

- FRA 315 Pièges et mystères de la langue française I 3-3-0**  
Cours de grammaire avancée qui s'attarde sur les difficultés particulières de la syntaxe de la langue française, ses exceptions, ses anomalies, etc. Ce cours vise également à corriger les erreurs les plus fréquentes présentes tant chez les francophones que les apprenants de langue seconde.
- FRA 316 Pièges et mystères de la langue française II 3-3-0**  
Suite du cours FRA 315 avec, en complément, une révision des notions de la Nouvelle grammaire et une introduction à la nouvelle orthographe.
- FRA 351 De l'aventure au réalisme : la fiction au 19<sup>e</sup> siècle 3-3-0**  
Lecture et observation des œuvres romanesques les plus marquantes du 19<sup>e</sup> siècle, tant en France qu'au Québec, en lien avec les grands courants culturels de l'Histoire. Un intérêt particulier sera porté à ces œuvres qui représentent des aspects particuliers des goûts et des modes de vie de ce siècle. Approche multidisciplinaire incluant la peinture, la musique, le cinéma, etc.
- FRA 353 Littératures migrantes et de la francophonie 3-3-0**  
La littérature comme outil d'expression des particularités culturelles nationales. Étude de quelques œuvres d'écrivains migrants du Québec à travers les thèmes de l'exil, la perception de l'Autre, l'identité / l'altérité culturelle, la mémoire, etc. Observation de la complexité historique des différences culturelles rencontrées dans une variété d'aires géographiques reliées à la francophonie, à l'exception de l'Europe (les Antilles, les Caraïbes, le Maghreb et l'Afrique noire).
- FRA 355 Versification : voyage dans la poésie française et québécoise 3-3-0**  
Apprentissage des règles de la versification par l'entremise de lectures commentées et d'analyses de poèmes issus des littératures françaises et québécoises. Survol historique des mouvements poétiques depuis la Renaissance française jusqu'à aujourd'hui (La Pléiade, Mallarmé, les poètes maudits, etc.) ainsi que des grands moments de la poésie québécoise (le phénomène Nelligan, les poètes de la Solitude et de l'Hexagone, la poésie identitaire, etc.)
- FRA 385 Teaching in the Community - Experiential Learning I 3-3-1**  
Experiential learning course where the student is paired with an immigrant or a refugee living in Sherbrooke or in the immediate area. During a 12-week period, the student will tutor French two hours a week and help that person with cultural and adaptation related matters. Student must keep a journal where elements of the language taught and linguistic problems encountered are noted and reflected upon, as well as a cultural differences and ways to overcome them.

# Fine Arts

## Faculty

**James Benson,**  
B.F.A., M.F.A. Ph.D. (Concordia);  
Professor, *Chair of the Department*

**Darren Millington,**  
B.A. (Bishop's), M.F.A. (UQAM),  
Ph.D. (Concordia); Professor

**Regine Neumann**  
B.A. (Bishop's), M.F.A. (Alanus)  
Assistant Professor

## Program Overview

The mission of the Department of Fine Arts is to produce independent, critical thinkers who are able to discover and synthesize diverse types of knowledge and understand the interconnections between the fine arts and other academic disciplines. Students completing the programs in Fine Arts develop a well-rounded perspective on the world; develop critical thinking skills and creative problem-solving abilities; and communication skills transferable to many environments within and beyond fine arts related fields.

Moreover, our desire is to provide students with a broad-based Fine Arts education, one which will allow them the widest possible scope for continued study leading towards visual arts-related careers. By providing students with increasingly more specialized courses, particularly in their third year of study, such as: FIN 301 Being an Artist: Ontological encounters in aesthetics and Art Education; FIN 303 Preparation of Professional Portfolio; students are introduced to fields of study potentially leading to graduate study and careers in Art Education, Studio, or professions involving digital imaging. The aim of these courses, as well as the attitude that underlies their conception, is to instill in the student a sense of purpose. We want students to see their education at Bishop's as having a real intrinsic and extrinsic worth. We want students to see their Fine Arts training as connected to the world in which they will become creative, critical, and productive citizens.

Fine Arts students are normally streamed through their first two years of full-time study. This streamed sequence creates a familiar and fertile atmosphere wherein students develop a strong understanding of each other's creative work, which in turn, promotes a cross-fertilization of ideas and approaches integral to the Studio environment. As well, this student cohesiveness set within a well-structured curriculum enables professors to pursue curriculum content that may be thematically related. In short, goals and conceptual approaches sought after in a sculpture, drawing or photography class, may be reinvestigated and re-emphasized in a painting or digital imaging class. Similarly, issues arising out of Art History courses may be reinforced within the studio environment. The ultimate task as we see it is the creation of a unified, creative, and integrated learning environment for our students. We offer a number of programs designed to (to a greater or lesser extent), bring about this mandate.

It is important to note that the degree in Fine Arts is offered in two distinct profiles. Under the oversight of the Department of Fine Arts are programs including the Major in Fine Arts Studio Concentration, the Honours in Studio, the Minor in Fine Arts and the Studio Certificate.

# Programs

## Major in Fine Arts—Studio Concentration (48 credits) MAJFIN+CONFST

The Major in Fine Arts—Studio Concentration requires a minimum of 48 departmental or cognate credits (16 courses) from three course groupings (courses listed below under the course descriptions): Studio (27 FIS), Art History (15 FIH), and Comparative Arts (6 FIN). Any student who wishes exemption from a requirement should submit a request and relevant documentation to the Department Chair before registration is completed.

Students as a group are normally streamed through their first 45 credits as follows:

### Year I

<b>Fall</b>	FIS 140 Foundation Studio FIS 160 Drawing I FIH 100 The Art of Viewing 2 electives
<b>Winter</b>	FIS 170 Sculpture I FIS 181 Painting I FIS 260 Drawing II FIH 102 Survey of Western Art: Renaissance to Neoclassicism 1 elective

### Year II

<b>Fall</b>	FIS 271 Sculpture II FIS 281 Painting II 2 FIS electives FIH 220 Twentieth Century to the Sixties
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During the second and subsequent years, students are offered a number of elective courses which include third and fourth level courses in Drawing, Painting, Sculpture, first and second level Printmaking and Photography, as well as the comparative course requirements including Portfolio, Art Therapy, and Art Education, the required FIH 221: Art from the 1960s to the end of the Twentieth-Century, and 300 level FIH art history course (for more detail, see courses listed below).

### Studio (FIS) Courses

The studio course requirement is a minimum of 27 FIS credits including one at the 300-level. Normally, in the first year of full-time study these include 15 credits (5 FIS courses) from: FIS 140 Foundation Studio, FIS 160 Drawing I, FIS 170 Sculpture I, FIS 181 Painting I, and FIS 260 Drawing II. In the second year of full-time study, students will be required to choose a minimum of 12 FIS credits, (4 FIS courses) from the following: FIS 275 Introduction to Fibre Art, FIS 182 Photography I, FIS 190 Printmaking: Intaglio, FIS 271 Sculpture II, FIS 375 Fibre Art II, FIS 281 Painting II, FIS 291 Printmaking: Relief; FIS 296 Photography II, FIS 300 Drawing IV, FIS 360 Drawing III, FIS372 Sculpture III, FIS 373 Sculpture IV, FIS 382 Painting III, and FIS 383 Painting IV.

While registration priority will be given to Fine Arts students, students from other programs who may wish to study studio art may gain admittance to these courses. A student who believes he or she may have grounds to request exemption from one of the 100-level studio courses is required to present a portfolio of work to one of the studio faculty before registration in order that a deter-

mination may be made. Normally, students must achieve a grade of at least 70% in 100-level studio courses before they may be admitted to 200-level studio courses.

### Art History (FIH) Courses

The Art History course requirement of 15 specific FIH credits normally includes FIH 100 The Art of Viewing, FIH 102: Survey of Western Art II: Renaissance to Neoclassicism, FIH 220: Twentieth Century Art to the 1960s, FIH 221: Art from the 1960s to the end of the Twentieth-Century, and one 300-level Art History course.

### Comparative Arts (FIN) Courses

The comparative arts course requirement is a minimum of 6 FIN credits. These courses require students to consider the arts in a broader liberal arts context, as they are by their nature interdisciplinary. These courses are normally taken in the second and subsequent years of full-time study. (It is important to note that these can include the courses listed under comparative arts section of course descriptions that are not offered by the Fine Arts department.)

All majors and honours students in Fine Arts must satisfy the Humanities Faculty requirement outlined at the beginning of the Humanities section of the calendar.

## Studio Honours Program (60 credits)

HONFIS

Similar to the major, the Studio Honours program includes three course groupings. However, it requires a minimum of 60 departmental or cognate credits (20 courses). This program includes Studio (42 FIS), Art History (15 FIH), and Comparative Arts (3 FIN). Any student who wishes exemption from a requirement should submit a request and relevant documentation to the Department Chair before registration is completed.

This program is designed to prepare students for further studies at the graduate level in studio related practice. Normally after having completed 30 credits as a major in the Fine Arts studio concentration, students will have the option to apply for the Studio Honours program. Eligibility for admission to this program is determined by the following criteria: an overall average no lower than 70% in courses within the Major program. A comprehensive portfolio including work completed as a Major in the program, and a statement of artistic intent will be required for applicants. Academic eligibility of students aspiring to the Honours Program is established in their second year of full-time study.

### Studio (FIS) Courses

As students are not eligible to apply to change to the studio honours program until having completed 30 credits, the course requirements are identical to the major during the first year of full-time study. Course requirements consist of 42 credits (14 FIS courses) in Studio. Normally, during the first 30 credits as with the major these include 15 credits (5 FIS courses) from: FIS 140 Foundation Studio, FIS 160 Drawing I, FIS 170 Sculpture I, FIS 181 Painting I, and FIS 260 Drawing II. Following the first year as a major, honours students will be required to choose a minimum of 27 FIS credits, (9 FIS courses) from the following: FIS 275 Introduction to Fibre Art, FIS 182 Photography I, FIS 190 Printmaking: Intaglio, FIS 271 Sculpture II, FIS 375 Fibre Art

II, FIS 281 Painting II, FIS 291 Printmaking: Relief, FIS 296 Photography II, FIS 300 Drawing IV, FIS 360 Drawing III, FIS372 Sculpture III, FIS 373 Sculpture IV, FIS 382 Painting III, and FIS383 Painting IV.

### Art History (FIH) Courses

As with the major, the Art History courses (FIH) normally include a minimum of 15 credits in Art History (5 FIH courses) including: FIH 100, The Art of Viewing, FIH 102: Survey of Western Art II: Renaissance to Neoclassicism, FIH 220: Twentieth Century Art to the 1960s, FIH 221: Art from the 1960s to the end of the Twentieth-Century, and one 300-level Art History course.

### Comparative Arts (FIN) Courses

Unlike the major, in addition to the 57 credits listed above, students must choose 3 credits from either: FIN 301 Being an Artist: Ontological encounters in aesthetics and Art Education, FIN 303 Preparation of a Professional Portfolio, or one additional 300-level Art History (FIH) course.

All majors and honours students in Fine Arts must satisfy the Humanities Faculty requirement outlined at the beginning of the Humanities section of the calendar.

## Minor in Fine Arts Program (24 credits)

MINFIN

The Minor in Fine Arts requires a minimum of 24 departmental or cognate credits, with 12 credits in Art History including: FIH 100: The Art of Viewing: Introduction to Art History, FIH 102: Survey of Western Art II: Renaissance to Neoclassicism, FIH 220: Twentieth Century Art to the Sixties, FIH 221: Art from the 1960s to the end of the Twentieth-Century and 12 credits in studio.

## Certificate in Studio Arts (30 credits)

CONFIN

The Certificate in Studio Arts is a structured program of study in Fine Arts with an emphasis on studio courses offered by the Department of Fine Arts. For part-time community students who do not wish to pursue a degree program, the Certificate in Studio Arts presents a rounded introduction to studio practice. Courses leading to the Certificate in Studio Arts are offered in the regular Fall-Winter semesters, the evening summer session and the Fine Arts Summer School. Credits obtained in the certificate program may be applied eventually towards a major or minor in the degree program in Fine Arts. Students may not be enrolled simultaneously in a degree program and the Certificate in Studio Arts.

**Admission requirements:**  
(See Regulations for Certificate Programs).

*Transfer credits: A maximum of nine unassigned Fine Arts credits may be transferred from courses taken by a student at another university.*

### 1) Required courses: 6 credits

#### FIH 101 (formerly FIN 101)

Survey of Western Art I: Prehistory to Medieval 3-3-0

#### FIH 102 (formerly FIN 102)

Survey of Western Art II: Renaissance to Neoclassicism 3-3-0

### 2) The remaining 24 credits must be chosen from the Studio course list.

#### FIS 160 (formerly FIN 160)

Drawing I 3-0-6

#### FIS 170 (formerly FIN 170)

Sculpture I 3-0-6

#### FIS 180 (formerly FIN 180)

Colour Theory and Practice 3-0-6

#### FIS 181 (formerly FIN 181)

Painting I 3-0-6

And any 12 credits chosen from other 100- and 200-level studio courses (see *Fine Arts Studio section*).

## COURSE DESCRIPTIONS

### Studio Courses (FIS):

#### Foundation Level

##### FIS 106 Beginning Drawing 3-0-6

This is an introduction to basic drawing from observation. It will introduce the student to drawing as a common language of expression in the visual arts. Students will begin to develop visual literacy of form, proportion, value, and movement. This course is for non-majors.

*Students may not take this course for credit if they have received credit for FIS160*

##### FIS 107 Beginning Sculpture 3-0-6

This is an introduction to the fundamentals of sculpture. It will introduce student to two sculptural languages: the glyptic (methodology of subtraction), and the plastic (methodology of substitution through mold making). This course is for non-majors.

*Students may not take this course for credit if they have received credit for FIS 170*

##### FIS 118 Beginning Painting 3-0-6

This is an introduction to basic painting. It will introduce the student to the fundamentals of painting as a common language of expression in the visual arts. Some rudimentary colour theory and techniques will be explored. This course is for non-majors.

*Students may not take this course for credit if they have received credit for FIS 181*

##### FIS 128 Beginning Photography 3-0-6

This is an introduction to digital photography. It is intended to give students a firm background both aesthetically and technically in the uses of photography as a fine arts medium. This course is for non-majors.

*Students may not take this course for credit if they have received credit for FIS 182.*

*Course requirement: A fully manual digital camera*

##### FIS 140 Foundation Studio 3-0-6

An introduction to the media of studio art involving practice in drawing, sculpture and painting, combined with discussion of concepts in the analysis of visual experience and artmaking.

##### FIS 145 Artists' Books I 3-0-6

This course is an introduction to the conceptual foundations and practical aspects of artists' books. Students will learn to produce a series of sculptural book objects and single copy artist's books through hands-on exploration of traditional bookbinding skills, non-traditional book structures, and content and image development.

##### FIS 146 Papermaking 3-0-6

This course will introduce students to the history and technique of European and Japanese papermaking and explore the potential of handmade paper as a medium for creative expression. Students will learn to make paper by hand, from preparing the fibres to sheet-forming techniques, including various working methods with texture, surface, and finishes.



**FIS 160 Drawing I 3-0-6**  
This course is based on the premise that skills of visual observation derived from drawing are crucial to further studio practice. Students will explore the notions surrounding the articulation of physical space through drawing and come to an understanding of pictorial syntax by developing their skills of observation of form, proportion, value, and movement. Assigned projects will address fundamental and conceptual problems suggested by historical and recent practice.  
*Students may not take this course for credit if they have received credit for FIS 106*

**FIS 170 Sculpture I 3-0-6**  
This course is intended to introduce students to a variety of sculptural languages. These may include the glyptic, the plastic, and the assemblage and their corresponding techniques of subtraction, substitution and addition respectively. Although group discussions will be employed, this aesthetic inquiry will primarily take the form of individual hands-on activity as the basis of group critical/theoretical study.  
*Prerequisite: FIS 140 or FIS 160*  
*Students may not take this course for credit if they have received credit for FIS 107*

**FIS 180 Colour: Theory and Practice 3-0-6**  
This course is designed to familiarize students with aesthetic concepts and expressive uses of colour in painting. Emphasis is on the understanding of colour contrasts as well as the optical, sensory, emotional, and psychological effects of colour relationships. The introduction of historical contexts, and contemporary artistic practices will provide students with a greater understanding and critical awareness of the varied approaches to colour. Class will proceed through assignments using a variety of mediums.

**FIS 181 Painting I 3-0-6**  
This course is an introduction to the visual language and the materials and techniques in painting. Through observational study, and with an emphasis on the language of colour, pictorial syntax, and the articulation of space, students will develop a number of personal images. These projects, in conjunction with weekly studio critiques will increasingly challenge and help develop students' critical and creative thought processes. The study of key painting approaches in historical and contemporary painting will be an integral component of the course. Students are expected to develop a portfolio of the works and preparatory studies completed in class.

*Prerequisite: FIS 140 or FIS 160*  
*Students may not take this course for credit if they have received credit for FIS 118*

**FIS 182 Photography I 3-0-6**  
This introductory course will familiarize students with the concepts and fundamental techniques of digital photography with emphasis on individual projects. A survey of photographic genres and contemporary practices present students with various approaches that expand ideas about photographic representation. The basics of photography from shooting to printing will be experimented by the student.  
*Course requirement: A fully manual digital camera*  
*Students may not take this course for credit if they have received credit for FIS 128*  
*Prerequisite: FIS 140 or FIS 160*

**FIS 190 Printmaking: Intaglio 3-0-6**  
This course introduces students to various techniques and experimental processes used in creating intaglio prints. Drypoint, etching, as well as various contemporary approaches to plate making and printing will be covered. Technical demonstrations, presentations, and individual projects will familiarize students with contemporary practices and concepts in print media. Discussion and critique of work aim at furthering student's aesthetic thinking and skills.  
*Prerequisite: FIS 140 or FIS 160*

## Intermediate Level

**FIS 245 Artists' Books II 3-0-6**  
A continuation of exploring the book as a form of artistic expression. The focus will emphasize the relationship between form, material, structure, and content. Students will explore innovative methods and a broad range of practical and theoretical approaches to learn how to conceptualize and produce artists' books intended for the production of multiple copies.  
*Prerequisites: FIS 140, FIS 145, and FIS 190 or FIS 291, or permission of instructor*

**FIS 246 Papermaking II 3-3-6**  
This advanced course introduces students to contemporary studio practice in papermaking and develops conceptual thinking through non-traditional techniques in the use of paper fibres and handmade paper.  
*Prerequisites: FIS 140 and FIS 146*

**FIS 260 Drawing II 3-0-6**  
This course will concentrate on the variety of approaches to drawing from observation and the imagination. A variety of exercises in figurative drawing will be employed that are directed towards the development of disciplined observation and technical control of the the graphic media. Consideration will be given to how and why the figure is essential to contemporary practice.  
*Prerequisite: FIS 160, formerly FIN 160*

**FIS 271 Sculpture II 3-0-6**  
This course will involve an aesthetic inquiry in a variety of sculptural languages moving from the graphic to the plastic. Based on a theme, students will become aware of the process by which his/her imagery evolves from a low relief to a sculpture in the round. Attention is paid throughout the course to understanding and articulating form in 2- and 3-dimensional space, and to helping students develop personal ways of working alongside, and in response to, the fellow students and current issues in contemporary sculpture.  
*Prerequisite: FIS 170, formerly FIN 170*

**FIS 272 Moldmaking and Casting 3-0-6**  
This course offers instruction in the practical aspects of mold making and casting in a variety of materials and techniques. The objective is to provide students with the principles of this traditional technology and infuse these techniques into their practice and creation of sculpture. A foundation in how objects around us are reproduced is essential for the modern sculptor in a culture of mass production. Contemporary issues of art and culture are also discussed.  
*Prerequisite: FIS 271*

**FIS 275 Fibre Art I 3-0-6**  
An introduction to the nature and possibilities of fibres and to their use in art. Two and three-dimensional studio projects using techniques such as wrapping, fabric manipulation, dyeing, and papermaking, will take into account the characteristics of the material and the process.  
*Prerequisites: FIS 140, FIS 260, FIS 181, FIS 170*

**FIS 276 Collage 3-0-6**  
In this course students will explore the multiple possibilities of collage, a contemporary medium derived from the traditions of painting and drawing. In studio projects using two- and three-dimensional supports in a variety of formats, students will experiment with paper, found objects, photocopies, paint, and other media. Development of visual vocabulary, technical skills and creative expression of personal concepts in a non-traditional means of expression will be the focus of this course  
*Prerequisites: FIS 260, FIS 170, FIS 181*

**FIS 281 Painting II 3-0-6**  
This course will involve a further exploration of concepts and techniques in painting, emphasizing the individuation of students' pictorial language and approach. Class investigations will examine various approaches to representational and abstract painting. Studio work is complemented by in-depth discussion, studio critiques, as well as the personal research of key issues in historical and contemporary painting. Students are increasingly expected to develop a personal portfolio of their works.  
*Prerequisite: FIS 180 or FIS 181 (formerly FIN 180 and FIN 181)*

**FIS 285 Landscape Drawing and Painting I 3-0-6**  
Based on direct observation, this course will focus on the basic elements of line, shape, texture, value and colour as they unfold in nature. Students will learn to apply basic notions of composition and perspective while choosing the medium and format most appropriate to translate their impressions into visual language.  
*Prerequisites: FIS 260, FIS 181*

**FIS 291 Printmaking: Relief 3-0-6**  
This course offers an introduction to traditional techniques and experimental processes used in the pursuit of relief printmaking. Class involves an overview of techniques and materials including woodcut, use of a press and hand-printing relief processes. Conceptual concerns related to print media in a contemporary context are discussed and explored through technical demonstrations, presentations and individual assignments. Discussion and critique of work aim at furthering student's aesthetic thinking and skills.  
*Formerly FIN 191*  
*Prerequisite: FIS 140 or FIS 160*

**FIS 296 Photography II 3-0-6**  
This course develops and expands on digital image making techniques explored in Photo I. Students are encouraged to experiment and to integrate various contemporary issues and concepts in their assignments. Group discussion around body of images and the presentation of various contemporary approaches and practices in photography will encourage critical thinking.  
*Course requirement: A fully manual digital single lens reflex camera (DSLR).*  
*Prerequisite: FIS 182, formerly FIN 182*

## Advanced Level

### FIS 300 Drawing IV 3-0-6

This course will focus on Drawing in its relation to contemporary practice. Experimental aspects of drawing will be explored in a variety of media. Group discussions and presentations complement the studio work.

*Prerequisite:* FIS 360

### FIS 302 Photography III 3-0-6

This advanced course will provide students with the opportunity to explore hybrid or cross-disciplinary approaches to the photographic medium. Course range is determined by instructor and may include special topics such as installation, site-specific projects, projections, non-traditional uses of photographic images, web, inter-media collaborations, artist books and time-based mediums. Lab work will be digital.

*Prerequisite:* FIS 296, formerly FIN 296

### FIS 360 Drawing III 3-0-6

This course is a continuation of studies in life drawing. The figure will be considered using a range of approaches with emphasis on observation, anatomy, and spatial structure. Group discussions and presentations complement the studio work.

*Prerequisite:* FIS 260

*Students may not take this course for credit if they have received credit for FIS 261*

### FIS 372 Sculpture III 3-0-6

This advanced course will engage the student in a more intensive specialized study in sculpture. Assignments are designed to provide further investigation into the history of making and thinking in sculpture and to raise questions pertinent to contemporary practice. The opportunity exists to explore new techniques and materials while honing familiar skills. This inquiry is designed to help students become self-directed. Individual and group discussion, play a significant role in the development of a body of work.

*Prerequisite:* a grade of at least 80% in FIS 271

### FIS 373 Sculpture IV 3-0-6

This course provides the opportunity for a more advanced program of individual study in sculpture based on visual languages and techniques determined by the instructor. Group discussion of student projects, and readings, that address current art practice, are core to this course. Individual and group critiques monitor the progress of each project.

*Prerequisite:* FIS 372

### FIS 375 Fiber Art II 3-0-6

This course is a continuation of Introduction to Fiber Art I.

*Prerequisite:* FIS 275

### FIS 382 Painting III 3-0-6

This course challenges the student with several in-depth projects that will encourage the development of individual themes through independent studio practice. Students will be expected, in both verbal and written form, to situate their artistic explorations within historical and contemporary approaches in painting. Studio work will be complemented by critical individual and group discussion as well as through research of pertinent approaches and concepts in historical and contemporary painting. The ongoing development of a personal portfolio of work is also expected of the student.

*Prerequisite:* a grade of at least 80% in FIS 281

### FIS 383 Painting IV 3-0-6

This course will allow advanced students to explore the distinctions and similarities between painting and other visual art disciplines. As current art practice reflects an enormous range of possibilities of how art disciplines can interrelate, painting often becomes blurred, as hybrid approaches yield works that do not fit neatly into traditional historical categories. This course will examine connections between painting and the other studio disciplines through individual projects, historical analysis, and critique. Students will explore definitions and relationships and will consider how these forms of expression may overlap and how they may diverge. It is expected that students will gain a better understanding of how painting and other forms of visual expression intersect, and that students consider and arrive at new ways of connecting these distinct disciplines in their own work. The ongoing development of a personal portfolio of work is also expected of the student.

*Prerequisite:* FIS 382

### FIS 384 Photography IV 3-0-6

The advanced student is expected to create a body of work exploring an important issue from a personal point of view. The student will also contextualize his/her work within contemporary photographic practices and issues.

*Prerequisite:* FIS 302

### FIS 385 Printmaking: Contemporary Practice 3-0-6

This course is designed to encourage printmaking students to develop a consistent personal approach to subject matter and techniques in the print media of their choice. Students are expected to be self-motivated, explore new printmaking techniques and develop their technical abilities through continuous experimentation and research. Participation in critical discussion and critique aims at furthering their intellectual understanding of contemporary print media.

*Prerequisite:* FIS 190 Printmaking: Intaglio or FIS291 Printmaking: Relief

### FIS 386 Landscape Drawing and Painting II 3-0-6

This course is a continuation of Landscape Drawing and Painting I

*Prerequisite:* FIS 275

### FIS 390 Independent Study in Studio Art I 3-0-0

### FIS 391 Independent Study in Studio Art II 3-0-0

### FIS 392 Independent Study in Studio Art III 3-0-0

Students who have accumulated 60 credits in the program and who have completed the course work in a given area may submit a formal proposal to the department outlining a project to be undertaken independently in consultation with the instructor. The Independent Study option is available only to Studio Honours students who have been in the Bishop's program for at least a year and who are currently pursuing other courses in the department on a full-time or part-time basis. Departmental approval is contingent on acceptance of the proposed project or course of research by the supervising instructor. Project proposals will be received no later than the add/drop deadline.

### FIS 395 Advanced Studio Problems I 3-0-6

The advanced student is invited to apply his/her acquired knowledge and techniques in two or three major projects that follow a conceptual approach and often extend image making from the personal to the public. Dialectic and deconstructive approaches are discussed and investigated while a clear discernment in the selection of imagery and materials is encouraged.

*Prerequisite:* 15 FIS credits

### FIS 396 Advanced Studio Problems II 3-0-6

The further development of an emerging practice.

*Prerequisite:* FIS 395

### FIS 400 Special Topics in Drawing 3-0-0

Students who have accumulated 48 credits in the program and who have completed all the course work in a given area may be invited by an instructor to join together in advanced study in a specific discipline: Drawing, Painting, Sculpture, or Fibres. Normally, this option is available only to Studio Honours students who have been in the Bishop's program for at least a year and who are currently pursuing other courses in the department on a full-time or part-time basis. Registration is by invitation only.

### FIS 401 Special Topics in Painting 3-0-0

Students who have accumulated 48 credits in the program and who have completed all the course work in a given area may be invited by an instructor to join together in advanced study in a specific discipline: Drawing, Painting, Sculpture, or Fibres. Normally, this option is available only to Studio Honours students who have been in the Bishop's program for at least a year and who are currently pursuing other courses in the department on a full-time or part-time basis. Registration is by invitation only.

### FIS 402 Special Topics in Sculpture 3-0-0

Students who have accumulated 48 credits in the program and who have completed all the course work in a given area may be invited by an instructor to join together in advanced study in a specific discipline: Drawing, Painting, Sculpture, or Fibres. Normally, this option is available only to Studio Honours students who have been in the Bishop's program for at least a year and who are currently pursuing other courses in the department on a full-time or part-time basis. Registration is by invitation only.

### FIS 403 Special Topics in Fibres 3-0-0

Students who have accumulated 48 credits in the program and who have completed all the course work in a given area may be invited by an instructor to join together in advanced study in a specific discipline: Drawing, Painting, Sculpture, or Fibres. Normally, this option is available only to Studio Honours students who have been in the Bishop's program for at least a year and who are currently pursuing other courses in the department on a full-time or part-time basis. Registration is by invitation only.

## STUDIO COGNATES

Fine Arts majors normally will be permitted to take 6 cognate credits that will count towards the Studio component from among: DRA 101, 160, 161, 250, 251, and 262. With permission of the department, studio honours students may be permitted to take additional cognate courses. Fine Arts minors may apply one of the above cognates towards the minor.

## COMPARATIVE ARTS COURSES

### (FIN):

Majors are required to take 6 credits from the following list.

#### **FIN 222      Art Therapy      3-3-0**

This course acquaints students with the field of art therapy, by addressing relevant psychological background, theory and research as well as art therapy history approaches, and research. The course will include pertinent, gently guided practical experiences introducing students to therapeutic possibilities of art making.

#### **FIN 301      Being an Artist: Ontological encounters in aesthetics and Art Education      3-3-0**

This course investigates various historical and critical approaches concerned with what it means to be an artist. As students consider their rationale for creating, they will by extension, seek to share these insights. Whether as practicing artists or art educators, this knowledge will be considered and discussed amongst their peers.

*Prerequisites: FIS 160, FIS 170, FIS 181, and either one of FIS 360, FIS 372, or FIS 382*

#### **FIN 303      Preparation of a Professional Portfolio      3-3-0**

The purpose of this course is to encourage students to situate their works within the broad stream of contemporary art as a means of either continuing their study in a variety of fields at the graduate level, or as a preparation for a career as practicing artists. The students should use this course to prepare a professional portfolio of their works, as well as to consider some of the conceptual approaches within which, or against which, they will be operating as contemporary artists.

*Prerequisites: FIS 160, FIS 170, FIS 181, and either one of FIS 360, FIS 372, or FIS 382*

#### **FIN 397      Graduating Exhibition      3-3-0**

This course is intended for advanced students who intend to continue studio studies at the graduate level, or as preparation for a professional career as practicing artist. Students will consider the trajectory of their work as a participant in a group exhibition within the context of a professional gallery

*Prerequisites: FIS 360, FIS 372, FIS 382, or permission of Instructor*

## Additional Comparative Arts courses:

<b>AAD 250</b>	<b>Arts Administration I</b>
<b>AAD 251</b>	<b>Arts Administration II</b>
<b>AAD 252</b>	<b>Arts Administration III</b>
<b>CLA 110</b>	<b>The Art and Archaeology of Ancient Egypt</b>
<b>CLA 120</b>	<b>Classical Archaeology</b>
<b>CLA 205</b>	<b>Greek Art and Architecture</b>
<b>CLA 206</b>	<b>Early Christian and Byzantine Art</b>
<b>CLA 207</b>	<b>Early Roman Art</b>
<b>CLA 208</b>	<b>Art and Architecture of Imperial Rome</b>
<b>CLA 240</b>	<b>Archaeological Interpretation</b>
<b>CLA 365</b>	<b>Topics Archaeology I</b>
<b>CLA 366</b>	<b>Topics Archaeology II</b>
<b>FIN 235</b>	<b>Museology</b>
<b>FIN 388 / HIS 298</b>	<b>Museums and Communities</b>
<b>PHI 346</b>	<b>Topics in Philosophy of Art</b>
<b>PHI 364</b>	<b>Topics in Postmodern Philosophy</b>
<b>RSC 237</b>	<b>Film and Religion</b>
<b>FIN 292 / SOC 291</b>	<b>Sociology of Art</b>