



ITEM 6 – ACADEMIC BOARD –  
June 3, 2013

**TO:** Planning and Budget Committee

**SPONSOR:** Sally Garner

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**DATE:** April 24, 2013 for May 15, 2013

**AGENDA ITEM:** 4

**ITEM IDENTIFICATION:**

Proposal for the transfer of the Visual Studies programs (B.A. Hons. Visual Studies, Specialist, Major and Minor, and Master of Visual Studies) from the Department of Art in the Faculty of Arts and Science to the John H. Daniels Faculty of Architecture, Landscape and Design effective July 1, 2013.

**JURISDICTIONAL INFORMATION:**

The Planning and Budget Committee is responsible for making recommendations to the Academic Board on plans and proposals to establish, disestablish, or significantly restructure academic units, here defined as "faculties, schools, colleges, departments, centres and institutes with teaching, or teaching and research functions, undergraduate degree programs, and graduate degree programs," regardless of the source of funds. (*P&B Terms of Reference, Section 4.4.1*)

**PREVIOUS ACTION TAKEN:**

The Planning and Budget Committee of Governing Council considered a proposal on April 6, 2011 to transfer the B.A. Hons. Architectural Studies from the Faculty of Arts and Science to the John H. Daniels Faculty of Architecture, Landscape and Design. This proposal was approved by Academic Board on April 26, 2011, confirmed by Executive Committee.

**HIGHLIGHTS:**

This is a proposal for the transfer of the Visual Studies programs from the Department of Art in the Faculty of Arts and Science [FAS] to the John H. Daniels Faculty of Architecture, Landscape and Design [FALD]. These programs include the B.A. Hons. Specialist, Major, and Minor and the Master of Visual Studies. At the same time that the program is transferred, the two Faculties are working to transfer the teaching staff currently teaching in the programs. The transfer of both the undergraduate and graduate programs will be effective July 1, 2013.

As the accompanying proposal explains, the proposed transfer is best understood as an extension of the process initiated in 2010-11, with the transfer of the B.A. Hons. Architectural Studies from FAS to FALD, to make FALD a centre for design-based thinking, visual literacy, and the art, craft and technologies of city-building at the University of Toronto. The Daniels Faculty offers existing

*Transfer of the Visual Studies Programs from the Department of Art in the Faculty of Arts and Science to the John H. Daniels Faculty of Architecture, Landscape and Design*

programs in architecture, landscape architecture and urban design. The programs in visual studies are distinguished by their shared disciplinary origins, similar curricular and instructional techniques, and common needs in terms of space (studios) and other facilities-based resources, including media and fabrication laboratories. As the proposal notes, there are strong models amongst peer institutions of combining programming in art and architecture.

The programs will be transferred without any change to degree or curriculum requirements. Students enrolled in the graduate program will continue to be registered in the School of Graduate Studies. Students currently enrolled in the Specialist or Major programs will be offered the option of transferring to the Daniels Faculty for September 2013. Faculty of Arts and Science students who complete the visual studies gateway courses VIS 120 and 130 and apply to, and are admitted to, the Specialist or Major program in Visual Studies, for September 2013 will be offered the opportunity to transfer to the Daniels Faculty. Effective September 2014, the B.A. Hons. Visual Studies will, like the B.A. Hons. Architectural Studies, be offered as a direct entry program. Undergraduate students interested in enrolling in a Specialist or Major in Visual Studies will apply to and be admitted directly to the Daniels Faculty.

This proposal is the product of extended consultation and discussion between the two Faculties; with faculty at large and with teaching staff in the Department of Art, FAS; with graduate and undergraduate students; deans of UTM and UTSC, and with central administrative offices of the University as outlined in the proposal.

The Department of Art will continue to offer its undergraduate History of Art (Specialist, Major and Minor) and graduate History of Art MA and PhD. The transfer of the Visual Studies programs will have no impact on these programs

The accompanying proposal was approved by the Daniels Faculty Council on March 6, 2013, the Department of Art on March 19, 2013, and by the FAS Council on April 3, 2013.

**FINANCIAL AND/OR PLANNING IMPLICATIONS:**

The Provost has made an allocation from the University Fund to both FAS and FALD in support of the proposed transfer of the Visual Studies programs. Effective July 1, 2013 revenues and costs will be assigned to the two Faculties according to the regular budget model methodologies.

It is anticipated that students registered in each Faculty will benefit from having access to courses taught by the other. The two Faculties will negotiate an interdivisional teaching agreement (to be agreed upon by both Faculties prior to December 31, 2013) relative to this.

**RECOMMENDATION:**

Be It Recommended to the Academic Board:

THAT the transfer of the Honours Bachelor of Arts Specialist, Major, and Minor Programs in Visual Studies and the Master of Visual Studies Programs from the Faculty of Arts and Science to the John H. Daniels Faculty of Architecture, Landscape, and Design be approved, effective July 1, 2013.



**Proposal for the transfer of the Visual Studies programs from the  
Department of Art in the Faculty of Arts & Science to the  
John H. Daniels Faculty of Architecture, Landscape, and Design**

March 21, 2013

**Executive Summary**

The Faculty of Arts & Science (Arts & Science) Department of Art currently offers the Visual Studies program (Specialist, Major and Minor) leading to an Honours Bachelor of Arts, and a professional Masters degree in Visual Studies, allowing students to specialize in either studio or curatorial studies. This proposal is for the transfer of these Arts & Science undergraduate and graduate Visual Studies programs to the John H. Daniels Faculty of Architecture, Landscape, and Design (Daniels Faculty), effective July 1, 2013.

In 2012, the Honours Bachelor of Arts, Architectural Studies program was transferred from Arts & Science to the Daniels Faculty. This current proposal for the transfer of the Visual Studies program is an extension of the earlier initiative, aimed at increasing art and design-based learning opportunities at the Daniels Faculty, and consolidating art, design and architecture-related resources on the St. George Campus. The programs would be transferred without any change to curriculum or degree requirements. It is anticipated that members of the academic staff providing instruction in the Visual Studies programs, currently appointed in the Department of Art, Arts & Science, would transfer their academic appointments to the Daniels Faculty, effective July 1, 2013. No changes to administrative staffing levels in the Department of Art, Arts & Science are expected related to the transfer.

Students enrolled in the graduate program will continue to be registered in the School of Graduate Studies. Students currently enrolled in the Specialist or Major programs will be offered the option of transferring to the Daniels Faculty for September 2013. Faculty of Arts and Science students who complete the visual studies gateway courses VIS 120 and 130 and apply to, and are admitted to, the Specialist or Major program in Visual Studies, for September 2013 will be offered the opportunity to transfer to the Daniels Faculty. Effective September 2014, the B.A. Hons. Visual Studies will, like the B.A. Hons. Architectural Studies, be offered as a direct entry program. Undergraduate students interested in enrolling in a Specialist or Major in Visual Studies will apply to and be admitted directly to the Daniels Faculty.

The Department of Art will continue to offer its undergraduate History of Art (Specialist, Major and Minor) and graduate History of Art MA and PhD. The transfer of the Visual Studies programs will have no impact on these programs.

The Provost has committed an allocation to each of the two Faculties from the University Fund (UF) in support of the proposed transfer of the Visual Studies programs. The University's budget model provides a natural and sustainable framework to support the ongoing success of the Visual Studies transfer. Revenue from undergraduate and graduate Basic Income Units (BIUs) and tuition will be assigned to the Daniels Faculty or to Arts & Science, on the basis of students' Faculty of registration. University-wide costs and divisional costs will also be assigned in accordance with the budget model. Funding for teaching by each Faculty to students registered in the other will be governed by an interdivisional teaching agreement to be negotiated and agreed upon by both Faculties prior to December 31, 2013.

## 1. Rationale

As a University division at the forefront of the changing fields of architecture, landscape architecture, and urban design, the Daniels Faculty is focused on the convergence of new media, material and visual culture, building and landscape technologies, and the various urbanisms that underlie design-thinking as an academic and research heuristic. The Faculty currently offers programs of study with a focus on interdisciplinary training and research through its Master of Architecture, Master of Landscape Architecture, Master of Urban Design, and Honours Bachelor of Arts in Architectural Studies. The Arts & Science undergraduate and graduate programs in Visual Studies are also inherently interdisciplinary and non-media specific. Similar to the existing Daniels programs which are focused on advancing new modes of architecture and design practice, the Visual Studies programs are rooted in the social, cultural, and theoretical issues embodied in contemporary art, and focus on advancing contemporary modes of urban, studio, and curatorially-based practices.

This proposal to transfer the programs in visual studies to the Daniels Faculty where it will join existing programs in architecture, landscape architecture and urban design is based on the shared disciplinary origins of these respective disciplines, the shared curricular and instructional techniques involved in delivering these programs, and their shared needs in terms of space (studios) and other facilities-based resources, including media and fabrication laboratories. Visual Arts and Architecture share strong disciplinary roots, for example in Architecture's dependence on descriptive geometry and the emergence of perspective, Landscape Architecture's foundations in Painting, and more recently, Urban Design's methodological basis in visual analysis, filmic/time-based modes of documentation, and related forms of cognitive mapping. The shared roots in education are also strong, by virtue of the fact that most schools of architecture and landscape architecture in North America, including UofT's, grew out of the (French) Beaux-Arts tradition and later evolved under the influence of the (German) Bauhaus. The Beaux-Arts and Bauhaus, each in their distinctive way, conceived of the teaching and practice of Art, Architecture and Design across a common platform.

Today, there are many peer institutions that teach art and architecture together. The following are excellent models amongst peer institutions:

- MIT's Department of Architecture houses allied programs in Architecture, Art, Culture and Technology (the only art-based major at MIT), Building Technology, History, Theory and Technology, and Computation (all set within the School of Architecture and Planning, which also contains the research-intensive Media Lab);
- University of Pennsylvania's School of Design (formally known as the Graduate School of Fine Arts) houses programs in Architecture, Landscape Architecture, Fine Arts, City and Regional Planning and Urban Spatial Analysis;

- Stanford University, which does not have any professional programs in Architecture, offers graduate degrees in product and visual design jointly conferred by the departments of Art & Art History and Mechanical Engineering under the aegis of Stanford's Institute of Design (which is now offering University-wide courses in "design-thinking");
- University of California, Berkeley's College of Environmental Design offers, within its Department of Architecture, Bachelors, Professional Masters and a PhD in Architecture along with a Master of Arts in Design and Visual Studies;
- Cornell University houses its programs in Architecture, Art and Planning within one Division; and
- UCLA's School of Arts and Architecture offers programs in Architecture and Urban Design, Art, and Design / Media Arts, among others.

By consolidating Architecture, Visual Studies, Landscape Architecture and Urban Design within one Division, the Daniels Faculty will take another critical step in its mission to become a centre for design-based thinking, visual literacy, and the art, craft and technologies of city-building at University of Toronto. The proposed transfer would bring Visual Studies undergraduate and graduate students into the administrative and cultural space of the Daniels Faculty, enhancing connections with peers in the cognate visual arts, design and history, criticism and theory-based disciplines. The co-location of the Visual Studies programs in the Daniels Faculty would further enhance interdisciplinary engagement with Architectural Studies students and architecture, landscape architecture and design students. The transfer would have the added advantage of placing the undergraduate and graduate programs into a Faculty that is disciplinarily aligned with visually-based forms of study and practice. This new alignment of programs and administration would provide student support services in a more directed manner, and thus contribute to an enhanced student experience.

Daniels Faculty Visual Studies undergraduate students would continue their broader engagement in Arts & Science and across the University as they complete the breadth degree requirements. The Visual Studies undergraduate program would continue to graduate students uniquely prepared to apply to graduate programs in the visual (and other practice-based) arts, graphic and industrial design, architecture and landscape architecture, film and media and/or cultural studies, and for numerous other fields of study, or careers other where a visually-attuned liberal arts foundation is beneficial. The potential to collaborate across the visual, design and building/landscape-based arts will allow both programs to evolve and innovate in both their teaching and research. As many students currently in VS and AL&AD programs, at both the undergraduate and graduate levels, are already pursuing coursework and areas of study across the programs, this new alignment will result in a broader and more coherent education for this broad cohort of students by better sharing resources, space and teaching.

With regard to the Master of Visual studies (currently approx. 15 students, steady state) the Daniels Faculty offers a range of professional graduate programs. With this transfer, the MVS would join Daniels other autonomous Masters programs. MVS is a type of "post-professional program" that focusses on training practising artists/curators. The integration of the MVS masters fits with the Daniels Faculty interest in developing further post-professional programs, beyond its current offerings in Architecture and Urban Design.

## **2. Consultation**

Arts & Science and Daniels faculty and students have been sharing space for several years at 1 Spadina Crescent. Over the past two years, faculty and students have engaged in informal discus-

sions regarding a possible transfer of undergraduate and graduate programs and faculty. During the 2012-13 academic year, formal consultations have been undertaken and a draft proposal circulated with respect to a proposed transfer. The proposal has been the subject of extensive consultation at the program level and with students including both the undergraduate and graduate student societies, graduate and undergraduate students, as well as current Arts & Science students who form the prospective pool of Visual Studies students. In particular, this proposal has been the subject of extensive discussion:

- at the program level in the Arts & Science Department of Art;
- with Visual Studies teaching staff with the Daniels Dean and Registrar; the Arts & Science Vice Dean Faculty & Academic Life, Assistant Dean Human Resources, and the Associate Chair, Visual Studies;
- with Visual Studies undergraduate and graduate students including:
  - special meetings with Visual Studies undergraduate students, including the Fine Arts Student Union (FASU), as well as first-year Arts & Science students who form the prospective pool of Visual Studies students (i.e., students enrolled in the prerequisite first year Visual Studies course offered in the winter term); with the Daniels Dean and Registrar; the Arts & Science Vice Dean Teaching and Learning, Vice-Dean, Graduate Education & Program Reviews and the Registrar, and the Associate Chair, Visual Studies;
  - special meetings with Visual Studies graduate students with the Daniels Dean and Registrar; the Arts & Science Vice-Dean, Graduate Education & Program Reviews, and the Associate Chair, Visual Studies;
  - the Arts & Science Student Union (ASSU) with the Arts & Science Dean and Vice-Deans;
- with Daniels Faculty students (undergraduate and graduate) in Daniels “all-school” meetings;
- in Daniels Faculty Core faculty Meetings and in Daniels Faculty Council;
- in Department of Art Faculty meetings;
- at the Faculty of Arts & Science Council, as well as meetings of the Council of Principals, Deans and Academic Directors (CPAD) and the Coalition of Arts & Science Directors (CASD)
- between the Dean and Vice/Associate Deans Arts & Science, the Chair of the Department of Art and Associate Chair, Visual Studies, and the Daniels Faculty Dean, and Associate Deans; and;
- at Tri-Campus Deans meetings.

Faculty of Arts & Science units offering programs that include Visual Studies courses have also been consulted regarding the impact for the students in these programs.

Meeting discussions have been positive. Students and teaching staff are enthusiastic regarding the proposed transfer and academic and pedagogical synergies between Visual Studies and the Daniels Faculty programs and research. Concerns and questions raised by undergraduate students related to their ability to continue to enrol in Arts & Science majors and minors, as well as individual courses to complete their degree requirements. In all meetings it has been emphasized that: the academic rationale for the programs would remain the same; program requirements for students in the programs would not change; and all students in progress would be able to complete their program, (with the choice of remaining in Arts & Science or transferring to the Daniels Faculty) during the transition period as indicated in Section 5, below. Undergraduate Visual Studies students

who are currently enrolled in other Arts & Science majors or specialists would be able to complete those programs and access relevant courses on an equal basis with Arts & Science students.

The proposal itself was outlined in detail and discussed at the Daniels Faculty Council meeting on January 23, 2013 and was similarly discussed at the Arts & Science Council meeting on March 5, 2013. The Registrars from both Faculties met with representatives from the undergraduate Fine Art History Students Union (FASU) on March 1, 2013 to seek input on the proposal. The proposal was subsequently approved at the Daniels Faculty Council on March 6, 2013. The Department of Art unanimously approved proposal on March 19, 2013. The Registrars along with the Associate Chair, Visual Studies discussed the proposed transfer with current VIS 130 students within one of their regularly scheduled classes on March 20 and 21, 2013. The proposal is being brought forward for approval by the Arts & Science Council (April 1, 2013) as well as subsequent University governance. The proposed transfer would be effective July 1, 2013.

### 3. Program Planning Implications

#### Undergraduate Program

The undergraduate Visual Studies program (Specialist, Major and Minor) is offered as part of an Honours bachelor degree. Current enrolment (Fall 2012) in the program is as follows:

VIS FCEs	level	2012-13	2011-12	2010-11	2009-10
	100	159	156	154	150
	200	127.5	118.5	120	118
	300	104	97	97.5	42
	400	23	28.5	22	15.5
	Total	413.5	400	393.5	325.5

VIS Post Enrols	Year of study			Total
	Yr 2	Yr 3	Yr 4	
<b>SPEC VIS</b>	4	3	7	14
<b>MAJ VIS</b>	34	24	40	98
<b>MI VIS</b>	16	22	41	79
subtotals	<b>54</b>	<b>49</b>	<b>88</b>	<b>191</b>

Similar to the Daniels Architectural Studies undergraduate program, the Visual Studies program would continue to be offered as part of a broad liberal arts degree within the Daniels Faculty, in partnership with Arts & Science. All program and degree requirements would remain unchanged and graduating students would continue to receive a University of Toronto degree. Student transcripts and diplomas would reflect the Faculty of registration.

The transfer of the program would necessitate a number of minor administrative changes. These are outlined below and reflected in Appendix A: Revised Calendar Copy.

1. Admissions requirements.

As an Arts & Science program, students currently declare their programs of study (POSt) on successful completion of their first four credits. In contrast, effective September 2014, the program would be offered as a direct-entry program and advertised as such. This would require a change in admission requirements to address requirements for direct entry from high school.

**Current admissions requirements:** Students must have completed 4.0 full courses or their equivalent, including VIS120H1 and VIS130H1. Minimum marks of at least 70% in both VIS120H1 and VIS130H1 are required. Achieving minimum levels above does not guarantee admission.

**Proposed admissions requirements:** Current Arts & Science requirements for Humanities & Social Sciences:

- Ontario Secondary School Diploma or equivalent with six Grade 12 U/M subjects or equivalent, including English.
- The University of Toronto reserves the right to give preference to students whose marks are the result of a single attempt at each course.
- Students must complete an Admissions Profile to be considered.

2. Program description

The program description would be revised to reflect that the program would be housed in the Daniels Faculty – See Appendix A.

3. Course requirements

Course requirements would not be changed but would be edited to reflect the fact that this will be a 4-year direct entry program; specifically VIS120H1 and VIS130H1 would no longer be gateway courses, but instead would be core foundational requirements for all first-year undergraduate Visual Studies students. See Appendix A.

4. Access to Arts & Science courses

Students currently enrolled in the Visual Studies undergraduate program would continue to access Arts & Science courses and other major or minor programs of study to complete their degree requirements. In line with the current Letter of Intent, reviewed by the Office of the Vice-President and Provost, the two Faculties are committed to signing a memorandum of understanding by June 30, 2013, that would ensure that Visual Studies undergraduate students enrolled in the Daniels Faculty would have access to courses and major and minor programs offered by Arts & Science as needed for their program and degree requirements.

5. Students enrolled in the Visual Studies minor would be allowed to complete their minor, but would not be provided the option of transferring to the Daniels. Instead they will remain enrolled in Arts & Science. Future Arts & Science students would be able to enrol in the minor program in Visual Studies offered by the Daniels Faculty.

6. Daniels Faculty requirements

The Daniels requirements for the Visual Studies undergraduate program would be the same as those currently in Arts & Science, and are detailed in Appendix B.

7. Transition



Pending the approval of the transfer by University governance, undergraduate **specialist and major** Visual Studies students in progress at the time of the program transfer would be given the option to complete their studies in Arts & Science, or move to the Daniels Faculty. Students admitted to Arts & Science for September 2013 who intend to pursue Visual Studies would take the VIS 120 and VIS 130 qualifying courses in the 2013-2014 academic year, be considered for the program in Spring 2014, and be offered the option of transferring to the Daniels Faculty before September 2014 or remaining in Arts & Science. For all students offered the option to transfer, program and degree requirements would be unchanged. Beginning September 2014 new undergraduate students entering the University to pursue Visual Studies would be admitted directly into the Daniels Faculty for the Honours Bachelor of Art, Visual Studies program. Students would apply through the Ontario Universities' Application Centre (OUAC) to the Daniels Faculty. (The 2013-2014 academic year would be used to provide notice to potential applicants in high school of the change in program location and that students enrolled in the Daniels Faculty would have access to courses and major and minor programs offered by Arts & Science as needed for their program and degree requirements. It is anticipated that by 2017-2018, all students in Visual Studies programs will be within Daniels. The table below illustrates the proposed transition period.

	2012-13		2013-14				2014-15		2015-16		2016-17		2017-18	
H.S.	Approval & Transfer		Recruitment & Calendar Notice				Full Admit		Full Admit		Full Admit		Full Admit	
Yr1	FAS	choice		FAS			DFALD		DFALD		DFALD		DFALD	
Yr2	FAS	choice	FAS/DFALD	FAS	choice		FAS/DFALD		DFALD		DFALD		DFALD	
Yr3	FAS	choice	FAS/DFALD	FAS	choice		FAS/DFALD		FAS/DFALD		DFALD		DFALD	
Yr4	FAS	grad	FAS/DFALD	FAS	grad		FAS/DFALD grad		FAS/DFALD grad		FAS/DFALD grad		DFALD	

During 2013-2014, students in the Major/Specialist Visual Studies programs, enrolling in upper years, will have the option of choosing to remain in Arts & Science or transferring to Daniels. Commencing 2014-2015, all students will apply directly to Daniels for admission to Visual Studies programs, including 1<sup>st</sup> year.

Subsequent to the programs and faculty being transferred, the Daniels Faculty would offer Visual Studies courses required for the Visual Studies program (Specialist, Major and Minor). Fine Art History courses that are required for the Visual Studies program would continue to be available to Visual Studies students with the same enrolment priority as currently, regardless of the Faculty of registration of the students. Students enrolled at the Daniels Faculty would have access to Daniels Faculty student and registrarial services. The Faculty Registrars of the Daniels Faculty and Arts & Science would coordinate administratively to ensure smooth processes for students. Administrative protocols would be designed by the two registrarial offices, based on the experience of the recent Architectural Studies transfer and the needs of the Visual Studies students.

From the perspective of current students, there would be no impact on the undergraduate program or degree requirements regardless of their home Faculty. Program requirements would remain the same. All students would be able to complete their degree including completion of any other minor, major or specialist. Importantly, as the Daniels Faculty would only offer a bachelor of arts degree, and not a bachelor of science, students taking a combination of programs entitling them to the

bachelor of science in Arts & Science and who wish to graduate with the bachelor of science degree must remain in Arts & Science to do so. Both the Arts & Science Registrar’s Office and the Daniels Registrar’s Office would advise the students about the transfer and coordinate on any matters needing to be resolved during the transition period (2013-2017 as per chart above)

Pending approval of the transfer, appropriate notice would appear in the both Arts & Science and Daniels undergraduate Calendars.

Graduate Program

The Master of Visual Studies (MVS) is a two-year, full-time professional program with two fields: Studio (which prepares students to further their visual art practice) and Curatorial Studies (which prepares students for a contemporary curatorial practice in the visual arts). Current enrolment in the program is as follows:

	Year of Study			
Candidacy Session	1	2	3	Total
20109			1	1
20119		7		7
20129	8			8
<b>Total</b>	<b>8</b>	<b>7</b>	<b>1</b>	<b>16</b>

The transfer would not result in any changes to the MVS program requirements or the degree conferred. Students in progress at the time of the transfer would be able to complete their program as is.

The Visual Studies faculty, in collaboration with the Associate Dean, Academic of the Daniels Faculty, would continue to oversee the admissions of students to the MVS and their ongoing supervision. As part of the Daniels Faculty graduate student programs, MVS graduate students would have access to Daniels Faculty facilities and training for these facilities as relevant for their program of study including computer labs, shop facilities and fabrication areas.

The graduate academic program director of the MVS and a student representative would have a seat on the Daniels Faculty Council similar to programs, as laid out in the Daniels Faculty Constitution. Graduate students in the MVS program would be integrated into the graduate student governance structure in the Daniels Faculty. Depending on the students’ research and final thesis work, both visual studies and architecture students will have the opportunity to benefit from supervisory instruction from faculty and staff members from both programs.

Pending approval of the transfer, appropriate notice would appear in the School of Graduate Studies Calendar.

**4. Finances, Space and Facilities**

There are no new/additional financial resources at the University-level required for the proposed transfer of the Visual Studies programs. Beginning with the Fall 2013 enrolments, undergraduate and graduate Basic Income Units (BIUs) and tuition would be assigned to the Daniels Faculty or to Arts & Science, on the basis of students’ Faculty of registration. Budget arrangements covering the

provision of teaching by both Faculties to students registered in the other Faculty will be governed by an interdivisional teaching agreement to be negotiated and agreed upon by both Faculties prior to December 31, 2013. A sustainable financial model has been developed by Arts & Science, Daniels, and the Planning and Budget Office.

#### Undergraduate Program

For current students, fees would continue at the levels approved by governance for the Honours Bachelor of Arts degree, i.e. the academic fees for the program will be the same whether a student is registered in the Daniels Faculty or Arts & Science. As with the Architectural Studies students in the Daniels Faculty, students registering in future in the Daniels Faculty will pay fees on a program fee basis. Changes to the fees will continue to be subject to the University's tuition fee policy framework. Access to financial need-based aid would be provided by the University's office of Enrollment Services and the Daniels Faculty.

Daniels Faculty students will have access to Arts & Science programs and appropriate courses for which they are eligible, in order to complete the requirements of their program of study. The mechanisms to implement this will be developed and in place for 2014. A letter of intent is being developed between the two Faculties, with input from the Office of the Provost, setting out the interdivisional arrangement allowing students access to enrol in Arts & Science courses as part of their degree requirements, and for Arts & Science students to enrol in the Daniels Faculty Visual Studies minor.

The Daniels Faculty would support the program with administrative staff and an undergraduate academic program director. Daniels Faculty undergraduate students would continue to have work study opportunities as appropriate and available within the Daniels Faculty.

#### Graduate Program

Student fees would continue at current levels for the Master of Visual Studies degree, and will be subject to the University's tuition policy framework. Access to financial need-based aid would be provided by the University's office of Enrollment Services, School of Graduate Studies and the Daniels Faculty.

The Daniels Faculty would support the MVS program with administrative staff, technical support and a program director dedicated to the MVS graduate program.

All graduate students will have access to elective courses, in both Architecture and Visual Studies as appropriate to their individual program. MVS graduate students would also have access to graduate student space, office of student services and all other amenities available to all current students.

Funding for MVS graduate students would continue at current levels, including University of Toronto Fellowship (UTF) funding, where applicable.

#### Teaching staff

There are four full-time tenure-stream faculty members and two full-time teaching-stream faculty who teach in the Visual Studies Program that hold their appointments in the Department of Art. As well, there are a total of 1.49 FTE part-time faculty members who have long association with the program. Pending approval of the proposed program transfer, these faculty members will be invited by the Dean of the Daniel's Faculty to have their appointments transferred from Arts & Science to the Daniels Faculty effective July 1, 2013.

Effective July 1, 2013, the Dean of the Daniels Faculty will be responsible for assigning workload in accordance with the Daniel's Faculty Workload Policy, evaluating performance for the purpose of annual PTR/Merit increases, approving leaves, recommending promotion, and all other processes governing the terms of faculty appointments.

Transferring the Visual Studies Program to the Daniels Faculty will not involve any changes in relationships with UTM and UTSC teaching-stream faculty currently contributing to curriculum and student supervision. The Dean of the Daniel's Faculty would make a request to the School of Graduate Studies for their appointments as Associate members of the Graduate School to be held in the Daniels Faculty.

#### Administrative staff

No changes in administrative staffing levels at the Department of Art are expected. The Daniels Faculty is currently expanding its registrarial and student services for all prospective and current students. The position of Registrar was created in 2012, and additional support staff will be hired in spring 2013, to ensure, the Daniels Faculty will provide a high level of student service. In addition, the Daniels Faculty possesses a technical services unit with fabrication equipment that will be accessible to the Visual Studies graduate students.

#### Governance

All governance matters relating to the Visual Studies undergraduate and graduate programs will be the responsibility of the Daniels Faculty and its governance bodies, subject to University policies and procedures. The Daniels Faculty has, as all Faculties at the University, revised its By-laws and constitution to bring it in line with the recommendations of the Task Force on Governance and the University of Toronto Quality Assurance Process. Under the revised Constitution and By-Laws, there is accommodation for the Visual Studies faculty and students to participate as members of all standing committees.

#### Budget, Space and Facilities

The Provost has committed an allocation to each of the two Faculties from the University Fund (UF) in support of the proposed transfer of the Visual Studies programs. The University's budget model provides a natural and sustainable framework to support the ongoing success of the Visual Studies transfer. Revenue from undergraduate and graduate Basic Income Units (BIUs) and tuition will be assigned to the Daniels Faculty or to Arts & Science, on the basis of students' Faculty of registration. University-wide costs and divisional costs will also be assigned in accordance with the budget model. Funding for teaching by each Faculty to students registered in the other will be governed by an interdivisional teaching agreement to be negotiated and agreed upon by both Faculties prior to December 31, 2013.

The Visual Studies programs currently occupy space in the Borden Building and this space will be allocated to the Daniels Faculty. An Interim Project Report for the relocation of the Daniels Faculty to new facilities was approved by Governing Council on April 7, 2011. The report was approved in principle with implementation subject to approval of a detailed final project planning report. The final report would present the space and facility requirements associated with the Visual Studies undergraduate and graduate programs, and teaching staff. While there are costs for the expansion of the Daniels Faculty as part of its plans, the sources of funding will be identified as part of the project plan.

## 6. Jurisdictional Information

<b>Governance Steps</b>
Daniels Faculty and Arts & Science Faculty Council Approval
Planning and Budget Committee
Academic Board
Executive Committee / Governing Council

## Appendix A: Revised Calendar Copy – Undergraduate Visual Studies

Current Calendar copy (Department of Art)	Track Change Version	Clean copy
<p><b>Professors Emeriti</b>            K. Andrews, MFA            H.A. Brooks, MA, Ph D, D Eng            L.E. Eleen, MA, Ph D            W. McA. Johnson, MA, MFA, Ph D, FRSC            H.K. Lücke, DrPhil            D.S. Richardson, MA, Ph D (U)            D. Rifat, DA            J.W. Shaw, MAT, Ph D, D Hum Lett, FSA, FRSC (T)            M.C. Shaw, MA, Ph D (S)            B. Welsh-Orcharov, MA, Ph D            F.E. Winter, Ph D</p> <p><b>Chair of the Department</b>            E. M. M. Legge, MA, Ph D</p> <p><b>Associate Chair. Visual Studies</b>            L. Steele, Dr. of Arts</p> <p><b>Professors</b>            M.A. Cheetham, MA, Ph D (U)            D. Reid, MA (AGO)            P.L. Sohm, MA, Ph D (U)            L. Steele, Dr. of Arts</p> <p><b>Associate Professors</b>            C. Anderson, MA, PhD            J. Caskey, MA, Ph D (University of Toronto Missis-            sauga)            A. S. Cohen MA, Ph D            L. Kaplan, MA, Ph D (University of Toronto Missis-            sauga)            E.M. Kavalier, MA, Ph D            C. Knappett, PhD, FSA</p> <p><b>(Homer Thompson/Walter Graham Chair in Aegean Prehistory)</b>            E.M.M. Legge, MA, Ph D (V)            E. Levy, MA, Ph D (University of Toronto Missis-            sauga)</p>	<p><b>Professors Emeriti</b>            K. Andrews, MFA            H.A. Brooks, MA, Ph D, D Eng            L.E. Eleen, MA, Ph D            W. McA. Johnson, MA, MFA, Ph D, FRSC            H.K. Lücke, DrPhil            D.S. Richardson, MA, Ph D (U)            D. Rifat, DA            J.W. Shaw, MAT, Ph D, D Hum Lett, FSA, FRSC (T)            M.C. Shaw, MA, Ph D (S)            B. Welsh-Orcharov, MA, Ph D            F.E. Winter, Ph D</p> <p><b>Chair of the Department</b>            E. M. M. Legge, MA, Ph D</p> <p><b>Associate Chair- Program Director Visual Studies</b>            L. Steele, Dr. of Arts</p> <p><b>Professors</b>            M.A. Cheetham, MA, Ph D (U)            D. Reid, MA (AGO)            P.L. Sohm, MA, Ph D (U)            L. Steele, Dr. of Arts</p> <p><b>Associate Professors</b>            C. Anderson, MA, PhD            J. Caskey, MA, Ph D (University of Toronto Missis-            sauga)            A. S. Cohen MA, Ph D            L. Kaplan, MA, Ph D (University of Toronto Mis-            sissauga)            E.M. Kavalier, MA, Ph D            C. Knappett, PhD, FSA</p> <p><b>(Homer Thompson/Walter Graham Chair in Aegean Prehistory)</b>            E.M.M. Legge, MA, Ph D (V)            E. Levy, MA, Ph D (University of Toronto Missis-</p>	<p><b>Faculty</b>  <b>Dean</b>            R. Sommer, BFA, B Arch, M Arch</p> <p><b>Program Director and Professor</b>            L. Steele, Dr. of Arts</p> <p><b>Professors</b>            L. Steele, Dr. of Arts</p> <p><b>Associate Professors</b>            S. Lloyd, MFA            S. Schelle            K. Tomczak            S. Wiitasalo</p> <p><b>Assistant Professors</b>            E. Pien, MFA            J. Massey            J. Tod</p> <p><b>Senior Lecturers</b>            Barbara Fischer, MA            G. Hawken, BA</p>

<p>S. Lloyd, MFA  J. Massey  S. Schelle  J. Tod  K. Tomczak  J.T. Wollesen, Dr. phil. habil. (V)  <b>Assistant Professors</b>  B. C. Ewald, MA, Dr. Phil  E. Harney, MA, Ph D (University of Toronto Scarborough)  Kajri Jain, MA, PhD (UTM)  N. O'Laoghaire, MA, Ph D  E. Pien, MFA  J. Purtle, MA, MPhil, Ph D  J. Ricco, AM, Ph D (University of Toronto Mississauga)  A. Syme, MA, Ph D (University of Toronto Mississauga)  S. Wiitasalo  <b>Lecturers</b>  M. Hlady BFA ,MFA (University of Toronto at Scarborough )  A. Irving BFA, MFA ( University of Toronto at Scarborough )  <b>Senior Lecturers</b>  Barbara Fischer, MA  G. Hawken, BA  D. Hlynsky (University of Toronto Scarborough)  W. Kwan (University of Toronto Scarborough)  T. Mars (University of Toronto Scarborough)  <b>Associate Faculty</b>  K.R. Bartlett, MA, Ph D (V)  <b>Adjunct Professor</b>  Y. Hendeles, C.M., O.Ont, Ph.D Amsterdam, LL.D  University of Toronto, Nova Scotia College of Art and Design, Ontario College of Art and Design (Hons)  <b>Royal Ontario Museum</b>  D. Dewan, MA, Ph D</p>	<p><del>sauga)</del>  S. Lloyd, MFA  J. Massey  S. Schelle  J. Tod  K. Tomczak  <del>J.T. Wollesen, Dr. phil. habil. (V)</del>  <b>Assistant Professors</b>  <del>B. C. Ewald, MA, Dr. Phil</del>  <del>E. Harney, MA, Ph D (University of Toronto Scarborough)</del>  <del>Kajri Jain, MA, PhD (UTM)</del>  <del>N. O'Laoghaire, MA, Ph D</del>  <del>E. Pien, MFA</del>  <del>J. Purtle, MA, MPhil, Ph D</del>  <del>J. Ricco, AM, Ph D (University of Toronto Mississauga)</del>  <del>A. Syme, MA, Ph D (University of Toronto Mississauga)</del>  S. Wiitasalo  <b>Lecturers</b>  M. Hlady BFA ,MFA (University of Toronto at Scarborough )  A. Irving BFA, MFA ( University of Toronto at Scarborough )  <b>Senior Lecturers</b>  Barbara Fischer, MA  G. Hawken, BA  D. Hlynsky (University of Toronto Scarborough)  <del>W. Kwan (University of Toronto Scarborough)</del>  <del>T. Mars (University of Toronto Scarborough)</del>  <b>Associate Faculty</b>  <del>K.R. Bartlett, MA, Ph D (V)</del>  <b>Adjunct Professor</b>  <del>Y. Hendeles, C.M., O.Ont, Ph.D Amsterdam, LL.D</del>  <del>University of Toronto, Nova Scotia College of Art and Design, Ontario College of Art and Design (Hons)</del>  <b>Royal Ontario Museum</b></p>	
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<p>A. Gehmacher, MA, Ph D A. Liivandi, MA, MLS A. Palmer, MA, Ph D S. Stock, MA, Ph D</p>	<p><del>D. Dewan, MA, Ph D A. Gehmacher, MA, Ph D A. Liivandi, MA, MLS A. Palmer, MA, Ph D S. Stock, MA, Ph D</del></p>	
<p>Courses in the Department of Art are offered in two basic areas: lecture courses or seminars in the History of Art (FAH) and practical studios or seminars in Visual Studies (VIS). Minor, Major and Specialist programs are offered in both the History of Art and Visual Studies.</p> <p>The FAH curriculum covers the Bronze Age to the present in several global regions: the Mediterranean area, Europe and North America, and Asia. <u>FAH101H1</u> is an overview of the major periods and monuments in the history of art and architecture, and <u>FAH102H1</u> serves as a practical and critical introduction to the practice of art history and is an integral component of the curriculum; students are encouraged to take this class early in their progress toward an FAH degree. Half courses at the 200 level are more comprehensive surveys that thematically introduce the material from specific chronological periods, regional areas, or the history of architecture. Many of these courses, which are offered on a regular basis, serve as “gateway” prerequisites for courses at the 300 and 400 level; students are advised to check the prerequisites for each upper-level course carefully.</p> <p>Visual Studies is the studio component of the Department of Art. Visual Studies Foundation courses are designed for Humanities and Social Science students who intend to seriously pursue Visual Studies upper level courses. There is a two-stage enrolment process. Humanities and Social Science students who have been accepted into a Visual</p>	<p>Courses in the Department of Art John H. Daniels Faculty of Architecture, Landscape and Design are offered in two basic areas: lecture courses or seminars in the History of Art (FAH) and practical studios or seminars in Visual Studies (VIS). Minor, Major and Specialist programs are offered in both the History of Art and Visual Studies.</p> <p><del>The FAH curriculum covers the Bronze Age to the present in several global regions: the Mediterranean area, Europe and North America, and Asia. <u>FAH101H1</u> is an overview of the major periods and monuments in the history of art and architecture, and <u>FAH102H1</u> serves as a practical and critical introduction to the practice of art history and is an integral component of the curriculum; students are encouraged to take this class early in their progress toward an FAH degree. Half courses at the 200 level are more comprehensive surveys that thematically introduce the material from specific chronological periods, regional areas, or the history of architecture. Many of these courses, which are offered on a regular basis, serve as “gateway” prerequisites for courses at the 300 and 400 level; students are advised to check the prerequisites for each upper-level course carefully.</del></p> <p><del>Visual Studies is the studio component of the Department of Art. Visual Studies Foundation courses are designed for Humanities and Social Science students who intend to seriously pursue Visual Studies upper level courses. There is a two-stage enrolment process. Humanities and Social Science</del></p>	<p>Visual Studies courses are offered in two basic formats: lecture courses/seminars and practical studios/seminars. Minor, Major and Specialist programs are offered.</p> <p><del>Visual Studies Foundation courses are designed for Humanities and Social Science students who intend to seriously pursue Visual Studies upper level courses. There is a two-stage enrolment process. Humanities and Social Science students who have been accepted into a Visual Studies Program of Study may register for Visual Studies courses from mid-July until early August. First-year students and other upper-year students may apply for available spaces in late August.</del></p> <p>Foundation courses: <u>VIS120H1</u>, Visual Concepts, a lecture-based course that investigates a wide range of topics situated in Modernism and Post-Modernism. This course rigorously examines diverse art concepts in order to prepare students for interdisciplinary perspectives on art practice and critical theory in upper level courses. <u>VIS130H1</u> is an intensive interdisciplinary course that stresses the formulation and communication of visual ideas, primarily through a variety of media and must be taken in conjunction with <u>VIS120H1</u>, Visual Concepts. It is offered in the Winter term, and is available only to those students who achieve a grade of 60% or greater in <u>VIS120H1</u>. Visual Studies emphasizes a strong commitment to the social, cultural and theoretical issues embodied in contemporary art practice. The scope and variety of available courses will pro-</p>



<p>Studies Program of Study may register for Visual Studies courses from mid-July until early August. First-year students and other upper-year students may apply for available spaces; n late August.</p> <p>Foundation courses: <u>VIS120H1</u>, Visual Concepts, a lecture-based course that; nvestigates a wide range of topics situated in Modernism and Post-Modernism. This course rigorously examines diverse art concepts in order to prepare students for interdisciplinary perspectives on art practice and critical theory in upper level courses. VIS130 is an intensive interdisciplinary course that stresses the formulation and communication of visual ideas, primarily through a variety of media and must be taken in conjunction with <u>VIS120H1</u>, Visual Concepts. It is offered in the Winter term, and; s available only to those students who achieve a grade of 60% or greater in VIS120 Visual Studies emphasizes a strong commitment to the social, cultural and theoretical issues embodied in contemporary art practice. Some Visual Studies courses are credits in other programs, for example, Women in Visual Art, and Performance in the Women’s Studies program, Video for Artists in the Cinema Studies program and the Sexual Diversity program. . Students in these programs will need to fulfill the VIS120 and VIS130 prerequisites for upper level VIS courses and might consider entering a VIS Minor POST. The scope and variety of available courses will provide students with preparation for careers in teaching, museum and gallery work, conservation and complementary fields, though further professional training will normally be necessary.</p> <p>Courses inthe history of art (FAH) and in the practice of art (VIS) are useful to students in other departments or faculties; history, literature, mu-</p>	<p><del>students who have been accepted into a Visual Studies Program of Study may register for Visual Studies courses from mid-July until early August. First-year students and other upper-year students may apply for available spaces; n late August.</del></p> <p>Foundation courses: <u>VIS120H1</u>, Visual Concepts, a lecture-based course that investigates a wide range of topics situated in Modernism and Post-Modernism. This course rigorously examines diverse art concepts in order to prepare students for interdisciplinary perspectives on art practice and critical theory in upper level courses. VIS130 is an intensive interdisciplinary course that stresses the formulation and communication of visual ideas, primarily through a variety of media and must be taken in conjunction with <u>VIS120H1</u>, Visual Concepts. It is offered in the Winter term, and is available only to those students who achieve a grade of 60% or greater in VIS120 Visual Studies emphasizes a strong commitment to the social, cultural and theoretical issues embodied in contemporary art practice. The scope and variety of available courses will provide students with preparation for careers in teaching, museum and gallery work, conservation and complementary fields, though further professional training will normally be necessary.</p> <p>Courses in the history of art and in the practice of art are useful to students in other departments or faculties; history, literature, music, and philosophy are likewise concerned with systems of thought and imagery. Fundamental concepts in such disciplines are embodied or reflected; in related works of art, of the same general period and area. Students; n architecture, geography, or city planning will find courses in the history of archi-</p>	<p>vide students with preparation for careers in teaching, museum and gallery work, conservation and complementary fields, though further professional training will normally be necessary.</p> <p>Courses in the history of art and in the practice of art are useful to students in other departments or faculties; history, literature, music, and philosophy are likewise concerned with systems of thought and imagery. Fundamental concepts in such disciplines are embodied or reflected; in related works of art, of the same general period and area. Students; n architecture, geography, or city planning will find courses in the history of architecture of benefit. Those with a special interest in the practice of architecture will find studio courses of value.</p> <p>Counselling is available, by appointment, from the Visual Studies Program Coordinator. Enquiries: George Hawken, Number 1, Spadina Crescent, room 226 (416-946-8153)</p>
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<p>sic, and philosophy are likewise concerned with systems of thought and imagery. Fundamental concepts in such disciplines are embodied or reflected in related works of art of the same general period and area. Students in architecture, geography, or city planning will find courses in the history of architecture of benefit. Those with a special interest in the practice of architecture will find studio courses of value.</p> <p>At the same time, the Department directs the attention of its students to the wide range of offerings in other departments and urges them to acquire the broad cultural background essential to an understanding of the arts. Of special importance are familiarity with history, a knowledge of the various traditions of literature and mythology, and an acquaintance with philosophy. Courses in cultural, historical or urban geography may also be relevant in programs that include the history of architecture. It is imperative that students interested in pursuing an advanced degree in art history acquire the foreign languages necessary for such work. Although the choice of languages will be dependent on an individual's program of study, it is generally recommended that students learn German and at least one other European language. The Department web site provides a list of courses in other departments that can be counted toward an art history degree.</p> <p>In conjunction with Woodsworth College, the Department offers courses during the summer term at the University of Siena, Italy, and at other locations abroad. For information about these degree-credit courses, please consult the Department of Art web site or contact the Summer Abroad Program at Woodsworth College, 119 St. George Street (416-978-8713).</p>	<p>ecture of benefit. Those with a special interest in the practice of architecture will find studio courses of value.</p> <p><del>At the same time, the Department directs the attention of its students to the wide range of offerings in other departments and urges them to acquire the broad cultural background essential to an understanding of the arts. Of special importance are familiarity with history, a knowledge of the various traditions of literature and mythology, and an acquaintance with philosophy. Courses in cultural, historical or urban geography may also be relevant in programs that include the history of architecture. It is imperative that students interested in pursuing an advanced degree in art history acquire the foreign languages necessary for such work. Although the choice of languages will be dependent on an individual's program of study, it is generally recommended that students learn German and at least one other European language. The Department web site provides a list of courses in other departments that can be counted toward an art history degree.</del></p> <p><del>In conjunction with Woodsworth College, the Department offers courses during the summer term at the University of Siena, Italy, and at other locations abroad. For information about these degree-credit courses, please consult the Department of Art web site or contact the Summer Abroad Program at Woodsworth College, 119 St. George Street (416-978-8713).</del></p> <p>The Fine Art Student Union (FASU) sponsors a variety of lectures and other activities for members of the departmental community. Many courses in the Department, whether history or studio, are offered in alternate years only, or</p>	
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<p>The Fine Art Student Union (FASU) sponsors a variety of lectures and other activities for members of the departmental community. Many courses in the Department, whether history or studio, are offered in alternate years only, or on a three-year cycle. The studio program requires no prerequisite at the secondary school level, but enrolment is limited in all studio courses. For more detailed information on courses and degree programs, consult the Department of Art web site and Undergraduate Handbook at <a href="http://www.art.utoronto.ca">www.art.utoronto.ca</a>. Counselling is available, by appointment, from the Undergraduate Coordinators. Enquiries: FAH: Ms. Ilse Wister, Undergraduate Secretary, Sidney Smith Hall, room 6036 (416-978-7892) VIS: George Hawken, Number 1, Spadina Crescent, room 226 (416-946-8153)</p>	<p><del>on a three-year cycle. The studio program requires no prerequisite at the secondary school level, but enrolment is limited in all studio courses. For more detailed information on courses and degree programs, consult the Department of Art web site and Undergraduate Handbook at <a href="http://www.art.utoronto.ca">www.art.utoronto.ca</a>. Counselling is available, by appointment, from the Undergraduate Coordinators. Enquiries: FAH: Ms. Ilse Wister, Undergraduate Secretary, Sidney Smith Hall, room 6036 (416-978-7892) VIS: George Hawken, Number 1, Spadina Crescent, room 226 (416-946-8153)</del></p>	
<p><b>Visual Studies (Arts program)</b> Enrolment in the VIS program is limited. To apply to the program, students must have completed at least four full course equivalents including <a href="#">VIS120H1</a> and <a href="#">VIS130H1</a>; must have a cumulative GPA of at least 2.80; and must have at least a B in each of <a href="#">VIS120H1</a> and <a href="#">VIS130H1</a>. Achievement of these minimum marks does not guarantee enrolment in the program. <b>Specialist program:</b> (Ten full courses or their equivalent, including four 300/400 VIS half courses, two of which must be <a href="#">VIS401H1</a> and <a href="#">VIS402H1</a>, and two FAH full courses or their equivalent, including <a href="#">FAH102H1</a> and three other FAH half courses) Requirements as follows: at least eight VIS and two FAH full courses or their equivalent including <a href="#">FAH102H1</a> and three other FAH half courses First Year: <a href="#">VIS120H1</a>, <a href="#">FAH102H1</a> and <a href="#">VIS130H1</a></p>	<p><del><b>Visual Studies (Arts program)</b> Enrolment in the VIS program is limited. To apply to the program, students must have completed at least four full course equivalents including <a href="#">VIS120H1</a> and <a href="#">VIS130H1</a>; must have a cumulative GPA of at least 2.80; and must have at least a B in each of <a href="#">VIS120H1</a> and <a href="#">VIS130H1</a>. Achievement of these minimum marks does not guarantee enrolment in the program. <b>Specialist program:</b> (Ten full courses or their equivalent, including four 300/400 VIS half courses, two of which must be <a href="#">VIS401H1</a> and <a href="#">VIS402H1</a>, and two FAH full courses or their equivalent, including <a href="#">FAH102H1</a> and three other FAH half courses) Requirements as follows: at least eight VIS and two FAH full courses or their equivalent including <a href="#">FAH102H1</a> and three other FAH half courses First Year: <a href="#">VIS120H1</a>, <a href="#">FAH102H1</a> and <a href="#">VIS130H1</a></del></p>	<p><b>Visual Studies Specialist program:</b> (Ten full courses or their equivalent, including four 300/400 VIS half courses, two of which must be <a href="#">VIS401H1</a> and <a href="#">VIS402H1</a>, and two FAH full courses or their equivalent, including <a href="#">FAH102H1</a> and three other FAH half courses) Requirements as follows: at least eight VIS and two FAH full courses or their equivalent including <a href="#">FAH102H1</a> and three other FAH half courses First Year: <a href="#">VIS120H1</a>, <a href="#">FAH102H1</a> and <a href="#">VIS130H1</a> Higher Years: 1. 14 half-courses in VIS 2. Thesis Text/Critique <a href="#">VIS401H1</a>; Thesis project <a href="#">VIS402H1</a> Notes: 1. A full 400-series course is mandatory 2. Prerequisites for all courses beyond first year will be <a href="#">VIS120H1</a> and <a href="#">VIS130H1</a> 3. No more than 13 FAS/VIS and FAH full courses may be taken in combination</p>

<p>Higher Years: 1. 14 half-courses in VIS 2. Thesis Text/Critique <u>VIS401H1</u>; Thesis project <u>VIS402H1</u> Notes: 1. A full 400-series course is mandatory 2. <i>Prerequisites</i> for all courses beyond first year will be <u>VIS120H1</u> and <u>VIS130H1</u> 3. No more than 13 FAS/VIS and FAH full courses may be taken in combination <b>Major program:</b> (Six Visual Studies full courses or their equivalent, including at least two 300+ half courses) First Year: <u>VIS120H1</u> and <u>VIS130H1</u> Higher Years: Ten half-courses in VIS Notes: No more than 13 FAH and FAS/VIS full courses may be taken in combination <b>Minor program:</b> (No more than four Visual Studies full courses or their equivalent, including at least one FULL 300-level course or its equivalent.) Note: No more than 4 full courses may be taken in a Minor Subject POST 1. <u>VIS120H1</u> and <u>VIS130H1</u> 2. Six half-courses in VIS 3. Note: VIS minors are not permitted to take VIS401 and VIS402, or any Independent VIS courses</p>	<p>Higher Years: 1. 14 half-courses in VIS 2. Thesis Text/Critique <u>VIS401H1</u>; Thesis project <u>VIS402H1</u> Notes: 1. A full 400-series course is mandatory 2. <i>Prerequisites</i> for all courses beyond first year will be <u>VIS120H1</u> and <u>VIS130H1</u> 3. No more than 13 FAS/VIS and FAH full courses may be taken in combination <b>Major program:</b> (Six Visual Studies full courses or their equivalent, including at least two 300+ half courses) First Year: <u>VIS120H1</u> and <u>VIS130H1</u> Higher Years: Ten half-courses in VIS Notes: No more than 13 FAH and FAS/VIS full courses may be taken in combination <b>Minor program:</b> (No more than four Visual Studies full courses or their equivalent, including at least one FULL 300-level course or its equivalent.) Note: No more than 4 full courses may be taken in a Minor Subject POST 1. <u>VIS120H1</u> and <u>VIS130H1</u> 2. Six half-courses in VIS 3. Note: VIS minors are not permitted to take VIS401 and VIS402, or any Independent VIS courses</p>	<p><b>Major program:</b> (Six Visual Studies full courses or their equivalent, including at least two 300+ half courses) First Year: <u>VIS120H1</u> and <u>VIS130H1</u> Higher Years: Ten half-courses in VIS Notes: No more than 13 FAH and FAS/VIS full courses may be taken in combination <b>Minor program:</b> (No more than four Visual Studies full courses or their equivalent, including at least one FULL 300-level course or its equivalent.) Note: No more than 4 full courses may be taken in a Minor Subject POST 1. <u>VIS120H1</u> and <u>VIS130H1</u> 2. Six half-courses in VIS 3. Note: VIS minors are not permitted to take VIS401 and VIS402, or any Independent VIS courses</p>
<p><b>VIS120H1 Visual Concepts [24L, 12T]</b> Visual concepts introduces students to a wide range of topics situated in Modernism and Post-modernism that inform current art practice and critical discourse. The course investigates post-1970 art practice through the diverse societal, cultural and political influences of post-modernism. DR=HUM; BR=3</p> <p><b>VIS130H1 Visual Strategies [36L 12T]</b> A studio based course that employs intensive and</p>		<p><b>VIS120H1 Visual Concepts [24L, 12T]</b> Visual Concepts introduces students to a wide range of topics situated in Modernism and Post-modernism that informs current art practice and critical discourse. The course investigates the major art and architectural movements of the 20<sup>th</sup> and 21<sup>st</sup> centuries, looking at the key artists, artworks, architects and buildings from this period in relation to the social and political conditions that have given rise to these movements. Note: This course is required for all students in the Visual Studies programs, minor, major or specialist.</p>

<p>diverse investigation of drawing strategies that stress the formulation and communication of visual ideas. NOTE enrolment instructions in the Registration Handbook and Timetable for this course! A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1</u> with a grade of 60% or higher <i>Exclusion:</i> FAS143H1 DR=HUM; BR=1</p> <p><b>VIS201H1 Painting: Methods and Materials [36P]</b> This is a hands-on course that deals with technical and theoretical issues of painting in the early 21st century. The act of painting and the relevance of painting are stressed through both historical and current issues. This course is very project oriented. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS145H1 DR=HUM; BR=1</p> <p><b>VIS202H1 Video For Artists [36P]</b> A studio course that introduces the history and contemporary practice of video art. In addition to hands-on instruction in digital production and post-production, the course includes seminars, readings and screenings. Students produce a number of short digital video projects and participate in group seminars and critiques. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS203H1 Time-Based Arts [12L 24P]</b> A studio course examining the particular properties of various time-based art forms, including audio and audio installation, video and video installation, interactive performance and other time-based media used by artists. Readings, gallery visits and screenings and slide presentations provide background to these art practices. Stu-</p>		<p>DR=HUM; BR=3</p> <p><b>VIS130H1 Visual Strategies [36L 12T]</b> A studio based course that employs intensive and diverse investigation of visual strategies that stress the formulation and communication of concepts and ideas. A range of media are investigated in this studio course including drawing, 3-d construction, multiples and time-based media. NOTE: VIS120 and VIS130 are required for all students in Visual Studies programs, minor, major or specialist. <i>Prerequisite:</i> <u>VIS120H1</u> with a grade of 60% or higher <i>Exclusion:</i> FAS143H1 DR=HUM; BR=1</p> <p><b>VIS201H1 Painting: Methods and Materials [36P]</b> This is a hands-on course that deals with technical and theoretical issues of painting in the early 21st century. The act of painting and the relevance of painting are stressed through both historical and current issues. This course is very project oriented. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS145H1 DR=HUM; BR=1</p> <p><b>VIS202H1 Video For Artists [36P]</b> A studio course that introduces the history and contemporary practice of video art. In addition to hands-on instruction in digital production and post-production, the course includes seminars, readings and screenings. Students produce a number of short digital video projects and participate in group seminars and critiques. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS203H1 Time-Based Arts [12L 24P]</b></p>
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<p>dents produce projects responding to assignments. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS204H1 3D Installation [13L,24P]</b> This course is designed to introduce students to the basic principles of working in 3 dimensions, using projects, slide lectures and writing. A studio fee of \$50.00 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS146H1 DR=HUM; BR=1</p> <p><b>VIS205H1 Drawing [36P]</b> Studio-based projects explore drawing practice; in the early 21st century. Materials and approaches both bear witness to continuity and respond to changing contemporary cultural issues. (A studio fee of \$25 is payable with tuition.) <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS243H1 DR=HUM; BR=1</p> <p><b>VIS206H1 Print Media One. Relief (formerly VIS203H1) [36P]</b> Principles and practices of Relief Printmaking. Projects in single and multiple block edition production. (A studio fee of \$120 is payable with tuition.) <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS232H1 DR=HUM; BR=1</p> <p><b>VIS207H1 Print Media II. Intaglio (formerly VIS303H1) [36P]</b> An introduction through studio projects to the principle forms of intaglio printmaking, including etching and collagraph. (A studio fee of \$120 is payable with tuition.) <i>Prerequisites:</i> <u>VIS120H1, VIS130</u> <i>Exclusion:</i> FAS324H1 DR=HUM; BR=1</p>		<p>A studio course examining the particular properties of various time-based art forms, including audio and audio installation, video and video installation, interactive performance and other time-based media used by artists. Readings, gallery visits and screenings and slide presentations provide background to these art practices. Students produce projects responding to assignments. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS204H1 3D Installation [13L,24P]</b> This course is designed to introduce students to the basic principles of working in 3 dimensions, using projects, slide lectures and writing. A studio fee of \$50.00 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS146H1 DR=HUM; BR=1</p> <p><b>VIS205H1 Drawing [36P]</b> Studio-based projects explore drawing practice; in the early 21st century. Materials and approaches both bear witness to continuity and respond to changing contemporary cultural issues. (A studio fee of \$25 is payable with tuition.) <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS243H1 DR=HUM; BR=1</p> <p><b>VIS206H1 Print Media One. Relief (formerly VIS203H1) [36P]</b> Principles and practices of Relief Printmaking. Projects in single and multiple block edition production. (A studio fee of \$120 is payable with tuition.) <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS232H1 DR=HUM; BR=1</p> <p><b>VIS207H1 Print Media II. Intaglio (for-</b></p>
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<p><b>VIS208H1 Performance Art [12L,24P]</b>  Practical and aesthetic concerns in the evolution of Performance against the backdrop of critical and historical perspectives. Students explore a range of Performance possibilities, alone and collaboratively to develop both intellectual and physical skills which will inform both their performance work and their view of art. Seminars focus on critical aspects of Performance. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS209H1 Women in Visual Art [12L,24P]</b>  The emergence and incorporation of the feminist perspective in current art theory and practice form the basis of lectures, seminars, projects and essays that focus on language, photography and other mediums that signal the shift to a variety of strategies shaping art in the post-modern era. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS211H1 Works on Paper (formerly VIS205H1) [12L,24P]</b>  A studio based course which explores the potential of paper from drawing to object making, in the context of contemporary art practice. A studio fee of \$25 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS143H1, FAS243H1 DR=HUM; BR=1</p> <p><b>VIS212H1 Colour [12L,24P]</b>  Colour may be claimed as the property of all: for most everyone sees, uses, and knows colour. Studying colour takes us into areas of humanities and sciences. This study, through lectures, projects and readings aims to develop a student's understanding and use of colour. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1</u></p>		<p><b>merly VIS303H1) [36P]</b>  An introduction through studio projects to the principle forms of intaglio printmaking, including etching and collagraph. (A studio fee of \$120 is payable with tuition.) <i>Prerequisites:</i> <u>VIS120H1, VIS130</u> <i>Exclusion:</i> FAS324H1 DR=HUM; BR=1</p> <p><b>VIS208H1 Performance Art [12L,24P]</b>  Practical and aesthetic concerns in the evolution of Performance against the backdrop of critical and historical perspectives. Students explore a range of Performance possibilities, alone and collaboratively to develop both intellectual and physical skills which will inform both their performance work and their view of art. Seminars focus on critical aspects of Performance. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS209H1 Women in Visual Art [12L,24P]</b>  The emergence and incorporation of the feminist perspective in current art theory and practice form the basis of lectures, seminars, projects and essays that focus on language, photography and other mediums that signal the shift to a variety of strategies shaping art in the post-modern era. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS211H1 Works on Paper (formerly VIS205H1) [12L,24P]</b>  A studio based course which explores the potential of paper from drawing to object making, in the context of contemporary art practice. A studio fee of \$25 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> <i>Exclusion:</i> FAS143H1, FAS243H1 DR=HUM; BR=1</p>
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<p><u>VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS213H1 Drawing and the Body [36P]</b>  Drawing strategies and media are explored through the reference of the human form. The body becomes the site of self and a vehicle for expression. A studio fee of \$30.00 is payable with tuition. Pre-requisites: <u>VIS120H1</u>, <u>VIS130H1</u>  Recommended preparation: <u>VIS205H1</u>  <i>Exclusion:</i> FAS243H1 DR=HUM; BR=1</p> <p><b>VIS217H1 Photobased (Chemical) [12L,24P]</b>  Photobased projects in which the fundamentals of optical-chemical-mechanical photographic processes and technologies are integrated with concepts in contemporary photobased practice. A studio fee of \$75 is payable with tuition.; student must have light metre and 35mm camera that allows full manual control. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> <i>Exclusion:</i> FAS147H1 DR=HUM; BR=1</p> <p><b>VIS218H1 Photobased (Digital) [12L,24P]</b>  Photobased projects in which the fundamentals of optical/digital photographic processes and technologies are integrated with concepts in contemporary photobased practice. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> <i>Exclusion:</i> FAS147H1 DR=HUM; BR=1</p> <p><b>VIS220H1 Painting and the Subject [36P]</b>  Painting and the subject continue the exploration of formal and material issues introduced in Painting, Method and Materials. Representation and abstraction are investigated through the development of subject matter and themes drawn from personal, social and cultural sources. A studio fee</p>		<p><b>VIS212H1 Colour [12L,24P]</b>  Colour may be claimed as the property of all: for most everyone sees, uses, and knows colour. Studying colour takes us into areas of humanities and sciences. This study, through lectures, projects and readings aims to develop a student's understanding and use of colour. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1</u> <u>VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS213H1 Drawing and the Body [36P]</b>  Drawing strategies and media are explored through the reference of the human form. The body becomes the site of self and a vehicle for expression. A studio fee of \$30.00 is payable with tuition. Pre-requisites: <u>VIS120H1</u>, <u>VIS130H1</u>  Recommended preparation: <u>VIS205H1</u>  <i>Exclusion:</i> FAS243H1 DR=HUM; BR=1</p> <p><b>VIS217H1 Photobased (Chemical) [12L,24P]</b>  Photobased projects in which the fundamentals of optical-chemical-mechanical photographic processes and technologies are integrated with concepts in contemporary photobased practice. A studio fee of \$75 is payable with tuition.; student must have light metre and 35mm camera that allows full manual control. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> <i>Exclusion:</i> FAS147H1 DR=HUM; BR=1</p> <p><b>VIS218H1 Photobased (Digital) [12L,24P]</b>  Photobased projects in which the fundamentals of optical/digital photographic processes and technologies are integrated with concepts in contemporary photobased practice. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> <i>Exclusion:</i> FAS147H1 DR=HUM; BR=1</p>
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<p>of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS301H1 Painting: The Painted Edge [36P]</b> This studio based, project oriented course critically examines contemporary visual culture through painting. Projects are presented and discussed during regular class critiques. Lectures will take place throughout the course. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS201H1</u> <i>Exclusion:</i> <u>FAS245H1</u> DR=HUM; BR=TBA</p> <p><b>VIS302H1 Video: Advanced Projects [36P]</b> Emphasis on pre-production, production and post-production of a video project. Students script, shoot and edit a tape through rough cut to fine cut. Class discussions focus on all stages of the work-in-progress. Strategies for distribution, exhibition and funding are examined. A studio fee of \$75 is payable with tuition <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS202H1/VIS203H1</u> DR=HUM; BR=TBA</p> <p><b>VIS303H1 Advanced Time-Based Arts [12L,24P]</b> A studio course that continues the students' development in all areas of time-based art practice through seminars, readings and self-directed projects. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS202H1/VIS203H1</u> DR=HUM; BR=TBA</p> <p><b>VIS305H1 Drawing and Painting [36P]</b> Time and place in drawing and painting. This course provides a discourse with which to continue the evolution of the students' work in drawing and painting. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS201H1</u> and one of</p>		<p><b>VIS220H1 Painting and the Subject [36P]</b> Painting and the subject continue the exploration of formal and material issues introduced in Painting, Method and Materials. Representation and abstraction are investigated through the development of subject matter and themes drawn from personal, social and cultural sources. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> DR=HUM; BR=1</p> <p><b>VIS301H1 Painting: The Painted Edge [36P]</b> This studio based, project oriented course critically examines contemporary visual culture through painting. Projects are presented and discussed during regular class critiques. Lectures will take place throughout the course. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS201H1</u> <i>Exclusion:</i> <u>FAS245H1</u> DR=HUM; BR=TBA</p> <p><b>VIS302H1 Video: Advanced Projects [36P]</b> Emphasis on pre-production, production and post-production of a video project. Students script, shoot and edit a tape through rough cut to fine cut. Class discussions focus on all stages of the work-in-progress. Strategies for distribution, exhibition and funding are examined. A studio fee of \$75 is payable with tuition <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS202H1/VIS203H1</u> DR=HUM; BR=TBA</p> <p><b>VIS303H1 Advanced Time-Based Arts [12L,24P]</b> A studio course that continues the students' development in all areas of time-based art practice through seminars, readings and self-directed projects. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u></p>
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<p><u>VIS205H1/VIS211H1/VIS213H1</u> Exclusions: FAS243H1, FAS343H1, FAS345H1 DR=HUM; BR=TBA</p> <p><b>VIS306H1 Site/Installation and 3-D Construction [12L,24P]</b> An investigation into the history and practice of site/installation and 3 dimensional fabrication through slide lectures, projects and seminar discussions. Earth works, large scale public projects, and site specific installations will be explored. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS204H1</u> <i>Exclusion:</i> FAS348H1 DR=HUM; BR=TBA</p> <p><b>VIS307H1 Art and Context [12L,24P]</b> Applying art to the borders of other disciplines or issues within the university community, students develop projects with the objective of opening spaces for discourse: art as a transgressive device. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> and one VIS 200-level course. DR=HUM; BR=TBA</p> <p><b>VIS309H1 Advanced Printmaking [12L,24P]</b> Seminars and studio projects give the more advanced students the opportunity to address issues of transformation in Print technology. A studio fee of \$120 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, one of (<u>VIS206H1/VIS207H1</u>) <i>Exclusion:</i> FAS334H1 DR=HUM; BR=TBA</p> <p><b>VIS310H1 Imaging the Political [12L,24P]</b> Studio projects complemented by seminars and readings examine plastic, social and gender politics in contemporary imaging. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p>		<p><u>VIS202H1/VIS203H1</u> DR=HUM; BR=TBA</p> <p><b>VIS305H1 Drawing and Painting [36P]</b> Time and place in drawing and painting. This course provides a discourse with which to continue the evolution of the students' work in drawing and painting. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS201H1</u> and one of <u>VIS205H1/VIS211H1/VIS213H1</u> Exclusions: FAS243H1, FAS343H1, FAS345H1 DR=HUM; BR=TBA</p> <p><b>VIS306H1 Site/Installation and 3-D Construction [12L,24P]</b> An investigation into the history and practice of site/installation and 3 dimensional fabrication through slide lectures, projects and seminar discussions. Earth works, large scale public projects, and site specific installations will be explored. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1, VIS204H1</u> <i>Exclusion:</i> FAS348H1 DR=HUM; BR=TBA</p> <p><b>VIS307H1 Art and Context [12L,24P]</b> Applying art to the borders of other disciplines or issues within the university community, students develop projects with the objective of opening spaces for discourse: art as a transgressive device. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u> and one VIS 200-level course. DR=HUM; BR=TBA</p> <p><b>VIS309H1 Advanced Printmaking [12L,24P]</b> Seminars and studio projects give the more advanced students the opportunity to address issues of transformation in Print technology. A studio fee of \$120 is payable with tuition. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, one of (<u>VIS206H1/VIS207H1</u>) <i>Exclusion:</i> FAS334H1 DR=HUM; BR=TBA</p>
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<p><b>VIS311H1 Independent Projects [TBA]</b> Students propose and produce projects in media that are offered in Visual Studies. <i>Prerequisite:</i> Permission of instructor DR=HUM; BR=TBA</p> <p><b>VIS312H1 Collage [12L,24P]</b> An investigation of collage through the 20th century. The evolution of collage as a means of expression will be explored in the form of studio projects and lectures. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS313H1 The Body [12L,24P]</b> Ideas about the body are challenged by developments in technology, culture and politics. This course studies the metamorphosis of gender, age and culture through projects, lectures and readings. <i>Prerequisites</i> <u>VIS120H1</u>, <u>VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS318H1 Integrated Photobased Explorations [12L,24P]</b> Studio projects are based on issues and writing relevant to contemporary photobased practice; seminars and readings are integral. Students will work with both chemical and digital processes. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> (<u>VIS120H1</u>, <u>VIS130H1</u>), and one of <u>VIS217H1/VIS218H1</u> <i>Exclusion:</i> FAS347H1 DR=HUM; BR=TBA</p> <p><b>VIS319H1 Defining Landscapes [12L,24P]</b> The concept of “landscape” is the entry point for investigating the relationship between people and their environments: landscape as both the source of inspiration and the vehicle of expression. Exploration through open media studio projects,</p>		<p><b>VIS310H1 Imaging the Political [12L,24P]</b> Studio projects complemented by seminars and readings examine plastic, social and gender politics in contemporary imaging. <i>Prerequisite:</i> <u>VIS120H1</u> <u>VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS311H1 Independent Projects [TBA]</b> Students propose and produce projects in media that are offered in Visual Studies. <i>Prerequisite:</i> Permission of instructor DR=HUM; BR=TBA</p> <p><b>VIS312H1 Collage [12L,24P]</b> An investigation of collage through the 20th century. The evolution of collage as a means of expression will be explored in the form of studio projects and lectures. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS313H1 The Body [12L,24P]</b> Ideas about the body are challenged by developments in technology, culture and politics. This course studies the metamorphosis of gender, age and culture through projects, lectures and readings. <i>Prerequisites</i> <u>VIS120H1</u>, <u>VIS130H1</u> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS318H1 Integrated Photobased Explorations [12L,24P]</b> Studio projects are based on issues and writing relevant to contemporary photobased practice; seminars and readings are integral. Students will work with both chemical and digital processes. A studio fee of \$75 is payable with tuition. <i>Prerequisite:</i> (<u>VIS120H1</u>, <u>VIS130H1</u>), and one of <u>VIS217H1/VIS218H1</u> <i>Exclusion:</i> FAS347H1</p>
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<p>written work, readings and seminars.  <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS320H1 Critical Curatorial Lab [12L, 24P]</b>  Projects and seminars, in collaboration with The Power Plant, develop an understanding of curatorial and critical practices in contemporary visual and media arts. <i>Prerequisite:</i> (<a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>)/<a href="#">FAH102H1</a> and one FAH OR VIS 200-level course <i>Exclusion:</i> FAH451H1 DR=HUM; BR=TBA</p> <p><b>VIS321H1 Artists' Multiples [12L, 24P]</b>  Production of artists' multiples; n various media is augmented with gallery and archive visits, screenings and artist talks. Historical and contemporary technologies for reproduction are examined. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS322H1 The Constructed Image [12L, 24P]</b>  Composing an image is a skill. Students increase their skill and methodology in constructing their own images; they explore the construction of the image as an intersection of theory and practice. <i>Prerequisite:</i> VIS120 and VIS130 and ANY 200 level VIS course DR=HUM; BR=TBA</p> <p><b>VIS323H1 Painting: Contemporary Practice [36P]</b>  Painting: Contemporary Practice introduces philosophical and theoretical issues raised by the conceptual relationship of painting to other artistic strategies and the contemporary environment. Studio work will be complemented by the study of</p>		<p>DR=HUM; BR=TBA</p> <p><b>VIS319H1 Defining Landscapes [12L,24P]</b>  The concept of "landscape" is the entry point for investigating the relationship between people and their environments: landscape as both the source of inspiration and the vehicle of expression. Exploration through open media studio projects, written work, readings and seminars. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS320H1 Critical Curatorial Lab [12L, 24P]</b>  Projects and seminars, in collaboration with professional gallery and museum staff, develop an understanding of curatorial and critical practices in contemporary visual and media arts. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a> <i>Exclusion:</i> FAH451H1 DR=HUM; BR=TBA</p> <p><b>VIS321H1 Artists' Multiples [12L, 24P]</b>  Production of artists' multiples; n various media is augmented with gallery and archive visits, screenings and artist talks. Historical and contemporary technologies for reproduction are examined. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a> and one VIS 200-level course DR=HUM; BR=TBA</p> <p><b>VIS322H1 The Constructed Image [12L, 24P]</b>  Composing an image is a skill. Students increase their skill and methodology in constructing their own images; they explore the construction of the image as an intersection of theory and practice. <i>Prerequisite:</i> VIS120 and VIS130 and ANY 200 level VIS course DR=HUM; BR=TBA</p>
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<p>advanced artists working in this medium. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, <a href="#">VIS220H1</a> Recommended preparation: <a href="#">VIS201H1</a> DR=HUM; BR=TBA</p> <p><b>VIS324H1 The Aesthetics of Everyday Life [36P]</b>  This interdisciplinary seminar course examines the aesthetic qualities of objects and experiences not usually considered by philosophers, including such things as sports, food, human relationships and weather. Projects are based on the textbook, “The Aesthetics of Everyday Life” and students will be evaluated through open-media studio projects and class participation. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, a minimum of ONE 200-level VIS course DR=HUM; BR=TBA</p> <p><b>VIS325H1 Contemporary Art Issues [36P]</b>  Everything was contemporary once; this course explores the idea of contemporaneity. Students will be asked to identify themselves in the present-day landscape and to convey that awareness in seminar discussions and studio projects. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, a minimum of ONE 200-level VIS course DR=HUM; BR=TBA</p> <p><b>VIS326H1 Studio Practice [36P]</b>  A project-based studio course in which each student works to advance and to articulate their visual arts practice, and to develop individual process, themes and influences, the articulation. Group critiques, seminars, reading and writing assignments. Open media, students must have access to own means of production. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, at least TWO 200-level VIS courses DR=HUM; BR=TBA</p>		<p><b>VIS323H1 Painting: Contemporary Practice [36P]</b>  Painting: Contemporary Practice introduces philosophical and theoretical issues raised by the conceptual relationship of painting to other artistic strategies and the contemporary environment. Studio work will be complemented by the study of advanced artists working in this medium. A studio fee of \$50 is payable with tuition. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, <a href="#">VIS220H1</a> Recommended preparation: <a href="#">VIS201H1</a> DR=HUM; BR=TBA</p> <p><b>VIS324H1 The Aesthetics of Everyday Life [36P]</b>  This interdisciplinary seminar course examines the aesthetic qualities of objects and experiences not usually considered by philosophers, including such things as sports, food, human relationships and weather. Projects are based on the textbook, “The Aesthetics of Everyday Life” and students will be evaluated through open-media studio projects and class participation. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, a minimum of ONE 200-level VIS course DR=HUM; BR=TBA</p> <p><b>VIS325H1 Contemporary Art Issues [36P]</b>  Everything was contemporary once; this course explores the idea of contemporaneity. Students will be asked to identify themselves in the present-day landscape and to convey that awareness in seminar discussions and studio projects. <i>Prerequisite:</i> <a href="#">VIS120H1</a>, <a href="#">VIS130H1</a>, a minimum of ONE 200-level VIS course DR=HUM; BR=TBA</p> <p><b>VIS326H1 Studio Practice [36P]</b>  A project-based studio course in which each student works to advance and to articulate their vis-</p>
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<p><b>DRM354Y1 Production II [12L, 24P]</b> The course explores the meaning and function of stage and costume design for the theatre with emphasis on creative thinking, text analysis and concept development. Limited enrolment for Visual Studies students who must be at the 3rd-year level. <i>Prerequisite:</i> Permission of University College Drama Program Committee DR=HUM; BR=TBA</p> <p><b>VIS401H1 Thesis Text and Critique [36P]</b> This course is taken in conjunction with <u>VIS402H1</u> : Thesis Project students develop and fabricate a series of projects over the course of the academic year. Studio, textual and critical analysis forms the basis for the final exhibition. The student is required to actively participate in all aspects of the course. Class discussions with faculty. This class is intended for 3rd and 4th year VIS Majors and Specialists. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> and at least TWO 200-level VIS courses and TWO 300-level VIS courses or permission of the instructor. <i>Exclusions:</i> FAS 434-5, FAS 447-8, FAS 450-3 DR=HUM; BR=TBA</p> <p><b>VIS402H1 Thesis Project [36P]</b> Students realize projects embarked upon in <u>VIS401H1</u> Thesis Text and Critique. Class discussions with faculty. <i>Co-requisite:</i> <u>VIS401H1</u> <i>Exclusions:</i> FAS 434-5H1, FAS 447-8H1, FAS450-3H1 DR=HUM; BR=TBA</p> <p><b>VIS403H1 Secondary Focus Project [36P]</b> A variety of projects developed in various media with a strong interdisciplinary focus. <i>Prerequisite:</i> Permission of instructor DR=HUM; BR=TBA</p> <p><b>VIS404H1 Independent Studies [36P]</b> Individual advanced projects, including texts, that</p>		<p>ual arts practice, and to develop individual process, themes and influences, the articulation. Group critiques, seminars, reading and writing assignments. Open media, students must have access to own means of production. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u>, at least TWO 200-level VIS courses DR=HUM; BR=TBA</p> <p><b>VIS401H1 Thesis Text and Critique [36P]</b> This course is taken in conjunction with <u>VIS402H1</u> : Thesis Project students develop and fabricate a series of projects over the course of the academic year. Studio, textual and critical analysis forms the basis for the final exhibition. The student is required to actively participate in all aspects of the course. Class discussions with faculty. This class is intended for 3rd and 4th year VIS Majors and Specialists. <i>Prerequisite:</i> <u>VIS120H1</u>, <u>VIS130H1</u> and at least TWO 200-level VIS courses and TWO 300-level VIS courses or permission of the instructor. <i>Exclusions:</i> FAS 434-5, FAS 447-8, FAS 450-3 DR=HUM; BR=TBA</p> <p><b>VIS402H1 Thesis Project [36P]</b> Students realize projects embarked upon in <u>VIS401H1</u> Thesis Text and Critique. Class discussions with faculty. <i>Co-requisite:</i> <u>VIS401H1</u> <i>Exclusions:</i> FAS 434-5H1, FAS 447-8H1, FAS450-3H1 DR=HUM; BR=TBA</p> <p><b>VIS403H1 Secondary Focus Project [36P]</b> A variety of projects developed in various media with a strong interdisciplinary focus. <i>Prerequisite:</i> Permission of instructor DR=HUM; BR=TBA</p> <p><b>VIS404H1 Independent Studies [36P]</b> Individual advanced projects, including texts, that are subject to group critiques. <i>Prerequisite:</i> Per-</p>
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<p>are subject to group critiques. <i>Prerequisite:</i> Permission of instructor DR=HUM; BR=TBA</p> <p><b>VIS405H1 Visual Studies Internship [12L, 24P]</b>  A one semester Internship provides placement at a gallery, media arts centre, artist run centre, artist or publication with a focus on contemporary art practice <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, permission of Undergraduate Secretary DR=HUM; BR=TBA Notes: Only three of <u>VIS311H1, VIS403H1, VIS404H1, VIS405H1</u> may be taken. Independent Studies credits (<u>VIS311H1, VIS403H1, VIS404H1, AND405H1</u> are only open to VIS Specialists and VIS Majors.</p> <p><b>VIS410H1 Artist In Residence Master Class [TBA]</b>  Students work under the supervision of a visiting artist who provides the students with a full introduction to the specifics of her/his practice as an artist. A variety of media are explored specific to the visitor's own practice. Seminars are augmented with critiques; in response to assignments. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, at least TWO 300-level VIS courses and permission of Graduate Program Director DR=HUM; BR=TBA</p>		<p>mission of instructor DR=HUM; BR=TBA</p> <p><b>VIS405H1 Visual Studies Internship [12L, 24P]</b>  A one semester Internship provides placement at a gallery, media arts centre, artist run centre, artist or publication with a focus on contemporary art practice <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, permission of Undergraduate Secretary DR=HUM; BR=TBA Notes: Only three of <u>VIS311H1, VIS403H1, VIS404H1, VIS405H1</u> may be taken. Independent Studies credits (<u>VIS311H1, VIS403H1, VIS404H1, AND405H1</u> are only open to VIS Specialists and VIS Majors.</p> <p><b>VIS410H1 Artist In Residence Master Class [TBA]</b>  Students work under the supervision of a visiting artist who provides the students with a full introduction to the specifics of her/his practice as an artist. A variety of media are explored specific to the visitor's own practice. Seminars are augmented with critiques; in response to assignments. <i>Prerequisite:</i> <u>VIS120H1, VIS130H1</u>, at least TWO 300-level VIS courses and permission of Graduate Program Director DR=HUM; BR=TBA</p>
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## Appendix B: Daniels Faculty Requirements

### Honours Bachelor of Arts in Visual Studies

#### General Degree Requirements

**Please note: in the requirements below the word “course” means one full-course equivalent.**

To qualify for an Honours Bachelor of Arts (Hon.B.A.) in Visual Studies you must:

(a) Obtain standing (i.e., receive 50% or more) in at least 20 courses that meet the following criteria:

1. No more than six courses may be 100-series.
2. At least six courses must be 300+series courses (no more than one 300+series transfer credit may be counted towards these six).

(b) Complete one of the following program requirements

One Specialist in the Daniels Faculty of Architecture, Landscape, and Design

Two major programs, which must include at least 12 different courses, one of the major programs to be in the Daniels Faculty of Architecture Landscape and Design

or

One major in the Daniels Faculty of Architecture, Landscape, and Design and two minor programs, which must include at least 12 different courses

or

(c) Complete the following Breadth Requirement in the Faculty of Arts & Science as part of their degree requirements:

Courses in the Faculty of Arts and Science are classified into five Breadth categories by subject content. (Note that some courses are not designated and do not count toward this requirement.) The purpose of the Breadth Requirement is to ensure all students graduating with an Honours degree from the John H. Daniels Faculty of Architecture, Landscape and Design have chosen courses across a broad range of subject areas as part of their undergraduate education.

- 1 Creative and Cultural Representations
2. Thought, Belief, and Behaviour
3. Society and Its Institutions
4. Living Things and Their Environment
5. The Physical and Mathematical Universes

Students must take at least 4 full-course equivalents (FCEs) that have been designated as satisfying the Breadth Requirement. These 4 credits must be either (a) at least 1 FCE in each of any 4 of the 5 categories above, or (b) at least 1 FCE in each of any 3 of the 5 categories, and at least 0.5 FCE in each of the other 2 categories.

A course's Breadth designation can be found following the course description in the Faculty of Arts and Science Calendar for the year in which the course is taken. For example:

#### **ECO100Y1 Introduction to Economics [48L, 24T]**

An introduction to economic analysis and its applications: price determination; the role of competition; international trade and finance; the theory of production and employment; the role of money and the banking system; monetary and fiscal policy. NOTE graphical and quantitative analysis are used extensively.

Exclusion: ECO105Y

Recommended preparation: MCB4U, MGA4U/MDM4U or equivalent secondary school mathematics credits

DR=SOC SCI; BR=3



ECO100Y1 counts as one credit (1 FCE) in category 3 (Society and Its Institutions.)

**ENG215H1 The Canadian Short Story [36L]**

An introduction to the Canadian short story, this course emphasizes its rich variety of settings, subjects, and styles.

DR=HUM; BR=1

ENG215H1 counts as one half credit (0.5 FCE) in Category 1 (Creative and Cultural Representations).

**HIS109Y1 The Development of European Civilization, 1350-1945 [48L, 20T]**

The shape of traditional society; the forces at work on the social, political, economic, cultural and intellectual structures of Western Europe since the high Middle Ages: the structure of Traditional Society; the First Period of Challenges, 1350-1650; the Second Period of Challenges, 1650-1815; Confidence, Stability and Progress, 1815-1914; the Collapse of the Old Order and the Condition of Modern Europe, 1914-1945.

Exclusion: HIS103Y1, 104Y1, 106Y1, 107Y1

DR=HUM; BR=1+3

HIS109Y1 counts as one half credit (0.5 FCE) in Category 1 (Creative and Cultural Representations) and one half credit (0.5 FCE) in Category 3 (Society and Its Institutions.)

(d) Obtain a Cumulative GPA of 1.85 or more by the time of graduation.

**Appendix C: Master of Visual Studies** (*this is a 2011 version; needs to be reviewed and updated*)

Current Calendar Copy (SGS)	Track Change Version	Clean copy
<p><b>Visual Studies</b></p> <p><b>Master of Visual Studies</b></p> <p><b>Minimum Admission Requirements</b></p> <ul style="list-style-type: none"> <li>• Four-year U of T bachelor’s degree (BA, BSc) with significant course work in humanities and cultural theory, or an equivalent degree from another recognized university, or a four-year BFA degree from a recognized university.</li> <li>• Overall average of at least a B+.</li> <li>• Applications must include:</li> <li>• artist’s statement that includes a description of the proposed body of work to be undertaken during the two-year program,</li> <li>• full curriculum vitae with details of exhibition, professional activity, and education,</li> <li>• documentation of recent studio or curatorial work,</li> <li>• three letters of recommendation.</li> <li>• Exceptional portfolio (comprising artworks or curatorial projects and/or critical writing) from an undergraduate program or a substantial exhibition record that accompanies their portfolio.</li> <li>• Applicants to the MVS Studio program must present a portfolio with documentation of their artworks (video on VHS or DVD) and/or up to 20 slides or images on CD, and/or video documentation of performance or installation. Applicants will also include a fully annotated listing for all portfolio materials that provides detailed information about media, year of production, dimensions, part of a series, full running length (in the case of media artworks), circumstances of display (in the case of installations works and performance works). Details are available on the program’s Web site.</li> <li>• Facility in English language must be demonstrated by all applicants educated outside Canada whose primary</li> </ul>	<p><b>Graduate Faculty</b></p> <p><b>Full Members</b></p> <p>Hawken, George - BA  Lloyd, Sue - BA, MFA  Massey, John, AA  Schelle, Susan, BFA  Steele, Lisa, BA, Dr. of Arts  Tod, Joanne, AA  Tomczak, Kim, AA  Wiitasalo, Shirley</p> <p><b>Associate Members</b></p> <p>Fischer, Barbara - BFA, MA</p>	<p><b>Visual Studies</b></p> <p><b>Master of Visual Studies</b></p> <p><b>Minimum Admission Requirements</b></p> <ul style="list-style-type: none"> <li>• Four-year U of T bachelor’s degree (BA, BSc) with significant course work in humanities and cultural theory, or an equivalent degree from another recognized university, or a four-year BFA degree from a recognized university.</li> <li>• Overall average of at least a B+.</li> <li>• Applications must include:</li> <li>• artist’s statement that includes a description of the proposed body of work to be undertaken during the two-year program,</li> <li>• full curriculum vitae with details of exhibition, professional activity, and education,</li> <li>• documentation of recent studio or curatorial work,</li> <li>• three letters of recommendation.</li> <li>• Exceptional portfolio (comprising artworks or curatorial projects and/or critical writing) from an undergraduate program or a substantial exhibition record that accompanies their portfolio.</li> <li>• Applicants to the MVS Studio program must present a portfolio with documentation of their artworks (video on VHS or DVD) and/or up to 20 slides or images on CD, and/or video documentation of performance or installation. Applicants will also include a fully annotated listing for all portfolio materials that provides detailed information about media, year of production, dimensions, part of a series, full running length (in the case of media artworks), circumstances of display (in the case of installations works and performance works). Details are available on the program’s Web site.</li> <li>• Facility in English language must be demonstrated by all applicants educated outside Canada whose primary language is not English and who graduat-</li> </ul>

language is not English and who graduated from a university where the primary language of instruction and examination was not English.

### Program Requirements

- Full-time program normally extends over two years and begins in September.
- MVS Studio: 4.5 full-course equivalents (FCE) in MVS and 1.5 FCE in outside electives.
- MVS Curatorial Studies: 3.5 FCE in MVS and 2.5 FCE in outside electives.
- Student supervised by an Advisory Panel made up of the Director of the MVS program, a studio faculty member of the MVS program who is considered the student's Principal Advisor, a second MVS studio faculty member, and possibly another member of the graduate faculty (not necessarily a member of the MVS program).
- MVS Proseminar, a non-credit course that normally meets bi-weekly.

### MVS Studio Courses

#### Required 4.5 FCE

VIS 1001H Interdisciplinary Studio Practicum/Critiques I  
VIS 1003H Interdisciplinary Studio Practicum/Critiques II  
VIS 1004H Internship  
VIS 1010H Contemporary Art Since 1960  
VIS 1020H Contemporary Art: Theory and Criticism  
VIS 2001H Studio Practicum/Critiques III  
VIS 2002H MVS Contemporary Art Issues  
VIS 2003Y MVS Project  
MVS Curatorial Studies Courses

#### Required 3.5 FCE

VIS 1101H Paradigmatic Exhibitions: History, Theory, Criticism  
VIS 1010H Contemporary Art Since 1960  
VIS 1020H Contemporary Art: Theory and Criticism  
VIS 1102H Curatorial Studies Collaborative Project

ed from a university where the primary language of instruction and examination was not English.

### Program Requirements

- Full-time program normally extends over two years and begins in September.
- MVS Studio: 4.5 full-course equivalents (FCE) in MVS and 1.5 FCE in outside electives.
- MVS Curatorial Studies: 3.5 FCE in MVS and 2.5 FCE in outside electives.
- Student supervised by an Advisory Panel made up of the Director of the MVS program, a studio faculty member of the MVS program who is considered the student's Principal Advisor, a second MVS studio faculty member, and possibly another member of the graduate faculty (not necessarily a member of the MVS program).
- MVS Proseminar, a non-credit course that normally meets bi-weekly.

### MVS Studio Courses

#### Required 4.5 FCE

VIS 1001H Interdisciplinary Studio Practicum/Critiques I  
VIS 1003H Interdisciplinary Studio Practicum/Critiques II  
VIS 1004H Internship  
VIS 1010H Contemporary Art Since 1960  
VIS 1020H Contemporary Art: Theory and Criticism  
VIS 2001H Studio Practicum/Critiques III  
VIS 2002H MVS Contemporary Art Issues  
VIS 2003Y MVS Project  
MVS Curatorial Studies Courses

#### Required 3.5 FCE

VIS 1101H Paradigmatic Exhibitions: History, Theory, Criticism  
VIS 1010H Contemporary Art Since 1960  
VIS 1020H Contemporary Art: Theory and Criticism  
VIS 1102H Curatorial Studies Collaborative Project  
VIS 1004H Internship

VIS 1004H Internship  
VIS 2101Y MVS Curatorial Studies Exhibition Project

**Graduate Faculty**

**Full Members**

Anderson, Christy - BA, MA, PhD  
Caskey, Jill - AB, MA, MPH, PhD (*Director of Graduate Studies & Associate Chair*)  
Cheetham, Mark - BPhil, MA, PhD  
Cohen, Adam - PhD  
Ewald, Bjorn - AM, PhD  
Harney, Elizabeth - AB, MA, PhD  
Hawken, George - BA  
Jain, Kajri - PhD  
Kaplan, Louis - AB, AM, DPhil  
Katsougiannopoulou, Christina - PhD  
Kavaler, Ethan Matt - PhD  
Legge, Elizabeth Mm - BA, BA, MA, PhD (Chair & Graduate Chair)  
Levy, Evonne - MFA, PhD  
Lloyd, Sue - BA, MFA  
Purtle, Jennifer - BLitt  
Reid, Dennis - BA, MA  
Ricco, John - BA, MA, PhD  
Safran, Linda - PhD  
Sohm, Philip - BA, MA, PhD  
Syme, Alison - PhD  
Wollesen, Jens - PhD

**Members Emeriti**

Eleen, Luba - BA, MA, PhD  
Richardson, Douglas - BA, MA, PhD  
Scavizzi, Giuseppe - PhD  
Shaw, Joseph - BA, MAT, PhD  
Shaw, Maria - PhD  
Winter, Frederick - BA, PhD

**Associate Members**

Abray, L Jane - BA, MA, MPH, PhD  
Bartlett, Kenneth - BA, MA, PhD  
Fischer, Barbara - BFA, MA  
Hlynsky, David - BFA  
Kwan, Will - BA, MFA

VIS 2101Y MVS Curatorial Studies Exhibition Project

**Graduate Faculty (Visual Studies)**

**Full Members**

Hawken, George - BA  
Lloyd, Sue - BA, MFA  
Massey, John, AA  
Schelle, Susan, BFA  
Steele, Lisa, BA, Dr. of Arts  
Tod, Joanne, AA  
Tomczak, Kim, AA  
Wiitasalo, Shirley

**Associate Members**

Fischer, Barbara - BFA, MA