

**DEPARTMENT OF FINE  
ARTS COURSE OUTLINE**

**Fall 2023**

**AR2810 A2: Twentieth Century Art I – 3 (3-0-0) 45 Hours for 15 Week**

Northwestern Polytechnic acknowledges that our campuses are located on Treaty 8 territory, the ancestral and present-day home to many diverse First Nations, Metis, and Inuit people. We are grateful to work, live and learn on the traditional territory of Duncan’s First Nation, Horse Lake First Nation and Sturgeon Lake Cree Nation, who are the original caretakers of this land.

We acknowledge the history of this land and we are thankful for the opportunity to walk together in friendship, where we will encourage and promote positive change for present and future generations.

<b>INSTRUCTOR:</b>	Ana-Maria Milcic	<b>PHONE:</b>	+1 780-539-2911
<b>OFFICE:</b>	n/a	<b>EMAIL:</b>	AMilcic@nwpolytech.ca
<b>OFFICE HOURS:</b>	Online and by appointment. Please email me at <a href="mailto:AMilcic@nwpolytech.ca">AMilcic@nwpolytech.ca</a> to set up a meeting.		

**CALENDAR DESCRIPTION:** This course will cover the major developments in painting and sculpture from the turn of the 20th century until the mid of the 20th century.

**PREREQUISITE(S)/COREQUISITE:** None

**RECOMMENDED TEXT/RESOURCE MATERIALS:**

Readings for this class can be found on [archive.org](https://archive.org). **Please register for an account.** It is free. Each lecture has a chapter, pages and a link which will take you directly to the book.

Reading can also be accessed via [JSTOR](https://www.jstor.org). You will need to log in with your institutional account.

A few readings will be uploaded on myClass.

Please email me on [AMilcic@nwpolytech.ca](mailto:AMilcic@nwpolytech.ca) if you are having issues logging in or accessing the readings.

**DELIVERY MODE(S):** Online

## Join Zoom Meeting:

<https://nwpolytech.zoom.us/j/96161955048>

**Meeting ID: 961 6195 5048**

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One tap mobile

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Dial by your location

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- +1 438 809 7799 Canada
- 855 703 8985 Canada Toll-free
- +1 719 359 4580 US
- +1 253 205 0468 US
- +1 253 215 8782 US (Tacoma)
- +1 301 715 8592 US (Washington DC)
- +1 305 224 1968 US
- +1 309 205 3325 US
- +1 312 626 6799 US (Chicago)
- +1 346 248 7799 US (Houston)
- +1 360 209 5623 US
- +1 386 347 5053 US
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- +1 564 217 2000 US
- +1 646 558 8656 US (New York)
- +1 646 931 3860 US
- +1 669 444 9171 US
- +1 669 900 6833 US (San Jose)
- +1 689 278 1000 US
- 855 880 1246 US Toll-free
- 877 853 5257 US Toll-free

Meeting ID: 961 6195 5048

Find your local number: <https://nwpolytech.zoom.us/u/adOnjURqwW>

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Join by SIP

96161955048@172.20.253.240

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Join by H.323

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## COURSE OBJECTIVES:

The course will cover major developments in art from the turn of the 20th century to the mid-20th century. It will focus on various art forms and movements from both non-Western and Western contexts. Although the lessons are structured chronologically, they will not encompass every period or geographical location. Lectures will explore multiple and diverse perspectives, delving into a range of visual phenomena. These may include painting, sculpture, photography, architecture, museum displays, exhibition practices, and the relationships between art, techniques of expression, politics, culture, revolutions, and everyday life. The course will also explore key terminology associated with 20th-century art, such as modernism, modernity, and the avant-garde.

**LEARNING OUTCOMES:** By the end of this course, students will be able to:

1. Identify basic terms and concepts associated with 20<sup>th</sup> century art.
2. Identify key examples of non-Western and Western art in relation to a philosophical worldview.
3. Compare and contrast examples of art from different movements and periods.
4. Form their own visual analysis.
5. Form an argument centred around a case-study of their choice.
6. Discuss these examples *in context* (geographical, historical, cultural, religious, economic, political).
7. Exercise the basics of writing art history essays.

## TRANSFERABILITY:

Please consult the Alberta Transfer Guide for more information. You may check to ensure the transferability of this course at the Alberta Transfer Guide main page <http://www.transferalberta.ca>.

**\*\* Grade of Dor D+ may not be acceptable for transfer to other post-secondary institutions.**

**Students are cautioned that it is their responsibility to contact the receiving institutions to ensure transferability.**

## EVALUATIONS:

Participation	10%	Throughout the course.
Long Presentation	20%	<b>17<sup>th</sup> and 19<sup>th</sup> of October.</b> Further details TBC in class.
Essay Outline (200 words + bibliography)	10%	Deadline: <b>21<sup>st</sup> of Novembre</b> at 10 am. Send by email.
Short Presentation	10%	<b>30<sup>th</sup> of Novembre.</b> Further details TBC in class.
Essay (2000 words)	50%	Deadline: <b>20<sup>th</sup> of December</b> at midnight.

**Participation:** In assessing participation, the instructor will determine whether students have completed the readings based on their contributions to class discussions and group work. Attendance will be recorded for every class. You must make an effort to attend all lectures and participate in class discussions. Students should engage thoughtfully with the texts, their colleagues' comments and questions. During class discussions, students should maintain respect and decorum and engage in a discussion in a respectful and mindful way. If you have high levels of social anxiety or find it challenging to read social cues in groups discussion, and find yourself unable but eager to participate please email me at [AMilcic@nwpolytech.ca](mailto:AMilcic@nwpolytech.ca): we can discuss alternatives or how to manage anxiety around participation.

**Long Presentations:** When grading presentations, the instructor will assess how students incorporate the readings and material from the lectures to craft their own arguments, conduct visual analyses, and place the work within a broader context. The precise duration of the presentation will be specified during the first week. When preparing your presentations, you should:

- a) Start with your own argument and follow it throughout the presentation.
- b) Choose one work that is mentioned in the readings or lectures.
- c) Conduct an independent visual analysis and discuss the technique.
- d) Discuss the stylistic elements of the work.
- e) Position the work in a geographical, social, political, religious and cultural context.
- f) Compare the work to another affiliated piece.
- g) Highlight anything unique about the work.

Further details about how to structure your presentation will be discussed during the class.

**Short Presentations:** The grading and structure of short presentations are the same as the long presentations. The duration of both will be confirmed during the first week.

**Essay Outline:** For the essay outline, the students need to submit via email a 200-word outline (with a 10% wordcount leeway up or down) with a bibliography. 10% will automatically be assigned to the student if they submit the outline on time with the appropriate word count.

**Essays:** When grading presentations and essays, the instructor will assess how students utilize readings and materials from lectures to formulate their own arguments, conduct visual analyses, and position the work within its broader context. At the start of the semester, we will delve deeper into essay writing. You will receive a handout that details essay-writing techniques, and we will further explore this during tutorials. You are asked to submit an essay outline to promote early thinking about the topic. I will review these outlines and provide feedback. If you cannot meet the deadline on the 20<sup>th</sup> of December due to unforeseen circumstances beyond your control, please email me as soon as possible at ([AMilcic@nwpolytech.ca](mailto:AMilcic@nwpolytech.ca)).

THE ARTWORK CHOSEN FOR THE LONG PRESENTATION, THE SHORT  
PRESENTATION AND THE ESSAY MUST ALL BE FROM A DIFFERENT LECTURE  
AND PERIOD.

**Participation:**

*If you are unable to attend class for health or other reasons please let your instructor know.*

**GRADING CRITERIA: (The following criteria may be changed to suite the particular course/instructor)**

Please note that most universities will not accept your course for transfer credit **IF** your grade is less than C-.

Alpha Grade	4-point Equivalent	Percentage Guidelines		Alpha Grade	4-point Equivalent	Percentage Guidelines
A+	4.0	90-100		C+	2.3	67-69
A	4.0	85-89	I	C	2.0	63-66
A-	3.7	80-84	I	C-	1.7	60-62
B+	3.3	77-79	I	D+	1.3	55-59
B	3.0	73-76	I	D	1.0	50-54
B-	2.7	70-72	I	F	0.0	00-49

## COURSE SCHEDULE/TENTATIVE TIMELINE:

Class offered: Tuesday and Thursday: 1:00 pm – 2:20 pm

Location: online: <https://nwpolytech.zoom.us/j/98346946706>

Week            Reading/Activity

1	<p><b>Lecture 1 (Tue: 5 Sept): <i>From Tradition to Transition: Introduction to Twentieth-century Art</i></b></p> <p>Reading: Charles Baudelaire, ‘The Painter of Modern Life’, in <i>The Painter of Modern Life and Other Essays</i>, (London: Phaidon, 1995), pp. 1-15.</p> <p>Free online: <a href="http://www.columbia.edu/itc/architecture/ockman/pdfs/dossier_4/Baudelaire.pdf">http://www.columbia.edu/itc/architecture/ockman/pdfs/dossier_4/Baudelaire.pdf</a></p>
1	<p><b>Lecture 2 (Thurs: 7 Sept): <i>Industrial Insights: Walter Benjamin on the Shift in Artistic Paradigms</i></b></p> <p>Walter Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, 1938. Originally published as: Walter Benjamin, ‘L’œuvre d'art à l'époque de sa reproduction mécanisée’, in <i>Zeitschrift für Sozialforschung</i> Jahrgang V, (Paris: Félix Alcan, 1936, pp. 40-68).</p> <p>Free online: <a href="https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm">https://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm</a></p>
2	<p><b>Lecture 3 (Tue: 12 Sept): <i>Reframing the Gaze: Introduction to the Discourse of Women in Twentieth-century Art</i></b></p> <p>Reading: Nochlin, Linda ‘Why have there been no Great Women Artists?’ in <i>Women, Art and Power</i> (first published 1971) (New York: Harper and Row, 1988), pp.145-178.</p> <p>Read online with registration: <a href="https://archive.org/details/NochlinGreatWomenArtists/mode/2up">https://archive.org/details/NochlinGreatWomenArtists/mode/2up</a></p>
2	<p><b>Lecture 4 (Thurs: 14 Sept): <i>Beyond the Western Frame: Globalising the Avant-garde</i></b></p> <p>Reading: Partha Mitter, ‘Decentering Modernism: Art history and avant-garde art from the peripheries’, <i>The Art Bulletin</i>, vol. 90, no. 4, 2008, pp 531-548.</p> <p>Free online:</p> <p><a href="https://edisciplinas.usp.br/pluginfile.php/6758490/mod_folder/content/0/decentering%20modernism%2C%20Partha%20Mitter.pdf">https://edisciplinas.usp.br/pluginfile.php/6758490/mod_folder/content/0/decentering%20modernism%2C%20Partha%20Mitter.pdf</a></p>
3	<p><b>Lecture 5 (Tue: 19 Sept): <i>Changes in Form and Feeling: European Modernist and Avant-garde Movements</i></b></p> <p>Reading: Rosalind Krauss et al, ‘1900-1909’, in <i>Art Since 1900</i>, (New York: Thames &amp; Hudson), pp. 62-89.</p> <p>Read and borrow online with registration:</p> <p><a href="https://archive.org/details/artsince1900mode0000unse_v6s7/page/n3/mode/2up">https://archive.org/details/artsince1900mode0000unse_v6s7/page/n3/mode/2up</a></p>

3	<p><b>Lecture 6 (Thurs: 21 Sept): <i>Changes in Form and Feeling: European Modernist and Avant-garde Movements</i></b></p> <p>Reading: Same as lecture 5.</p>
4	<p><b>Lecture 7 (Tue: 26 Sept): <i>Blast and Bless England and Italy: The Dynamic Directions of Futurism and Vorticism</i></b></p> <p>Reading: Valentine de Saint-Point, ‘Manifesto of the Futurist Woman (Response to F. T. Marinetti), 1912. Originally published as: Valentine de Saint-Point, ‘Manifesto della Donna futurista. Risposta a F. T. Marinetti’, (Milan: Direzione del Movimento Futurista, 1912).</p> <p>Free online:  <a href="http://mariabuszek.com/mariabuszek/kcai/DadaSurrealism/DadaSurrReadings/FtrstWoman.pdf">http://mariabuszek.com/mariabuszek/kcai/DadaSurrealism/DadaSurrReadings/FtrstWoman.pdf</a></p>
4	<p><b>Lecture 8 (Thurs: 28 Sept): <i>Blast and Bless England and Italy: The Dynamic Directions of Futurism and Vorticism</i></b></p> <p>Reading 1: Wyndham Lewis et al, ‘Manifesto’ and ‘To Suffragettes’, <i>Blast</i>, no. 1, 20 June 1914, pp. 11-43 and pp. 151-152.</p> <p>Read and borrow online with registration:  <a href="https://archive.org/details/BlastNo.1/page/n12/mode/1up">https://archive.org/details/BlastNo.1/page/n12/mode/1up</a></p> <p>Reading 2: Miranda Hickman, ‘The Gender of Vorticism: Jessie Dismorr, Helen Saunders, and Vorticist Feminism’, in Mark Antliff and Scott W. Klein, eds., <i>Vorticism: New Perspectives</i>, pp. 119-136.</p> <p>Uploaded on myClass.</p>
5	<p><b>Lecture 9 (Tue: 3 Oct): <i>Indirect Rule and Colonial Modernism: Twentieth-century Art in Nigeria</i></b></p> <p>Reading: Chika Okeke-Agulu, ‘Indirect Rule and Colonial Modernism’, in <i>Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria</i>, (Durham and London: Duke University Press, 2015), pp. 39-69.</p> <p>Borrow and read online with registration:  <a href="https://archive.org/details/postcolonialmode0000okek/page/28/mode/2up">https://archive.org/details/postcolonialmode0000okek/page/28/mode/2up</a></p>
5	<p><b>Lecture 10 (Thurs: 5 Oct): <i>Indirect Rule and Colonial Modernism: Twentieth-century Art in Nigeria</i></b></p> <p>Reading: Same as lecture 9.</p>
6	<p><b>Lecture 11 (Tue: 10 Oct): <i>Dreams and Disruptions: Surrealism and Dada from Paris to New York</i></b></p>

Reading 1: Tristan Tzara, 'Seven Dada Manifesto', (1918), in *Seven Manifestos and Lampisteries*, trans. Barbara Wright, ill. Francis Picabia, (London: John Calder, 1977), pp. 1-48.

Read and borrow online with registration:

<https://archive.org/details/writingsofmarcel0000duch/page/n1/mode/2up>

Reading 2: Helen Molesworth, 'Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades,' *Art Journal*, vol. 57, no. 4, Winter 1998, pp. 51-61.

Access via JSTOR:

[https://www.jstor.org/stable/777927?searchText=Work%20Avoidance%20The%20Everyday%20Life%20of%20Marcel%20Duchamp%27s%20Readymades&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DWork%2BAvoidance%253A%2BThe%2BEveryday%2BLife%2Bof%2BMarcel%2BDuchamp%2527s%2BReadymades&ab\\_segments=0%2Fbasic\\_search\\_gsv%2Fcontrol&refreqid=fastly-default%3Aa990aab763df3bd0d845023d25411f36](https://www.jstor.org/stable/777927?searchText=Work%20Avoidance%20The%20Everyday%20Life%20of%20Marcel%20Duchamp%27s%20Readymades&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3DWork%2BAvoidance%253A%2BThe%2BEveryday%2BLife%2Bof%2BMarcel%2BDuchamp%2527s%2BReadymades&ab_segments=0%2Fbasic_search_gsv%2Fcontrol&refreqid=fastly-default%3Aa990aab763df3bd0d845023d25411f36)

**6 Lecture 12 (Thurs: 12 Oct): *Dreams and Disruptions: Surrealism and Dada from Paris to New York***

Reading: Briony Fer, 'Surrealism, Myth and Psychoanalysis' in: Briony Fer et al, eds., *Realism, Rationalism, and Surrealism: Art Between the Wars* (London: Open University and Yale University Press, 1993), pp. 170-237 (optional until p. 247: Frida Kahlo will appear in another reading).

Read and borrow online with registration: <https://archive.org/details/realismrationali0000ferb>

**7 Lecture 13 (Tue: 17 Oct): Presentations**

Details TBC in class.

**7 Lecture 14 (Thurs: 19 Oct): Presentations**

Details TBC in class.

**8 Lecture 15 (Tue: 24 Oct): *The Cut and Paste Revolution: Avant-garde Art in the Soviet Union***

El Lissitzky, 'The Artist in Production', (1927), pp. 108-109; Gustav Klutcis, 'Photomontage as a New Kind of Agitation Art', (1931), pp. 116-118; in Adrian Sudhalter and Deborah Roldan, eds., *Photomontage between the Wars (1918-1939)*, (Carleton University Art Gallery/Fundacion Juan March: Madrid, Ottawa, 2012).

Free access: <https://www2.march.es/arte/catalogos/visor.aspx?p0=cat%3A156&l=2>

**8 Lecture 16: (Thurs: 26 Oct): *The Cut and Paste Revolution: Avant-garde Art in the Soviet Union***

Reading: Benjamin H. D. Buchloh, 'From Faktura to Factography', *October*, vol. 30, 1984, pp. 82-119.



Access via JSTOR:

[https://www.jstor.org/stable/778300?searchText=from+faktura&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dfrom%2Bfaktura&ab\\_segments=0%2Fbasic\\_search\\_gsv2%2Fcontrol&refreqid=fastly-default%3Ab183c868bbf8a570847c1e7afb57d8a5](https://www.jstor.org/stable/778300?searchText=from+faktura&searchUri=%2Faction%2FdoBasicSearch%3FQuery%3Dfrom%2Bfaktura&ab_segments=0%2Fbasic_search_gsv2%2Fcontrol&refreqid=fastly-default%3Ab183c868bbf8a570847c1e7afb57d8a5)

**9 Lecture 17 (Tue: 31 Oct): *The Renaissance of American Black Culture and Consciousness: Harlem's Vanguard***

Reading: Alain Locke, 'The Legacy of the Ancestral Arts', in *The New Negro*, (Albert and Charles Boni: New York, 1925), pp. 254-267.

Borrow and read online with registration:

<https://archive.org/details/newnegrointerpre00unse/page/n7/mode/2up?q=legacy>

**9 Lecture 18 (Thurs: 2 Nov): *The Renaissance of American Black Culture and Consciousness: Harlem's Vanguard***

Reading: Kobena Mercher, 'Alain Locke's Philosophy and Culture', in *Alain Locke and the Visual Arts*, (Yale University Press: New York, 2022), pp. 1-34

Uploaded on myClass.

**10 Lecture 19 (Tue: 7 Nov): *From Shtetls to Montmartre Streets: Eastern European Jewish Artists in Paris***

Readings: Marina Dmitrieva and Gerald Holden, 'Traces of Transit: Jewish Artists from Eastern Europe in Berlin', *Osteuropa*, vol. 58, no. 8/10, 2008, pp. 143-156.

Access via JSTOR: <https://www.jstor.org/stable/44934281>

**10 Lecture 20: (Thurs: 9 Nov): *From Shtetls to Montmartre Streets: Eastern European Jewish Artists in Paris***

Donald Kuspit, 'Jewish Naivete? Soutine's Shudder', in Matthew Baigell and Milly Heyd, eds., in *Complex Identities: Jewish Consciousness and Modern Art*, (New Brunswick, N.J.: Rutgers University Press, 2001), pp. 87-99.

Borrow and read online with registration:

<https://archive.org/details/complexidentitie0000unse/page/n7/mode/2up>

**11 Tue: 14 Nov: FALL BREAK**

**11 Thurs: 16 Nov: FALL BREAK**

**12 Lecture 21 (Tue: 21 Nov): Essay Tutorials**

By **10 am on the 21<sup>st</sup> of Novembre** send me a 200-word outline of your essay via email. Further details in class.

Reading: Anne D'Alleva, 'Chapter 4: Writing Art History Essays and Papers', in *How to Write Art History*, (London: Laurence King, 2010), pp. 74-117.

Read and borrow online with registration:

<https://archive.org/details/howtowritearthis0000dall/page/n3/mode/2up>

**12 Lecture 22 (Thurs: 23 Nov): *Manifestos and Murals: Art and Revolution in Latin America***

Oswald de Andrade, 'Manifesto Antropófago', *Revista de Antropofagia*, vol. 1, no. 1, São Paulo, 1928.

Read the English translation by Leslie Bary for free online: <https://www.academia.edu/1424345>

**13 Lecture 23 (Tue: 28 Nov): *Manifestos and Murals: Art and Revolution in Latin America***

Reading: David Craven, 'The Mexican Revolution', in *Art and Revolution in Latin America, 1910-1990*, (New Haven: Yale University Press, 2002), pp. 25-73.

Borrow and read online with registration:

<https://archive.org/details/artrevolutioninl0000crav/page/n7/mode/2up>

**13 Lecture 24 (Thurs: 30 Nov): SHORT PRESENTATIONS**

**14 Lecture 25 (Tue: 5 Dec): *Material, Motion, Modernism: The Gutai Art Association in Japan***

Yoshihara Jirō, 'Gutai Art Manifest', 1956. Originally published as 'Gutai bijutsu sengen', *Geijutsu Shinchō* 7, no. 12 (December 1956), pp. 202–04. Here is a later translation by Reiko Tomii:

[http://web.archive.org/web/20160310033146if\\_/http://www.exhibitionsinternational.org/extra/9780892074891\\_01.pdf#page=3](http://web.archive.org/web/20160310033146if_/http://www.exhibitionsinternational.org/extra/9780892074891_01.pdf#page=3)

Ming Tiampo, 'please draw freely', in Ming Tiampo and Alexandra Munroe, eds., *gutai: splendid playground*, exh. cat., (New York: Guggenheim Museum: 2013), pp. 45-79.

Uploaded on myClass.

**14 Lecture 26 (Thurs: 7 Dec): *Material, Motion, Modernism: The Gutai Art Association in Japan***

Alexandra Munroe, 'To Challenge the Midsummer Sun: The Gutai Group', in Alexandra Munroe, ed., *Scream Against the Sky: Japanese Art After 1945*, (New York: Harry N. Abrams), 1994, pp 83-124.

Free online:

[https://monoskop.org/images/f/f0/Munroe\\_Alexandra\\_1994\\_To\\_Challenge\\_the\\_Midsummer\\_Sun\\_The\\_Gutai\\_Group.pdf](https://monoskop.org/images/f/f0/Munroe_Alexandra_1994_To_Challenge_the_Midsummer_Sun_The_Gutai_Group.pdf)

**15 Lecture 27 (Tue: 12 Dec): *From Havana to the World: OSPAAAL and Posters of Solidarity and Subversion***

Reading: Jessica Stites Mor, 'Rendering Armed Struggle: OSPAAAL, Cuban Poster Art, and South-South Solidarity at the United Nations', *Jahrbuch für Geschichte Lateinamerikas*, vol. 56, 2019, pp. 42-65.

Download for free: <https://journals.sub.uni-hamburg.de/hup1/jbla/article/view/132>

**Essay deadline: 20<sup>th</sup> of December 2023**

### **STUDENT RESPONSIBILITIES:**

- **On-line Communication & Professionalism:** Students are expected to maintain a high-level of professionalism across all course-related communications. Please conduct your communications as you would any other professional experience. Treat your colleagues with respect!
- You are join the lecture to on time and remain for duration of class and related activities.
- Students can expect to put in a minimum of 4 hours per week on out-of-class work. Assignments will be expected on the date required.
- **ELECTRONIC DEVICES IN THE CLASSROOM:** All cell phones should be turned off before class. Computers should be used only for the purposes of the lecture. Exceptions are made for parental responsibilities or emergency situations. Please inform your instructor at the beginning of the lecture. Social media platforms are not to be used during class time.

### **STATEMENT ON PLAGIARISM AND CHEATING:**

Cheating and plagiarism will not be tolerated and there will be penalties. For a more precise definition of plagiarism and its consequences, please refer to:

[https://www.nwpolytech.ca/about/administration/policies/#academic\\_policies](https://www.nwpolytech.ca/about/administration/policies/#academic_policies)

**These are serious issues and will be dealt with severely.**

\*\*Note: all Academic and Administrative policies are available on the same page.