liable for any action or claim arising out of their good faith execution of those duties.

16. TRAINING PROCEDURES

Training sessions will be organized for students and employees in relation to establishment and implementation of the Response to Violent or Threatening Behaviour Policy. Where appropriate, counselling will also be provided.

17. POSTING OF THIS POLICY

The policy and procedures concerning workplace violence will be posted at a conspicuous place in the workplace and on OCAD's website.

18. REVIEW OF THIS POLICY

OCAD will review the Response to Violent or Threatening Behaviour Policy as often as is necessary, but at least annually.

19. REPRISAL

This policy prohibits reprisals against individuals, acting in good faith, who report incidents of workplace violence or act as witnesses. OCAD will take all reasonable and practical measures to prevent reprisals, threats of reprisals, or further violence. Reprisal is defined as any act of retaliation, either direct or indirect.

ONTARIO COLLEGE OF ART & DESIGN

VIOLENCE PROGRAM PROCEDURES

Forms Part of Policy 5005 - Response to Violent or Threatening Behaviour

1. GENERAL

The Ontario College of Art & Design ("OCAD") expects that any incidents of violence or threatening behaviour in its work and learning environment will be investigated and dealt with promptly by all relevant parties in a fair, consistent, thorough, and confidential manner.

These procedures provide a mechanism for implementing the Response to Violent or Threatening Behaviour Policy # 5005 (the "Policy") and for reporting and investigating incidents of violent or threatening behaviour in the work and learning environment.

2. RESPONSE PROCEDURES FOR USE BY STUDENTS AND EMPLOYEES

Any member of the OCAD community who experiences or becomes aware of violent or threatening behaviour must follow the requirements as outlined these procedures as follows:

2. 1 Incidents or behaviours presenting immediate or imminent danger, should be reported immediately to Security by picking up any Red Emergency phone on campus, or by dialling 511 from any internal OCAD phone. If there is no access to an OCAD phone, the incident should be reported to the Police by dialling 911 on a mobile phone.

2.2 Incidents of a violent or threatening nature but not presenting immediate or imminent danger, should be reported immediately to:

(a) for students – relevant Chair, Associate Dean or Director, Student Services;

(b) for staff – relevant Supervising Manager or Director, Human Resources; or

(c) for faculty – relevant Chair, Associate Dean or Director, Human Resources.

2.3 Student Services, Human Resources, Deans, Associate Deans, Chairs or Supervising Managers will in turn notify the Director, Risk Management (or designate).

2.4 Campus Services & Security will also notify the Director, Risk Management (or designate) for all matters of violent or threatening behaviour that do not pose imminent danger.

2.5 The Director, Risk Management (or designate) will then activate OCAD's Threat Assessment Team ("TAT").

2.6 TAT will review and assess the information it has received to determine if the situation:

a) can be addressed through existing university policies and, if so, such policies will refer the matter to the appropriate internal resource, including, but not limited, to Risk Management, Security, Student Services and Human Resources; or

b) requires escalated action(s), at which point the Director, Risk Management will report the potential threat to the Vice-President, Finance & Administration, who will consult with the appropriate Vice-President(s) and/or President in determining the necessary measure(s) required to address the risk.

2.7 Deans, Associate Deans, Chairs or Supervising Managers will be updated on a timely basis.

2.8 Deans, Associate Deans, Chairs, Supervising Managers, Director, Student Services and Director, Human Resources will ensure that the involved employees or students have been provided with sufficient information as deemed appropriate in the circumstances to address their respective health and safety concerns related to the risk of workplace violence.

3. THREAT ASSESSMENT TEAM (TAT)

3.1 Purpose

As an emergency response group of internal expertise, the Threat Assessment Team responds to critical behaviour related circumstances or conditions whereby indications of a need to assess the risk of threat of harm to health, safety and security of a member(s) of the University community has been reported.

Specifically, the Threat Assessment Team (TAT):

3.1.1 is activated by the Director, Risk Management (or designate) due to reported violent or threatening behaviour and/or where there are reasonable grounds to suspect violent or threatening behaviour;
3.1.2 meets on a periodic basis to discuss isolated incidents or suspicions of violent or threatening behaviour;
3.1.3 meets and coordinates the gathering and consolidation of key information available for the risk assessment process;
3.1.4 liaises with the relevant Dean, Associate Dean, Chair or Supervising Manager as the primary contact through the process;
3.1.5 consults with internal and external persons, as the circumstances require;
3.1.6 reviews the collected information and conducts a risk assessment;
3.1.7 formulates a risk management strategy;
3.1.8 if the matter can be addressed through OCAD internal policies, advises relevant internal resource (i.e., Student issue – Director, Student Services; Employee issue – Director, Human Resources);
3.1.9 if the matter can not be addressed through OCAD internal policies, a risk assessment is conducted and the necessary remedial action(s) are taken;
3.1.10 continues to be advised and advises others, as appropriate, of the status of such actions; and
3.1.11 may be consulted on the development of university policies, guidelines, measures and educational strategies related to the prevention and risk management of violent or threatening behaviour.

3.2 Scope

TAT addresses reports of violent or threatening behaviour by conducting risk assessments and making risk management and mitigation recommendations. Risk assessments focus on behaviour indicators and not on clinical discussions.

3.3 Composition

- Director, Risk Management (Chair) or designate
- Director, Campus Services & Security (Alternate Chair) or designate
- Director, Diversity & Equity Initiatives or designate
- Director, Human Resources or designate
- Director, Student Services or designate
- Registrar or designate
- Manager/Primary Healthcare Nurse Practitioner, Student Health & Wellness Centre or designate
- Additional experts may be consulted, including OCAD legal counsel, if their expertise is required in the assessment.

3.4 Guiding University Policies

The TAT operates within the policies and procedures of the following:

- 5001 - Health & Safety Policy
- Emergency Preparedness Plan (EPP)
- 1014 - Academic Misconduct Policy
- 3003 - Non-Academic Misconduct Policy
- 5005 - Response to Violent or Threatening Behaviour Policy
- 6001 - Weapons on Campus Policy
- 8001 - Respectful Work and Learning Environment Policy

3.5 Operating Principles

The TAT makes recommendations based on its collective professional experience and expertise in reviewing reported behaviour, the circumstances of its expression, its potential threat of violence or harm, and options available for remedial action.

In the case of an incident involving a student, all efforts are made to accommodate the priority needs for student success, with a view to supporting the individual in attaining his/her academic goals, while ensuring the health, safety and security of all members of the OCAD community and visitors to the OCAD campus.

3.6 Incident Risk Assessment Process

3.6.1 For matters arising from the Response to Violent or Threatening Behaviour Policy, the Director, Risk Management will notify the TAT and convene an emergency meeting.

3.6.2 TAT will liaise directly with the reporting Dean, Associate Dean, Chair or Supervising Manager. The Dean, Associate Dean, Chair or Supervising Manager will collect all pertinent information relating to the behaviour and the reported circumstances. If required, the affected parties may also be contacted. Deans, Associate Deans, Chairs, Supervising Managers, Director, Student Services and Director, Human Resources shall ensure that the involved student(s), and/or employees have been provided only with sufficient information as deemed appropriate in the circumstances to address their respective health and safety concerns perceived to be or otherwise affected by the reported behaviour.

3.6.3 Deans, Associate Deans, Chairs, Supervising Managers, Director, Student Services and Director, Human Resources will ensure that the relevant employee(s) are informed of the existence of any potential or actual danger to their health and safety, including personal information, related to the risk of workplace violence from a person with a history of violence behaviour if:

- the employee(s) can be expected to encounter that person in the course of his or her work; and/or
- the risk of workplace violence is likely to expose the employee(s) to physical injury.

OCAD supervisors will not disclose more information than is reasonably necessary to protect the employee(s) from physical injury.

3.6.4 Determination of conditions of imminent danger will be immediately referred to Toronto Police Service by Campus Services & Security and internal risk management measures will be identified and acted upon immediately. The Director, Risk Management will be notified of all incidents. If the incident is a student issue, the Director, Student Services will also be notified, and if it is an employee issue, the Director, Human Resources will also be notified.

3.6.5 Incidents that involve violence or the imminent threat to the safety and security of the OCAD community will require a police response. Occurrences that require a police response may include but are not limited to:

- physical assault causing bodily harm;
- sexual assault;
- robbery;
- extortion;
- criminal harassment;
- drug offences, including possession and trafficking in drugs;
- weapons offences;
- explosive substance;
- hate-motivated incidents; and
- threats of serious physical injury.

3.6.6 The assessment of risk is based on threatening behaviour indicators and the reported circumstances under which they are expressed.

3.6.7 In the formulation of recommendations, where possible, all available options for accommodation and referral will be examined and, in the case of an incident involving a student, all effort will be made to support the individual in attaining his/her academic goals while protecting the health, safety, and security of all members of the OCAD community.

3.6.8 If the incident is a student issue, recommendations will be reported in writing to the Director, Student Services, and if it is an employee issue, to the Director, Human Resources.

3.6.9 The Director, Student Services or the Director, Human Resources will advise the Director, Risk Management on implementation of the recommendations as they progress.

3.7 Communication and Documentation

3.7.1 In addressing its scope of work and related communications, the TAT will adopt the terminology as defined in the Response to Violent or Threatening Behaviour Policy.
3.7.2 The Director, Risk Management will immediately report matters requiring escalation outside of current university policies to the Vice-President, Finance & Administration for direction on further remedial action(s).
3.7.3 Discussions remain confidential within the TAT, subject to legal requirements regarding disclosure and reporting.
3.7.4 The Office of the Director, Risk Management is the single repository of issues reviewed by the TAT.
3.7.5 Communications outside of the TAT will be conducted as outlined in the Response to Violent or Threatening Behaviour Policy.
3.7.6 An annual report concerning the number, general type and general disposition of incidents as well as educational and other activities related to this policy will be made available to the Vice-President Finance & Administration, the Threat Assessment Team and the Joint Health & Safety Committee.

4. REMEDIES AND SANCTIONS

Any remedies and/or penalties which may be invoked in the event of an incident of violence or threatening behaviour will take into consideration and address the interests of the OCAD community at large.

Wherever there is a finding of violence or threatening behaviour within OCAD's work or learning environment, there are a range of remedies and/or penalties which may be imposed. These include, but are not limited to, one or more of the following:

- a written directive from the relevant supervisor to cease the behaviour, with failure to do so leading to further penalty;
- a program of education for the individual(s) and/or department;

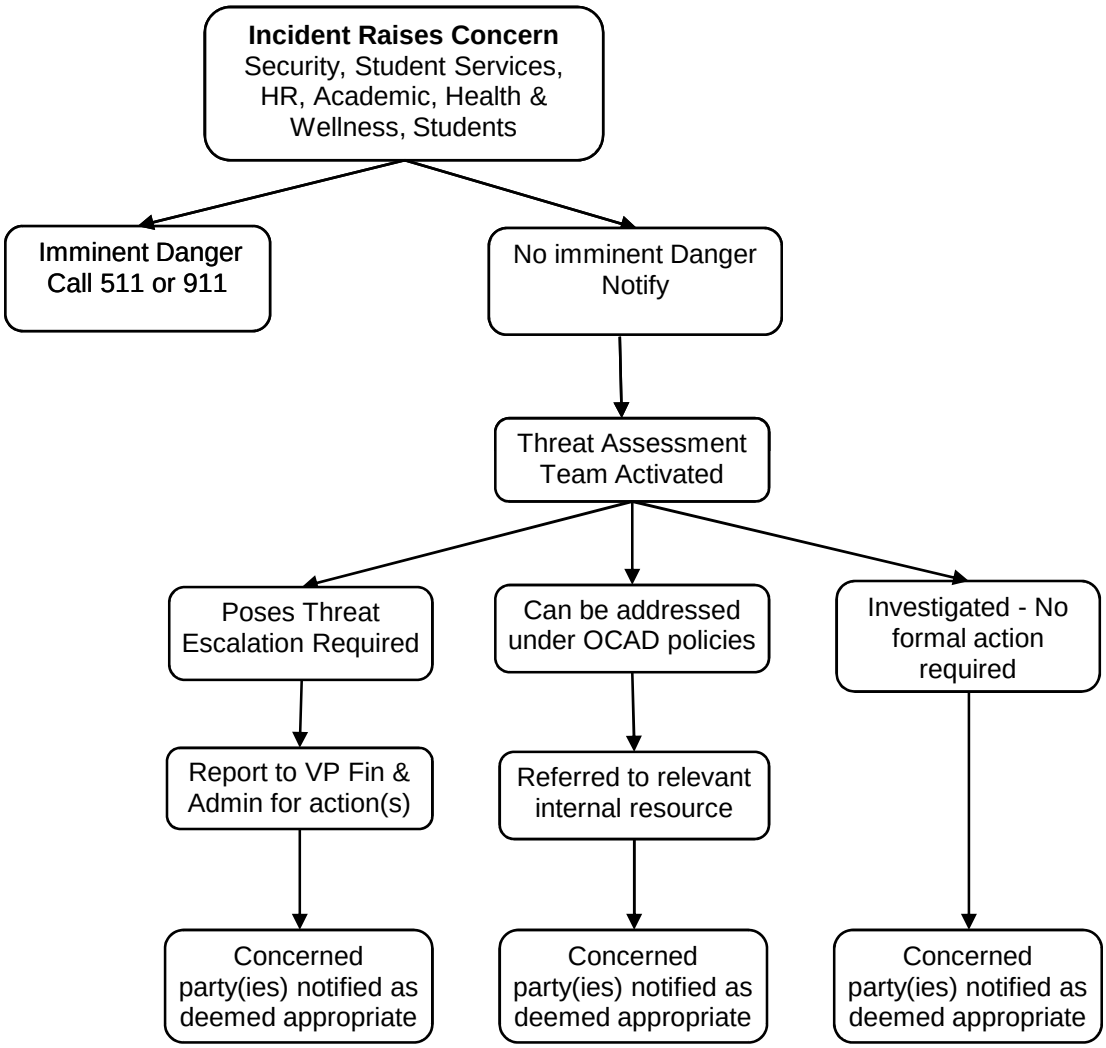
- an oral and/or written apology;
- counselling and training;
- restricted access to a physical area of the University;
- for students, suspension for a set time or expulsion, as set out by the Academic Misconduct Policy and *Non-Academic Misconduct Policy;* and/or
- for employees, suspension for a set time, with or without pay, or dismissal.

Appendix 2

ONTARIO COLLEGE OF ART & DESIGN

TAT INCIDENT ASSESSMENT PROCESS

Forms Part of 5005 - Response to Violent or Threatening Behavour Policy



Please note: Security can be contacted at any time during this process should you have safety concerns.

5005 - Approved by the VP Finance & Administration Date: June 2010

OCAD'S POLICY ON RESEARCH ADMINISTRATION

The Objects of the Ontario College of Art & Design are to provide the opportunity and environment for advanced, studio-based education in art and design at the undergraduate and graduate levels and to support teaching, research and professional practice in these fields.

This policy was developed in consultation with the Research Advisory Committee and is intended to provide guidance to faculty members in the administration of research funds and activities at the College. The Research Services Office serves the faculty of the College by providing information on sources of research funds, approves all requests for research funds whether grants or contractual agreements and ensures that funds received by the College are appropriately administered. The Research Services Office also ensures that the College adheres to all the requirements of the Memorandum of Understanding between the College and the Tri-Councils in terms of research activities.

General Policies

1. All research activities at the College shall be performed subject to the research policies established by the College including the Research Ethics Policy, the Integrity, Research and Scholarship Policy and policies contained herein.
2. All funds received in support of research which utilizes College facilities are administered on behalf of Researchers by the College.
3. Payments for research must be payable to the Ontario College of Art & Design, NOT to the individual Researcher.
4. Capital equipment purchased from research funds belongs to the College unless otherwise specified.
5. All grant applications requiring a signature on behalf of the College must be signed by either the President, Vice-President, Research & Graduate Studies or their delegate.
6. All research contracts/agreements require a signature on behalf of the College and must be signed by either the President, Vice-President, Research & Graduate Studies or their delegate.

Indirect and Direct Costs

1. Indirect costs (overheads) are those College expenditures incurred in the conduct of research for which it is not possible to provide an accurate itemization of the cost of performing a specific research activity. Indirect costs are real costs to the College, including but not limited to items such as occupancy cost, building maintenance, central administration, library cost and computing services costs.
2. Direct costs are all budgeted expenditures for carrying out a research project at the College except, normally, the salary of the Researcher(s). Direct costs may include per diem payments to the Researcher, the salaries of research assistants and graduate students, equipment and supplies costs, travel and publication costs and other costs allowed by the sponsor.

WORKING PAPER

3. In principle, funding for research projects should cover all the costs of doing the research at the College except, normally, for the Researcher's salary. Since the total cost of a research project is made up of both the direct and indirect costs, a project budget should account for both sets of costs.
4. It is the policy of the College to be recompensed for all the direct and indirect costs of all research contracts/research agreements (see definition below). A number of agencies which provide grants for research at the College will not pay for indirect costs. However, where permitted by the policy of the granting agency, the College seeks to recover indirect costs in the interest of supporting the research infrastructure of the College. Any indirect costs not recovered from sponsoring agencies are supported by the general operating funds of the College.

Types of Research Funding

1. **Gifts** for research are a voluntary transfer of cash and kind, from individuals, industry, foundations and other sources to the College for utilization by a Researcher for the support of research and scholarship. The funds are provided without expectation of return or consideration from the College - no direct benefit to the donor or to anyone designated by the donor is expected from the payment.
2. **Grants** for research are funds received by the College to support the research and scholarship of the Researcher. Typically, research supported by a grant is controlled and directed by the Researcher to pursue the research interests of the Researcher. In general, the granting agency does not: **i)** specify a statement of work, **ii)** have a detailed schedule for work, **iii)** specify deliverables, **iv)** require invoicing for expenditures, **v)** require intellectual property rights or **vi)** restrict publication in any way. Intellectual property is subject to OCAD's policy on Intellectual Property. Grant funds are normally received in advance of performing the research and if the funds are provided in a number of payments, the subsequent payments are normally not based on results already obtained nor can further payments be withheld as a function of performance. The Researcher may be required to provide a report to the granting agency on the work performed.
3. **Research Contracts/Research Agreements** are agreements negotiated with the College to provide research on a project. Research contracts normally include a work plan, deliverables, conditions related to publication of results, clauses related to ownership of intellectual property and its commercialization. All research contracts require the approval of the Dean and must be signed by the Vice-President, Research & Graduate Studies or designate prior to implementation.
4. From time to time the College enters into **Sub-contracts** with other institutions/organizations to perform research under a Research Contract where it is deemed desirable to use external expertise. Where the sub-contract involves a company in which the Researcher has a personal interest, the College requires that the sponsor be aware of the sub-contract, that the College and the company enter into a contractual agreement and that the company demonstrate it has third party liability insurance.
5. **Specialized Services** may be provided to the external private sector and government agencies on a fee for service basis. Such services are normally

WORKING PAPER

associated with a major facility and the work normally involves little or no intellectual input. The results belong to the sponsor. It is the policy of the College not to carry out routine analyses, testing or product evaluation in competition with private industry or contract research agencies.

6. **Private Consulting** is a private arrangement between a company or a government agency and an individual researcher. Typically, Private Consulting does not make use of College resources. However, when a Researcher's outside (consulting) activities involve the use of the College's facilities, supplies and services, their use shall be subject to the prior approval of the College; costs for such facilities, supplies or services shall be borne by the Researcher at the prevailing rates set by the College, unless the College agrees in writing to waive all or part of such costs. The name of the College shall not be used in any related professional activity unless agreed in writing, by the Vice-President, Research & Graduate Studies or Dean, although nothing shall prevent a Researcher from stating his/her employment rank and file in connection with related professional activities, provided that he/she shall not purport to represent the College or speak for it, or to have its approval unless that approval has been given in writing.

Reporting and Accounting Practices

Applying for Funding (pre-award)

1. All research funding received by the college is the responsibility of the College. Therefore, all applications for external funding should be submitted to the Research Services Office using the **Research Data Summary and Signature Sheet** signed by the Researcher and the Dean, accompanied by a copy of the application. Any proposal that requires the use of specific College resources must be approved by the College in advance. Prior approval expedites setting up of research accounts when proposals are successful; ensures that any special facilities and space requirements are available for the Researcher; ensures that human ethics and other certifications are secured; and provides for the collection of accurate data on research activity. For grant applications which have a deadline, the College will establish an earlier internal deadline for submission of grants for internal review purposes. Grant applications, which require the signature of a College official when the application is submitted, must be signed by the Vice-President, Research & Graduate Studies or his/her designate.
2. In the case of Research Contracts/Agreements, it is required that the Researcher submit the proposed agreement to the Dean of his/her Faculty, the Vice-President Research & Graduate Studies, and the Research Services Office for advice and assistance prior to negotiating an agreement with the sponsor. Proposals should include at a minimum a statement of work, deliverables, identification of the Researchers, the facilities to be used, and a budget for the project including direct and indirect costs. The Research Services Office, in consultation with the Researcher, should be involved in negotiations with the sponsor to ensure that the College's policies are followed and that the interests of the Researcher are protected. The final version of all Research Contracts/Agreements must be signed by the Dean and the Vice-President, Research & Graduate Studies or his/her delegate on behalf of the College.

WORKING PAPER

Receiving Funds (post-award)

1. A **Research Data Summary and Signature Sheet** (revised if there are any changes from the earlier submitted Sheet) must be filled out and signed by the Researcher(s), the Director of the Institute/Centre (if applicable), the Dean and the Vice-President, Research & Graduate Studies or his/her designate prior to the establishment of new Research Accounts or the addition of new funds to an existing account. If a Researcher receives a cheque for support of research, he/she should send the cheque to the Research Services Office along with the appropriate documentation. For all sources of research funds, the Research Services Office ensures that the documentation is complete and requests that Finance open a research account for the Researcher. Finance provides the financial administration of the funds. The Researcher's signature on the **Research Data Summary and Signature Sheets** constitutes an acceptance of responsibility for the conduct of the research and for ensuring that all required approvals have been obtained and that expenditures are consistent with the requirements of the funding source. Researchers are accountable to the Dean, i.e. the person to whom they report, who is, in turn, accountable to the College, through the College administrative structure, for the safe conduct of research funded from external and internal sources.
2. Gifts for research purposes should be sent first to the College Development Office which will ensure that an official charitable receipt is issued and that donors are appropriately recognized. Development will forward the funds to the Finance Department which will put the funds into a holding account until the Researcher for whom the funds are intended completes the **Research Data Summary and Signature Sheet** and sends it to the Research Services Office for processing.
3. Notification of grant awards which are received by the Research Services Office is immediately communicated to the recipient, and if the documentation is complete, the Research Services Office requests that a research account be opened. Researchers who receive the only copy of notification of an award should forward the notification to the Research Services Office (along with a revised copy of the **Research Data Summary and Signature Sheet** if there is any change from the sheet already submitted) for processing and setting up of the research account.
4. Research accounts for research contracts/agreements will be established when the contract is signed by both the College and the contracting agency and the completed **Research Data Summary and Signature Sheet** is submitted to the Research Services Office.
5. Specific accounts for Specialized Services must be set up within the Faculty/ Centre at the College when the total dollar value of testing performed exceeds or is expected to exceed $3,000 per year. Funds for these services are received and managed within the Faculty/Centre and are held in this account under the control of the Dean/Director. The Dean/Director should contact the Research Services Office to establish such an account. Specialized Services which are expected to generate income of less than $3,000 per year must be handled through a Faculty account.
6. The College has no involvement in the receipt or management of funds received by those Researchers who undertake Private Consulting.

WORKING PAPER

Recovery of Indirect Costs (Overheads)

1. The policy on Indirect Costs related to Gifts for Research is established and administered by the Office of the Vice-President, Administration.
2. Grants received from sources such as charitable organizations or public foundations are not charged for indirect costs unless the program provides for indirect cost recovery. However, the College reserves the right to decline grants which do not pay for indirect costs. Grants from private sector, for-profit organizations or provincial or federal government sources will be charged an overhead rate according to the table below as a percentage of the total direct costs of performing the research.
3. The minimum indirect cost rate on Research Contract/Agreements with the private sector is 40% of the total direct costs of performing the research. Higher rates will be negotiated where warranted. For a fixed price Agreement, 40% of the total direct cost of performing the research amounts to 28.6% of the total cost of the project (i.e. when the total funding is a fixed amount, multiply the fixed amount by 28.6% to achieve an indirect cost of 40% on the actual cost of doing the research).
4. Contracts/Agreements with the Province of Ontario (other than Ontario Centres of Excellence (OCE)) are subject to an indirect cost rate of 30% on direct payroll costs including salaries and benefits, consulting fees, per diems and honoraria to Researchers and 30% on materials and supplies expenses and 2% on travel and subsistence expenses. The indirect cost rate on all OCE contracts is 35%.
5. The College prefers to use the minimum indirect cost rate of 40% of total direct cost for work performed. However, the College is willing to accept the traditional calculation of indirect costs as follows: 65% on direct payroll costs including salaries and benefits, and including consulting fees, per diems and honoraria to Researchers, 30% on payments to graduate students, including benefits if the work forms part of their thesis research and 2% on travel. If the work is not part of a student's thesis, full rates apply.
6. The recovery of indirect costs for Specialized Services will be at the rate of 15% on the total income received from external private sector and governmental users, to be calculated at the end of each fiscal year. All overhead charged to Specialized Services Accounts will be retained centrally. Departments/units which provide such services and whose income exceeds $3,000 per year must establish a separate account for revenues and expenses related to these services. Specialized Services provided to collaborators within the College from other academic institutions will not be subject to recovery of indirect costs.
7. Exceptions to the minimum indirect cost rates may be approved when there is a substantial benefit to the College**.** For example, lower rates may be charged in cases where the College has an equity interest in a start-up company. Such a reduction would only apply until such time as the company has an approved IPO or at the end of five business years, whichever occurs first.

   Since small contracts are often a mechanism to encourage further funding, contracts less than $2,000 will not be charged indirect costs. Subsequent agreements, amendments or extensions will revert to the standard formula.

WORKING PAPER

All requests for exceptions require the prior approval of the Vice-President, Research & Graduate Studies and the Dean.

Summary: Minimum Indirect Cost Recovery Rates for Grants & Research Contracts/Agreements

Funding Source	Corporate Contracts	Canadian Federal Government (1)	Provincial Government	Specialized Testing	Sponsored Research Grants (5)
Minimum Rates	40%	65% (2)	30% (3) 2% (4)	15%	25%

1. If Federal Government department will not accept Corporate contract rate
2. Salaries and benefits only
3. On salaries and benefits and on materials and supplies. 35% on all Ontario Centres of Excellence agreements (OCE).
4. On travel and accommodation expenses
5. On all Corporate/Federal/Provincial Sponsored Research Grants with the exception of the Tri-Council (CIHR, NSERC, SSHRC)

Distribution	Distribution of Indirect Costs
Researchers	20%
Dean's Office	10%
Central Administration	35%
Vice President Research & Graduate Studies	35%

Distribution of Indirect Costs

1. Indirect costs (except those associated with Specialized Services) will be distributed as per the Distribution Table above. Indirect Cost funds received by the Dean's Office shall be deposited into a Trust Account to be dedicated to the receipt of indirect costs. Indirect Costs allocated to Researcher(s) responsible for generating the indirect will be deposited into the Researcher's Special Research Account.
2. In special cases the distribution of recovered indirect costs may be renegotiated to achieve a specific objective. For example, in cases where a Centre/other unit at the College has been instrumental in obtaining research funding, it is expected that a portion of the recovered indirect costs would flow to the unit. Any proposal for a change in the distribution of recovered indirect costs must be approved in advance by the Dean, the Director of the Centre/other unit and the Vice-President, Research & Graduate Studies.

WORKING PAPER

RESEARCH ETHICS POLICY OVERVIEW

The Ontario College of Art and Design (OCAD), Canada's largest and oldest post-secondary institution for professional artists and designers, received the authority to grant degrees in 2002. The institution, as well as the visual and design culture in Canada, will benefit from the growth and development of degree programs and research/creation programs in art and design disciplines at OCAD. The benefits include the advancement and dissemination of knowledge, the enrichment of undergraduate and graduate training programs, and the examination of social and cultural phenomena in relation to art and design disciplines. These benefits are counterbalanced by academic obligations that require artist-researchers in the visual and design disciplines to demonstrate the highest level of integrity and ethics in pursuit of scholarship and research.

The research ethics policy of OCAD described in this document is based on the "Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans" developed by the Medical Research Council (MRC), the Social Sciences and Humanities Research Council (SSHRC), and the Natural Science and Engineering Council (NSERC). OCAD supports and promotes ethics review for research/creation involving human subjects, and OCAD endorses the Tri-Council Policy Statement. Researchers under the auspices of OCAD are referred to the particulars of the Tri-Council Policy Statement (TCPS) for research ethics found at http://www.pre.ethics.gc.ca/english/policystatement/policystatement.cfm#1D6

Since academic obligations and research ethics evolve over time and context, any document defining research ethics must also evolve. For example, the basic tenets and policies/procedures of research ethics (to protect human dignity, vulnerable persons, privacy and confidentiality, etc.) are described in this document; however, specific policies and procedures subject to these basic tenets will evolve as OCAD develops its university programs. These OCAD policies and procedures will be developed within the guidelines described in the TCPS site.

1.0 OCAD Policies and Procedures for Ethics Review

While most of the research currently done at OCAD does not use human subjects, any OCAD research using human subjects must comply with OCAD policies and procedures for ethics review.

Article 1.1 Research and Required Ethics Review

Any OCAD research that involves living human subjects or human remains (e.g., cadavers, tissues, biological fluids, embryos, fetuses, etc.) must be reviewed and

approved by the Research Ethics Committee (REC) of the university. Research projects or pilots (including student projects/training, feasibility studies, etc.) conducted under the auspices of OCAD and using human subjects require ethics approval before the research may begin. Whether the research is unfunded or funded, whether the funding is internal or external, or whether the research will or will not be submitted for publication, ethics approval is required for research using:

- OCAD personnel (e.g., full- or part-time academic or non-academic staff; undergraduates, graduate students, post-docs, visiting or adjunct scholars; paid or unpaid assistants or associates)
- Paid or unpaid subjects (including subjects from OCAD, outside OCAD, or outside of Canada)
- Secondary resources, records outside the public domain, or naturalistic observations (sources that might allow identification of individuals who have not been given the opportunity for free and informed consent)
- OCAD resources (e.g., space, equipment, human resources)

Research that uses human subjects but does not require an ethics review includes:

- Research that uses publicly available information (e.g., public policy issues, artistic criticism, records, works, archival material) or third party interviews about a live public figure (e.g., an artist)
  (However, research about public figures does require ethics review if an individual is approached directly for an interview or for access to private papers; the review determines whether the interview or other requests will be made in accordance with appropriate, ethical standards.)
- Assessment measures that are part of normal educational requirements, quality assurance, performance review or testing
- Naturalistic observations in which the participants seek public visibility (i.e., political rallies, demonstrations, public meetings)

If there is any question as to whether or not a particular research project requires ethics review, the research should be submitted for ethics review.

Article 1.2 Authority

Integrity and ethical standards in research are responsibilities shared by all levels of organization at OCAD:

- The Board of Governors grants OCAD the authority to develop an ethics policy.
- The Vice-President Academic and the Deans implement and promote the ethics policy.
- Full- or part-time artists/designers/scholars have the primary responsibility to protect the rights and welfare of human subjects.

- The Research Ethics Committee (REC) develops policies and procedures for ethics review, conducts the ethics reviews of research protocols, and educates OCAD personnel about ethical requirements.
- The Ethics Appeals Committee hears appeals of researchers whose research protocols did not receive ethics approval.

Article 1.3 REC Membership

The Research Ethics Committee of five includes both men and women; the majority of members have research or teaching responsibilities. Of these five:

- At least two have broad expertise in relevant research areas
- At least one is knowledgeable about ethics
- At least one is from the community and has no institution affiliation.

While it is not required for the type of research done at OCAD, it may be helpful if one member is knowledgeable in relevant aspects of law when reviewing certain types of research. This member cannot be an attorney for the institution.

Members have terms of three years; terms are renewable for an additional three years. (The initial REC members have terms of two to four years to stagger terms and provide continuity.) Former members of the REC serve an additional three year term on the Ethics Appeal Committee.

At present, OCAD does have some faculty with appropriate experience for ethics review; however, more faculty members need to undergo training and to gain experience in ethics review. Therefore, OCAD will implement an interim strategy to augment the ethics training and experience of its faculty. In addition to ensuring that documents and/or information sessions about serving on ethics review and appeal committees be provided for OCAD faculty, the Vice-President Academic is responsible for arranging for faculty with ethics expertise from other universities to serve as members of the initial OCAD REC. The first Research Ethics Committee at OCAD will have seven members for four years. The Research Ethics Committee of seven will include both men and women, with the majority of members having research or teaching responsibilities. The composition of the REC for the first four years will include:

- Three OCAD members who have broad experience in research areas
- One OCAD member who is knowledgeable about ethics
- One member from the community who has no institution affiliation
- Two faculty members from other universities who have extensive experience in ethics review

The external faculty members will be asked to serve two or four year terms. At the discretion of the Vice-President Academic, this interim strategy may be renewed for an additional two years.

Article 1.4 Research Ethics Committee and Ethics Appeals Committee

OCAD has one REC for ethics review of all university research protocols using human subjects. Appeals to decisions of the REC are heard by a separate Ethics Appeals Committee.

Article 1.5 Scholarly Review

Since protocols from different disciplines may be submitted for ethics review, the REC may consider the following:

- If more than minimal risk is involved, the REC may review whether the research design is appropriate for the questions being asked. (Minimal risk is defined as risk that is no greater than that encountered by the subject in everyday life.)
- If specialized expertise is required, the REC may appoint *ad hoc* members to the review committee.
- If the protocol has already been approved by peer review (e.g., by a funding agency or by an ethics committee at another institution), the REC may take this information into consideration in deciding whether the protocol deserves additional scrutiny.

Article 1.6 Proportionate Approach

Ethics review is based on the premise that research with a greater degree of risk requires greater scrutiny. Three different levels of ethics review are used.

- A full REC review is required for all research using human subjects at more than minimum risk (e.g., research with more than minimal physical, psychological, emotional, legal, or other risks), research involving deception; or research using vulnerable persons as subjects
- An expedited REB review may be appropriate for research involving minimal risk (e.g., data from projects that were approved in a full REC review, research that was previously approved but has minor modifications)
- A Faculty review may be appropriate for student projects that are part of courses and that involve minimal risk. The REC may delegate review of the student projects to the Faculty; the Faculty is accountable to the REC.

Article 1.7 Procedures

Procedures for REC meetings include the following:

- Monthly REC meetings are posted in advance at the beginning of each term in order to allow reasonable opportunity for researchers to submit fully detailed research protocols for review at least two weeks prior to the meeting.
- Three of the five members constitute a quorum as long as one member present has expertise in research, one has expertise in ethics, and one is from the community. Since the REC must provide timely ethics review of protocols, any member with frequent, unexplained absences will be replaced.
- While researchers may request to present information at the meeting, only the REC can be present for discussion and voting.
- Decisions are reached by consensus. If consensus cannot be reached after prolonged discussion, the REC may ask the researcher to appear before the committee for further questions. If consensus can still not be reached, the research protocol cannot be approved. The researcher has the opportunity to revise the protocol or to appeal the decision.

Article 1.8 Record Keeping

A non-voting secretary takes the minutes at REC meetings. In order to provide reports for the various funding agencies and the Vice-President Academic, these minutes include attendance, discussion summaries, voting records, decisions, and dissenting opinions. In order to keep information as confidential as possible, minutes of the meetings are accessible only to the REC members and the Vice-President Academic.

The Chair of the REC must submit an annual report to the Vice-President Academic; the report summarizes the volume of reviews and nature of REC activities. Confidential matters are conveyed in a separate report.

Article 1.9 REC Responsibilities

The REC has the following responsibilities and authority:

- The REC can choose to approve protocols, not approve protocols, require additional information, or propose modifications to research submitted for ethics review. (However, even if a research protocol receives ethics approval from the REC, OCAD retains the right to refuse to allow the research since an institution is accountable for research conducted under its auspices.)
- The REC uses procedural justice to provide an independent, impartial, and equitable ethics review of all research at OCAD that uses human subjects. The REC must approve a research protocol using human subjects before the research can begin; the Vice-President Academic will

not give permission for the release of university-controlled funds until the research is approved by the REC.

- The REC has the authority to review ongoing research projects and may terminate research approval if the research project no longer meets the ethical requirements for approval. (See Ongoing Research, article 1. 13 for more details.)
- The REC is responsible for reviewing student projects within courses or delegating ethics review to the appropriate Faculty.
- The REC will continue to develop written ethics review policies and procedures for OCAD that are at least as stringent as the procedures in the Tri-Council policy. (http://www.pre.ethics.gc.ca/english/policystatement/policystatement.cfm#1D6)
- The REC is responsible for educating members of the OCAD community about the requirements of ethics review.

In order to maintain an arm's length-relationship with the institution, the REC requires financial and administrative independence to carry out its responsibilities (e.g., secretarial assistance for minutes and records).

Article 1.10 Researcher's Responsibilities

The researcher or research team must submit all required documents for ethics approval to the office of the Vice-President Academic. In addition to the research protocol, the researcher must submit information about commercial interests and consultative relationships. Review files are kept confidential.

- It is the researcher's responsibility to submit the required documents for ethics review, provide responses to questions raised in the review process, and comply with recommendations of the REC. If the researcher does not provide the required information for the REC or fails to comply with the recommendations of the REC, the research proposal will not receive ethics approval.
- The researcher will normally receive written notification of the REC decision within 10 days of the decision.
- A researcher who has received ethics approval must notify the REC when the research has ended so the file can be closed. The closed files will be kept for 3 years after the project ends.
- A researcher whose research protocol requires additional information or modifications or whose proposal was not approved may request reconsideration by the REC within one month of the receipt of the notification from the REC. Documents supporting the reconsideration, offering rebuttal to the REC objections, or describing modifications to the protocol must be submitted to the REC at least two weeks prior to its next scheduled meeting.

- If a research protocol is not approved in the reconsideration procedure, the researcher may appeal.

Article 1.11 Appeals

The basis for appeals is restricted to procedural grounds (e.g., lack of due process, exceptions to precepts of justice, etc.). A researcher who wishes to appeal must submit a written appeal request, including a statement of the grounds for appeal, to the Vice-President Academic within 30 days of the receipt of the written notification that the protocol did not receive ethics approval. The researcher has 60 days from the filing of the appeal request in which to submit documents in support of the appeal.

No *ad hoc* appeal committees are used to hear appeals; rather, a five-person Ethics Appeal Committee reviews the appeal. The Ethics Appeal Committee is a standing committee of Academic Council. The composition of the Ethics Appeal Committee must meet the same composition requirements as the REC as to research expertise, ethics expertise, and community representation. The Ethics Appeal Committee can not have any members currently serving on the REC.

As described earlier in article 1.3, REC Membership, OCAD faculty need more training and experience to serve on ethics reviews and appeals committees. The interim strategy described in Article 1.3 applies to both the initial REC and the initial Ethics Appeal Committee.

Decisions of the Ethics Appeal Committee are final.

Article 1.12 Conflict of Interest

To maintain integrity and to ensure accountability, researchers and REC members must notify the REC of any potential, perceived, or actual conflict of interest. Since any researcher or REC member with a real or apparent interest may appear to have a position of undue influence, the REC review process in conflicts of interest is stringent. (Researchers are referred to http://www.nserc.ca/professors_e.asp?nav=profnav&lbi=info_text#9 ,)

- If a researcher acknowledges the possibility of a conflict of interest, the REC requires the researcher to disclose this information to the subjects within the informed consent process. The REC may also require the researcher to disclose the conflict of interest to the research sponsor, institution, relevant professional bodies, etc. In serious conflicts of interest, the REC may require that the researcher withdraw from one of the interests in conflict.

- If the REC member acknowledges the possibility of a conflict of interest in the research under review, the member must withdraw from the ethics review of that protocol.
- If the researcher or REC member does not agree that the possibility of a conflict of interest exists, the REC requests additional documentation. The researcher or REC member may be asked or may request to appear before the committee; anyone with information may be asked to appear before the committee. After presentation of information, the REC meeting is closed to the researcher or the REC member in question while the rest of the REC members discuss and vote on the issue.

Article 1.13 Ongoing Research

To maintain the highest ethical research standards, the responsibility for ethics review extends beyond the approval process. Research that receives ethics approval is subject to continuing ethics review that is proportionate to the amount of risk; that is, research with greater risk is subject to greater ongoing scrutiny while research with minimal risk requires a minimal review process.

If ongoing research involving human subjects is found to pose an unacceptable risk, is not being adequately supervised, has not reported adverse events or protocol changes, or is, in general, not being conducted within the ethical requirements required by the REC, the REC may suspend or terminate approval. The REC notifies the Vice-President Academic of the non-compliance and the resulting suspension or termination of approval. The Vice-President will suspend or terminate the research and freeze research funds. If the researchers are students, academic penalties will be in accord with the Code of Student Conduct and Disciplinary Procedures. If the research is part of a thesis, thesis work will not be accepted.

Monitoring of ongoing research also includes the following:

- When submitting a research protocol to the REC, the protocol should include an appropriate procedure for continuing ethics review.
- At a minimum, the REC requires an annual status reports from researchers.
- For research projects posing more than a minimal risk, the REC may require additional monitoring safeguards (e.g., specific monitoring procedures or schedules, independent monitoring, informed consent process review or audit). To ensure compliance with the monitoring safeguards, research posing a greater risk requires progress reports at pre-determined intervals
- Researchers are required to notify the REC immediately about adverse events or potential problems for human subjects.
- Researchers are required to notify the REC when the project concludes.

Article 1.14 Multi-Centered Research and Other Jurisdiction Requirements

If an OCAD research proposal using human subjects is part of multi-centered research, the proposal will be submitted for ethics review at all of the participating universities. The REC at OCAD may communicate with other ethics review boards about the protocol; therefore, contact information for the other review boards looking at the proposal should be included in the information given to the REC. In order to facilitate approval, researchers should consider clearly identifying the core elements of the research that they feel can not be changed without invalidating the research. Likewise, other elements which can be altered to comply with OCAD requirements should be identified.

OCAD is responsible for ethics review of any research undertaken by OCAD researchers, regardless of the location of the research. If research using human subjects extends beyond OCAD and its jurisdiction, including foreign countries, such research must be submitted for ethics review by the REC at OCAD and should be submitted for ethics review in the other jurisdiction(s). Researchers should be cognizant of the legal requirements and safeguards relating to ethics reviews for all jurisdictions involved in the research study. Research abroad is held to the spirit of the Helsinki Accords; OCAD researchers involved in research abroad are directed to the discussion of such research in the Tri-Council Policy site.

2.0 OCAD Policies and Procedures in Support of Research Tenets

The ethics review standards for any research using human subjects is founded upon the basic tenets of research ethics and values adopted by Canadian and international researchers. The primary tenet for ethics review is a respect for human dignity, that is, the protection of the welfare and integrity of the individual. All of the following tenets are derived from this primary obligation.

Article 2.1 Free and Informed Consent

Information about the research must be shared with subjects, and subjects must freely agree to be part of the research. (For subjects who speak another language and do not understand the language of the research project, an intermediary proficient in both languages must be used.) Researchers should make sure that subjects understand that by consenting to participate, subjects a) maintain the right to free and informed consent throughout the duration of the research; b) may withdraw at any time, and c) do not waive any legal rights.

Research may only begin if the subject or the subject's authorized third party (for a subject who lacks legal competence) has given free and informed consent to

participate. All subjects should be given a copy of the consent form and other relevant information before the study begins.

Consent should normally be obtained in writing; however, in certain situations, the REC may accept other consent procedures. For example, if for some reason consent cannot be obtained in writing, oral consent may be acceptable if the consent process is clearly documented. Documentation should include such procedures as giving the subject a written statement of the information that has been shared to attain consent.

In specific situations, free and informed consent procedures may be modified or even waived by the REC. A researcher should consult with the REC to determine whether the research meets the requirements for modification. (See Full Disclosure, article 2.4 below for more information.)

Certain types of research do not require free and informed consent.

- Biographies, artistic criticism, and public policy research do not require consent. (See Article 1.1 earlier in this policy for a discussion of research which may not require review and consent if, for example, the research is based on information and records made available to the public.)
- Researchers do not have to ask organizations and institutions for consent; and organizations and institutions do not have the right to veto research projects. Employees of an organization that does not endorse the research should be informed of the stance of the organization. (See the TCPS website, 2.1 and 2.2, Free and Informed Consent for further information on the rights of individuals in organizations.)

Article 2.2 Voluntary Participation

Free and informed consent must be given voluntarily; and subjects must be informed that they may withdraw their consent at any time. Subjects should not be manipulated, coerced, or subjected to undue influence to participate or to remain in a study. Power relationships (e.g., membership in an authoritarian organization) or undue influence (e.g., offers of excessive inducements) should not be allowed to affect the process to obtain participants.

Article 2.3 Naturalistic Observations

Naturalistic observation implies that subjects in a natural environment are not aware that they are being observed; therefore, the subjects have no opportunity to give free and informed consent. If individuals can be identified in the naturalistic observation, the invasion of privacy is even greater. For these reasons, research using naturalistic observation requires REC review.

If, however, the nature and environment of the naturalistic observation is one in which the participants can be shown to be seeking public visibility (e.g., demonstrations), the research may not require REC review. In addition, if

subjects cannot be identified in the naturalistic observation, the REC may regard the research as one of minimal risk.

Article 2.4 Full Disclosure

As part of the free and informed consent procedure, the identity of the researcher must be disclosed. Researchers must clearly describe the research to prospective subjects; full disclosure includes such information as:

- research purpose, objectives, background, benefits, duration, procedures, and participation requirements
- withdrawal options, confidentiality requirements, risks and safeguards, conflict of interest possibilities, and recording or filming possibilities

The REC may allow temporary or limited exception to full disclosure if the informed consent procedure would interfere with or invalidate the research and the research does not pose more than minimal risk. If possible, pertinent information should be given to the subjects after participation. If subjects are upset about having received only partial disclosure, the researcher should report the concerns to the REC. The subject's data may need to be removed from the project if the research design will not be compromised.

Whether the subjects are given limited or full disclosure, subjects need to be assured that they are free to not participate and to withdraw at any time.

Article 2.5 Vulnerable Persons and Competence

According to the TCPS, competence is "the ability of prospective subjects to give informed consent in accord with their own fundamental values." A prospective subject who cannot understand the information presented about the research cannot be expected to make an informed decision to participate in the research. These prospective subjects are considered vulnerable persons and are entitled to special protection and special procedures to avoid abuse and exploitation. Ethical decisions should take into consideration the vulnerability of the subject in participating in the research as well as the injustice to the subject in being excluded from the possible benefits of the research.

Researchers need to comply with all legislative requirements of a jurisdiction applicable to competence. If allowed by the jurisdiction, vulnerable persons can only be used as subjects in a study if the research question requires such subjects, if free and informed consent can be given by authorized representatives, and if the research is of minimal risk. If the risks are minimal, cumulative consequences should also be reviewed. If the risks are more than minimal, the use of vulnerable persons as subjects can only be considered if the potential for direct benefits to the subject are clearly supported.

Vulnerable Persons and Consent

.

The research protocol must show how the vulnerable person's interests will be protected throughout the duration of the study. For example, free and informed consent for the participation of a vulnerable person as a subject must be obtained from parents, custodians, or appropriate authorized third parties. These third parties cannot be part of the research team. The researcher must describe the procedure used to obtain permission from the third party. The third party must be informed of the right to free and informed consent throughout the duration of the study.

Individuals who become competent during the course of the research must be given the opportunity to give their own free and informed consent to continue in the study.

Vulnerable Persons and Participation

Every effort should be made to ascertain the wishes of the vulnerable person concerning participation (e.g., an individual with Alzheimer's who has periods of competency may be questioned). The wishes of the potential subject with some degree of competence are the primary concern in issues about participation; if the potential subject does not wish to participate, the subject cannot be part of the study.

Article 2.6 Emergency Health Situations

Researching involving emergency health situations is not conducted at OCAD. If in the future, the nature of the institution changes and emergency health research becomes part of the research done at OCAD, specific procedures would be developed.

Article 2.7 Privacy and Confidentiality

The research design must include safeguards to protect the anonymity and privacy of the individual and the confidentiality of the information obtained in the research. Approval depends on the purpose and type of data collected, modes of observation, use and retention of the data, safeguards for security and confidentiality, anticipated secondary uses of identifiable data, etc.

Issues of privacy and confidentiality include the following:

- The REC must approve interview procedures (in face-to-face or through remote means), questionnaires, and surveys used to obtain personal information that can identify subjects.

- Identifiable personal information obtained through interview, questionnaires, observations, private files, or other sources is confidential.
- Identifiable personal information is confidential whether obtained directly from the subject or indirectly from the records of other researchers or organizations. Information from other sources may be used if subjects do not object to secondary use of data and if appropriate privacy safeguards are taken.
- The ethics review must take into consideration any conflict of interest between privacy or confidentiality and the identified public interests.

Article 2.8 Justice and Inclusiveness

Ethics review itself must adhere to standards of justice and inclusiveness.

- The REC must follow fair, equitable, independent, standard procedures when reviewing research protocols.
- The benefits and burdens of research must be shared across the population; that is, no one section of society should be unfairly burdened and no one section alone should reap the benefits.

Article 2.9 Harms/Benefit Analysis

Ethics review should take into consideration the harms/benefit balance: predictable harms should not outweigh possible benefits. For example:

- The researcher has an ethical obligation to select research prerequisites, designs, and protocols that protect physical, mental, emotional, and other interests of human subjects.
- Researchers have an ethical obligation to maximize benefits for the subjects, for other individuals, or for the advancement of knowledge.

The harms/benefits balance does not mean that any research that may have a negative effect on public figures or organizations should necessarily be rejected in an ethics review (e.g., biographies, artistic criticism, and public policy research). Public debate and legal suits offer recourse for public figures.

INTEGRITY in RESEARCH and SCHOLARSHIP

All members of the OCAD community involved in research/creation and scholarly activities are expected to conduct these activities with integrity. Integrity in research and scholarship requires that researchers and scholars be honest in their pursuit of these activities, have respect for others and for intellectual property, demonstrate scholarly competence and stewardship of resources, and exercise due regard for ethical principles. The integrity policy outlined in this document applies to any member of the OCAD community involved in any capacity or aspect related to research or scholarship (e.g., faculty, researchers, students, staff, assistants, etc.).

The foundation for this OCAD policy on integrity is based on the "Tri-Council Policy Statement: Integrity in Research and Scholarship" developed by the Social Sciences and Humanities Research Council (SSHRC), the National Science and Engineering Council (NSERC), and the Medical Research Council (MRC). The OCAD policy for integrity in research and scholarship is described in this document. Specific procedures subject to this basic policy may evolve as OCAD develops its university programs; however, the evolution of procedures will be within the guidelines of the Tri-Council and the policy described in this document.

General Principles

The following excerpt from the Tri-Council Policy Statement describes the responsibilities of researchers and institutions in matters involving research integrity (http://www.sshrc.ca/web/apply/policies/integrity_e.asp):

1. The Councils hold researchers and scholars receiving Council funds responsible for upholding the following principles:
   a) recognizing the substantive contributions of collaborators and students;
      using unpublished work of other researchers and scholars only with permission and with due acknowledgement; and using archival material
      in accordance with the rules of the archival source;
   b) obtaining the permission of the author before using new information,
      concepts or data originally obtained through access to confidential manuscripts or applications for funds for research or training that may
      have been seen as a result of processes such as peer review;
   c) using scholarly and scientific rigour and integrity in obtaining, recording
      and analysing data, and in reporting and publishing results;

d) ensuring that authorship of published work includes all those who have
materially contributed to, and share responsibility for, the contents of the
publication, and only those people; and
e) revealing to sponsors, universities, journals or funding agencies, any material conflict of interest, financial or other, that might influence their decisions on whether the individual should be asked to review manuscripts or applications, test products or be permitted to undertake work sponsored from outside sources.

2. The Councils hold institutions that administer Council funds responsible for:

a) promoting integrity in research and scholarship; and
b) investigating possible instances of misconduct in research or scholarship,
including:
- imposing appropriate sanctions in accordance with their own policies; and
- informing the appropriate Council(s) of conclusions reached and actions taken.

OCAD endorses the Tri-Council policy, and OCAD supports and promotes integrity in research/creation and scholarship. OCAD is committed to the ongoing education of the university community in matters pertaining to integrity in research and scholarship. The Vice-President Academic is responsible for the active promotion of the integrity policy through written documents and information sessions.

Definition of Misconduct

According to the Tri-Councils, "any action that is inconsistent with integrity" is misconduct. Scholarly misconduct includes actions or omissions that deviate from the fundamental principles of honesty (e.g., deception, falsification, plagiarism, retaliation, gross negligence, power abuse, abuse of confidentiality, non-compliance, misuse of funds, etc.). Misconduct does not include actions or omissions based on honest errors, conflicting data, interpretation differences, or professional differences (e.g., different perspectives for different disciplines; research protocols from an earlier time period).

Allegations of misconduct are taken seriously because they threaten the credibility and reputation of the university and its members. Misconduct needs to be exposed, and scholars need to be held accountable. Members of the OCAD community need the support of the academic community to assume this responsibility; therefore, OCAD is committed to investigating allegations of

misconduct in research/creation or scholarship with diligence, due process, and reasonable speed.

Guidelines of the University

OCAD expects members involved in research or scholarly activity to exercise diligence in all aspects of scholarly pursuit including publishing, data and material products, and conflict disclosure. Each School at OCAD must develop specific requirements for publishing; data and material products, and conflict disclosure; these requirements must fit within OCAD guidelines. Requirements are submitted to and approved by the Vice-President Academic. The following are the OCAD guidelines:

1. Authorship Policy

   It is expected that all authors listed have made significant intellectual or professional contributions and that the order of authors listed reflects the intellectual contributions of contributors (according to the commonly accepted practice in the discipline). Those who contribute in an administrative or supervisory capacity or with data collection, critical reviews, technical assistance, etc. may be recognized in an acknowledgement or separate paragraph. All authors are asked for comments, approval, and consent for final drafts submitted for publication.

2) Data and Material Products

   It is expected that data is kept confidential and that primary data is clearly and accurately recorded in a permanent form and kept at OCAD. Original data and material products relating to scholarly activity must be kept for seven years after publication or presentation. The principal researcher/scholar arranges for secure storage at OCAD.

   All OCAD members involved in the research/creation activity should have access to original data/material products and may make copies for private use (unless valid reasons for withholding copies are submitted by the principal researcher/scholar to and approved by the Vice-President Academic).

   With the approval of the principal researcher/scholar, material products derived from the research may be given to outside parties for non-commercial research purposes only.

3) Conflict Disclosure

It is expected that researchers and scholars acknowledge potential, perceived, or actual conflicts of interest. Likewise, members of the OCAD community who serve on inquiry or investigation committees for allegations of misconduct should acknowledge potential, perceived, or actual conflicts of interest.

An individual in a position of trust who fails to disclose a conflict of interest may forfeit the trust and the position. If personal interests may conflict with the duties and responsibilities of a scholar, researcher, or member of the OCAD community, an individual is expected to acknowledge the potential conflict of interest. Such acknowledgement does not necessarily preclude the involvement of an individual, but such acknowledgement does require closer scrutiny.

Basic Principles

The principles and procedures described in this document for dealing with allegations of misconduct are based on the procedures used by SSHRC. Members of the OCAD community are referred to the particulars of the SSHRC policy found at http://www.sshrc.ca/web/about/policies/integrity_misconduct_e.asp.

The following guidelines protect the interests of all individuals involved in cases involving allegations of misconduct:

- Confidentiality is critical. All members of the OCAD community involved in allegations of misconduct cases (e.g., individuals accused of misconduct, individuals bringing forth accusations, individuals providing information to the committee) need to maintain confidentiality.
- Individuals accused of misconduct and individuals bringing forth the accusations must be informed of the results of inquiries and investigations.
- Individuals accused have the right to respond to allegations. Until misconduct is proven, the reputation and privacy of the accused must be protected. If an allegation of misconduct is supported, the individual must be informed of the action to be taken. If an allegation is not supported, OCAD must try to protect or restore the reputation of the individual. For example, references to the allegations should be deleted from personnel files, interviewees or other individuals who provided information should be notified in writing that allegations were not supported, and findings should be published in any sources that published the misconduct allegations.
- Individuals bringing forth accusations of misconduct and individuals providing information to the committee must be informed that their anonymity cannot be guaranteed if the case goes to court. These individuals have the right and the responsibility to bring forth and support allegations; therefore, individuals acting in good faith should be protected from retaliation. At the same time, individuals making reckless or false allegations may be subject to disciplinary action.

Funding Agencies

OCAD has an obligation to protect federal funding. OCAD must inform any funding agency that requires notification that an allegation is being investigated.

- At any stage of an inquiry or investigation, OCAD is responsible for notifying a funding agency immediately if the university learns of a criminal violation.
- OCAD must notify the appropriate funding agency when an individual who is funded by the agency is accused of misconduct and the allegations are substantiated. For example, if an individual who receives SSHRC funding is accused of misconduct and the inquiry determines that the allegation warrants an investigation, OCAD must notify SSHRC at the beginning of the investigation and must submit a report within 30 days of the completion of the investigation.
- If the Dean has reason to believe at any point in the inquiry that the funds are at risk, or if the Vice-President Academic has reason to believe at any point in the investigation that the funds are at risk, OCAD must notify the funding agency so that funding may be suspended. It is the responsibility of the Vice-President Academic to notify the funding agency.
- A funding agency may request an inquiry of an individual receiving funding. If, for example, SSHRC requests an inquiry or investigation of an individual receiving funding, OCAD must forward a full copy of the report within 30 days of the completion of the inquiry or investigation whether or not misconduct has been substantiated.

Procedures for Allegations

OCAD has a two-stage procedure for dealing with allegations of misconduct: an initial inquiry and a formal investigation.

Inquiry

The inquiry serves to determine if the allegation warrants an investigation. The following procedure is followed:

1. The individual bringing forth the allegation sends a signed, dated, written allegation with detailed information and supporting evidence to the Dean of the School of the individual being accused. (If the Dean is either the individual being accused or the individual making the accusation, the allegation is sent to the Vice-President Academic.)

2. The Dean develops a written complaint that identifies the individual bringing forth the accusation if the evidence supporting the complaint requires

identification and if the individual agrees to be identified. If a written complaint cannot be formulated, no further steps are taken.

3. Normally, within 10 days of the receipt of the allegation, the Dean sends the complaint to the individual accused of misconduct, to the Vice-President Academic, and to a three-person inquiry committee.
    - The Dean chooses the inquiry committee. The chair is a senior member from the accused individual's School; two other senior members may be from any School.
    - A description of the committee is sent to the accused individual who may raise objections (in writing within seven days) to the composition of the committee. If objections to the choice of committee members are raised, the Vice-President Academic makes the final decision.
    - The inquiry is informal, and the proceedings are confidential. The committee keeps notes and records of all interviews and other information made available to the committee. The chair is responsible for storage and security of the notes, records, and other material gathered in the inquiry.
    - The committee informs the accused individual of the evidence being considered; the accused may present information (with or without an advisor) or submit written details. The individual making the accusation may be asked for additional details.

4. Normally, within 30 days of the receipt of the initial allegation, the committee sends a detailed written report to the Dean and the Vice-President Academic. The report includes the allegation details, procedures followed, conflict of interest safeguards, testimony summaries, and findings of the committee. The committee may recommend that the situation does or does not warrant an investigation. Written notification of the decision is sent to both the individual accused and the individual making the accusation. The chair gives the notes, records, and other material gathered in the inquiry to the Vice-President Academic.

Investigation

The steps in the investigation are similar to those of the inquiry, but the investigation is a formal examination:

1. If the committee decides that the allegation warrants investigation, the Vice-President Academic appoints a Misconduct Committee (MC) within 10 days of receipt of the inquiry report.
    - The Vice-President Academic chooses the four-person MC. Members of the initial inquiry committee cannot serve on the MC. The three voting members are senior academics; one may be a senior member of the accused individual's School, and at least two are senior members from other Schools or other institutions. All three should

have the relevant expertise needed for the case; the Vice-President Academic appoints one to serve as chair. An OCADFA representative is a non-voting member of the MC.

- A description of the committee is sent to the accused individual who may raise objections (in writing within seven days) to the composition of the committee. If objections to the composition of the MC are raised, the Vice-President Academic, in consultation with the Deans, makes the final decision. The Vice-President Academic gives the written materials gathered in the inquiry to the investigation committee.

2. The Vice-President Academic informs the funding agency concerned that the individual is being investigated
3. The investigation is formal, and the proceedings are confidential. The committee keeps notes and records of all interviews and other information made available to the committee. The chair is responsible for storage and security of the notes, records, and other material gathered in the inquiry and in the investigation.

4. The committee informs the accused of the evidence being considered. Both the individual being accused and the individual bringing forth the accusation are invited, with or without advisors, to address the committee and submit written details. Other individuals may be called to present information, and the committee may request all relevant information needed for the investigation.

5. Normally, within 60 days of the receipt of the initial allegation, the MC sends a detailed written report and all notes and materials from the inquiry and investigation to the Vice-President Academic. The report includes the details of the allegation, names of the committee members, conflict of interest safeguards, procedures of the investigation, summaries of interviews and testimonies, and the basis for the findings of the committee. The committee may make recommendations as to sanctions. Sanctions may include verbal and written reprimands, removal from a project, monitoring of future work, effects on merit and promotion, etc.

5. The Vice-President Academic informs the funding agency of the outcome of the investigation. If the accused individual is found guilty, the Vice-President Academic will send a report to the funding agency (with description of the allegation, names of investigators, procedures and conflict of interest safeguards, summaries of testimonies and records, conclusions of the investigation, and sanctions recommended by the institution) within 30 days of the end of the investigation. SSHRC or other funding agencies may request clarification of points or further investigation.

Decision

The decision of the committee is binding on the university:

- If the finding is "not guilty," the charges are dismissed and the Vice-President Academic notifies both the individual who was accused and the individual who brought forth the accusation.
- If the finding is "substantiated in part" (misconduct), the Vice-President Academic has the authority to deal with the case.
- If the finding is "substantiated in full" (gross misconduct), the President has the authority to deal with the case and to determine sanctions. In accordance with the Memorandum of Agreement (for teaching faculty and academic staff), grounds for dismissal of permanent teaching faculty and permanent academic staff include “gross misconduct, which may be found to arise from a single incident but which also may include repeated serious misconduct.” Other scholarly activity of the individual found guilty of gross misconduct may be evaluated to protect the integrity of research and scholarship.

Appeal

An individual may appeal in accordance with the procedures in the Memorandum of Agreement (for teaching faculty and academic staff) or the Collective Agreements (for other members of the OCAD community).

Committee Records

The notes and materials gathered by the inquiry and investigation committees are given to the Vice-President Academic. If the finding of the investigation committee is “substantiated in part” or “substantiated in full,” records of the inquiry and investigation are kept in the office of the Vice-President Academic for seven years from the decision date.

If the allegation is not supported or the finding of the formal investigation is “not guilty”, all documentation relating to the allegation except the final report of “not guilty” is destroyed. The Vice-President Academic, in consultation with the MC, shall take all reasonable steps to repair damage to the reputation of the individual who was accused.

The Vice-President Academic is responsible for protecting the confidentiality of the records and determines who may have access to the records during the seven years. Access is restricted to circumstances related to this procedure or the Memorandum of Agreement (e.g., promotion).

The policy was approved by the OCAD Board of Governors in July, 2004.

ONTARIO COLLEGE OF ART & DESIGN
COLLABORATION POLICY

A. Governing Principles and Scope

1. The Ontario College of Art & Design ("OCAD") is first and foremost an institution which endeavours to encourage and support teaching, research and professional practice, and which is committed to academic freedom and the exchange of knowledge, ideas and creativity. In accordance with these principles, this Intellectual Property and Collaboration Policy (the "Policy") is intended:

(a) to be applied consistently and in compliance with OCAD's mission and objectives to promote the education of OCAD Students and the integrity of OCAD curriculum;

(b) to encourage professional practice and research by OCAD Faculty Members;

(c) to facilitate an academic environment which encourages the generation of new knowledge by Faculty Members, Academic Administrators and Students; and

(d) to encourage and facilitate the goal of putting this knowledge to effective and meaningful use in society in those cases involving a Collaboration as defined in this Policy, while assisting and protecting authors and their work to the greatest extent possible.

2. Subject to Section 3(e) below, this Policy applies only when an Industry Sponsor is involved in a Collaboration, as defined in Section B below, with one or more currently enrolled OCAD Students, at any year level, and/or current Faculty Members or Academic Administrators to create work or participate in research which may result in the creation of Intellectual Property, whether that Industry Sponsor markets the resulting Intellectual Property during or after the term of the Student's, Faculty Member's or Academic Administrator's attendance at or employment with OCAD.

3. This Policy is not intended to limit or constrain academic freedom or limit or constrain the exchange of knowledge, ideas or creativity and does not apply to:

(a) direct sales, or sales through a gallery, dealer or agent, of Student, Faculty Member or Academic Administrator work of any kind to buyers who are not Industry Sponsors as defined in this Policy;

(b) collaborations initiated after attendance at or employment with OCAD has ended;

(c) competitions posted outside OCAD which do not involve OCAD input or offical OCAD sanction by way of written agreement between or among specified parties, and do

not fall within the defined "Competitions" under this Policy. Students and/or Faculty Members may enter such competitions in their sole discretion, so long as Intellectual Property covered by this Policy is not used or created;

(d) employment or contract relationships which are unrelated to any circumstances covered under this Policy, between or among Students and Faculty Members and/or Academic Administrators;

(e) research, collaborations (not falling within the definition of "Collaboration" below) or creative activity carried on by Students, Faculty Members and/or Academic Administrators in their own professional practices which is clearly and demonstrably outside OCAD curriculum or research projects officially and specifically sanctioned by OCAD, and which makes no use of OCAD Resources, as defined in Section B below, aside from limited use of resources such as the OCAD library; and

(f) research projects funded through grants from third party public funding bodies, rather than by an Industry Sponsor.

B. Introduction and Definitions

1. In this Policy, the following definitions apply:

(a) "Academic Administrator" means an employee of OCAD who provides administrative and academic service at a managerial level and includes, but is not limited to, Deans, Assistant Deans, Program Chairs, Area Coordinators and Studio Manager;

(b) "Collaboration" means any instance in which an Industry Sponsor is contractually involved with one or more OCAD Students at any year level, Faculty Members and/or Academic Administrators, in the creation of Intellectual Property in connection with OCAD curriculum. "Collaboration" includes, but is not limited to, Course Work, Thesis Work, Competitions and Research Projects, so long as in each instance an Industry Sponsor is involved;

(c) "Competition" means any contest or competition in which OCAD Students are directly invited to participate by an Industry Sponsor, through the auspices of the College. "Competition" includes, but is not limited to, the following:

(i) Competitions forwarded to OCAD by an Industry Sponsor (as defined below) with rules fully articulated and requiring little or no input or administration from OCAD Faculty Members or Academic Administrators, whether or not the subject matter of the Competition is related to OCAD curriculum ("Type 1 Competition");

(ii) Competitions requiring input or administration from OCAD Faculty Members or Academic Administrators (for example, development, marketing and judging), with a subject matter generally connected with or related to OCAD curriculum, and involving non-class-time for participating Students ("Type 2 Competition"); and

(iii) Competitions in which the subject matter is consistent with OCAD curriculum, and work by participants could be considered for credit in an OCAD course; these Competitions involve some or all of the Students in a class, may be an integral part of the curriculum, and involve significant input and direction from one or more Faculty Members or Academic Administrators ("Type 3 Competition");

(d) "Costs" means all costs associated with the registration, protection and enforcement of Intellectual Property rights including, but not limited to, government filing fees, legal costs, insurance, accounting and other incidental costs. "Costs" also includes those costs associated directly with the creation of the Intellectual Property itself;

(e) "Course Work" means any assignment related to curriculum for which credit is given at any Student year level, and includes, but is not limited to, Thesis Work;

(f) "Faculty" means a recognized academic area or division of OCAD, consisting of a group of related programs;

(g) "Faculty Member" means any part-time or full-time employee of OCAD, who teaches and/or supports curriculum, and includes those parties defined as either "Teaching Faculty" or "Academic Staff" in the MOA;

(h) "Industry Sponsor" means any third party outside the definitions of "Faculty Member", "Academic Administrator", "Student" and "OCAD" in this Policy, including, but not limited to, an individual, corporation, partnership, not-for-profit/charity organization, association or post-secondary institution, when such party becomes contractually involved in a Collaboration, as defined, for the purpose of commercial marketing and/or sale of that Intellectual Property by the Industry Sponsor for direct or indirect financial gain. "Industry Sponsor" does not include an art gallery, dealer, agent, publisher or any other private business or public funding agency which is engaged in the usual course of its business in connection with the independent creative activity or research projects that are part of the professional practice of the members of the OCAD community defined in this Policy;

(i) "Intellectual Property" means any work created through a Collaboration with an Industry Sponsor which is fixed in a material form and protected and/or registrable under one or more Canadian intellectual property statutes. "Intellectual Property" includes works which are the proper subject matter of copyright, trade-mark, patent and/or industrial design legislation in Canada. For purposes of this Policy, the term "Intellectual Property" also includes ideas, moral rights, trade-secrets and technical know-how, writing, research and data, which are fixed in a material form and are clearly and demonstrably created through a Collaboration as defined. These will generally be addressed separately and specifically throughout this Policy and any related OCAD policies;

(j) "Intellectual Property Committee" means an ad hoc, OCAD-wide committee made up of the Vice President, Academic (as Chair), the Dean and one Faculty Member of the relevant Faculty, one Faculty Member of another Faculty, and one Student (generally an elected representative who sits on the OCAD Policy and Planning Committee). The Faculty Members for the Intellectual Property Committee shall generally be selected from the Peer Representatives as defined in the MOA, but in all cases, all members of each ad hoc Intellectual Property Committee should have some expertise in or knowledge of the circumstances in question. In addition, any member may use a designate;

(k) "MOA" means the Memorandum of Agreement between OCAD and the OCAD Faculty Association;

(l) "OCAD" means the Ontario College of Art & Design;

(m) "OCAD Resources" includes, but is not limited to, work-time of Faculty Members carrying out their OCAD curricular duties and/or Academic Administrators carrying out their OCAD administrative duties; facilities; equipment; and/or materials;

(n) "Research Project", for purposes of this Policy, means any research and development work undertaken by one or more OCAD Faculty Members or Academic Administrators which may include one or more OCAD Students for purposes of a Collaboration with an Industry Sponsor;

(o) "Student" means any person registered as a full-time or part-time student in a credit program at OCAD; and

(p) "Thesis Work", for purposes of this Policy, means any work undertaken by an OCAD Student toward a thesis which involves an Industry Sponsor in any way.

C. Authorship and Ownership

1. Under the Canadian *Copyright Act*, the author(s) of a work which is the proper subject matter of copyright is/are deemed to be the first owner(s) of copyright in that work. Generally, in order to be considered an author of a work, a person must have contributed intellectually and creatively to that work. The contribution of an idea which is not then expressed and fixed in a material form is generally not sufficient to establish authorship. This Policy adopts these basic statutory definitions of authorship and ownership of copyright in works created at OCAD; however, this Policy applies only to the work relating to Collaborations, as defined. In addition, this Policy adopts the similar authorship criteria contained in the Canadian *Patent Act* and *Industrial Design Act*.

2. In circumstances in which a work is created through Collaboration between one or more Students and one or more Faculty Members and/or Academic Administrators, where the Faculty Member or Academic Administrator contribution has been more than

the mere presentation of curriculum and the establishment of broad parameters and requirements relating to a work, the relevant Faculty Member or Academic Administrator will be considered a co-author of the work. In other words, if a Faculty Member and/or Academic Administrator collaborates, through a Collaboration as defined, with a Student to create a work which is subject to this Policy, OCAD, through its role as employer, shall be deemed a co-author and co-owner of the work. To be deemed Intellectual Property subject to this Policy, contributions to that Intellectual Property by Students, Faculty Members and/or Academic Administrators must meet the statutory requirements set out in paragraph 1 above. Contributions by Faculty Members and Academic Managers may include, but are not limited to: setting clear project frameworks and/or parameters; setting of the governing criteria for projects; contribution of professional advice as to the revision of concepts and their expression or manifestation, including the contribution of expertise in process and fabrication.

3. If the statutory degree of authorship by OCAD, Faculty Members and/or Academic Administrators does not take place in a Collaboration, the involvement of the Industry Sponsor will nevertheless make the resulting Intellectual Property subject to this Policy. However, in these circumstances, rather than asserting co-authorship and co-ownership, OCAD may exercise any and all of its rights under this Policy to approve the Industry Sponsor Collaboration and the terms of the Collaboration Agreement, and may require a reasonable administration fee from the Industry Sponsor in order to compensate OCAD for the use of OCAD Resources.

4. If the parties involved in a Collaboration are unable to determine whether their contributions constitute authorship, they may present the circumstances to the Dean of the relevant OCAD Faculty, who shall be responsible for facilitating mediation discussion between or among the parties in an attempt to resolve the issue, and, if this fails, for referring the matter to the Intellectual Property Committee for arbitration.

5. In cases in which co-authorship and co-ownership of Intellectual Property exists, no author/owner may deal with the Intellectual Property unilaterally in any manner nor oblige the other author/owner(s) in any manner without prior consent. Subject to the exceptions set out in this Policy, all authors/owners must be involved in any use or disposition of Intellectual Property, subject to any party's withdrawal of involvement, confirmed in writing.

6. Notwithstanding paragraph 5, above, Students, Faculty Members, Academic Administrators and OCAD are free to publish or exhibit Intellectual Property which they have authored, in exhibitions, demonstrations and portfolios without the approval of the co-authors/co-owners or OCAD, provided that all other co-authors/co-owners and OCAD shall be appropriately acknowledged.

7. The parties involved in a Collaboration must, as quickly as is reasonable and in accordance with the nature of the project, disclose the nature of the Intellectual Property involved, to the degree then known, to the Dean of the relevant OCAD Faculty by submitting a Disclosure Form (template attached). This will allow the parties, OCAD

and the Industry Sponsor to assess whether the Intellectual Property may require further analysis, documentation or protection.

8. All authors of Intellectual Property created pursuant to a Collaboration will be subject to OCAD's policies regarding plagiarism and attribution. Authors will be required in any agreements respecting the Intellectual Property to represent and warrant that the work is original and does not infringe upon the rights of any third party.

D. Protection and Administration of Intellectual Property

1. Generally, Costs for protecting Intellectual Property under various Canadian statutes and for enforcing those rights on an ongoing basis are high. For this reason, Costs should be incurred and protection for Intellectual Property sought only if the Intellectual Property consists of a design, product or other work which is intended to be commercially marketed and/or sold.

2. An Industry Sponsor which wishes to commercially market and/or sell Intellectual Property will likely have its own policy for protection and administration of that Intellectual Property. Although Costs may be borne solely by the Industry Sponsor in these circumstances, an Industry Sponsor's policy will likely affect the application of this Policy. Therefore, all co-authors/owners must be involved in deciding whether to accept an Industry Sponsor's proposal and in negotiating any contract with that Industry Sponsor, subject to any party's withdrawal of involvement, confirmed in writing.

3. If a co-author/co-owner(s) fully assigns all rights in a work of Intellectual Property to the other co-author/owner(s), the assignee will be solely responsible for Costs, subject to paragraphs E(5) and (6) below. The assignee in these circumstances will also be solely responsible for negotiating and signing any contract entered into with an Industry Sponsor with respect to the Intellectual Property, subject to paragraphs F(1) and (2) and paragraph H(2) of this Policy.

4. All parties working within the scope of this Policy agree to negotiate in good faith and execute any further documents or agreements necessary to comply with this Policy.

E. Income and Subsequent Agreements

1. OCAD may, in its sole discretion, decide which Industry Sponsors will be permitted to become involved in Collaborations which have OCAD involvement. OCAD may also decide, in its sole discretion, what amount of money, if any, will be accepted by it for its involvement in such Collaborations. Students, Faculty Members and/or Academic Administrators may enter into competitions which do not involve OCAD, and which are not subject to the conditions of Competitions and Collaborations as defined by this Policy.

2. Income received by Students, Faculty Members and/or Academic Administrators as a result of winning a Competition will be retained in full by the Student, Faculty Member and/or Academic Administrator. Income received by Students, Faculty Members and/or Academic Administrators as a result of direct sales, or sales through a gallery, dealer or agent, of work of any kind to buyers who are not Industry Sponsors as defined in this Policy, will be retained in full by the creator.

3. Any compensation offered by an Industry Sponsor to Students for Course Work and/or Thesis Work should be disclosed to OCAD. Since Course Work and Thesis Work are undertaken by Students primarily for educational benefit from OCAD and are submitted for credit in the curriculum, compensation for Course Work and Thesis Work should generally be nominal. Work performed outside the Course Work or Thesis Work curriculum may be compensated on terms negotiated reasonably between the Student and the Industry Sponsor.

4. Paragraphs 2 and 3 above should be considered separate from any income which is generated as a result of the commercial marketing and/or sale of Intellectual Property. In any case in which Intellectual Property falling under the scope of this Policy is intended to be developed, marketed, reproduced and sold, all authors/owners must be made aware of any proposal, and must be fully involved in negotiations respecting the Intellectual Property, subject to any party's withdrawal of involvement, confirmed in writing.

5. Authors/owners may negotiate between or among themselves an agreement which deals with the ownership of any Intellectual Property and the sharing of income derived from the marketing, licensing or sale of such Intellectual Property. Relevant parties are expected to act reasonably and professionally in any such negotiations. Disputes may be raised with the Intellectual Property Committee for consideration. The following are two (2) examples of dealings with Intellectual Property among authors/owners which may be considered:

(a) The authors/owners may agree that a Student author(s) will assign her/his/their rights in any Intellectual Property to OCAD, and OCAD will be solely responsible for all Costs and the negotiation and execution of any contract respecting the Intellectual Property. In these circumstances, OCAD might retain seventy-five per cent (75%) of all income generated from the commercial marketing and/or sale of the Intellectual Property, and would remit to the Student(s) on a quarterly basis the remaining twenty-five per cent (25%) of the income, subject to the terms of an Assignment (template attached).

(b) The authors/owners may agree that OCAD will assign its rights in any Intellectual Property to the Student author(s), and the student author(s) will be solely responsible for all Costs and the negotiation and execution of any contract respecting the Intellectual Property. In these circumstances, the Student author(s) might retain seventy-five per cent (75%) of all income generated from the commercial marketing and/or sale of the Intellectual Property, and would remit to OCAD on a quarterly basis the remaining

twenty-five per cent (25%) of the income, subject to the terms of an Assignment (template attached).

6. If the authors/owners agree to retain co-ownership and share all Costs, in these circumstances, the co-owners will share equally any and all income generated from the commercial marketing and/or sale of the Intellectual Property, subject to any reasonable agreement between the parties.

7. All authors/owners of Intellectual Property recognize that an Industry Sponsor may expect an assignment to it of all rights in, or a licence for various uses of, the Intellectual Property. In these circumstances, it is expected the Industry Sponsor will be responsible for all Costs and the authors/owners shall share equally any and all income the Industry Sponsor agrees to pay to the authors; however, all such terms will be contained in a Collaboration Agreement (template attached) negotiated and entered into between or among the interested parties.

8. In this Section E, the word "income" when used in relation to the exploitation of Intellectual Property means any gross income connected with that Intellectual Property, whether in the form of a lump sum buy-out, or in the form of royalties payable in periodic installments, or in any other form, which is actually received by the authors/owners in question. Although "seed money" may be considered income, this type of income will generally be set off against expenses incurred by OCAD which utilize such seed money, including but not limited to work time of Faculty Members or Academic Administrators. Therefore, unless stated otherwise in any collaboration or assignment agreement among the relevant parties, seed money shall not be deemed to be income for purposes of this Section E.

9. Although legal expenses incurred directly in relation to protection and administration of Intellectual Property have been defined in this Policy to be part of the Costs, relevant authors/owners may wish to have independent legal advice in some circumstances, particularly when their interests may be opposed. In these circumstances, each party shall be separately responsible for her/his/their legal fees which are not connected with the Costs for the Intellectual Property itself.

10. In this Section E, any agreement reasonably negotiated, agreed and executed between or among all of the interested parties, including OCAD, may take precedence over any of these terms.

F. Liability

1. If an Industry Sponsor wishes to commercially market and/or sell any Intellectual Property, the authors/owners will use their best efforts to ensure that in any contract between them and the Industry Sponsor, the Industry Sponsor assumes all liability

connected with the Intellectual Property and its use. The parties shall use their best efforts to add as a named insured any other party who expresses a desire to be so listed.

2. If any liability on the part of Students, Faculty Members, Academic Administrators and/or OCAD is found to remain with respect to Intellectual Property, any applicable insurance or measures taken to reduce liability or costs or damages incurred will be considered Costs and split in accordance with the relevant sections of this Policy.

3. In this Section F, "liability" includes short- and long-term liabilities, including but not limited to manufacturing liabilities, such as accidents and safety, within OCAD and post-prototype liability, such as consumer safety and latent defects.

G. Developments and Research

1. All parties to whom this Policy applies recognize that significant research projects may be undertaken by Faculty Members and/or Academic Administrators with varying levels of Industry Sponsor and Student involvement. In addition, Students participating in Competitions, Course Work and/or Thesis Work may create ideas, concepts, plans, trade secrets or technical know-how (all referred to in this Section G as "Developments") which are not fully expressed in a tangible form. Such Developments are generally not protected by intellectual property statutes, but are instead dealt with at common law. Developments may be marketable in that Industry Sponsors may purchase Developments without purchasing an actual product or Intellectual Property which would be covered by intellectual property legislation in Canada.

2. If Developments are purchased by an Industry Sponsor, the same general rules shall apply as set out above with respect to income from Intellectual Property.

3. Since Developments are not protected by intellectual property statutes in Canada, it is expected that any party involved in the creation and disclosure of Developments will take all reasonable steps to protect those Developments, including, at a minimum, disclosing Developments only after assurances of confidentiality and non-competition have been given by the party receiving the information about the Developments.

H. Moral Rights

1. Moral rights are defined under the Canadian *Copyright Act* as rights which arise parallel to copyright and this Policy acknowledges all such moral rights. These arise on behalf of the author of a protected work immediately upon the author's fixation of that work in a material form. There are two moral rights: the right to paternity (having one's name associated with a work; removing one's name from association with a work; having a pseudonym associated with a work) and the right to integrity (the right to prevent the manipulation of one's work in such a way as to harm the author's reputation; the right to prevent one's work being associated with a cause, institution, product or service without the author's prior consent).

2. All authors/owners agree to use their best efforts to ensure the moral rights of all authors are preserved and enforced in any dealings with Industry Sponsors. Each author/owner agrees to inform the other author(s)/owner(s) of any perceived infringement of these moral rights. If an infringement is found to have occurred, the parties shall negotiate in good faith how they wish to proceed and how to bear the costs of any enforcement.

I. General

1. Should any party, including without limitation, a Student, Faculty Member, Academic Administrator and/or Industry Sponsor, become involved in a collaboration, which would normally be subject to this Policy, without OCAD's approval, the Students and Faculty Members will be subject to penalties resulting from the imposition of relevant OCAD policies, including but not limited to Academic Misconduct or Non-Academic Misconduct.

2. In any instance in which a Collaboration Agreement has been entered into between OCAD and an Industry Sponsor, OCAD and the relevant Faculty Member(s) and/or Academic Manager(s) shall use their best efforts to indicate in all promotional materials of the relationship and Collaboration that the relationship falls within the OCAD Intellectual Property and Collaboration Policy.

3. Some template agreements (Assignment from OCAD to Student Author(s); Assignment from Student Author(s) to OCAD; Collaboration Agreement; Disclosure Form) are attached to this Policy for reference. The terms outlined in these template agreements should generally be included in contracts dealing with Intellectual Property which is governed by this Policy. However, each piece of Intellectual Property and each OCAD/Industry Sponsor relationship will be dealt with on a case-by-case basis, and agreements will be tailored accordingly. Subject only to the exceptions set out in this Policy, no Student, Faculty Member or Academic Administrator may deal with co-authored and co-owned Intellectual Property in any manner before an agreement is signed by all authors/owners.

4. This Policy is meant to provide general guidelines for dealing with relevant Intellectual Property at OCAD; however, in every circumstance the benefit of the Student(s) and of OCAD and its Faculty Members and Academic Administrators shall take precedence. Further, respect for the primary role of education and integrity of curriculum and the encouragement of research and professional practice will be emphasized. These overriding concerns may result in specific and limited exceptions to this Policy. In addition, circumstances such as parties residing outside Canada, multiple Industry Sponsors, or the involvement of other research facilities or educational institutions may require limited exceptions or amendments to this Policy. Such proposed exceptions shall be reported to the Vice President, Academic, who may refer the matter to the Intellectual Property Committee for consideration. Proposed amendments to this

Policy shall be proposed and approved in accordance with OCAD's usual governance procedures.

5. An investment by the Industry Sponsor will be required, exclusive of any payment or award granted to Student participants, and regardless of whether OCAD is deemed a co-author of Intellectual Property under this Policy. This investment is required to cover use of OCAD Resources and will vary depending on the scope of the Collaboration. This investment may be waived in specific circumstances as approved on a case-by-case basis and in the discretion of the Dean of the relevant OCAD Faculty, subject to appeal by any party to the Vice President, Academic, if required.

6. In that OCAD is first and foremost an institution which encourages teaching, research and professional practice, the Industry Sponsor must not rely on the participation of OCAD Students, Faculty Members and/or Academic Administrators in Collaborations, to replace income-earning opportunities for designers and/or artists in professional practice. Emphasis of Collaborations should be placed clearly on education, exploration and research.

7. Any Industry Sponsor wishing to enter into a Collaboration with OCAD, its Students, its Faculty Members and/or its Academic Administrators must review this Policy and agree in writing to abide by it.

8. Where relevant (i.e., where Intellectual Property, which an Industry Sponsor intends to commercially market and/or sell, may be created in a Collaboration), as part of the Industry Sponsor's review of this Policy, the Industry Sponsor must disclose any contract it intends to present respecting that Intellectual Property, so that OCAD and the participating Student(s), Faculty Members and/or Academic Administrators may assess those terms before agreeing to collaborate.

J. Competition Criteria

1. OCAD will give preference to Industry Sponsor Competition proposals which contain the following elements:

(a) The Competition should involve a cause or issue deemed appropriate by the Dean of the relevant OCAD Faculty and/or the subject matter of the Competition should be deemed by the Dean of the relevant OCAD Faculty to be relevant to the learning objectives and curriculum of OCAD.

(b) For Competition Type 1, there should be at least a three-week lead time between presentation to OCAD of the Competition rules and regulations and the proposed date for posting. For Competition Types 2 and 3, there should be at least a six-week lead time between the initial proposal to OCAD of the Competition and the proposed date for posting rules and regulations. Some Competitions may require substantially more lead time, especially if they are integral to curriculum.

(c) Each Student whose work is chosen to receive a prize in a Competition should be compensated for each separate selected work by means such as, but not limited to, cash, goods in kind, scholarship or paid work placements.

(d) The rules and regulations of the Competition should be clearly defined prior to posting. OCAD will apply this Policy to all Competitions and OCAD's decision to take part.

(e) No Student work submitted to a Competition will be deemed to become the property of the Industry Sponsor and no Intellectual Property will be considered licensed or assigned to the Industry Sponsor unless and until a separate agreement between the Industry Sponsor and all authors/owners of the Intellectual Property or work is signed. This Policy applies to the negotiation of such an agreement.

2. In addition to the above criteria, OCAD will give preference to Industry Sponsor proposals for Competition Types 2 and 3 which meet the following criteria:

(a) Any publicity the Industry Sponsor disseminates with respect to the Competition should include recognition of both the Student participants whose work is chosen to receive prizes, and OCAD.

(b) OCAD will generally assign at least one Faculty Member or Academic Administrator to be involved in the administration, supervision and presentation of the Competition. The Industry Sponsor may take the designated OCAD representative's decisions regarding OCAD's involvement with the Competition as authoritative and final.

K. Thesis and Other Student Work Criteria

1. Students and Faculty Members are encouraged to independently research Collaboration opportunities for Thesis Work and Course Work at any Student year level. At least one Faculty Member must agree to administer and supervise such a Collaboration before such work can be undertaken.

2. All Thesis Work and Course Work within the scope of this Policy must be approved by the relevant OCAD Dean or Assistant Dean of Faculty and no relevant Thesis Work or Course Work will be approved unless all relevant Students, supervising Faculty Members and Industry Sponsors have read and agreed in writing to comply with this Policy.

L. Research Project Criteria

1. Faculty Members and/or Academic Administrators involved in a Research Project which involves OCAD Resources must disclose that Research Project to OCAD so that this Policy may be applied to any Industry Sponsor relationship.

2. Faculty Members and/or Academic Administrators involved in a Research Project may exercise their own discretion in involving one or more OCAD Students in the Research Project; however, Students must have equal opportunity to apply to assist in a Research Project and Faculty Members and/or Academic Administrators must exercise completely and clearly non-discriminatory practices, as defined in the Ontario *Human Rights Code*, in selecting Students. If Students' involvement is properly and beneficially connected with OCAD curriculum and the Students' work is to be considered for credit, compensation (if any) should be nominal. If the Research Project and the Students' work falls outside the curriculum, the work must not harm the Students' ability to complete their Course Work, and compensation may be negotiated by the parties, acting reasonably.

3. For purposes of this Policy, Students making creative and practical contributions to Research Projects will generally be considered co-authors and co-owners, along with the relevant Faculty Members and/or Academic Administrators, of Intellectual Property created as a result of the Research Project.

Ontario College of Art & Design
IT Acceptable Use Policy

Purpose:
The purpose of this Acceptable Use Policy (AUP) is to set forth the acceptable use of the university's computing and networking facilities hereinafter referred to as the “System” and to outline what constitutes unacceptable use of the System and the consequences of violating this policy. OCAD’s System exists to support the instructional, administrative and research needs of the university. Maintenance and supervision of the System is performed by OCAD staff to ensure User confidence in the integrity and security of this resource and to establish consistent university-wide procedures and regulations.

Conditions of Access and Use:
Any User who has been granted access to the university's networks via a User identification and password hereinafter referred to as the “User” is bound to comply with this policy.

Users are permitted to use only those accounts for which they are authorized, and shall take necessary precautions to prevent others from obtaining access to their computer accounts by keeping individual passwords confidential and by changing them regularly.

The university 's System is intended for university -related activities. Incidental personal use should be kept to a minimum and should neither interfere with the individual’s job-related use nor with the job-related use of any university employee. Offering OCAD networked information or services for sale or personal gain is strictly prohibited. Fundraising and advertising activities require specific authorization from the Director, Development or Director, Communications.

Users are expected to give consideration to maximizing university resources and to proper file management. Accumulation on the network of unnecessary, out-dated, or non-work related files is discouraged.

Any use of the university’s System to create, store or transmit material that is in violation of the Criminal Code of Canada, or the Ontario Human Rights Code or any federal, provincial or municipal laws or regulations is strictly prohibited. Users are prohibited from using the university System in a threatening, discriminatory or harassing manner. Any use of the System that is in violation of any existing university policy is prohibited.

IT Services assumes that any data on the network is confidential and will be treated as such unless the User intentionally makes data public. Copying or examining other Users' files or programs without their consent is prohibited. Intercepting or examining the contents of messages, files or communications in transit on the network is prohibited. Entry into a university computer system, including networked systems, by individuals not specifically authorized shall be viewed as a contravention of the Trespass to Property Act and normal legal sanctions will be applicable.

Work performed by System administrators for maintenance or diagnostic purposes may at times require access to individual User files or data, however System administrators will strive to maintain the User’s privacy and handle the information in an appropriate manner. In the case where a serious violation has occurred, the Director, IT Services will report the matter to the VP, Administration and to the Director, Human Resources. This information will be shared with that employee’s managerial supervisor and with the management of other affected services, if required.

No User shall deliberately jeopardize the integrity of the networks or computers. This includes but is not limited to: unauthorized use of another User’s computer ID or password; seeking information about or attempting to modify university computer security; attempting to degrade system performance or capability; attempting to damage systems, software, intellectual property or confidential communications of others; and knowingly propagating computer viruses, electronic chain letters or spam. Users must not misrepresent their identity as senders of messages or mislead by the content of such messages. Any violation of copyright, patent, trademark, trade secret, or other intellectual property rights via the university System is prohibited.

All software, in any media, is protected under the Criminal Code of Canada. Therefore, making unauthorized copies of proprietary software, or offering unauthorized copies of proprietary software to others, is prohibited by law. The university assumes no liability for any breach of copyright resulting from violation of software licenses, and will assist any software supplier, with just cause, to prosecute individuals violating copyright laws.

OCAD retains the right to remove content or communications from the university System which are in violation of this AUP.

Complaint and violation resolution process

The Director, IT Services may become aware of alleged violations of the AUP either through a complaint or through the course of normal operations. Confidential data will not be examined without probable cause and approval from the Director, Human Resources and the VP, Administration to conduct the investigation. The findings of the investigation will be forwarded to the Director, Human Resources to determine what further disciplinary action is required, if any. If, in the opinion of the Director, IT Services, the integrity or security of the System is at immediate risk, the Director, IT Services is authorized to take necessary steps to protect the System. Such steps may include the locking of an account or accounts prior to a formal investigation on an interim basis until the perceived threat has been removed.

The Director, IT Services, upon receiving a complaint from Human Resources; from an OCAD employee; or from any internal or external network administrator, or upon any suspicion that a violation of the AUP has occurred, will initiate a preliminary investigation. If this requires the examination of the files, programs, or passwords of individual Users, the Director, IT Services will seek proper authorization from the Director, Human Resources and the VP, Administration before proceeding.

Depending on the findings of the preliminary investigation the Director, IT Services may take one of the following courses of action:

If the Director, IT Services determines there has been no violation of the AUP, then no further action will be taken other than to inform the complainants, and the Director, HR and VP, Administration of this decision.

If the Director, IT Services determines that the User has violated the AUP but that the offence is not intentional, serious or malicious, then the User will be informed of the decision and asked to discontinue the activities that are in violation of the AUP. If the User refuses to comply, the Director, IT Services will consult with the Director, Human Resources and VP, Administration to authorize to restrict the User's access while the matter is further reviewed. The decision to restore the User's account access will then reside with the VP, Administration.

If the Director, IT Services, determines a User to be in violation of the AUP and that the offence is sufficiently serious, and/or that the User has may have violated federal, provincial or municipal laws, the Director, IT Services will refer the matter to the Director, Human Resources and the VP, Administration for their recommendation as to whether the User's access should be disabled, whether further investigation needs to be conducted and/or whether the matter needs to be referred to Police.

Peter Caldwell
Vice-President, Administration
Ontario College of Art & Design
March 16, 2001
Revised: August 16, 2005

Purpose

This policy sets forth guidelines for use of Academic Web Technology at the Ontario College of Art & Design, and outlines the process for complaint reporting and violation resolution.

Scope

This policy applies to all users of OCAD Web services. A user is defined as any faculty member, student or employee of the Ontario College of Art & Design, or any individual granted temporary access for administrative or academic purposes.

Backgrounder

What is Academic Web Technology?

Academic Web Technology refers to Web- or network-based tools and resources provided through OCAD IT Services, and through OCAD Library, AV & Imaging Services, to directly support curriculum, to support education and research activities, to facilitate the sharing of information and knowledge, and to further the academic goals of the institution. Copyrighted content is made available for academic use through licenses negotiated by Library, AV & Imaging Services. Original content is provided by faculty and students as sole or collaborative authors. This includes, but is not limited to:

- Hosting of personal Web pages by faculty and students;
- Hosting of, or provisions for blogging, wikis or portals;
- E-learning initiatives, including My Courses.

Why support Academic Web Technology?

Academic Web Technology:

- Allows users to access and collect on-line resources; share work; communicate with others; publish work globally; write collaboratively; and perform a variety of writing tasks in an on-line environment;
- Enables users to share content, such as resumes; portfolios; newsletters; journals; literature; journalism; and commentary, among many others;
- Creates opportunities for reflective learning for OCAD students and faculty
- Allows faculty to share content such as creative practice, research, portfolios, teaching materials, learning resources and other content which is of value to the community.

Policy

Content

The Ontario College of Art & Design supports academic freedom, including freedom of inquiry and expression, and protection of privacy in the use of its electronic resources. Freedom of inquiry and expression and academic freedom are protected to no greater degree in electronic format than in printed or oral communication.

The OCAD Website contains Web pages created by groups or individuals whose expressed views do not necessarily represent those of the Ontario College of Art & Design.

This policy is intended to complement, not contradict, other policies or agreements in place at the University. All information published on OCAD servers must comply with the University's policies, as well as federal, provincial, and municipal laws including:

- IT Acceptable Use Policy
  Wireless Networking Policy
  Academic Computing Rules
  http://www.ocad.ca/it/policies.htm

- Academic Standards Policies
  Health & Safety Policies
  Harassment Policy
  Student Code of Conduct
  http://www.ocad.ca/about_ocad/administrative_policies.htm

- Ontario Human Rights Code
  http://www.ohrc.on.ca/

- Criminal Code of Canada
  http://laws.justice.gc.ca/en/C-46/

- Copyright Act
  http://laws.justice.gc.ca/en/C-42/

- Provincial Freedom of Information and Protection of Privacy Act
  http://www.e-laws.gov.on.ca/DBLaws/Statutes/English/90f31_e.htm

Appropriate Content

The use of Academic Web Technology is considered an extension of the classroom or studio, and is provided as a means to enable teaching, learning and research opportunities for students, faculty, staff and others. Examples of on-line learning opportunities include:

- Researching and writing an academic paper, citing e-journal articles
- Creating a portfolio or curriculum vitae of student art or design work
- Developing on-line projects for courses
- On-line art and design projects

Inappropriate Content

The following are examples of inappropriate content:

- Discriminatory, offensive content or hate speech prohibited by the Ontario Human Rights Code or the Criminal Code of Canada;
- Content that is used to harass, threaten, abuse, cause distress or discomfort to any person or entity, or content that otherwise contravenes OCAD's Harassment Policy;
- Content that degrades, overburdens, or harms the performance of OCAD networks, including viruses, malware, and spam.

- Content that harms minors
- Cruelty to animals
- Spamming, direct advertising or promotion of commercial activities are forbidden with the following limited exceptions: (1) Recognition of or donor support for an event, program, service, product, or facility and (2) links to Web pages of a sponsoring organization or institution
- Attempted impersonation of another individual, forging of headers, theft of account information, or any unauthorized access to OCAD Web resources;
- Copyright infringement, plagiarism or illegal reproduction of text, images or intellectual property in any format.
    - Users may not publish, copy, reproduce, screen, exhibit, present or distribute information, software or other material which is protected by copyright or other proprietary right, without the explicit written permission of the copyright owner or holder.
    - Certain rights may be covered under the University's License Agreement with the Canadian Copyright Licensing Agency, Access Copyright or under the various database access agreements negotiated by the OCAD Library.
    - Public performance rights must be obtained for video or DVD titles shown to a group of 2 or more in the classroom or elsewhere on campus, including on the Web.
    - For information on copyright law and the principle of fair dealing as it pertains to educational institutions consult Copying Right.
- Posting an individual's personal information without consent or any personal information that could reasonably identify an unnamed individual. See http://www.e-laws.gov.on.ca/DBLaws/Statutes/English/90f31_e.htm or contact the Privacy Coordinator at FIPPA@ocad.ca for further information.

User Responsibilities

- To remain informed and comply with of all university policy and legislation relevant to academic Web technology;
- To be accountable for the use of any computing and network resources assigned to the user;
- To seek permission from the appropriate university authority to use OCAD computing or network resources for fundamentally different purposes than those for which they were allocated;
- To understand and accept the risks of posting the user's own personal information, as it will become public.
- To learn all recommendations and guidelines posted by IT Services, and by Library, AV & Imaging Services, for use of the services provided.
- To be accountable for the responsible use of password-protected materials

OCAD Responsibilities

- To provide access to Academic Web Technology in accordance with the academic goals of the institution, within available resources for support;
- To provide and define access privileges for OCAD users of Academic Web Technology and, with cause, revoke privileges of any user;
- To establish best practices to protect the privacy of all users of OCAD systems;
- To ensure the security of all OCAD systems, and when required, act on security breaches and complaints in a timely manner.

Service Level Agreement

This document sets out the terms and conditions under which this service is offered. The Web hosting servers are shared resources, and the actions of one user have the potential to interfere with the availability of the service to others. IT Services will act to protect the general availability of the service, and reserves the right to deny or suspend Web hosting service for specific account holders, in cases where an account holder's actions may compromise the overall availability of the service.

As part of this service, OCAD IT Services agrees to:

- Provide use and access to all students and faculty for the duration of their studies or tenure as applicable, with the following conditions:
    - OCAD student Web accounts are made available and are active throughout any consecutive years of study at the university.
        - Upon graduation or at any point at which a student is not registered or de-registered at OCAD, student e-mail accounts will remain active as follows:
            - **After graduation**: Account remains active for 6 months after graduation
            - **Inactive but not graduated**: Account remains active for 36 months after last date of registration
            - **Final withdrawal**: Account is deactivated immediately
    - Faculty
        - Web accounts will remain active indefinitely as long as the faculty member's employment status is not classified as terminated. If status is classified as terminated the account will be deleted.
- Provide accounts with documentation to enable use of the service
- Reserve regular maintenance windows for the service. IT Services reserves the right to execute maintenance and service tests on the server outside of these maintenance windows.
- Respond, during university business hours, to telephone and e-mail reports of problems with the servers, through the IT Help Desk at ext. 277.
- Reserve the right to suspend individual user accounts with due consideration (See: Complaint and Violation Resolution Process).

OCAD IT Services will not:

- Take responsibility for the development and maintenance of user-generated Web content.
- Guarantee 24 x 7 availability of the Web hosting service.
- Maintain backups of user content. Users are responsible for backing up their own data.
- Archive data in perpetuity. We will not archive any material, and we recommend that content be backed up by the users.
- Provide hosting for applications involving collection, transmission or storage of personal financial data, for example, credit card numbers or any other personal information not already available or disclosed.

Implementation & Enforcement

The Manager, Digital Studios is responsible for the interpretation and enforcement of the OCAD Academic Web Technology Policy, in consultation with the Director, Library Services and the Manager, AV & Imaging Services. Violations of this policy will be addressed through the "Complaint and Violation Resolution Process" below.
This policy is subject to review by the Academic Policy & Planning committee and may be amended at any time.

Complaint & Violation Resolution Process

Any member of the OCAD or external community can report inappropriate or offensive Web content, including the illegal use of copyrighted materials. The process is as follows

1. Submit complaint in writing (e-mail or regular mail) to the Manager, Digital Studies. Include evidence of the alleged violation and as much other information as possible. Complaints will not be accepted verbally or by telephone.
2. The Manager, Digital Studios will review the complaint, in consultation with the Director of Library Services or Manager of AV & Imaging Services as appropriate, and advise the complainant of the actions being taken.
3. If there is insufficient evidence of a violation, the Manager, Digital Studios will communicate with the complainant and, in due course, advise the Director IT Services and the Vice-President Academic that a complaint has been received and dealt with.
4. If there is sufficient evidence of a violation, but the offence is deemed to be of a minor nature, the Manager, Digital Studios will inform the user that a complaint has been received. The Manager, Digital Studios or designate will work with the user to correct the violation. The user's access may be revoked and relevant content may be removed until such time as the issue is resolved. In due course, the Manager, Digital Studios will advise the Director IT Services and the Vice-President Academic that a minor violation has been identified and corrected.
5. If there is evidence of a violation and the offence is deemed to be of a serious nature, the Manager, Digital Studios will immediately contact the user and advise him/her that a complaint has been received and that they must discontinue the activity in question. The Manager, Digital Studios or designate will work with the user to correct the violation and to ameliorate the damages if possible. The user's access will be revoked and relevant content removed until such time as the issue is resolved. The Manager, Digital Studios will forward the original complaint, along with a detailed description of the offence and the actions taken to-date, to the Director IT Services and the Vice-President Academic for resolution. The Director, IT Services and the Vice-President, Academic shall decide whether the user's access shall be reinstated and under what terms and conditions**.**
6. The university has the right to remove or modify relevant content and suspend user accounts from network services.

Appendix A: Domain Names

This appendix defines policy specific to the use, creation and maintenance of domain names for academic Web technology.

Supported Subdomains at OCAD

- Logical subunits of the university
  (example: logicalsubunitname.ocad.ca)
  IT Services may create subdomains for any logical subunit of the university in order to support Web publishing initiatives.

- Officially recognized research units connected to the university
  (example: researchunitname.ocad.ca)
  Research units are assigned a subdomain in order to delineate and differentiate distinct entities connected to the institution.

- Key applications used by faculty, students or administrators
  (example: applicationname.ocad.ca)
  OCAD Web applications may be given a subdomain in order to distinguish them as stand-alone resources.

Unsupported Technology Related to Domain Names

IT Services does not support:

- Domain pointing, DNS hosting, or redirects from external .ca, .com, .net, .org or any other Top Level Domain for any service for student or faculty projects
- E-mail services of any kind, including SMTP servers, outside of what is already supported by student and faculty e-mail

Support for Student and Faculty Groups Requiring Web Storage

- Recognized Student Groups
  (example: webspace.ocad.ca/studentgroupname)
  Web hosting may be requested by the student group representative(s) of officially recognized student-run groups. Application for recognition is made annually per the OCAD Student Organization Recognition Policy and is valid from September 1 to August 31. The expiration of Web hosting services coincides with the expiration of student group status. OCAD Student Organization Recognition Policy is located on-line: http://www.ocad.ca/current_students/advising_campus_life/student_groups.htm

- Faculty Sponsored Class Projects
  (example: webspace.ocad.ca/facultyprojectname)
  Faculty may request Web hosting for faculty sponsored student projects that are connected to a class. The expiration of this service coincides with the completion of the project or the faculty member's term.

- Student or faculty projects will not be given ocad.ca subdomains, e-mail, or domain name hosting.