

TO: Members, Fine Arts Faculty Council

FROM: Tristan Khaner, Secretary, Fine Arts Faculty Council

DATE: May 6, 2022

Please be advised that the next meeting of the Fine Arts Faculty Council will be held on Friday, **May 13, 2022 at 10:00 a.m.** via Zoom: <https://concordia-ca.zoom.us/j/86714067391> (invitation below)

AGENDA

Closed Session (10:00 a.m.)	
1. Approval of the Graduation Lists	Quorum Required For Approval
Open Session	Quorum Required
1. Call to Order	
2. Agenda for the Meeting of May 13, 2022	For Approval
3. Minutes of Meeting of April 8, 2022	For Approval
4. Business Arising from the Minutes of April 8, 2022	For Information
5. Chair's Remarks	For Information
6. Appointments (FFAC-2022-05-D1)	For Approval
7. Academic Programs and Pedagogy	
7.1. Curriculum Changes for the Department of Studio Arts (FA-STUDART-1181) (FFAC-2022-05-D2)	For Approval
7.2. Curriculum Changes for the Department of Studio Arts (FA-STUDART-1201) (FFAC-2022-05-D3)	For Approval
7.3. Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2022-05-D4)	For Information
8. Faculty Relations and Inclusion	
8.1. Report of the Associate Dean, Faculty Relations and Inclusion* (FFAC-2022-05-D5)	For Information

9. Research and Graduate Studies	
8.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2022-05-D6)	For Information
8.2 Centre for the Arts in Human Development (CAHD) Renewal as Faculty Research Unit for Ratification by Faculty Council	For Approval
10. Questions	For Information
11. FoFA Strategic Plan	For Information
12. Presentation (11:00 a.m.) FoFA Gallery: Highlights of the Year and Upcoming Programming Guest: Nicole Burisch, Director, FoFA Gallery	For Information (20-25 mins. incl. Q&A)
13. Committee Reports	
13.1. Board of Governors Report – Roy Cross	For Information
13.2. Senate Report – Guylaine Vaillancourt*	For Information
13.3. Advancement Activities Report – Cherry Marshall	For Information
14. Other Business	For Information
15. Next Meeting – September 2022	
16. Adjournment	

* An update with documents not included will be sent prior to the meeting.

Faculty Council documents are uploaded on the Fine Arts Faculty Council web page:

<https://www.concordia.ca/finearts/about/faculty-council.html#documents>



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Meeting ID: 867 1406 7391

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SIP: 86714067391@zoomcrc.com

Skype for Business (Lync)

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ZOOM VIDEO CONFERENCING TIP SHEET FOR FACULTY COUNCIL MEETINGS

Here are a few steps that we will follow to help us run a virtual meeting:

Please join 5 minutes before the meeting start time.

Waiting Room

- Attendees will be held in the virtual WAITING ROOM upon entry. The Secretary will admit entry to the meeting. In order to identify the participant, please START VIDEO so that you may be seen by the Recording Secretary. This will allow the Recording Secretary to take attendance.
CLOSED SESSION: This will allow the Secretary to ensure that only Council members are admitted.
Once you have been admitted, please change your settings to MUTE.
- These measures are being put into place to retain the integrity of Faculty Council, i.e., to prevent “Zoom bombing” or other malicious access.

Recording of Meeting

- The ‘save to cloud’ option has been disabled by the University and no recordings will be saved by Zoom anywhere on the cloud.
- A video and audio recording will be made by the Recording Secretary for the sole purpose of writing the minutes. The recording will not be shared.

To ensure the best sound & visual quality of an on-line experience, please adhere to the following tips:


- Please use your computer and/or laptop if possible (versus cell phone).
- Please select the Gallery View to display 49 participants per screen (log into the Zoom desktop client or app → Settings → Video → Display up to 49 participants per screen in Gallery View (this option is disabled if your CPU isn’t powerful enough to handle it). You can do this ahead of time if you wish. If you have any questions contact CDA.
- Choose “join with computer audio” when prompted.
- During the meeting MUTE your microphone until it is your turn to intervene. (see below on how to indicate that you wish to intervene).
- TURN OFF your call waiting for the entire meeting if you have joined by phone.
- Consider using headphones rather than speakers, since this will also reduce the risk of acoustic feedback.
- If possible, please connect with a wired Internet connection for added stability. Alternatively, be as close as possible to your wireless router.

FACULTY OF FINE ARTS

Here are a few steps that we will follow to help us work through the agenda in an orderly manner:

The Chair will present each item on the agenda and invite presenters to address the meeting.

If you have a question, identify yourself before speaking, by raising your hand:

- If you wish to speak to an item, please use the icon  Raise Hand and wait for the Chair or Secretary to acknowledge you before speaking. Once acknowledged, please UNMUTE. The Raise Hand icon is found in PARTICIPANTS.

When voting, consensus will be determined as follows:

- Similar to in person meetings, the Chair will ask for those voting – in favor and opposed. However, **the Chair will begin with opposed.**
- If you are in favor of the motion, please do not respond; however, if you are voting against, then respond by saying Opposed or by using the **red icon NO** also found in PARTICIPANTS. It will be assumed that those who do not respond are in favor.
- In the event that a formal vote is required, please use the **green icon YES** to vote in favor, and the **red icon NO** to vote against. Both icons are found in PARTICIPANTS.
- The results will be communicated by the Chair at the end of each agenda item requiring a vote.

End/Leave Meeting

Meeting attendees can leave the meeting by using the LEAVE MEETING icon at the bottom right of the screen. The Chair or Secretary can also end the meeting for everyone.

Office of the Dean – December 2020

Concordia University
Minutes of the Meeting of the Faculty of Fine Arts Council
April 8, 2022
9:30 a.m. – 12:00 p.m.
Via Zoom

Present: A. Gérin (Chair), M. Berger, R. Berger, J. Berzowska, J. Bleuer, A. Cappelluto, J.C. Castro, E. Cheasley Paterson, M. Corwin, G. Dimitrov, N. Drew, D. Douglas, F. Figols, S. Fotohinia, K. Jazvac, T. Khaner, M. Lefebvre, M. McGeough, E. Murphy, M.C. Newman, C. Paine, S. Panet-Raymond, J. Potvin, A. Sinner, T. Struthers, M.J. Thompson, A. Tsafaras, G. Vaillancourt

Regrets: A. Cappelluto, K. Huneault, R. Kerr, pk Langshaw

1. Call to Order

The Chair called the open session to order at 9:30 a.m.

2. Approval of the Agenda

MOTION: (D. Douglas / M. Corwin)

“that the agenda for the meeting of April 8, 2022 be approved.”

CARRIED

3. Approval of the Minutes of the Meeting of March 11, 2022

MOTION: (M. Lefebvre / G. Vaillancourt)

“that the minutes of the meeting of March 11, 2022 be approved.”

CARRIED

4. Business Arising from the Minutes

There was no business arising from the minutes.

5. Chair’s Remarks

The Dean thanked the faculty members for their adaptability and their dedication to students and to their craft as teachers, researchers and artists.

This year’s performance creation main stage project at the Department of Theatre was [Cabaret Brouhaha](#) which was presented at La Tulipe.

Several year-end activities and performances are ongoing and upcoming:

- The Department of Dance is presenting [student performances](#) until April 10.
- The Department of Music will have [several concerts happening](#) in mid-April.

There are more events, exhibitions and film screenings to come.

Joanna Berzowska posted the links to the [Convergence 5 DCART exhibition 2022](#) being held at the [Native Immigrant Art Gallery](#), April 14 to May 7 and to [FLUX](#), the DART and CART year-end show and exhibition being held at [Le Livart](#), April 27 to April 29.

Summer courses will be held in person, on campus, as Concordia continues to monitor the public health situation and to adapt the health and safety requirements accordingly.

The [Spring 2022 Graduations and Convocations](#) will be held in person and the ceremony to celebrate the [Faculty of Fine Arts graduates from Spring and Fall 2020, Spring and Fall 2021 and Spring 2022](#), will be held on June 7th at 7:30 p.m.

[Summer@Concordia](#) is offering a selection of Kids & Youth camps, including the [YMCA – Concordia Fine Arts Camps](#).

Joanna Berzowska, Associate Professor, Department of Design and Computation Arts, and Marc Wieser, Supervisor, Strategic Initiatives Portfolio, Office of the Dean, have developed, in partnership with [District 3](#), a Fine Arts edition of the [Alan Shepard Residency](#). This is an 11-week paid internship and curriculum where resident students work in multi-disciplinary teams to find creative solutions to issues faced by partners such as the [Musée d'Art Contemporain de Montréal \(MAC\)](#), the [Orchestre Symphonique de Montréal \(OSM\)](#), the [Montreal Museum of Fine Arts \(MBAM\)](#) and [Opéra de Montréal](#). Council members are encouraged to inform their students, as future residencies may not include cultural sector projects again soon. Contact Joanna Berzowska (joanna.berzowska@concordia.ca) or Marc Wieser (marc.wieser@concordia.ca), for more information.

The [Equity Office](#) recently launched a [Student Equity Census](#) to collect the demographic data required to examine underrepresentation and address institutional barriers that may prevent students from fully participating in university life. The data collected in the census will be used to design and deliver more inclusive, diversified and impactful services. Participation in the census is completely voluntary, confidential and anonymous. The deadline is April 20, and participants are eligible for a chance to win one of several prizes totalling nearly \$5,000.

6. Appointments (FFAC-2022-04-D1)

MOTION: (N. Drew / E. Cheasley Paterson)

“that the appointments listed in document FFAC-2022-04-D1 be approved.”

CARRIED

7. Changes to the document “Membership and Powers of the Faculty and School Councils” (FFAC-2022-04-D3)

MOTION: (D. Douglas / M. Lefebvre)

“that the changes to the document *Membership and Powers of the Faculty and School Councils* be approved.”

CARRIED

8. Academic Programs and Pedagogy

8.1 Curriculum Changes for the Mel Hoppenheim School of Cinema (Dossier: FA-CINE-3161) (FFAC-2022-04-D2)

MOTION: (E. Cheasley Paterson /D. Douglas)

“that the curriculum dossier from the Mel Hoppenheim School of Cinema be passed.”

CARRIED

8.2 Report of the Associate Dean, Academic Programs and Pedagogy (FFAC-2022-04-D4)

Report submitted. Questions/comments may be directed to Elaine Cheasley Paterson at elaine.paterson@concordia.ca.

The Summer Field Schools are taking place again and the Associate Dean posted the link to the [Thomson Awards and Field Schools](#).

9. Faculty Relations and Inclusion

9.1 Report of the Associate Dean, Faculty Relations and Inclusion (FFAC-2022-04-D5)

No report submitted. Questions/comments may be directed to Kristina Huneault at kristina.huneault@concordia.ca

10. Research and Graduate Studies

10.1 Report of the Associate Dean, Research and Graduate Studies (FFAC-2022-03-D6)

Report submitted. Questions/comments may be directed to MJ Thompson at mj.thompson@concordia.ca

The Associate Dean's report lists several awards and she highlighted the following:

Five (5) Fine Arts faculty members are the recipients of the Aid to Research-Related Events (ARRE) Winter 2022 funding awards. They represent 48% of the total applications across

- **Sandeep Bhagwati**, Department of Music: *Listening Beyond the Human*
- **Hannah Claus**, Department of Studio Arts: *Moving the Landscape to Find Ground: Speaker Series*
- **Alice Ming Wai Jim**, Department of Art History: *Worldling Public Cultures (WPC) 2023*
- **pk Langshaw**, Department of Design and Computation Arts: *in.site: Socio.Cultural.Environmental Sustainability Across the Fine Arts*
- **Luis Sotelo-Castro**, Department of Theatre: *Trauma-Informed Listening in Socially Engaged Research-Creation Projects*

Linda Swanson, Department of Studio Arts, is the recipient of the Individual Seed Program Winter 2022 award for *MATTEreality: Reconciling Ceramics and Sustainability*

Hannah Claus, Department of Studio Arts, Research Chair in Onkwewonwené:ha Methodologies has been awarded the Concordia University Research Chair (CURC).

Martin Lefebvre, Mel Hoppenheim School of Cinema, is the recipient of the SSHRC Aid to Scholarly Journals for *Semiotic Inquiry / Recherches sémiotiques*

The [Horizon Post-Doctoral Fellow](#) positions are posted and the deadline for applications is April 14. The Associate Dean invites anyone interested in the programme to reach out to her for information.

11. Question Period

There were no questions.

12. FoFA Strategic Plan

The Dean thanked those who participated in the [FoFA Strategic Planning 2021-2022](#) consultations. As a next step, the working group will meet from April 26-28 to discuss and test ideas, with the goal of drafting an actionable plan.

13. Committee Reports

- 13.1 Board of Governors Report** – Prof. Roy Cross submitted a report.
- 13.2 Senate** – Prof. Guylaine Vaillancourt submitted a report.
- 13.3 Advancement Activities Report** – Cherry Marshall submitted a report.

14. Other Business

There was no other business.

15. Next Meeting: May 13, 2022

16. Adjournment

The meeting was adjourned at 10:15 a.m.

* Fine Arts Faculty Council web page:

<https://www.concordia.ca/finearts/about/faculty-council.html#documents>

Submitted by E. Murphy

Appointments to be ratified

Faculty of Fine Arts Council (FFAC) Voting Members

Two Graduate Student Representatives (GSA) (1-year term)

- Joni Cheung
- Alexandre Franchi

June 1, 2022 – May 31, 2023
June 1, 2022 – May 31, 2023

Staff Representative (3-year term)

- Sophie Généreux

June 1, 2022 – May 31, 2025

Faculty of Fine Arts Council Steering Committee

One Graduate Student Representative (GSA) (1-year term)

- Alexandre Franchi

June 1, 2022 – May 31, 2023

Staff Representative (3-year term)

- Sophie Généreux

June 1, 2022 – May 31, 2025

Summary and Rationale for Changes

SCULPTURE PROGRAM PROPOSED CURRICULUM CHANGES

Submitted to the Department Curriculum Committee by Sculpture Program Faculty on November 19th 2021.

This document outlines changes to the Sculpture Program curriculum to be undertaken in two distinct stages. We hope this two-stepped rollout approach will allow us to obtain data and student feedback as we make updates and changes, as well as develop opportunities for better collaboration between other program areas and departments in Studio Arts.

OVERVIEW OF LONG-TERM GOALS

For the first time in more than 20 years, the Sculpture Program proposes an expansive update and restructure of its course offerings and program requirements to update our curriculum to better reflect central concerns in the field today. This update includes optimizing the use of existing facilities and expertise; offering clearer, cohesive and consistent course content that promotes hands-on learning; providing students with a better understanding of the wide range of sculptural possibilities by giving them a more thorough exposure to materials and fabrication techniques; and honing in on themes and approaches that are both urgent and timely in contemporary 3D art production today.

Two central interrelated tenets that guide this re-envisioning are decolonization and sustainability. Our goal is to ensure that sustainability is considered through a decolonial lens (an approach that, unfortunately, is not yet the norm in sustainability studies). We will implement decolonization as a tool to de-center Eurocentric canons of thought across our curriculum. Furthermore, these changes, in turn, reflect Concordia's strategic directions of sustainability; the Indigenous Directions Action Plan (specifically agenda item 2.1 Decolonizing Curriculum Pedagogy); experiential learning; and examining the role of art and culture within society, especially in relation to culturally diverse perspectives.

Our goal here is to offer more learning opportunities for our growing number of Sculpture Majors by giving them a better breadth of courses to choose from, depth of knowledge in the expanded field beyond a Eurocentric canon, and allow them to complete their degree with a broader range of technical, conceptual and professional competencies in 3D art practices. Surprisingly, the sculpture program has not offered skill-based courses in sculptural techniques such as woodworking and mouldmaking/casting. We are establishing new courses in these topics that will be freshly crafted through a decolonial lens. These new Program changes will help us better distinguish our curriculum from ARTX course offerings and foster sculpture-specific technical and conceptual skill sets (many of which have vast future application potential in various career fields that involve design/build and project management skillsets).

Further, a survey of our competitor schools, such as ECAID, NSCADU and OCAD U, reveals sculpture concentrations that offer students a range of options between technically-themed courses and professionalization opportunities as part of their degree requirements. These proposed changes would bring Concordia's Sculpture Program offerings on par with our competitor schools, but it will go beyond by bringing in a new, cutting-edge curriculum that is better attuned to urgent issues of this contemporary and future-looking moment, such as sustainability and decolonization. We propose adding to each of our core course descriptions: 'All course content will be considered through a decolonial lens.' Lastly, this proposal introduces a robust Public Art curriculum, a recommendation for the Sculpture Program Area from the most recent Studio Arts Department Appraisal Report.

These proposed courses have no resource implications; instead, they aim to make better use of existing resources, such as the mouldmaking shop in the VA; the VA woodshop; and the soon-to-be renovated

sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work within the classroom, in addition to the shops mentioned above).

Although all art courses expand an artist's knowledge and capacity, you will see below that we have removed the Major requirements of DRAW 200⁶ and ARTX480⁶ to prioritize our program's credits. Simultaneously, we are introducing 300-level courses that encourage multidisciplinary exploration from the viewpoint of Sculpture as an expanded field. This will allow students to reach new depths of Sculpture-specific knowledge that we're aiming for while also allowing space for introducing a sustainability-oriented curriculum, decolonial perspectives, and professionalization courses. Students may still take drawing or ARTX courses as a Studio Elective for their Sculpture Major in this new proposal.

PROGRAM CHANGE:

- Remove DRAW 200⁶ as a program requirement, and instead add "6 credits chosen from SCUL courses at the 200-level." This will allow us to offer more skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Remove "ARTX 480⁶ or 400-level studio classes" from the program requirements, and instead add "6 credits chosen from SCUL courses at the 300-level" to the program requirements: this will allow the Sculpture program to offer more higher level skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Delete SCUL 210⁶ and break it into two courses (SCUL 211³ and 212³). This will allow for better compatibility within the program as well as with other program areas/departments, and will give better options to international exchange students who visit Concordia for only one semester. By adding additional opportunities for specialized skill, knowledge and professionalization through broader course options, students will be able to expand their learning and choose the most appropriate path through the program based on their learning needs and interests.
- Add "9 credits chosen from SCUL courses at the 200-level" to the program requirements. The addition of these credits is made possible by the deletion of DRAW 200 (6) from the program requirements and by breaking down SCUL 210 (6) into 2 3-credit courses (SCUL 211 and SCUL 212), only one of which will remain a program requirement.
- List SCUL 211³ as a specific course requirement (a resulting 3 credit course from splitting SCUL 210⁶ into two 3-credit courses). Adding a core requirement of SCUL 211³ will allow for a core course for Sculpture Majors, of varying skill levels, to meet and discuss core concerns of Sculptural Practices. From there students will have flexibility, depending on where they are at in their own sculptural practices, to then better customize their degree through a broader range of specialized options.

COURSE CHANGES:

- Delete SCUL 210⁶ and create SCUL 211³ and SCUL 212³ in its place. • Add Special Topics SCUL

298³, and SCUL 498³ to allow the Sculpture program to better pilot new courses to be introduced at a later stage.

- Add Internships (SCUL 480⁶, 481³, 482³) to allow the Sculpture program to activate professional internship opportunities as part of the program. Montreal artist Rafael Lozano-Hemmer has already confirmed interest to host Sculpture Program interns. Supervisory roles will be shared amongst FT faculty, and students will apply for the available positions. Note that no new resources are required to manage internships.
- Add new courses at the 200, 300, and 400 levels to offer a broader range of skill acquisition opportunities and introduce new topics geared to sustainability and professionalization.
- Make minor changes to existing course descriptions and prerequisites.
- All new courses will be offered within the current credit allotment, and no new resources will be required.

Summary of Committee Discussion: FCC/FAPC Approval

For Submission to:

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 13 May 2022

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 11 Apr 2022

The Faculty of Fine Arts Curriculum Committee has reviewed and approved the STUDART-1181 curriculum dossier from the Department of Studio Arts on April 14, 2022. The FCC first reviewed the dossier in the meeting of December 3, 2021 and requested edits which were addressed in the dossier resubmitted in April, 2022.

We hereby submit this dossier for review by the Faculty Council on May 13, 2022.

There are no resource implications.

Summary of Committee Discussion: Department approval

For Submission to:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,
Faculty Curriculum Committee, 03 Dec 2021

Approved by:

Professor Leila Sujir, Department Chair, Studio Arts Department,
Department Council Committee, 19 Nov 2021

The Studio Arts Department Committee and the Department Curriculum Committee approve the proposed changes to the Sculpture program.

Summary of Changes (Undergraduate Program Regular Curriculum Change)**Course Changes:**

	Subject Code Change	Catalogue Number Change	Title Change	Description Code Change	Prerequisite Change	Note Change (any change to any of the items under "Notes")	Credit Value Change	Component Change	Mode of Instruction Change	Cross-listed Course Change
SCUL 210 Delete	X	X	X	X	X		X	X	X	
SCUL 211 New	X	X	X	X	X	X	X	X	X	
SCUL 212 New	X	X	X	X	X	X	X	X	X	
SCUL 221 New	X	X	X	X	X		X	X	X	
SCUL 231 New	X	X	X	X	X		X	X	X	
SCUL 241 New	X	X	X	X	X		X	X	X	
SCUL 251 Change				X	X					
SCUL 261 New	X	X	X	X	X		X	X	X	
SCUL 298 New	X	X	X	X	X		X	X	X	
SCUL 314 New	X	X	X	X	X		X	X	X	
SCUL 315 New	X	X	X	X	X		X	X	X	
SCUL 341 New	X	X	X	X	X		X	X	X	
SCUL 361 New	X	X	X	X	X		X	X	X	
SCUL 398 Change				X	X					
SCUL 399 Change				X	X					
SCUL 410				X	X					

Change										
SCUL 413 New	X	X	X	X	X		X	X	X	
SCUL 414 New	X	X	X	X	X		X	X	X	
SCUL 480 New	X	X	X	X	X		X	X	X	
SCUL 481 New	X	X	X	X	X		X	X	X	
SCUL 482 New	X	X	X	X	X		X	X	X	
SCUL 498 New	X	X	X	X	X		X	X	X	

Program Changes:

	Suspend Admissions	Program Degree Type Change	Program Title Change	Program Require- ments Change	Change to Program Type	Change to Total Credit Value of Program	Change to Primary Campus
Major in Sculpture Change				X			

PROGRAM CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: Major in Sculpture

Calendar Section Type: Program

Description of Change: Major in Sculpture Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Program Name: Major in Sculpture

Program Type: Major

Degree: Bachelor/Baccalaureate of Fine Arts (BFA)

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path:

Type of Change: Program Change

Present Text (from 2021) calendar

60
credits Major in Sculpture

~~24.0 credits:-~~

~~DRAW 200 Drawing I (6)-~~

~~SCUL 210 Sculpture and Material Practices (6)-~~

~~SCUL 310 Sculpture and Spatial Practices (6)-~~

~~SCUL 410 Sculpture as Practice (6)-~~

~~6.0 credits chosen from a six-credit Studio Art elective at the 400 level or from the following course:-~~

~~ARTX 480 Advanced Integrated Studio in Contemporary Art Practices (6)-~~

~~18.0 elective credits chosen from: Studio Arts Courses-~~

~~6.0 elective credits of Art History Courses-~~

~~6.0 credits chosen from:-~~

~~Art History Courses-~~

~~Art Theory Courses,-~~

~~or other history-based courses chosen from: Cinema Courses-~~

~~Theatre Courses-~~

~~or from the following course: .~~

Proposed Text

60
credits Major in Sculpture

15.0 credits SCUL 211 SCUL 310 SCUL 410

9.0 credits chosen from SCUL courses at the 200-level

6.0 credits chosen from SCUL courses at the 300-level

18.0 credits of Studio Art electives

6.0 credits of Art History electives

6.0 credits chosen from Art History, Art Theory (ARTT), other history-based courses chosen from Cinema and Theatre, or from the following course: VDEO 350 Video History and Theory (6)

Rationale:

- Remove DRAW 200⁶ as a program requirement, and instead add 6 credits to SCUL 200-level courses: this will allow us to offer more skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Remove ARTX 480⁶ or 400-level studio classes as program requirement, and instead add 6 credits from SCUL courses at the 300-level to program requirements: this will allow the Sculpture program to offer more higher level skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Delete SCUL 210⁶ and break it into two courses (SCUL 211³ and 212³) will allow for better compatibility within both the program, with other program areas/departments, and give better options to international exchange students who visit Concordia for only one semester. By adding additional opportunities for specialized skill, knowledge and professionalization through broader course options, students will be able to expand their learning and choose the most appropriate path through the program based on their learning needs and interests.
- Add 9 credits from SCUL courses at the 200-level at the 200 level (from DRAW 200 and half of SCUL 210) as part of the streamlining of Sculpture courses and defining different techniques.
- List SCUL 211³ as a specific course requirement (a resulting 3 credit course from splitting SCUL 210⁶ into two 3-credit courses). Adding a core requirement of SCUL 211³ will allow for a core course for Sculpture Majors, of varying skill levels, to meet and discuss core concerns of Sculptural Practices. From there students will have flexibility, depending on where they are at in their own sculptural practices, to then better customize their degree through a broader range of specialized options.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 210

Calendar Section Type: Course

Description of Change: SCUL 210 Delete

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: Course Deletion

Present Text (from 2021) calendar

Proposed Text

~~SCUL 210 Sculpture and Material Practices (6 credits)~~

Prerequisites:

~~While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) written permission of the program director as determined by portfolio submission and space availability.~~

Description :

~~In this studio-based course, students explore the expansive field of contemporary sculpture and the range of materials and ideas employed by contemporary artists working in the discipline. Students present their sculptures through critiques, class discussions and individual consultations. Students gain exposure to metal work, wood work, and mould-making/casting, as well as experience in developing three-dimensional artistic works within the context of contemporary sculpture.~~

Component(s):

~~Studio~~

Notes :

Prerequisites:

Description :

Component(s):

Notes :

Rationale:

- Splitting 210⁶ into 211³ and 212³ will allow for better compatibility within both the program, with other program areas/departments, and give better options to international exchange students who visit Concordia for only one semester. By adding additional opportunities for specialized skill, knowledge and professionalization through broader course options, students will be able to expand their learning and choose the most appropriate

path through the program based on their learning needs and interests.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 211

Calendar Section Type: Course

Description of Change: SCUL 211 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 211 Sculpture and Material Practices I (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

In this studio-based course, students are exposed to the expansive field of contemporary sculpture and the range of materials and ideas employed by contemporary artists working in the discipline. This range is inclusive of Indigenous and culturally diverse artistic practices. Students acquire foundational skills for discussing 3D visual culture critically, including examining issues of cultural appropriation through material representation. Students present their sculptures through critiques, class discussions and individual consultations and will gain experience in developing three-dimensional artistic works within the context of contemporary sculpture. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

SCUL 210

Rationale:

Splitting SCUL

210⁶ into three-credit SCUL 211³ and SCUL 212³ will allow for better compatibility within both the program, with other program areas/departments, and give better options to international exchange students who visit Concordia for only one semester.

Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 212

Calendar Section Type: Course

Description of Change: SCUL 212 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

Prerequisites:

Prerequisites:

SCUL 211

Description :

Description :

This studio-based course is a continuation of SCUL 211. Students deepen their exploration of materials and ideas employed in contemporary sculpture. Further exposure and competence are developed in metal work, wood work and mould making/casting. Students present their sculptures through critiques, class discussions and individual consultations. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

210

Rationale:

Splitting SCUL 210⁶ into three-credit SCUL 211³ and SCUL 212³ will allow for better compatibility within both the program, with other program areas/departments, and give better options to international exchange students who visit Concordia for only one semester.

Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 221

Calendar Section Type: Course

Description of Change: SCUL 221 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 221 Intro to Mouldmaking and Casting (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

This course introduces students to various mouldmaking and casting techniques required to reproduce 3D art objects. Students develop an understanding of waste moulds, flexible moulds, lifecasting, direct modelling of plaster or clay, and armature and support building. Readings and lectures provide examples of mouldmaking and casting in contemporary sculpture, demonstrating its potential for expression and representation. Discussions and presentations are inclusive of Indigenous and culturally diverse artistic practices. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

The introduction of new courses intends to better balance the curriculum and expose students to new techniques and professionalization. Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-

making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 231

Calendar Section Type: Course

Description of Change: SCUL 231 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 231 Intro to Sculptural Woodworking (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

This course introduces the tools and techniques of woodworking to produce sculptural artworks made from wood and wood-based products. Students will acquire skills and competence with various processes, such as design/build techniques, joinery and shaping. Concepts related to the theme of wood as an art material and its uses by Indigenous and culturally diverse artistic practices are explored through readings, critiques and discussions. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

The introduction of new courses intends to better balance the curriculum and expose students to new techniques and professionalization. Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-

making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 241

Calendar Section Type: Course

Description of Change: SCUL 241 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 241 Sustainability in Sculptural Practices I (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

This course introduces themes, concepts and techniques for realizing sustainable sculptural artworks. Concepts such as materiality, non-extractivist methodologies, intersectional environmentalism, circular economies, environmental justice, the Anthropocene and sustainability from Indigenous and culturally diverse perspectives are explored through readings, discussions, fabrication techniques, and technical demonstrations. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

The introduction of new courses intends to better balance the curriculum and expose students to new techniques and professionalization. Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as

the mouldmaking shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 251

Calendar Section Type: Course

Description of Change: SCUL 251 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: Course Change

Present Text (from 2021) calendar

SCUL 251 Sculpture/Mechanics (3 credits)

Prerequisites:

Enrolment in the Intermedia (Video, Performance and Electronic Arts) program is required. If prerequisites are not satisfied, ~~written~~ permission of the Department is required.

Description :

This studio course introduces students to animating ~~sculpture through a variety~~ of techniques such as moving joints, gear, chain, and pulley systems, and motion converters, leading to more complex assemblies in animating static form. Students develop ~~basic~~ skills in reading and drawing ~~blueprints, as well as in~~ measuring and marking techniques for application in metal, wood, ~~mould-making~~, and other applicable materials.

Component(s):

Studio

Notes :

Proposed Text

SCUL 251 Sculpture/Mechanics (3 credits)

Prerequisites:

Enrolment in the Intermedia (Video, Performance and Electronic Arts) ~~or Sculpture~~ program is required. If prerequisites are not satisfied, permission of the Department is required.

Description :

This studio course introduces students to animating ~~sculpture~~, including the contributions of Indigenous and culturally diverse artistic practitioners in the field. Students explore various techniques such as moving joints, gear, chain, and pulley systems, and motion converters, leading to more complex assemblies in animating static form. Students develop ~~fundamental~~ skills in reading and drawing ~~blueprints and~~ measuring and marking techniques for application in metal, wood, ~~mouldmaking~~, and other applicable materials. ~~All course content is considered through a decolonial lens.~~

Component(s):

Studio

Notes :

Rationale:

Both the Intermedia and Sculpture Majors have permission to take class, and this needed to be reflected in the Calendar.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 261

Calendar Section Type: Course

Description of Change: SCUL 261 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 261 Public Art I (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

In this course, students learn concepts and techniques for developing complex ideas and maquettes for public art competitions. The course explores how artists can help decolonize monuments, sites and public sculpture, and focuses on design/build problem solving for the realization of permanent public works. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

The introduction of new courses intends to better balance the curriculum and expose students to new techniques and professionalization. Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mouldmaking shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the

material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 298

Calendar Section Type: Course

Description of Change: SCUL 298 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2023

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 298 Special Topics in Sculpture (3 credits)

Prerequisites:

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) Enrolment in a major or minor program in the Department of Studio Arts; 2) Enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program coordinator as determined by portfolio submission and space availability.

Description :

Description :

This studio course provides an opportunity for the study of specialized aspects of sculpture. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

Special Topics SCUL 298³, and SCUL 498³ were added to allow the Sculpture program to better pilot new courses to be introduced at a later stage.

Three-credit 200-level SCUL classes (SCUL 211³, 212³, 298³, 221³, 231³, 241³, 261³) were created as part of the streamlining of Sculpture courses and defining different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 314

Calendar Section Type: Course

Description of Change: SCUL 314 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

Prerequisites:

Prerequisites:

6 credits of 200-level courses in Sculpture, or 6 credits of 200-level courses in Photography, or 6 credits of 200-level courses in Intermedia.

Description :

Description :

This interdisciplinary studio course explores the relationships and histories of power between images and objects. Objecthood and the materiality of images will be explored through processes such as collage, assemblage and digital printing. Students pursue interdisciplinary installations combining objects, materials, photography, and video. Assigned readings inform critiques and discussions. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

Three-credit 300-level SCUL classes (SCUL 314³, 315³, 341³, 361³) were created as part of the streamlining of Sculpture courses, defining progressions in different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 315

Calendar Section Type: Course

Description of Change: SCUL 315 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 315 Materials and Surfaces (3 credits)

Prerequisites:

Prerequisites:

6 credits of Sculpture 200-level courses, or CERA 230, or FBRS 240. If prerequisites are not satisfied, the permission of the Department is required.

Description :

Description :

This intermediate-level studio course allows students to develop portfolios of material experimentation, skill acquisition, and object display methods. Led by individual interests, students develop in-depth investigations into traditional and non-traditional sculptural materials, surfaces, and techniques that are inclusive of Indigenous and culturally diverse practices and approaches. Issues surrounding the creative process and technical skills are explored through readings, critiques and discussions. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

Three-credit 300-level SCUL classes (SCUL 314³, 315³, 341³, 361³) were created as part of the streamlining of Sculpture courses, defining progressions in different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 341

Calendar Section Type: Course

Description of Change: SCUL 341 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

Prerequisites:

Prerequisites:

SCUL 241. If prerequisites are not satisfied, permission of the Department is required.

Description :

Description :

This intermediate-level studio course is a continuation of *Sustainability in Sculpture Practices I*. More advanced themes, concepts and material techniques are explored through readings, discussion and critiques, and students are supported by the instructor in the realization of a body of 3D artworks that explores themes of sustainability through the individualized interests of the student. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

Three-credit 300-level SCUL classes (SCUL 314³, 315³, 341³, 361³) were created as part of the streamlining of Sculpture courses, defining progressions in different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 361

Calendar Section Type: Course

Description of Change: SCUL 361 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 361 Public Art II (3 credits)

Prerequisites:

Prerequisites:

SCUL 261

Description :

Description :

In this follow-up course to *Public Art I*, students learn how to develop a full public art proposal at a professional level of realization, with the goal of providing tools to start a successful career in public art. This includes concept, visualizations, drawings, budget plan, fabrication plans, and site attunement. Through this process, readings, discussion and critiques are employed to help students develop their projects in synchrony with decolonial goals for permanent artworks in public space. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Studio

Notes :

Notes :

Rationale:

Three-credit 300-level SCUL classes (SCUL 314³, 315³, 341³, 361³) were created as part of the streamlining of Sculpture courses, defining progressions in different techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 398

Calendar Section Type: Course

Description of Change: SCUL 398 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: Course Change

Present Text (from 2021) calendar

SCUL 398 Special Topics in Sculpture (3 credits)

Prerequisites:

~~Students must be in third-year standing with fewer than 33 credits remaining in their degree program prior to enrolling. Written permission of the Department is required.~~

Description :

~~A workshop/seminar course providing an opportunity for the study of specialized aspects of sculpture.~~

Component(s):

Studio

Notes :

Proposed Text

SCUL 398 Special Topics in Sculpture (3 credits)

Prerequisites:

6 credits of Sculpture 200-level courses. If prerequisites are not satisfied, permission of the Department is required.

Description :

This studio course explores contemporary social, material, and cultural issues addressed through sculpture and interdisciplinary studio art practices. Assigned readings inform critiques and discussions. All course content is considered through a decolonial lens.

Component(s):

Studio

Notes :

Rationale:

Changes made to reflect a true second-year course and alleviating registration issues.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 399

Calendar Section Type: Course

Description of Change: SCUL 399 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: Course Change

Present Text (from 2021) calendar

SCUL 399 Special Topics in Sculpture (6 credits)

Prerequisites:

~~Written~~ permission of the Department is required.

Description :

A workshop/seminar course ~~providing~~ an opportunity for the study of specialized aspects in sculpture.

Component(s):

Notes :

Proposed Text

SCUL 399 Special Topics in Sculpture (6 credits)

Prerequisites:

Students need to be in second-year standing with 24 credits completed in a Studio Arts program. If prerequisites are not satisfied, permission of the Department is required.

Description :

This workshop/seminar course provides an opportunity for the study of specialized aspects in sculpture. All course content is considered through a decolonial lens.

Component(s):

Notes :

Rationale:

Changes made to reflect a true second-year course and alleviating registration issues.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 410

Calendar Section Type: Course

Description of Change: SCUL 410 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: Course Change

Present Text (from 2021) calendar

SCUL 410 Sculpture as Practice (6 credits)

Prerequisites:

The following course must be completed previously: SCUL ~~310~~. If prerequisites are not satisfied, permission of the Department is required.

Description :

~~An advanced sculpture class in which~~ students develop and create a body of artwork situated within the contexts of contemporary sculpture. ~~Diversity of sculptural practices, research and critical discourse are encouraged to promote professional autonomy in students' studio work.~~ Students present their artworks through critiques, class discussions and ~~individual consultations.~~

Component(s):

Studio

Notes :

Students who have received credit for SCUL 400 may not take this course for credit.

Proposed Text

SCUL 410 Sculpture as Practice (6 credits)

Prerequisites:

The following course must be completed previously: SCUL 310. If prerequisites are not satisfied, permission of the Department is required.

Description :

In this advanced sculpture class, students develop and create a body of artwork situated within the contexts of contemporary sculpture. Particular attention is given to individual professional development and the establishing of autonomous research and artistic practices. Students present their artworks through critiques, work in progress sessions, and small group feedback sessions. Issues pertaining to exhibition design, planning, and audience engagement are considered through class discussions and readings . All course content is considered through a decolonial lens.

Component(s):

Studio

Notes :

Students who have received credit for SCUL 400 may not take this course for credit.

Rationale:

Course description refined in order to highlight the individual professional development content.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 413

Calendar Section Type: Course

Description of Change: SCUL 413 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Prerequisites:

Description :

Component(s):

Notes :

Proposed Text

[SCUL 413 Metal Casting: Bronze and Aluminum III](#) (3 credits)

Prerequisites:

[SCUL 312](#)

Description :

[This advanced course is a continuation of SCUL 312. Students develop their own independent project to be realized in bronze or aluminum. All course content is considered through a decolonial lens.](#)

Component(s):

[Studio](#)

Notes :

[A course fee for materials is required.](#)

Rationale:

Three-credit 400-level SCUL classes (SCUL 413³, 414³) were created as part of the streamlining of Sculpture courses, defining progressions in metal casting techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 414

Calendar Section Type: Course

Description of Change: SCUL 414 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

[SCUL 414 Metal Casting: Bronze and Aluminum IV \(3 credits\)](#)

Prerequisites:

Prerequisites:

[SCUL 413](#)

Description :

Description :

[This advanced course is a continuation of SCUL 413. Students develop their own independent project with the support of and in consultation with the instructor, to be realized in bronze or aluminum casting processes. All course content is considered through a decolonial lens.](#)

Component(s):

Component(s):

[Studio](#)

Notes :

Notes :

[A course fee for materials is required.](#)

Rationale:

Three-credit 400-level SCUL classes (SCUL 413³, 414³) were created as part of the streamlining of Sculpture courses, defining progressions in metal casting techniques.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 480

Calendar Section Type: Course

Description of Change: SCUL 480 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 480 Professional Internship (6 credits)

Prerequisites:

Prerequisites:

Students must be in third-year standing with 48 credits completed in the Major in Sculpture degree program. Permission of the Department is required.

Description :

Description :

Under the joint supervision of a qualified professional and a full-time faculty member, the student interns with a professional artist, professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate significant learning potential for the student.

Component(s):

Component(s):

Practicum/Internship/Work Term

Notes :

Notes :

Rationale:

Adding internship opportunities (SCUL 480⁶, 481³, 482³) will allow us to activate professionalization internship opportunities as part of the program. Montreal artist Rafael Lozano-Hemmer has already confirmed interest to host Sculpture Program interns. Supervisory roles will be shared amongst FT faculty, and students will apply for the available positions.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 481

Calendar Section Type: Course

Description of Change: SCUL 481 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

Prerequisites:

Prerequisites:

Third-year standing with 48 credits completed in the Sculpture degree program. Permission of the Department is required.

Description :

Description :

Under the joint supervision of a qualified professional and a full-time faculty member, the student interns with a professional artist, professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate significant learning potential for the student.

Component(s):

Component(s):

Practicum/Internship/Work Term

Notes :

Notes :

Rationale:

Adding internship opportunities (SCUL 480⁶, 481³, 482³) will allow us to activate professionalization internship opportunities as part of the program. Montreal artist Rafael Lozano-Hemmer has already confirmed interest to host Sculpture Program interns. Supervisory roles will be shared amongst FT faculty, and students will apply for the available positions.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 482

Calendar Section Type: Course

Description of Change: SCUL 482 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

Prerequisites:

Prerequisites:

SCUL 481

Description :

Description :

Under the joint supervision of a qualified professional and a full-time faculty member, the student interns with a professional artist, professional organization or other relevant institution. A clearly defined agreement between the Department, the student, and the artist/professional institution involved is established before the internship is undertaken. This agreement should clearly state the nature of the student's participation and the hours of work expected. Projects receiving approval for the internship credits must demonstrate significant learning potential for the student.

Component(s):

Component(s):

Practicum/Internship/Work Term

Notes :

Notes :

Rationale:

Adding internship opportunities (SCUL 480⁶, 481³, 482³) will allow us to activate professionalization internship opportunities as part of the program. Montreal artist Rafael Lozano-Hemmer has already confirmed interest to host Sculpture Program interns. Supervisory roles will be shared amongst FT faculty, and students will apply for the available positions.

Resource Implications:

None.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Sculpture Major

Calendar Section Name: SCUL 498

Calendar Section Type: Course

Description of Change: SCUL 498 New

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Sculpture Courses

Type of Change: New Course

Present Text (from 2021) calendar

Proposed Text

SCUL 498 Special Topics in Sculpture (3 credits)

Prerequisites:

Prerequisites:

Students must be in third-year standing with 48 credits completed in a Studio Arts Program. If prerequisites are not satisfied, permission of the Department is required.

Description :

Description :

This workshop/ seminar course provides an opportunity for the study of specialized aspects of sculpture. All course content is considered through a decolonial lens.

Component(s):

Component(s):

Seminar ; Studio

Notes :

Notes :

Rationale:

Special Topics SCUL 298³, and SCUL 498³ were added to allow the Sculpture program to better pilot new courses to be introduced at a later stage.

Resource Implications:

These proposed courses have no resource implications; instead they aim to make better use of existing resources, such as the mould-making shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work with in the classroom, in addition to the aforementioned shops).

Impact Report

Programs

Major in Art Education - Visual Arts

Source of Impact

- SCUL 210

Major in Intermedia (Video, Performance and Electronic Arts)

Source of Impact

- SCUL 251

Major in Sculpture

Source of Impact

- SCUL 210
- SCUL 410

Specialization in Art Education – Visual Arts

Source of Impact

- SCUL 210

Courses

SCUL 310

Source of Impact

- SCUL 210

SCUL 311

Source of Impact

- SCUL 210

SCUL 450

Source of Impact

- SCUL 410

SCUL 451

Source of Impact

- SCUL 410

SCUL 452

Source of Impact

- SCUL 410

S T U D I O A R T S

INDEPENDENT STUDY / PROFESSIONAL INTERNSHIP REQUEST

PREREQUISITES:

- Successful completion of at least 48 credits in the student's current degree program
- Previous or concurrent completion of a 400-level course in student's current degree program

This form is to be completed by any student wishing to undertake an Independent Study or a Professional Internship in the Department of Studio Arts. This course must be carried out under the supervision of a full-time faculty member. A clearly defined agreement between the student and professor must be established before the commencement of this course. If you are certain that you meet the above prerequisites, please complete the following:

1. Attach a one-page proposal for your Independent Study or Professional Internship in which you clearly define the nature and scope of the project, provide a detailed workplan and outline the evaluation agreement reached with your supervising professor. Professional Internship requests must also be accompanied by a letter of employment from the internship supervisor outlining the student's duties and responsibilities for the duration of the position.
2. Fill out this form and have it signed by the full-time faculty member who has agreed to supervise this course.
3. Return this signed form and your proposal along with a recent copy of your student record to the Studio Arts Office (VA 250).

STUDENT ID# _____	PROGRAM _____		
LAST NAME _____	FIRST NAME _____		
TELEPHONE (_____) _____ - _____	E-MAIL _____		
ADDRESS _____			
<small>STREET</small>	<small>CITY</small>		
<small>PROVINCE</small>	<small>POSTAL CODE</small>		
<p>I wish to register for: <input type="checkbox"/> AN INDEPENDENT STUDY <input type="checkbox"/> A PROFESSIONAL INTERNSHIP</p>			
<u>COURSE NAME</u> <small>(eg. DRAW)</small>	<u>COURSE NUMBER</u> <small>(eg. 200)</small>	<u>SESSION</u> <small>(eg. 3)</small>	<u>SECTION</u> <small>(eg. AA)</small>
CREDITS _____	YEAR _____	SUMMER / FALL / WINTER <small>(PLEASE CIRCLE SEMESTERS THAT APPLY)</small>	
STUDENT'S SIGNATURE _____			DATE _____ / _____ / _____ <small>MM DD YY</small>
Approved by:			
FACULTY SUPERVISOR _____		DATE _____ / _____ / _____	
<small>PRINT</small>	<small>SIGNATURE</small>	<small>MM</small>	<small>DD</small> / <small>YY</small>
DEPARTMENT CHAIR _____		DATE _____ / _____ / _____	
<small>PRINT</small>	<small>SIGNATURE</small>	<small>MM</small>	<small>DD</small> / <small>YY</small>

SCULPTURE PROGRAM PROPOSED CURRICULUM CHANGES

Submitted to the Department Curriculum Committee by Sculpture Program Faculty on November 19th 2021.

This document outlines changes to the Sculpture Program curriculum to be undertaken in two distinct stages. We hope this two-stepped rollout approach will allow us to obtain data and student feedback as we make updates and changes, as well as develop opportunities for better collaboration between other program areas and departments in Studio Arts.

OVERVIEW OF LONG-TERM GOALS

For the first time in more than 20 years, the Sculpture Program here proposes an expansive update and restructure of its course offerings and program requirements in order to update our curriculum to better reflect central concerns in the field today. This update includes optimizing the use of existing facilities and expertise; offering clearer, cohesive and consistent course content that promotes hands-on learning; providing students with a better understanding of the wide range of sculptural possibilities by giving them a more thorough exposure to materials and fabrication techniques; and honing in on themes and content that are both urgent and timely in contemporary 3D art production today.

Two central interrelated tenets that guide this re-envisioning are decolonization and sustainability. Our goal is to ensure that sustainability is considered through a decolonial lens (an approach that, unfortunately, is not yet the norm in sustainability studies). We will implement decolonization as a tool to de-center Eurocentric canons of thought across curriculum. Furthermore, these changes, in turn, reflect Concordia's strategic directions of sustainability; the Indigenous Directions Action Plan (specifically agenda item 2.1 Decolonizing Curriculum Pedagogy); experiential learning; and examining the role of art and culture within society, especially in relation to culturally diverse perspectives.

Our goal here is to offer more learning opportunities for our growing number of Sculpture Majors by giving them a better breadth of courses to choose from, depth of knowledge in the expanded field beyond a Eurocentric canon, and allow them to complete their degree with a broader range of technical, conceptual and professional competencies in 3D art practices. Surprisingly, the sculpture program has not offered skill-based courses in sculptural techniques such as workworking and mouldmaking/casting. We are establishing new courses in these topics that will be freshly crafted through a decolonial lens. These new Program changes will help us better distinguish our curriculum from ARTX courses offerings and foster sculpture-specific technical and conceptual skill sets (many of which have vast future application potential in various career fields that involve design/build and project management skillsets).

Further, a survey of our competitor schools, such as ECAID, NSCADU and OCAD U, reveals sculpture concentrations that offer students a range of options between technically-themed courses and professionalization opportunities as part of their degree requirements. These proposed changes would bring Concordia's Sculpture Program offerings on par with our competitor schools, but it will go beyond by bringing in a new, cutting-edge curriculum that is better attuned to urgent issues of this contemporary and future-looking moment, such as sustainability and decolonization. We propose adding to each of our core course descriptions: 'All course content is considered through a decolonial lens.' Lastly, this proposal introduces a robust Public Art curriculum, a recommendation for the Sculpture Program Area from the most recent Studio Arts Curriculum Appraisal Report.

These proposed courses have no resource implications; instead, they aim to make better use of existing resources, such as the mouldmaking shop in the VA; the VA woodshop; and the soon-to-be renovated sculpture classroom facilities that will feature health and safety compliant ventilation, and dust extraction capabilities (thus expanding the material ranges students can work within the classroom, in addition to the shops mentioned above).

Although all art courses expand an artist's knowledge and capacity, you will see below that we have removed the Major requirements of DRAW 200⁶ and ART480⁶ to prioritize our program's credits. Simultaneously, we are introducing 300-level courses that encourage multidisciplinary exploration from the viewpoint of Sculpture as an expanded field. This will allow students to reach new depths of Sculpture-specific knowledge that we're aiming for while also allowing space for introducing a sustainability-oriented curriculum, decolonial perspectives, and professionalization courses. Students may still take drawing or ARTX courses as a Studio Elective for their Sculpture Major in this new proposal.

PROGRAM CHANGE:

- Remove DRAW 200⁶ as a program requirement, and instead add "6 credits chosen from SCUL courses at the 200-level." This will allow us to offer more skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Remove "ARTX 480⁶ or 400-level studio classes" from the program requirements, and instead add "6 credits chosen from SCUL courses at the 300-level" to the program requirements: this will allow the Sculpture program to offer more higher level skill-specific sculpture courses as a Program requirement, as currently no skill-specific sculpture courses are required as part of the program.
- Delete SCUL 210⁶ and break it into two courses (SCUL 211³ and 212³). This will allow for better compatibility within the program as well as with other program areas/departments, and will give better options to international exchange students who visit Concordia for only one semester. By adding additional opportunities for specialized skill, knowledge and professionalization through broader course options, students will be able to expand their learning and choose the most appropriate path through the program based on their learning needs and interests
- Add "9 credits chosen from SCUL courses at the 200-level" to the program requirements. The addition of these credits is made possible by the deletion of DRAW 200 (6) from the program requirements and by breaking down SCUL 210 (6) into 2 3-credit courses (SCUL 211 and SCUL 212), only one of which will remain a program requirement.
- List SCUL 211³ as a specific course requirement (a resulting 3 credit course from splitting SCUL 210⁶ into two 3-credit courses). Adding a core requirement of SCUL 211³ will allow for a core course for Sculpture Majors, of varying skill levels, to meet and discuss core concerns of Sculptural Practices. From there students will have flexibility, depending on where they are at in their own sculptural practices, to then better customize their degree through a broader range of specialized options.

COURSE CHANGES:

- Delete SCUL 210⁶ and create SCUL 211³ and SCUL 212³ in its place.
- Add Special Topics SCUL 2 of 49 298³, and SCUL 498³ to allow the Sculpture program to better pilot new courses to be introduced at a later stage.
- Add Internships (SCUL 480⁶, 481³, 482³) to allow the Sculpture program to activate professional internship opportunities as part of the program. Montreal artist Rafael Lozano-Hemmer has already confirmed interest to host Sculpture Program interns. Supervisory roles will be shared amongst FT faculty, and students will apply for the available positions. Note that no new resources are required to manage internships.
- Add new courses at the 200, 300, and 400 levels to offer a broader range of skill acquisition opportunities and introduce new topics geared to sustainability and professionalization.
- Make minor changes to existing course descriptions and prerequisites.
- All new courses will be offered within the current credit allotment, and no new resources will

be required.

Summary and Rationale for Changes

Editorials to the prerequisites:

- removing the word *written* from the permission sentence which is no longer applicable.
- changing the word *director* to *coordinator* where noted in the Print Media and Photography courses to reflect the title of the position and to have the same language used throughout the course listings.
- setting specific course and program prerequisites in certain PHOT classes so Photography Majors don't need to ask permission and can register on their own if they meet the prerequisites.
- removing the *permission sentence* in PHOT classes at the 300 and 400-level as only Photography Majors have permission to register.
- setting specific course and program prerequisites in the 400-level Special Topics PHOT classes so Photography Majors know what courses are required and permission to register procedures.

Summary of Committee Discussion: FCC/FAPC Approval

For Submission to:

Dr. Annie Gerin, Dean, Faculty of Fine Arts,
Faculty Council, 13 May 2022

Approved by:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty
of Fine Arts,
Faculty Curriculum Committee, 11 Apr 2022

The Faculty of Fine Arts Committee has reviewed and approved the STUDART-1201 curriculum dossier from the Department of Studio Arts on April 11, 2022. The FCC first reviewed the dossier in the meeting of December 3, 2021 and requested edits which were addressed in the dossier resubmitted in April, 2022.

We hereby submit this dossier for review by the Faculty Council on May 13, 2022.

There are no resource implications.

Summary of Committee Discussion: Department approval

For Submission to:

Dr. Elaine Cheasley Paterson, Associate Dean, Academic Programs and Pedagogy, Office of the Dean, Faculty of Fine Arts,
Faculty Curriculum Committee, 03 Dec 2021

Approved by:

Professor Leila Sujir, Department Chair, Studio Arts Department,
Department Council Committee, 19 Nov 2021

The Studio Arts Department Committee and the Department Curriculum Committee approve the proposed changes to the PHOT and PRIN course prerequisites.

Summary of Changes (Undergraduate Program Regular Curriculum Change)**Course Changes:**

	Subject Code Change	Catalogue Number Change	Title Change	Description Code Change	Prerequisite Change	Note Change (any change to any of the items under "Notes")	Credit Value Change	Component Change	Mode of Instruction Change	Cross-listed Course Change
PHOT 211 Change				X	X	X				
PHOT 221 Change					X	X				
PHOT 300 Change					X	X				
PHOT 301 Change				X	X					
PHOT 311 Change				X	X	X				
PHOT 322 Change					X					
PHOT 331 Change				X	X					
PHOT 332 Change					X					
PHOT 312 Change				X	X					
PHOT 398 Change				X	X					
PHOT 399 Change				X	X					
PHOT 400 Change				X	X					
PHOT				X	X					

498 Change										
PHOT 499 Change				X	X					
PRIN 211 Change				X	X					
PRIN 221 Change				X	X					
PRIN 231 Change				X	X					
PRIN 241 Change				X	X					
PRIN 271 Change					X					
PRIN 291 Change			X	X	X					
PRIN 311 Change				X	X					
PRIN 321 Change				X	X					
PRIN 331 Change				X	X					
PRIN 341 Change				X	X					
PRIN 365 Change				X	X					
PRIN 366 Change				X	X			X		
PRIN 371 Change					X					
PRIN 381 Change				X	X					
PRIN 391 Change			X	X	X					

PRIN 398 Change				X	X					
PRIN 399 Change				X	X					
PRIN 411 Change				X	X					
PRIN 421 Change				X	X					
PRIN 431 Change				X	X					
PRIN 441 Change				X	X					
PRIN 451 Change				X	X					
PRIN 452 Change				X	X					
PRIN 498 Change				X	X					
PRIN 499 Change				X	X					

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 211

Calendar Section Type: Course

Description of Change: PHOT 211 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 211 Black-and-White Photography I (3 credits)

Prerequisites:

The following ~~courses~~ must be completed previously or concurrently: ARTH 267 ~~and PHOT 210~~. Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written~~ permission of the program ~~director is required.~~

Description :

~~A~~ studio course ~~introducing~~ the use of ~~black and white~~ as photographic process, parallel to colour production and practice taught in PHOT ~~210~~ ~~-~~Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

Component(s):

Studio

Notes :

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

Rationale:

The word *director* is being changed to *coordinator* where noted in the Photography courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

Proposed Text

PHOT 211 Black-and-White Photography I (3 credits)

Prerequisites:

The following **course must be completed previously: PHOT 210** . The following **course** must be completed previously or concurrently: ARTH 267 . Enrolment in the Major in Photography **or** permission of the program **coordinator**.

Description :

This studio course **introduces students to** the use of **black-and-white** as photographic process, parallel to colour production and practice taught in PHOT **210**. Students are taught basic technical skills, film processing, darkroom techniques and printing. Students are also introduced to black-and-white photographic tradition and aesthetics. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 221

Calendar Section Type: Course

Description of Change: PHOT 221 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 221 Colour Photography I (3 credits)

Prerequisites:

The following ~~courses~~ must be completed previously: ARTH 267 ~~and PHOT 210~~. Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written permission of the program director is required.~~

Description :

In this course, students become aware of how colour contributes to the structure and meaning of photographs. Topics include the history of colour and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to achieve a basic level of expertise with the techniques of colour and to make high-quality prints. The goal in this course is for each student to produce a final portfolio which demonstrates technical proficiency, is content-driven, and expresses the individual's personal artistic interests and vision.

Component(s):

Notes :

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

Rationale:

The word *director* is being changed to *coordinator* where noted in the Photography courses to reflect the title of the position and to have the same language used throughout the course listings.

Resource Implications:

Proposed Text

PHOT 221 Colour Photography I (3 credits)

Prerequisites:

The following ~~course~~ must be completed previously: **PHOT 210** . ~~The following course must be completed previously or concurrently~~ ARTH 267 . Enrolment in the Major in Photography ~~or~~ permission of the program **coordinator** .

Description :

In this course, students become aware of how colour contributes to the structure and meaning of photographs. Topics include the history of colour and aesthetic and conceptual issues in the work of contemporary photographers. Students are expected to achieve a basic level of expertise with the techniques of colour and to make high-quality prints. The goal in this course is for each student to produce a final portfolio which demonstrates technical proficiency, is content-driven, and expresses the individual's personal artistic interests and vision.

Component(s):

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 300

Calendar Section Type: Course

Description of Change: PHOT 300 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 300 Photographic Vision: Theory and Practice II (6 credits)

Prerequisites:

The following courses must be completed ~~previously: ARTH 267 and PHOT 210 . Enrolment in the Major in Photography is required. If prerequisites are not satisfied, written permission of the program director~~ is required.

Description :

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

Component(s):

Studio

Notes :

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

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

Resource Implications:

Proposed Text

PHOT 300 Photographic Vision: Theory and Practice II (6 credits)

Prerequisites:

The following courses must be completed **previously or concurrently:** PHOT 210 **and ARTH 267** . Enrolment in the Major in Photography is required.

Description :

The purpose of this studio course is to provide a framework within which students pursue their photographic practice at an intermediate level. Students are encouraged to explore concepts and technical components in a long-term project. They develop a photographic language which is specific to their own practice and learn from the work of other contemporary artists. The final portfolio is content-driven and expresses personal artistic vision.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 301

Calendar Section Type: Course

Description of Change: PHOT 301 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 301 Black-and-White II Fine Art Printing (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210 ; PHOT 211 ; PHOT 331 . Enrolment in the Major in Photography is required. ~~If prerequisites are not satisfied, written permission of the program director is required.~~

Description :

A continuation of PHOT ~~211~~; this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

Component(s):

Notes :

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

Proposed Text

PHOT 301 Black-and-White II Fine Art Printing (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210 PHOT 211 PHOT 331 . Enrolment in the Major in Photography is required.

Description :

A continuation of PHOT 211, this studio course explores further techniques in fine art black-and-white printing. Students are introduced to advanced darkroom processes, mural printing, and quad tone digital printing. Students must produce a final portfolio that is content-driven, demonstrates technical proficiency, and expresses personal artistic interests and vision.

Component(s):

Notes :

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 311

Calendar Section Type: Course

Description of Change: PHOT 311 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 311 Large Format Photography I (3 credits)

Prerequisites:

The following courses must be completed previously: ~~ARTH 267, PHOT 210 and PHOT 211~~ . Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written permission of the program director~~ is required.

Description :

~~A~~ studio course ~~introducing~~ large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

Component(s):

Studio

Notes :

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

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

First sentence of the course description is updated to align with the calendar style.

Resource Implications:

Proposed Text

PHOT 311 Large Format Photography I (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210 PHOT 211 [ARTH 267](#) . Enrolment in the Major in Photography is required.

Description :

[This](#) studio course [introduces students to](#) large format photography, its techniques and application. Demonstrations cover the basics of view camera operation, light metering, sheet film exposure, development, and advanced printing. Assignments based on traditional genres encourage ease with all aspects of large format use and their personal applications.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 322

Calendar Section Type: Course

Description of Change: PHOT 322 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 322 Colour Photography II (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT ~~210~~; PHOT 221 or PHOT ~~311~~; ARTH ~~267~~—Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written permission of the program director~~ is required.

Description :

A continuation of PHOT 221 , this course explores further techniques in colour photography and advanced colour printing. Aesthetic issues such as changing attitudes towards the colour medium and its role in documentary work are discussed. A final portfolio reflects the students' personal approach to colour photography.

Component(s):

Notes :

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

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

Resource Implications:

Proposed Text

PHOT 322 Colour Photography II (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210; PHOT 221 or PHOT 311; ARTH 267. Enrolment in the Major in Photography is required.

Description :

Component(s):

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 331

Calendar Section Type: Course

Description of Change: PHOT 331 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 331 Digital Photography I (3 credits)

Prerequisites:

The following courses must be completed previously or concurrently: PHOT ~~210~~, PHOT ~~221~~. Enrolment in the Major in Photography is required. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ introductory studio course ~~investigating~~ the technical and creative aspects of digital photography. This course provides students with an understanding of the digital image and a practical application of the tools within their personal approach to photography. Students explore the production of digital photographs, emphasizing the manipulation of images with software and the preparation for different formats. Issues related to the use of digital imagery within the larger context of photography are explored.

Component(s):

Studio

Notes :

Students are required to bear the cost of removable storage devices, printing, and other materials.

Rationale:

The word *director* is being changed to *coordinator* where noted in the Photography courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

Proposed Text

PHOT 331 Digital Photography I (3 credits)

Prerequisites:

The following courses must be completed previously or concurrently: PHOT 210, PHOT 221. Enrolment in the Major in Photography is required. If prerequisites are not satisfied, permission of the program **coordinator** is required.

Description :

This introductory studio course **investigates** the technical and creative aspects of digital photography. This course provides students with an understanding of the digital image and a practical application of the tools within their personal approach to photography. Students explore the production of digital photographs, emphasizing the manipulation of images with software and the preparation for different formats. Issues related to the use of digital imagery within the larger context of photography are explored.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 332

Calendar Section Type: Course

Description of Change: PHOT 332 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 332 Digital Photography II (3 credits)

Prerequisites:

The following course must be completed previously: PHOT ~~331~~.
Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written permission of the Department~~ is required.

Description :

This advanced course expands on the basic control skills and creative aspects of digital technology by implementing personal approaches to the use of technology. Emphasis is on the creative development and advanced use of technology for the production of a portfolio.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PHOT 498 number may not take this course for credit.

Students are required to bear the cost of removable storage devices, printing, and other materials.

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

Resource Implications:

Proposed Text

PHOT 332 Digital Photography II (3 credits)

Prerequisites:

The following course must be completed previously: PHOT 331.
Enrolment in the Major in Photography is required.

Description :

This advanced course expands on the basic control skills and creative aspects of digital technology by implementing personal approaches to the use of technology. Emphasis is on the creative development and advanced use of technology for the production of a portfolio.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PHOT 498 number may not take this course for credit.

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 347

Calendar Section Type: Course

Description of Change: PHOT 312 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 312 Large Format Photography II (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT ~~210~~, PHOT ~~211~~, PHOT ~~311~~; ARTH ~~267~~. Enrolment in the Major in Photography ~~is required. If prerequisites are not satisfied, written permission of the Department~~ is required.

Description :

~~A~~ studio course directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

Component(s):

Studio

Notes :

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

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

Proposed Text

PHOT 312 Large Format Photography II (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210, PHOT 211, PHOT 311; ARTH 267. Enrolment in the Major in Photography is required.

Description :

~~This~~ studio course ~~is~~ directed towards the development of an individual approach to view camera photography. Various uses of advanced techniques are also discussed. Emphasis is put on the development of a coherent portfolio of prints expressing personal concerns.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 398

Calendar Section Type: Course

Description of Change: PHOT 398 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 398 Special Topics in Photography (3 credits)

Prerequisites:

~~Written permission of the Department~~ is required.

Description :

~~An opportunity for the study of limited and more~~ specialized aspects of photography.

Component(s):

Studio

Notes :

Proposed Text

PHOT 398 Special Topics in Photography (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210, PHOT 211, ARTH 267. Enrolment in the Major in Photography is required.

Description :

This course provides an opportunity to study specialized aspects of photography.

Component(s):

Studio

Notes :

Rationale:

This is an intermediate to advanced-level special topics course that specializes in a discipline-specific topic. Therefore, all the 200 level classes must be completed before students can move forward to this level.

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

The wording of the description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 399

Calendar Section Type: Course

Description of Change: PHOT 399 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 399 Special Topics in Photography (6 credits)

Prerequisites:

~~Written permission of the Department~~ is required.

Description :

~~An opportunity for the study of limited and more~~ specialized aspects of photography.

Component(s):

Notes :

Proposed Text

PHOT 399 Special Topics in Photography (6 credits)

Prerequisites:

The following courses must be completed previously: PHOT 210, PHOT 211, ARTH 267. Enrolment in the Major in Photography is required.

Description :

This course provides an opportunity to study specialized aspects of photography.

Component(s):

Notes :

Rationale:

This is an intermediate to advanced-level special topics course that specializes in a discipline-specific topic. Therefore, all the 200 level classes must be completed before students can move forward to this level.

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

The wording of the description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 400

Calendar Section Type: Course

Description of Change: PHOT 400 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 400 Advanced Workshop in Photography (6 credits)

Prerequisites:

The following courses must be completed previously: PHOT ~~300~~, ARTH ~~359~~. Students must have completed 48 credits in the Major in Photography prior to enrolling. ~~If prerequisites are not satisfied, written permission of the program director is required.~~

Description :

~~A studio course in which~~ students ~~pursue~~ one or more extended photographic projects in ~~black-and-white~~ and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

Component(s):

Studio

Notes :

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

Rationale:

Upper-level courses are designed to serve our large cohort of Photo Majors and to teach them skill sets essential to meet the expectations of their degree. At this upper-level, Photo Majors already possess a depth of knowledge that non-Majors can't undertake and need to follow an academic path of specialized and demanding classes leading up to their undergraduate thesis projects.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

Proposed Text

PHOT 400 Advanced Workshop in Photography (6 credits)

Prerequisites:

The following courses must be completed previously: PHOT 300, ARTH 359. Students must have completed 48 credits in the Major in Photography prior to enrolling.

Description :

In this studio course, students create one or more extended photographic projects in black-and-white and/or digital. Topics related to contemporary photography are presented in a seminar fashion.

Component(s):

Studio

Notes :

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 498

Calendar Section Type: Course

Description of Change: PHOT 498 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 498 Special Topics in Photography (3 credits)

Prerequisites:

~~Written permission~~ of the ~~Department~~ is required.

Description :

~~A course for~~ advanced students ~~which provides~~ an opportunity ~~for the~~ study ~~of limited and more~~ specialized aspects of photography.

Component(s):

Lecture

Notes :

Proposed Text

PHOT 498 Special Topics in Photography (3 credits)

Prerequisites:

The following courses must be completed previously: PHOT 300 , ARTH 359 . Students must have completed 48 credits in the Major in Photography prior to enrolling. Permission of the program coordinator is required.

Description :

This course provides advanced students with an opportunity to study specialized aspects of photography.

Component(s):

Lecture

Notes :

Rationale:

This is an advanced-level course that students take in the last year of their undergraduate studies in the Photo Program. The prerequisites ensures students have the appropriate background to succeed in this course.

Photography students are selected for this course by the program coordinator.

The wording of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PHOT 499

Calendar Section Type: Course

Description of Change: PHOT 499 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Photography Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PHOT 499 Special Topics in Photography (6 credits)

Prerequisites:

~~Written permission~~ of the ~~Department~~ is required.

Description :

~~A course for~~ advanced students ~~which provides~~ an opportunity ~~for the~~ study ~~of limited and more~~ specialized aspects of photography.

Component(s):

Lecture

Notes :

Proposed Text

PHOT 499 Special Topics in Photography (6 credits)

Prerequisites:

The following courses must be completed previously: PHOT 300 , ARTH 359 . Students must have completed 48 credits in the Major in Photography prior to enrolling. Permission of the course instructor is required.

Description :

This course provides advanced students with an opportunity to study specialized aspects of photography.

Component(s):

Lecture

Notes :

Rationale:

This is an advanced-level course that students take in the last year of their undergraduate studies in the Photo Program. The prerequisites ensures students have the appropriate background to succeed in this course.

Photography Majors are selected by the instructor assigned to this class.

The wording of the course description is edited to align with calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 211

Calendar Section Type: Course

Description of Change: PRIN 211 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 211 Intaglio I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~-permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~An~~ introductory studio course in intaglio techniques ~~with an emphasis~~ on creative imagery. This course covers traditional techniques and photo-based processes. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Proposed Text

PRIN 211 Intaglio I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~This~~ introductory studio course in intaglio techniques ~~focuses~~ on creative imagery. This course covers traditional techniques and photo-based processes. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 221

Calendar Section Type: Course

Description of Change: PRIN 221 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 221 Lithography I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~-permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~An~~ introductory studio course in lithographic techniques ~~with an emphasis~~ on creative imagery. This course covers drawing and photo-based processes on stone and plate. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Proposed Text

PRIN 221 Lithography I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program **coordinator** as determined by portfolio submission and space availability.

Description :

This introductory studio course in lithographic techniques **focuses on making** creative imagery. This course covers drawing and photo-based processes on stone and plate. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 231

Calendar Section Type: Course

Description of Change: PRIN 231 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 231 Screen Printing I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~-permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~An introductory~~-studio course ~~in the basic techniques of~~ screen printing with an emphasis on creative imagery. This course covers stencil techniques using digital and hand-drawn processes. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Proposed Text

PRIN 231 Screen Printing I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program **coordinator** as determined by portfolio submission and space availability.

Description :

This studio course **introduces students to** screen printing with an emphasis on creative imagery. This course covers stencil techniques using digital and hand-drawn processes. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is updated to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 241

Calendar Section Type: Course

Description of Change: PRIN 241 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 241 Processes in Digital Print Media I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~-permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~An introductory~~-studio course ~~in the basic concepts of~~ contemporary digital imaging and print applications. This course covers file creation and layers for multi-plate hand-printing. The creation of multiples through traditional, non-traditional, and other historical technologies is also explored. Lectures and critiques focus on theoretical, critical, and aesthetic issues in contemporary digital print media.

Component(s):

Studio

Notes :

Students who have received credit for PRIN 341 or 351 may not take this course for credit.

Proposed Text

PRIN 241 Processes in Digital Print Media I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program **coordinator** as determined by portfolio submission and space availability.

Description :

This studio course **introduces students to** contemporary digital imaging and print **media** applications. This course covers file creation and layers for multi-plate hand-printing. The creation of multiples through traditional, non-traditional, and other historical technologies is also explored. Lectures and critiques focus on theoretical, critical, and aesthetic issues in contemporary digital print media.

Component(s):

Studio

Notes :

Students who have received credit for PRIN 341 or 351 may not take this course for credit.

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is updated to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 271

Calendar Section Type: Course

Description of Change: PRIN 271 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 271 Contemporary Print Processes I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~ permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

This introductory studio course addresses special topics in print processes and new technologies. Students create a portfolio of artwork that demonstrates their research.

Component(s):

Studio

Notes :

Proposed Text

PRIN 271 Contemporary Print Processes I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program **coordinator** as determined by portfolio submission and space availability.

Description :

This introductory studio course addresses special topics in print processes and new technologies. Students create a portfolio of artwork that demonstrates their research.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 291

Calendar Section Type: Course

Description of Change: PRIN 291 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 291 ~~Contemporary~~ Relief and Woodcut I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) ~~written~~ permission of the program ~~director~~ as determined by portfolio submission and space availability.

Description :

~~An~~ introductory studio course in the basic techniques of woodcut and relief printing ~~with an emphasis~~ on creative imagery. This course covers the basic principles of cutting and hand-printing on wood, linoleum, and other materials. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Proposed Text

PRIN 291 Relief and Woodcut I (3 credits)

Prerequisites:

While priority is given to students within the program, students wishing to enrol in the course must meet one of the following prerequisites 1) enrolment in a major or minor program in the Department of Studio Arts; 2) enrolment in a BFA program with credit requirements in Studio Arts; 3) permission of the program ~~director~~ **coordinator** as determined by portfolio submission and space availability.

Description :

~~This~~ introductory studio course in the basic techniques of woodcut and relief printing ~~focuses~~ on creative imagery. This course covers the basic principles of cutting and hand-printing on wood, linoleum, and other materials. Assignments, lectures, and critiques focus on theoretical, historical, and aesthetic issues in contemporary print media.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 311

Calendar Section Type: Course

Description of Change: PRIN 311 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 311 Intaglio II (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN ~~211~~; and six credits in Print Media. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate intaglio studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course explores multi-plate image making, including drawing and photographic applications in print, advanced proofing, and printing processes. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 311 Intaglio II (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN 211; and six credits in Print Media. If prerequisites are not satisfied, permission of the program [coordinator](#) is required.

Description :

This intermediate intaglio studio course [focuses](#) on individual creative and theoretical development through experimentation and innovation. This course explores multi-plate image making, including drawing and photographic applications in print, advanced proofing, and printing processes. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 321

Calendar Section Type: Course

Description of Change: PRIN 321 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 321 Lithography II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN ~~211~~; and six credits in Print ~~Media prior. Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate lithography studio course ~~with emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course explores hand-drawn, digital, and photographic processes through stone and plate lithography with an emphasis on colour printing. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 321 Lithography II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 211; and six credits in Print Media. If prerequisites are not satisfied, permission of the program [coordinator](#) is required.

Description :

This intermediate lithography studio course [focuses](#) on individual creative and theoretical development through experimentation and innovation. This course explores hand-drawn, digital, and photographic processes through stone and plate lithography with an emphasis on colour printing. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 331

Calendar Section Type: Course

Description of Change: PRIN 331 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 331 Screen Printing II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 231 and six credits in Print Media. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate screen-printing studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course provides the opportunity for continued research in drawing, photographic and digital applications, colour printing, alternative printing surfaces, and the combination of print processes. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 331 Screen Printing II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 231 and six credits in Print Media. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

This intermediate screen-printing studio course ~~focuses~~ on individual creative and theoretical development through experimentation and innovation. This course provides the opportunity for continued research in drawing, photographic and digital applications, colour printing, alternative printing surfaces, and the combination of print processes. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 341

Calendar Section Type: Course

Description of Change: PRIN 341 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 341 Processes in Digital Print Media II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 241 and six credits in Print Media. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course ~~with an emphasis~~ on concepts of digital imaging, print applications, file creation, and layers for multi-plate hand-printing and file export to various digital print formats. Lectures and critiques focus on theoretical, critical, and aesthetic issues in contemporary digital print media. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their involvement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 341 Processes in Digital Print Media II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 241 and six credits in Print Media. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~This~~ intermediate studio course ~~focuses~~ on concepts of digital imaging, print applications, file creation, and layers for multi-plate hand-printing and file export to various digital print formats. Lectures and critiques focus on theoretical, critical, and aesthetic issues in contemporary digital print media. Students develop a portfolio that demonstrates their involvement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 365

Calendar Section Type: Course

Description of Change: PRIN 365 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 365 The Artist's Book as Object (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~

If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required

Description :

~~An~~ intermediate studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course explores book structures, bindings, and print processes for the creation of ~~artist~~ books as objects. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Proposed Text

PRIN 365 The Artist's Book as Object (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required

Description :

This intermediate studio course **focuses** on individual creative and theoretical development through experimentation and innovation. This course explores book structures, bindings, and print processes for the creation of **artists'** books as objects. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 366

Calendar Section Type: Course

Description of Change: PRIN 366 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 366 Aspects of the Artist Book (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course ~~with an emphasis~~ on creative and theoretical development through experimentation and innovation. Through lectures, demonstrations, and assignments on the technical and conceptual considerations in creating traditional and non-traditional book forms, this course explores book arts from the vantage point of print media examining the broad definition of the terms "artist book" or "book art." Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. This course has a compulsory computer lab component.

Component(s):

~~Laboratory~~

Notes :

Students who have received credit for this topic under a PRIN 381 number may not take this course for credit.

Students are required to bear the cost of materials.

Rationale:

Proposed Text

PRIN 366 Aspects of the Artist Book (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This intermediate studio course **focuses** on creative and theoretical development through experimentation and innovation. Through lectures, demonstrations, and assignments on the technical and conceptual considerations in creating traditional and non-traditional book forms, this course explores book arts from the vantage point of print media examining the broad definition of the terms "artist book" or "book art." Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. This course has a compulsory computer lab component.

Component(s):

Notes :

Students who have received credit for this topic under a PRIN 381 number may not take this course for credit.

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 371

Calendar Section Type: Course

Description of Change: PRIN 371 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 371 Contemporary Print Processes II (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

This intermediate studio course addresses topics in print processes and technologies. Students create a portfolio of artwork that demonstrates their research.

Component(s):

Studio

Notes :

Proposed Text

PRIN 371 Contemporary Print Processes II (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This intermediate studio course addresses topics in print processes and technologies. Students create a portfolio of artwork that demonstrates their research.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 381

Calendar Section Type: Course

Description of Change: PRIN 381 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 381 Aspects of Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course ~~that~~ focuses on theoretical issues and practices in contemporary print media. Students create a body of artwork that demonstrates critical thinking and research on the featured topic.

Component(s):

Studio

Notes :

Proposed Text

PRIN 381 Aspects of Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This intermediate studio course focuses on theoretical issues and practices in contemporary print media. Students create a body of artwork that demonstrates critical thinking and research on the featured topic.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 391

Calendar Section Type: Course

Description of Change: PRIN 391 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 391 ~~Contemporary~~ Relief and Woodcut II (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN 291 and six credits in Print Media. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course in the techniques of woodcut and relief printing ~~with an emphasis~~ on creation. This course explores hand-drawn, digital and related processes through woodcut and relief. Colour and advanced printing are covered. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their involvement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Proposed Text

PRIN 391 Relief and Woodcut II (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN 291 and six credits in Print Media. If prerequisites are not satisfied, permission of the program [coordinator](#) is required.

Description :

[This](#) intermediate studio course in the techniques of woodcut and relief printing [focuses](#) on creation. This course explores hand-drawn, digital and related processes through woodcut and relief. Colour and advanced printing are covered. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their involvement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Students who have received credit for this topic under a PRIN 371 number may not take this course for credit.

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 398

Calendar Section Type: Course

Description of Change: PRIN 398 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 398 Special Topics in Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~ If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course ~~that~~ examines ideas and practices in contemporary print ~~media, students produce~~ printed images that reflect their research ~~and critical thinking~~ on the specific topic.

Component(s):

Studio

Notes :

Proposed Text

PRIN 398 Special Topics in Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This intermediate studio course examines ideas and practices in contemporary print **media**. **Students create** printed images that reflect their research on the specific topic.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

The wording of the description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 399

Calendar Section Type: Course

Description of Change: PRIN 399 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 399 Special Topics in Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. ~~Students must be in second-year standing with 24 credits completed in a Fine Arts program prior to enrolling.~~

If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ intermediate studio course ~~that~~ examines ideas and practices in contemporary print ~~media, students produce~~ printed images that reflect their research ~~and critical thinking~~ on the specific topic.

Component(s):

Studio

Notes :

Proposed Text

PRIN 399 Special Topics in Print Media (3 credits)

Prerequisites:

Students must have completed nine credits in Print Media prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This intermediate studio course examines ideas and practices in contemporary print **media**. **Students create** printed images that reflect their research on the specific topic.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 411

Calendar Section Type: Course

Description of Change: PRIN 411 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 411 Intaglio III (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN ~~311~~; and ~~nine credits in Print Media~~. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced intaglio studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation. This course explores digital and photo-generated imagery, multiple-plate colour processes, alternative print surfaces, combined print techniques, and new technologies. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 411 Intaglio III (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN 311. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~This~~ advanced intaglio studio course ~~focuses~~ on individual creative and theoretical development through experimentation. This course explores digital and photo-generated imagery, multiple-plate colour processes, alternative print surfaces, combined print techniques, and new technologies. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 421

Calendar Section Type: Course

Description of Change: PRIN 421 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 421 Lithography III (3 credits)

Prerequisites:

The following course must be completed previously: PRIN ~~321~~; and nine credits in Print Media. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced lithography studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course explores advanced techniques in stone and plate lithography, hand-drawn, photographic, and digitally generated imagery. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 421 Lithography III (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 321; and nine credits in Print Media. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~This~~ advanced lithography studio course ~~focuses~~ on individual creative and theoretical development through experimentation and innovation. This course explores advanced techniques in stone and plate lithography, hand-drawn, photographic, and digitally generated imagery. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 431

Calendar Section Type: Course

Description of Change: PRIN 431 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 431 Screen Printing III (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN ~~331~~ and nine credits in Print Media. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced screen-printing studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. This course investigates hand-drawn, photographic and digital print applications, and combined techniques. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 431 Screen Printing III (3 credits)

Prerequisites:

The following courses must be completed previously: PRIN 331; and nine credits in Print Media. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~This~~ advanced screen-printing studio course ~~focuses~~ on individual creative and theoretical development through experimentation and innovation. This course investigates hand-drawn, photographic and digital print applications, and combined techniques. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 441

Calendar Section Type: Course

Description of Change: PRIN 441 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 20 May 2022

Effective/Push to SIS date: 20 May 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 441 Advanced Processes in Digital Print Media III (3 credits)

Prerequisites:

The following course must be completed previously: PRIN ~~341~~; and nine credits in Print Media. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced digital studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. In this course, students develop an independent interdisciplinary research project that investigates the integration of digital and traditional reproduction technologies. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 441 Advanced Processes in Digital Print Media III (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 341; and nine credits in Print Media. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~This~~ advanced digital studio course ~~focuses~~ on individual creative and theoretical development through experimentation and innovation. In this course, students develop an independent interdisciplinary research project that investigates the integration of digital and traditional reproduction technologies. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 451

Calendar Section Type: Course

Description of Change: PRIN 451 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 451 Advanced Projects in Print Media I (3 credits)

Prerequisites:

A 300-level Print Media course must be completed ~~previously~~ prior to enrolling. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced studio ~~course where~~ students propose and complete print projects in consultation with the instructor. Students design projects according to their interests and established technical proficiency. The course emphasizes individual practice within the context of informed discussion, ~~group and individual~~ critiques, gallery and museum visits, and may include ~~an~~ exhibition.

Component(s):

Studio

Notes :

Proposed Text

PRIN 451 Advanced Projects in Print Media I (3 credits)

Prerequisites:

A 300-level Print Media course must be completed prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

In this advanced studio **course**, students propose and complete print projects in consultation with the instructor. Students design projects according to their interests and established technical proficiency. The course emphasizes individual practice within the context of informed discussion, critiques, gallery and museum visits, and may include **a class** exhibition.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 452

Calendar Section Type: Course

Description of Change: PRIN 452 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 452 Advanced Projects in Print Media II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN ~~451~~. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced studio ~~course where~~ students propose and complete print projects in consultation with the instructor. Students design projects according to their interests and established technical proficiency. The course emphasizes individual practice within the context of informed discussion, ~~group and individual~~ critiques, gallery and museum visits, and may include ~~an~~ exhibition. This course is a continuation of PRIN ~~451~~.

Component(s):

Notes :

Proposed Text

PRIN 452 Advanced Projects in Print Media II (3 credits)

Prerequisites:

The following course must be completed previously: PRIN 451. If prerequisites are not satisfied, permission of the program ~~director~~ is required.

Description :

~~In this~~ advanced studio ~~course~~, students propose and complete print projects in consultation with the instructor. Students design projects according to their interests and established technical proficiency. The course emphasizes individual practice within the context of informed discussion, critiques, gallery and museum visits, and may include ~~a~~ ~~class~~ exhibition. This course is a continuation of PRIN 451.

Component(s):

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 498

Calendar Section Type: Course

Description of Change: PRIN 498 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 498 Special Topics in Print Media (3 credits)

Prerequisites:

A 300-level Print Media course must be completed ~~previously~~ prior to enrolling. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. In this course, students produce printed images that reflect their research and critical thinking on the specific topic. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Proposed Text

PRIN 498 Special Topics in Print Media (3 credits)

Prerequisites:

A 300-level Print Media course must be completed prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This advanced studio course **focuses** on individual creative and theoretical development through experimentation and innovation. In this course, students produce printed images that reflect their research and critical thinking on the specific topic. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Studio

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

COURSE CHANGE FORM

Dossier Type: Undergraduate Program Regular Curriculum Change

Dossier Title: Photography and Print Media prerequisites editorials

Calendar Section Name: PRIN 499

Calendar Section Type: Course

Description of Change: PRIN 499 Change

Proposed: Undergraduate Curriculum Changes

Faculty/School: Faculty of Fine Arts

Department: Studio Arts

Calendar publication date: 2023/2024/Fall

Planning and Promotion: 08 Apr 2022

Effective/Push to SIS date: 08 Apr 2022

Implementation/Start date: 01 Sep 2023

Path: Undergraduate > 2022-2023 Undergraduate Calendar > Faculties > Section 81 Faculty of Fine Arts > Faculty of Fine Arts > Section 81.110 Department of Studio Arts > Studio Arts Courses > Print Media Courses

Type of Change: Course Change

Present Text (from 2021) calendar

PRIN 499 Special Topics in Print Media (6 credits)

Prerequisites:

A 300-level Print Media course must be completed ~~previously~~ prior to enrolling. If prerequisites are not satisfied, ~~written~~ permission of the program ~~director~~ is required.

Description :

~~An~~ advanced studio course ~~with an emphasis~~ on individual creative and theoretical development through experimentation and innovation. In this course, students produce printed images that reflect their research and critical thinking on the specific topic. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students ~~are required to~~ develop a ~~coherent~~ portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Lecture

Notes :

Proposed Text

PRIN 499 Special Topics in Print Media (6 credits)

Prerequisites:

A 300-level Print Media course must be completed prior to enrolling. If prerequisites are not satisfied, permission of the program ~~director~~ **coordinator** is required.

Description :

This advanced studio course **focuses** on individual creative and theoretical development through experimentation and innovation. In this course, students produce printed images that reflect their research and critical thinking on the specific topic. Group and individual critiques and discussions emphasize problem solving and critical analysis in the creation of personal imagery. Students develop a portfolio that demonstrates their engagement in contemporary print theory and practice.

Component(s):

Lecture

Notes :

Rationale:

The word *director* is being changed to *coordinator* where noted in the Print Media courses to reflect the title of the position and to have the same language used throughout the course listings.

First sentence of the course description is edited to align with the calendar style.

Resource Implications:

Impact Report

Programs

Major in Photography

Source of Impact

- PHOT 211
- PHOT 300
- PHOT 311
- PHOT 331
- PHOT 400

Courses

PHOT 301

Source of Impact

- PHOT 211
- PHOT 331

PHOT 311

Source of Impact

- PHOT 211

PHOT 312

Source of Impact

- PHOT 211
- PHOT 311

PHOT 322

Source of Impact

- PHOT 221
- PHOT 311

PHOT 331

Source of Impact

- PHOT 221
- PHOT 498

PHOT 332

Source of Impact

- PHOT 331
- PHOT 498

PHOT 400

Source of Impact

- PHOT 300

PRIN 241

Source of Impact

- PRIN 341

PRIN 291

Source of Impact

- PRIN 371

PRIN 311

Source of Impact

- PRIN 211

PRIN 321

Source of Impact

- PRIN 211

PRIN 331

Source of Impact

- PRIN 231

PRIN 341

Source of Impact

- PRIN 241

PRIN 365

Source of Impact

- PRIN 371

PRIN 366

Source of Impact

- PRIN 381

PRIN 391

Source of Impact

- PRIN 291
- PRIN 371

PRIN 411

Source of Impact

- PRIN 311

PRIN 421

Source of Impact

- PRIN 321

PRIN 431

Source of Impact

- PRIN 331

PRIN 441

Source of Impact

- PRIN 341

PRIN 452

Source of Impact

- PRIN 451

Other Units

Addition of **ARTH 359** to **PHOT 498** requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

Addition of **ARTH 359** to **PHOT 499** requirement

Source of other unit Impact

- Course is housed in Section 81.50 Department of Art History

FACULTY OF FINE ARTS

REPORT TO FINE ARTS FACULTY COUNCIL

SUBMITTED BY:

Elaine Cheasley Paterson, Associate Dean, Academic Programmes and Pedagogy

PREPARED BY:

Christopher Cooke, Facilitator, Academic Programmes and Pedagogy

ACTIVE CURRICULUM DOSSIERS

Department / Program	Dossier	Level	Date	Details	Current Step
Studio Arts	STUDART-1201	Ugrad	April 11, 2021	Minor changes to course descriptions and updating of prerequisites in Photography and Print.	Faculty Council 13 May 2022
Studio Arts	STUDART-1181	Ugrad	April 11, 2021	Changes to the Major Sculpture program requirements and creation of new courses. The Sculpture area is proposing a major update of their program. This dossier is the first of a two-stage approach. This work is being done through the Curriculab platform in FoFA, in collaboration with Donna Goodleaf, Director of Decolonizing Curriculum and Pedagogy at the CTL.	Faculty Council 13 May 2022
Art History	ARTH-3801	Ugrad	April 11, 2021	Adding two seminars to Major in Art History and harmonizing prerequisites of its equivalent course FMST-448.	FCC
Cinema	CINE - 3161	Grad	April 8, 2011	Minor change to admission requirements to promote interdisciplinarity.	GCC September 2022

SENATE – NO UPDATES

CTL BLENDED TEACHING RESOURCES

The [Centre for Teaching and Learning \(CTL\)](#) offers helpful resources to plan [blended courses](#).

REMOTE/BLENDED TEACHING

Blended and remote teaching opportunities will be offered to faculty for 2022-23.

Request forms have been developed and shared with Chairs and Department Administrators.

The requests need to be approved by Departments, before being forwarded by Chairs to the Dean's Office to coordinate with SAS.

SUMMER FIELD SCHOOLS 2022

After a two-year absence due to the pandemic, the field schools are taking place again with students this year travelling to Iceland, Mexico, Colombia, Denmark and Vermont. For more details about this year's schools see [here](#).

THOMSON FAMILY FIELD SCHOOL AWARDS 2022

All 2022 Thomson Family Field School Award winners have received the award money and those students who are eligible will receive funds from the Quebec Mobility Bursary via Concordia International.

INDIGENOUS LEARNING SERIES [IDLC]

The *Pîkiskwêâtân: Indigenous Learning Series*, with its [Companion Resource Guides](#), continues this Winter term. The final session is on 3 June 2022. For the schedule of workshops and events see [here](#).

Distinguished Teaching Awards 2022

Congratulations to the two awardees of this year's FOFA Distinguished Teaching Awards:

Established Award for full-time faculty member

Anita Sinner, Associate Professor, Art Education

The committee was impressed by Anita's excellence in mentoring and guiding students, by her commitment to inclusion and diversity, and her role in spearheading development of a national research team that seeks to build meaningful connections between art education students from First Nations and settler backgrounds.



Emerging Award

Kelly Jazvac, Associate Professor, Studio Arts

Kelly combines a hands-on approach with creativity and compassion, demonstrating a deep commitment to inclusion and decolonization as evidenced in her work in the Sculpture Program Area. She has been a key player in building community and fostering engagement with peers, faculty, and the public with projects such as thematic lunches and the upcoming MFA Open House.

Report of the Associate Dean, Research and Graduate Studies

May 11, 2022

Prepared by MJ Thompson, with Marina Polosa and Michele Kaplan

I. EXTERNAL GRANT RESULTS

SSHRC INSIGHT GRANTS

The Faculty of Fine Arts' 60% success rate exceeded the Canadian success rate of 51.7%.

Luca Caminati (Cinema) *The Italian Anticolonial Film Archive: Global Counterculture (1955-1975)* (\$176,486) - The five-year project aims to rethink Italian cinema from a decolonial and anticolonial perspective, and to consider these cinematic works as part of a large conceptualization of emergent countercultural global movements. It entails an investigation of a series of films shot by Italian filmmakers directly involved or in solidarity with liberation movements in Africa, Asia and South America. The research will analyze the films as both artistic and cultural objects, and will investigate their afterlife - their cultural, economic and social legacy, by reconstructing the footprint these films left both in the Italian cultural landscape, as well as in the countries they engage with. The project will also explore the legacy that the film productions had on both Italian culture and the communities where these films were shot, and in so doing offers the opportunity to look at them from a subaltern perspective. The project outcomes include a completed full-length manuscript, a series of conference presentations of work-in-progress in Canada and internationally, a symposium to be held in Montreal, peer-reviewed articles for academic film journals, and a curated digital archive accessible worldwide.

Rilla Khaled (Design and Computational Arts) *Games as Research* (\$339,749) - Games research has secured a strong foothold within academia. Yet, certain sub-groupings of games research - notably game design research - suffer from an identity problem: is game design research considered Science? Or Arts and Humanities? Or Fine Arts? The lack of consensus reveals a deeper problem: game design is a young academic research endeavour; epistemological and methodological approaches for it are lacking. The main goals of the four-year research-creation team project are to develop, apply, and evaluate an accountable research-creation methodology for the making of digital games and, building on this, to establish a body of game design research based on the empirical data resulting from our methodology. The work will serve as a disciplinarily bridge between as yet distinct academic communities involved in games research (game studies, game-oriented HCI, game-focused researcher-creators). It will also open new channels of exchange and discourse between game academia and industry. In adopting approaches that merge the activities of practitioners with those of researchers, new shared ground, understandings, bases for interactions, and learning opportunities will be created. The project will also enhance the visibility of its participants, as the case studies will most often concern projects being undertaken by research-creation graduate students representing diverse identities and perspectives.

Vivek Venkatesh (Art Education) *Landscape of Hope: Magnifying Narratives of Resilience and Ensuring Wellbeing of Marginalised Québécois Youth* (\$359,910) - This innovative and interdisciplinary five-year team project supports marginalised youth in building their critical digital literacy skills and their resilience against discrimination. The team will confront the effects of hateful conduct, perpetrated on social media through concerted efforts to support youths' mental health, and will guide youth through pathways to pluralism via co-created multi-media production and practice-based research-creation workshops. 500 Quebec youth will iteratively benefit from community-led evaluations, and independently co-create arts-based performance and installations that magnify their narratives of resilience. The collaborative approach with research specialists in mental health, social services, critical digital literacy, social work, Indigenous studies and research-creation supports the development of a unique youth-led community resilience program. The research will contribute to policy development for psychological support for marginalised youth in ensuring the upkeep of their mental health and in empowering youth through the development of their civic engagement. The research will also impact curricular policy that employs arts-based pedagogies and research-creation frameworks to build marginalised youths' critical digital literacy to specifically improve their moral engagement, encourage prosocial behaviours, and empower them to express their perspectives through culturally mediated digital narratives and artefacts.

SSHRC CONNECTION GRANTS – FEBRUARY COMPETITION

The Faculty's 100% success rate exceeded the Canadian success rate of 83%.

Sandeep Bhagwati (Music) *Soundings Across The South - Listening and Sound Practices Beyond the Eurological Context* (\$25,000) - The five-day-long research-creation workshop, at Akademie der Künste Berlin in late August 2022, will address the current dearth of critical engagement with and the scarce artistic presence of the "Sonic Global South" - i.e. practices, aesthetic histories, artists and thinkers who come from or engage with discourses, reception formats, and artistic practices that do not draw on or do not situate themselves within or with deference to the hegemonic contexts of the Euro-American academia and music/sound art scenes. It is the first-ever meeting in which such non-Eurocentric voices, thoughts, and aesthetic interests of artistic sound practices may enter into mutual critical dialogue and listening without the need to understand themselves through the assumptions and predilections of Euro-American sonic concepts and practices. Outcomes include a video documentary, a website with all materials prepared for and during the workshop, as well as the preparation of a book publication.

2. INTERNAL AWARDS:

CONCORDIA UNDERGRADUATE STUDENT RESEARCH AWARDS (CUSRA):

The Faculty of Fine Arts was allotted 7 CUSRAs for Summer 2022. Seventeen applications were received by the office of the Associate Dean Research and Graduate Studies. Fourteen

applications were funded by OVPRGS, with each recipient awarded \$5,2600.00. The recipients are: **Yamileth Espinosa** (Cinema), Supervisor: Erin Manning ; **Nicholas Everett** (Studio Arts), Supervisor: Nadia Myre; **Alhaytame Farsane** (Studio Arts), Supervisor: Cynthia Hammond; Keith Trevor Fernandez (Theatre), Supervisor: Shauna Janssen; **Karly Hlynialuk** (Studio Arts), Supervisor: Nadia Myre; **Claire Natalie Lecker** (Design and Computation Arts), Supervisor: pk langshaw; **Christopher Poolman** (Music), Supervisor: Sandeep Bhagwati; **Lindsey Reshef** (Theatre), Supervisor: Ana Cappelluto; **Clara-Jane Rioux-Fiset** (Studio Arts), Supervisor: Aaron McIntosh; **Alaina Perez** (Art History), Supervisor: Arseli Dokumaci; **Monica Rosauri** (Studio Arts), Supervisor: Marisa Portolese; **Catriona Schwartz** (Art History), Supervisor: John Potvin; **Christine White** (Studio Arts), Supervisor: Carmela Cucuzzella; **Christina Ji Woo Lee** (Cinema), Supervisor: Rosanna Maule.

PETRO-CANADA YOUNG INNOVATOR AWARDS (PCYIA):

One PCYIA application dossier was received. It was recommended by the Associate Dean Research and was forwarded to the OVPRGS. Results are expected in late May.

PROVOST'S CIRCLE OF DISTINCTION (PCOD):

The Associate Dean Research has forwarded the dossier of four deserving nominees to be considered for inclusion in the PCOD. Results are expected in mid-May.

2021-2022 FINE ARTS GRADUATE TRAVEL AWARD:

Fine Arts Graduate Travel Awards were not announced in 2020-21 due to the pandemic situation. The Anne Fish Graduate Travel Fund, which was initiated in 2008 and which has supported these awards since 2009-10, has now been exhausted. This year thirty-three travel awards, ranging in value from \$100 to \$1000, will allow students to pursue research activities including, but not limited to: conference presentations; archive and special collection consultations; exhibitions; residencies; workshops; site research.

UNIVERSITY RESEARCH AWARDS (URA):

Three URA application dossiers, one in Category A and two in Category B, were received. All dossiers were recommended by the Associate Dean Research and were forwarded to the OVPRGS. Results are expected in late May.

3. EXTERNAL GRANT DEADLINES:

For further information on grants and applications, contact: Michele Kaplan – Advisor, Research Development (Fine Arts, Arts and Science Humanities, Concordia Library) michele.kaplan@concordia.ca

FRQ-SC and SSHRC COMPETITIONS WINTER-SPRING 2022					
Agency	Competition	Application Portal	10-Day Content Review	5-Day Admin Review	Agency Deadline
SSHRC	Partnership Engage Grants	SSHRC	26-April-22	3-May-22	15-June-22
SSHRC	PEG--Residential Schools Joint Initiative	SSHRC	26-April-22	3-May-22	15-June-22

4. GRADUATE STUDIES UPDATES:

CLAUDINE AND STEPHEN BRONFMAN FELLOWSHIP IN CONTEMPORARY ART:

The 2022 Fellowship recipients were announced officially on May 5, 2022. The Concordia Laureate is **Diyar Mayil**. Diyar Mayil is an interdisciplinary artist working in sculpture, installation and performance. Her work explores the public life of marginalized bodies. Comfort, discomfort, adaptation, and the acceptance of different bodies in both public and private are recurring subjects in her practice. Her work has recently been shown at La Centrale Galerie Powerhouse, Printemps numérique and the Leonard & Bina Ellen Art Gallery. She holds a BFA from Concordia University, where she has recently completed her MFA. Originally from Istanbul, she now lives and works in Montreal. The UQAM Laureate is Rémi Belliveau. Both laureates' work will be on view at Foire Papier in August 2022.

HORIZON POSTDOCTORAL FELLOWSHIPS:

One application has been submitted to SGS.



Application for Research Unit Status in
The Faculty of Fine Arts
from
The Centre for the Arts in Human Development
(CAHD)

Submitted by Dr. Cynthia Bruce, Dr. Miranda D'Amico, Dr. Guylaine
Vaillancourt, Simon Driver (MSW) and Lenore Vosberg (MSW)
on behalf of CAHD Research Team

MAY 2022

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Overview of The Centre for the Arts in Human Development

The Centre for the Arts in Human Development (CAHD), established in 1996, is a research unit with entwining research, clinical and pedagogic streams; its mission is to support innovative practice in the Creative Arts Therapies through advanced research; the training of graduate students; and the provision of therapeutic services to individuals and communities living with disabilities.¹ Established through a shared passion to offer Creative Arts Therapies to neurodivergent adults, CAHD offered its services to include all four Creative Arts Therapies modalities (art, drama, music, and dance/movement). Working from within the Department of Creative Arts Therapies at Concordia, it developed a therapeutic performance program that would become the cornerstone of CAHD's community outreach and three-year Creative Arts Therapies Program.

In 2008, CAHD became a University-Based Research Unit, a designation that continued for four years. In 2012, after a stringent application process and ratification by the University Senate, the University extended its status as a University-Based Research Unit for a period of five years. An additional one-year extension was granted in 2017. In May 2018, the Centre team decided not to renew its university-status, instead becoming a Faculty-Research Unit (2018-2021) and focusing on its membership, funding and governance within the arts context specifically. It is noteworthy that the Centre has had an active partnership with the Faculty of Fine Arts since its founding, implementing both clinical practice, clinical training, and dynamic public outreach, along with multiple research projects. The CAHD now seeks to renew its status as a Faculty Research Unit in order to continue to grow its impact and expertise within the community of Fine Arts research.

Though the 2020/21 pandemic has had a major impact on our research, clinical programs, and internship training, it has proven CAHD's resilience and provoked important questions regarding how to best serve our community going forward. This year has brought intense focus to multiple societal injustices, and this has generated important dialogue surrounding CAHD's future directions and guiding principles. Our researchers are committed to developing further a centre that will substantively enhance the equity and social justice priorities of the University and the diverse communities we serve.

CAHD's researchers are guided by a commitment to equitable and socially just teaching, learning, and research and their work supports the University's equity, diversity, and inclusion (EDI) aims as articulated in the "Working Group on Equity, Diversity and Inclusion"; see [Report](#). New research members also work within a social consciousness model that meaningfully considers identity and positionality, intersectionality, and the important work of dismantling relational power inequities in research, teaching, and therapeutic relationships. CAHD is committed to aligning with the priority sections I-III outlined in the EDI report, with particular investment in enhancing opportunities for existing EDI related research, supporting graduate level research related to EDI and fostering meaningful community connections with likeminded organizations, service providers and researchers.

Our researchers are unified through the common goals of collaborating with and participating in the identification and removal of barriers for minoritized groups, eliminating socially constructed disability stigma and systemic discrimination/ableism, and developing equitable and inclusive public, educational, and health-related policy. Researchers are committed to developing mutually beneficial partnerships and supporting inclusive research practices that prioritize first voice research. Current interests include gathering evidence about needs and barriers, exposing and redressing systemic inequity and discrimination, developing public policy and program options, and designating standards and benchmarks for inclusion. Researchers are committed to developing the regional and national visibility of the Creative Arts Therapies through advancing transformative and integrative performance experiences, expanding program access to a broader community, and amplifying the voice of CAHD program participants. Over the next five years, the core CAHD researchers aim to further research studies focussed on improving the lives of children, adults, and families with children with various neurodevelopmental challenges. Research will continue to promote the efficacy of the Creative Arts Therapies in effecting change in the population the Centre has historically served.

¹ Disability is defined by the World Health Organization (WHO) as an umbrella term, covering impairments, activity limitations, and participation restrictions.

Mandate

The Centre for the Arts in Human Development's mandate is fourfold:

- 1. RESEARCH:** Research at CAHD is driven by guiding principles as stated below and supported by the Department of Creative Arts Therapies academic programs, faculty, graduate students, and CAHD facilities, infrastructure, and staff. Current membership includes two co-directors, a senior associate director, six core researchers, four associate and affiliate members and three PhD student researchers who bring a wealth of expertise in research aligned with the theory, practice and teaching of the Creative Arts Therapies.
- 2. EDUCATION:** CAHD plays a pivotal role in the training of graduate students enrolled MA and Graduate Diploma programs in the Creative Arts Therapies, who may receive internship placements and/or Research Assistantships (RAships). On average, 10-12 students receive formal training through internships, with a smaller number benefiting from RAships or related research awards.
- 3. EXPERIENTIAL LEARNING:** Centering hands-on training through required practicum experience, CAHD internships allow students to develop best practices and hone their therapeutic skills in preparation for careers in Creative Arts Therapies. Students assigned to CAHD as a practicum site lead and co-lead therapeutic groups and individual sessions in their respective modalities, under supervision of Concordia faculty.
- 4. SERVICE:** CAHD holds a strong commitment to Participatory Action Research; and its clinical service offerings to the community balance transformational service with the development of professional practice and dissemination of new knowledge. Providing a working context for the therapeutic programs in the Creative Arts Therapies at Concordia, the centre is unique in Canada, striving to promote autonomy, improve self-confidence and social skills, and enhance overall quality of life for its participants.

As the Faculty Research Unit develops its mandate further over the next three years, it aims to a) continue to further develop and implement its clinical service, training and research in, for and with the community; b) to increase and expand its funding sources, including Tri-Council and foundation support; c) to increase and diversify its membership; and d) to expand and diversify collaborations with faculty, community and health and education partners.

Guiding Principles

CAHD aims to advance research and knowledge mobilization in critical, community-based, and liberatory approaches in the arts and health. Our researchers and projects are grounded in one or more of the following core values or principles with the aim of ensuring that research and knowledge mobilization activities:

- Enhance the quality of life for people with disabilities and their associated communities and support networks.
- Centre the work of minoritized scholars and practitioners, and position lived experience as legitimate evidence and expertise;
- Centre principles of equity and diversity of representation in research teams and participant groups;
- Disrupt systemic oppression and advocate social justice, accessibility, and dignity-promoting systems and research relationships;
- Acknowledge the inequities perpetrated by systemic oppression, and recognize and redress the marginalization and overt/covert violence historically enacted within research, education, Creative Arts Therapies and arts practices;
- Centre evolving disability justice, equity-creating, and restorative justice principles and frameworks;
- Establish and maintain authentic and reciprocal partnerships between researchers and research participants that integrate diverse ways of knowing;
- Acknowledge the significant time, effort, and emotional labour expended by research participants, and ensure that they benefit from research and knowledge mobilization activities in ways that are aligned with their individual,

collective, and cultural priorities; and ensure that researchers are accountable to participants and each other when microaggressions occur within research processes and relationships;

- Developing and integrating research methods that mitigate the influence of marginalization leading to greater equity and social justice.

Research and its Applications at CAHD

The Centre has been recognized for its outstanding research in its work with neurodivergent individuals by The American Association for Intellectual and Developmental Disabilities, one of the largest international organizations supporting research and practice in this field. Positive outcomes verified by our research program support CAHD participants and their families and communities.

While the Centre has implemented various research paradigms over the years, a key thread has been CAHD's innovative participatory action research (PAR) model. PAR is a methodology that provides a framework for creating knowledge with the conviction that those most impacted by research (in this case, individuals with disabilities) have valuable knowledge to share about their lives and experiences and should be involved and take the lead to determine both how they are represented and how to effect change. CAHD's PAR model engages the community impacted by the research, incorporating artistic expression to expand the voice of research participants. This model fosters personal agency and artistic practice in the research processes and dissemination. Applications include assessment within the Creative Arts Therapies, provision of an effective model for a Creative Arts Therapies program for persons with disabilities, research defining effective therapeutic theatre practices, including recent work in Ethnodrama, a Disability Awareness and Empathy Building Tool Kit, and expansion of CAHD research tools into a replicable model of Diversity Training. Specific applications have been conducted with marginalized youth, autistic children, and family caregivers for individuals living with mental illness.

Research and Training

Graduate training at CAHD emerges in the context of research and clinical expertise that is unique in Canada. Growing its contribution to the body of knowledge in Creative Arts Therapies, CAHD research is led by full and part-time faculty and therapeutic staff working with graduate students, who participate through course work, practicums or RAships. Our primary clinical focus is the provision of Creative Arts Therapies – art therapy, drama therapy, music therapy and dance/movement therapy – to persons with disabilities. Therapy is provided by professional part-time staff and graduate student interns from the Department of Creative Arts Therapies. Through the guidance and support of academic and on-site supervisors, student interns develop their skills in class and on-site in both individual and group facilitation practices. Working closely with supervisors, they create meaningful goals for CAHD participants and develop effective therapeutic experiences related to those goals. Learning is enhanced through student participation in clinical rounds, team meetings and clinical reporting.

An average of 10-12 MA students in the Creative Arts Therapies complete one to two-semester internships at the CAHD each year. Graduate students, both GD, MA and PhD, have based their research studies on projects at CAHD, and many receive RAship for SSHRC-funded research projects. In the past, we have had one post-doctoral fellow, a one-year OVRPGS fellow, and one Visiting Scholar.

Students (Graduated) since 1996:

- 270 students have received their clinical training in their first-year practicum at the Centre
- 50 students have done Independent Studies with the therapeutic theatre program

Research Outcomes

Research outcomes have comprised: artistic outputs including performances and exhibitions; professional methodologies including pedagogic tool kits and training processes; and conference presentations and publications. Since its foundation, CAHD has produced many research-creation projects, across all the Creative Arts Therapy modalities, to support quality of life and advance understandings in the field of disabilities.

Ethnodrama has been a core aspect of CAHD, with the first project *Our World* produced in 1994; and, more recently, the ethnomusical *The Amazing Adventure of Relationship: Romance, Intimacy and Sexuality in the Lives of People Living with Development Disabilities* (2014) and *Nobody's Perfect* (2018). Ethnodrama, which animates and popularizes research data through theatrical techniques, is an innovative methodology; and CAHD has become a national leader in the use of ethnodrama created by and for individuals with critical disabilities. Since its inception, thousands of people have participated in CAHDs programming from a variety of positions: as participants, as families, as care professionals and as members of the arts community.

Community Impact since 1996:

- 400+ children and adults with disabilities participating in CAHD programs
- 14 ethnodrama productions by, with and for children and adults with disabilities
- audiences of 300-400 per production
- 14 community groups and partners

Membership Summary (Current 2021-22)

- 6 research members
- 1 associate member
- 3 affiliate members
- 3 PhD affiliate members
- 3 retired members
- 3 community partners

Research Members

- Dr. Miranda D'Amico (Education) (co-director of research)
- Jessica Bleuer, MA, M.Ed., PhD (c), Drama Therapist
- Dr. Cynthia Bruce, PhD, MTA, Music Therapist
- Bonnie Harnden, MA, RDT, Drama Therapist
- Dr. Guylaine Vaillancourt, PhD, MTA, Music Therapist
- Dr. Shawn Wilkinson, PhD (Recreation Therapy)

Associate Members

- Dr. Laurel Young PhD, Music Therapist

Affiliate Members

- Simon Driver, MA, RDT, LTA, Drama Therapist
- Tetiana Lazuk, PhD, R-DMT, Dance/Movement Therapist
- Joanabbey Sack, MA, BC-DMT, ADTR, Dance/Movement Therapist

PhD Affiliate Members

- Annabelle Brault, MA, MTA, PhD (c), Music Therapist
- Caroline Tremblay, MA, MTA, PhD (c), Music Therapist
- Stephen Venkatarangam, MA, MTA, LTA, PhD (c) Music Therapist

Emeriti Research Members

- Dr. Stephen Snow (Creative Arts Therapies/Drama Therapy)
- Professor Eric Mongerson (Theatre)
- Dr. Norman Segalowitz (Psychology)

Community Partners

- West Montreal Re-adaptation Centre (CROM), Center Intégré Universitaire Santé Services Sociaux-Ouest de l'Île de Montréal, (CIUSSS-ODIM)
- Miriam Home, Center Intégré Universitaire Santé Services Sociaux Centre Ouest Montreal, (CIUSSS-COM)
- AMI-Quebec Action on Mental Illness.

Past Affiliate Members

We have several *affiliate members* with whom we have engaged in various collaborative research projects in the past.

- Dr. Ella Amir, the Executive Director of AMI-Quebec has joined as a regular member for the Ethnodrama Caregiver Project.
- These include Phil Jones, PhD., an international expert in Creative Arts Therapies research, who presently teaches at the Institute of Education, University of London.
- Shavindra Dias, MD, and Mona Rakhawy, MD, from the Departments of Psychiatry at the University of Peradeniya and the University of Cairo, respectively, have both been and will continue to be involved in our new Diversity Training research.
- David Read Johnson, PhD., Associate Clinical Professor of Psychiatry at Yale University, has been a collaborator on several of our research projects.
- Nisha Sajjani, PhD., Director of Drama Therapy at New York University, was formerly a doctoral Research Assistant on our SSHRC-funded ethnodrama project and is presently collaborating on the new Diversity Training work.
- Armand Volkas, MA, MFA, MFT, Director of the Healing Arts Center in Oakland, California, has worked with us on several arts-based projects in peace and conflict resolution that established the beginning of our Diversity Training work.

Collaborators

- Local collaborations in research with McGill University's Transcultural Psychiatry Program,
- International collaborations with University of Peradeniya (Sri Lanka), University of London (England), University of Cairo (Egypt), New Haven Trauma Centre (Connecticut) and the Healing Arts Centre (Oakland, California).

Funding

Private Foundations

- \$3,434,158 since 1996: Donors include Birks Family, the Lloyd Carr-Harris, Zubin, the Dworkin Fund, Gustav Levinschi, the Edith and John Low-Beer:
 - Approximately \$900,000 has been used to support clearly-defined research projects
 - Approximately \$2,400,000 has been used to run the Clinical Program (staffing for onsite supervisors, logistical coordinators, director and therapists, supplies, equipment, promotion, etc.) and Public Outreach (open houses, mounting plays, benefit concerts)
- Additional grants have come from Mills Foundation, State Street Bank, Peace & Conflict Resolution Academic Series, Powell Foundation, Pathonic Foundation, Foundation of Greater Montreal, Fondation québécoise de la déficience intellectuelle.

- Private donors supported arts-based research projects: Benchimol Family Trust, the Bina and Leonard Ellen Family Foundation; most recent donation (2021-26) includes a major gift from Fondation Sandra and Alain Bouchard to expand programming to the French speaking community (\$500,000/5-year).

Governmental and internal research grants

- \$300, 000 from SSHRC and VPRGS/Concordia grants: Principal investigators Stephen Snow and Miranda D'Amico (2001-2005) and (2006-2008).
- Grants applied for and not received: PI Stephen Snow applied for CIHR funding in 2012 and 2019.

We continue to rely on diverse funding to support program delivery and research. As we grow in members and interdisciplinarity, there is greater potential to expand our research funding. In 2021, research members have applied for the following Tri-Council funding: Dr Cynthia Bruce currently holds a SSHRC Partnership Engage Grant and has applied to the FRQ to advance our work in Critical Disabilities Studies. Dr. Guylaine Vaillancourt has applied to SSHRC Insight Development Grant in the field of Arts in Health and would be applying for FRQ next year. We intend to encourage faculty who receive grants to give 2-5% of their grant to the Centre for operational, administrative and infrastructural supports. Furthermore, the development and training of HQP through RAships and postdoctoral opportunities at the Centre will be a focus in the coming years.

Governance

As a Faculty Research Unit, the CAHD is accountable to the Dean, Faculty of Fine Arts. Leadership currently resides with two co-directors, appointed for four-year terms through processes laid out in the VPRGS Procedures. Historically, CAHD sought co-directorship in order to support cross-disciplinary research and manage workloads. Future leadership may include a single director or co-director, depending on evolving needs, separation of duties (ie. Research and Community) and research unit goals. Directors/co-directors must hold full-time faculty appointments in an academic department; the director or at least one co-director must hold a full-time appointment within the Faculty of Fine Arts.

The Director/Co-Directors are accountable for all operational matters of the Research Centre including research, training and clinical service. They play an active role in convening members, supporting research initiatives and funding, developing budgets, delivering programs and assessing services, as well as overseeing administrative processes. The Director/Co-Directors are responsible to prepare an annual report and meet annually with the Dean, Faculty of Fine Arts; or the Associate Dean, Research and Graduate Studies, Faculty of Fine Arts.

The Advisory Board consists of between 8 and 15 representatives from university faculty, partnership leaders, participant family members (past and present) and community representatives, appointed by the Director/Co-Directors. The general purpose of the Advisory Board is to oversee and provide guidance on CAHD's activities and operations. This essential body meets once a year to contribute ideas for such things as program directions, fundraising, and expanding the accessibility and reach of the Centre's services. A Community sub-committee meets more often (Fall, Winter, Spring) to consult on programming and planning. The ideas and opinions of the Advisory Board should constitute a portion of the Annual Report.

Much of the daily administrative and operational work is currently performed by the Senior Associate Director. The Senior Associate Director is accountable to the Director/Co-Directors and works closely with them in administering programs, developing community outreach, hiring and managing staff, implementing budgets, and responding to the needs of participating students, researchers and the community.

CAHD Directorship, Succession and Membership

The succession plan addresses one key position, that of Co-Director. Dr. Stephen Snow, founder and longtime Co-Director, retired in 2021. Simon Driver, who has worked at the Center in the past and has been an LTA at CATs since 2019, was named as Interim Co-director; he will end his mandate in May 2022.

In alignment with the process laid out in the Policy and Procedures for Research Unites and Infrastructure Platforms (VPRGS-7), the CAHD has appointed in Dr. Cynthia Bruce, Assistant Professor, Department of Creative Arts Therapies; her term will begin in May 2022. Dr. Bruce will join Dr. Miranda D’Amico in serving as Co-Director beginning in May 2022. Dr. Bruce has extensive expertise in Disabilities Studies. The appointment is for a 4-year term.

Directors

Co-Director: Miranda D’Amico, PhD, Professor Department of Education

Co-Director (post-May 2022): Cynthia Bruce, Assistant Professor, Creative Arts Therapies

Interim Co-Director (to May 2022): Simon Driver, MA LTA in Drama Therapy, Creative Arts Therapies

Senior Associate Director: Lenore Vosberg, MSW

Clinical and Support Staff (2021-2022)

- Senior Associate Director
- Logistical Coordinator: focusing on infrastructure support
- Logistical Coordinator: focusing on IT and administrative tasks
- An Art Therapist and Educational Coordinator
- A Dance/Movement Therapist and Supervisor
- A Music Therapist and Supervisor
- A Drama Therapist Supervisor

Staff (as of November 2021)

- **Lenore Vosberg**, MSW, Senior Associate Director, part-time contractual
- **Ellen Smallwood**, MA, ATPQ, Art Therapy Coordinator and Educational Coordinator, On-site Art Therapy Supervisor, part-time contractual
- **Michael McCarthy** MA, Logistical/IT Coordinator, Financial Coordinator, Part-time contractual
- **Joanabbey Sack**, MA, BC-DMT, ADTR, Dance/ Movement Therapist, Part time faculty Department of Creative Arts Therapies.
- **Mary Burns** (Leave of Absence), MA, On-site Drama Therapy Supervisor part-time contractual
- **Cayley McConaghy**, MA, Online Drama Therapy Supervisor part-time contractual
- **Evelyn Cooper-Arsenault**, MA, MTA, Music Therapist/Supervisor
- **Naomi Lasry**, MA, Fels Arts and Friendship group leader, part-time contractual
- **Annie Pollock**, MA, Fels Arts and Friendship group leader, part-time contractual
- **Rania Abdul-Rahim**, MA, Fels Arts and Friendship group leader, part-time contractual

CAHD Advisory Board

Research Committee

- **David Howes, PhD**
Professor, Department of Sociology and Anthropology, Concordia University
- **Phil Jones, PhD**
Professor, Institute of Education, University of London
- **Nisha Sajjani, PhD**
Associate Professor, Director of Graduate Drama Therapy, New York University

Community Committee (as of 2020-2021)

- **Jessica Levine**, Chair, community, professional
- **Ruth Gesser**, Community member, retired speech therapist
- **Sam Lackman**, Community member, accounting

- **Eleanor Diamond**, Community member, Lethbridge-MacKay -Braille department
- **Carly Kalichman**, Community member, Douglas Hospital Manager
- **Harley Dover**, Community member, communication and promotional professional
- **1-2 parents** (to be confirmed)
- **Lenore Vosberg**, MSW, the Senior Associate Director, part-time contractual

Additionally, CAHD plans to diversify the Advisory board to include faculty members with additional representation from Creative Arts Therapies.

Physical Resources

Physical Resources

Admin Offices in two-story semi-detached house (Montreal 7079 Terrebonne), plus 10 spaces in Hingston Hall for observation, clinical practice, graduate students. There are also studios available for research (art, drama, dance/movement, music therapy) in the department of Creative Arts Therapies (ER) (2155 Guy Street, Montreal).

Research Facilities

Space for CAHD's research programs has been allotted in the TA Annex and Hingston Hall on the Loyola Campus. Space needs vary with the nature of the research being conducted.

Evaluating the effectiveness of the Creative Arts Therapies involves observation and assessment of participants' experiences in clinical groups as well as in therapeutic theatre performances. Openhouses in the Public Outreach Program and therapeutic theatre projects, inclusive of the Centre's ethnodrama projects, necessitate the rental of additional spaces for rehearsal and performances. Core spaces for CAHD have been consistent over the last 5 years. Current room usage is as follows:

7079 Terrebonne (TA) Building

1. TA 102 – 1st floor washroom
2. TA 103 – Waiting room
3. TA 104 – Kitchen
4. TA no # – Office (Joanabbey) (1st floor on the right of front door)
5. TA 199-2 – 1st floor closet
6. TA 201 – Office (Cindy Pratt) and CAHD journal/book library
7. TA 201-1 – Closet in office
8. TA 202 – 2nd floor washroom
9. TA 203 – Office (Lenore and Logistical Coordinator)
10. TA 204 – Office (record room and temp office for staff)
11. TA 299-1 – 2nd floor closet

Hingston Hall B (HB) Building

12. HB 100 – Observation room/storage
13. HB 103 – Student office (with closet – storage)
14. HB 145.02 – Art Therapy room
15. HB 145.01 – Office (Research)
16. HB 131 – Drama Therapy and Dance/Movement Therapy room
17. HB124 – Kitchen
18. HB 122 – Storage room
19. HB 133 – Art Therapy room
20. HB125 – Drama Therapy and Reading Group room
21. HB 145 – Storage Room
22. HB 04 Basement Storage

Hingston Hall C (HC) Building - borrowed space

23. HC 170 – Drama Therapy and Music Therapy room
 24. Next to HC 170.01 – Music storage room
 25. Jesuit Residence – 7th Floor Drama and Music room
- Rented space (borrowed in 2018)
26. St. Ignatius of Loyola Church -Events / Fundraisers / Orientation
 27. Loyola Chapel – special events (rented space)

The Hive / Buzz

28. Art Hive – we had an agreement (booked space) to reserved back space in Hive (2018)
29. The Buzz used for lunch time “community time” in which everyone is in attendance (participants, staff, volunteers)

Borrowed space

The Loyola Chapel. Occasionally used for Centre meetings in which everyone is in attendance(participants, staff, interns, volunteers)

Rented space

F C Smith Auditorium, Loyola Campus: foyer, auditorium and adjacent spaces are rented forplay rehearsals and performances.

St. Ignatius of Loyola Church: We have also rented spaces here, as needed, for research projects,open houses, and large group activities that our other rooms cannot accommodate.

Research Equipment

As our research takes place within varying Centre mandates, from the provision of clinical therapies to therapeutic theatre performances, research equipment has a broader definition than insome other contexts.

Virtual Spaces

In March of 2020 CAHD moved all its programing to an online model. Though the intention is to return to in person service delivery (September 2022) it is important to note that systems have been created to maintain a Creative Arts Therapies program remotely. Researchers, students, therapists and program participants will likely continue to access these spaces (albeit less frequently) in order to augment accessibility.

Research Members

Jessica Bleuer, MA, M.Ed., RDT, PhD.(c), she/her pronouns, is a Registered Drama Therapist in private practice and a tenure-track lecturer and supervisor in the MA Drama Therapy Program at Concordia University in Montreal. A past two-term Diversity Chair for the North American Drama Therapy Association, Jessica's teaching and research focuses on the intersections between individual wellness and larger systemic change. Jessica's research uses arts-based methods and Theatre of the Oppressed techniques to address various equity issues that include historical trauma, marginalized community activism, barriers to employment for newcomers, xenophobia, and the negative impacts of racism on people's sense of belonging, safety and general well being. She is passionate about community-based drama therapy and is currently working with Simon Driver to develop, *Metabolizing Minutes*: a community based therapeutic theatre intervention that supports community members to respond creativity to community issues that affect mental health.

- Her research projects prioritize the resilience and knowledge of targeted groups, and current research focuses on using a Nervous-System Informed Theatre of the Oppressed to support educators to address racial and ethnic microaggressions in higher education classroom settings.
- Jessica maintains a small private practice where she focuses on working with Spanish speaking people, racialized minorities, LGBT2SIQ and Gender Non-Conforming children, adults and families. In her role as cultural equity

consultant, Jessica delivers trainings and helps organizations create equity councils and strategic development plans to promote equity, inclusion and authentic collaboration. Jessica's multiple cultural identities, including her experiences as a first-generation Latina Canadian inform her work around equity and inclusion

Cynthia Bruce, PhD, MTA is a blind activist educator and researcher and a Certified Music Therapist (MTA). Before coming to Concordia, she taught undergraduate music therapy and graduate education courses at Acadia University in Nova Scotia, and she has worked locally, provincially, and nationally on capacity-building for equity, accessibility, and disability rights in higher education and employment. She has collaborated with all levels of government to implement accessibility legislation and ratify international disability rights agendas, and she continues to consult with communities and organizations on accessibility and disability rights. Cynthia has served as both Vice-President and Ethics Chair for the Canadian Association of Music Therapists and as President of The Atlantic Association for Music Therapy.

- Her current work aims to bring Critical Disability Studies and disability justice to the centre of intersectional social justice work in Music Therapy. Cynthia's teaching and research activities amplify the under-represented voices of disabled scholars and practitioners and position the lived experience of disability as a vital source of knowledge that can support explorations of ableist normativity and its capacity to shape relationships between disability and music. Disability Studies has much to offer contemporary efforts to analyze and expose, in the context of equity and social justice initiatives, how normative ideals have restricted entry into therapeutic professions through narrow constructions of competence. Cynthia therefore works to situate disability as valued diversity through examinations of ableism and dis/ableism and their presence in the everyday practices and priorities of music therapy in Canada and abroad.

Miranda D'Amico, PhD. Miranda D'Amico was an Associate Dean of Arts and Science (2013-2019) and is a Co-Founder of the Centre for the Arts in Human Development, where she presently serves as Co- Director of Research. Here are the outlines for Miranda's projects over the next two years.

- Research Interests include: Art therapy, arts-based research initiatives, children, children with ASD,
- Following the success of the PEERS program, a future study would look specifically at the PEERS program for dating- a social skills intervention designed to assist adolescence and young adults with ASD in navigating the dating world.
- *Connecting parents of children with ASD through Art Therapy:* An art therapy-based support group for parents of children with ASD children (8-10 years old) will be implemented in collaboration with the Museum of Fine Arts.

Education Research - Dr. Miranda D'Amico

- Chen, K. *Exploring the attitudes of neurotypical peers towards children with Autism Spectrum Disorder through play.* Thesis, MA Child Studies, Concordia University.
- Childerhouse, M. *Teaching meaningful literacy.* MA Child Studies, Concordia University.
- Goldman, A. (2019). An intervention of social groups for individuals with intellectual disabilities and Autism Spectrum Disorder. MA Child Studies, Concordia University.
- Tomaszewski, K. *Examining social skills training and computer assisted technology for teens with Autism Spectrum Disorder.* Thesis, MA Child Studies, Concordia University

Bonnie Harnden, MA, RDT joined Concordia University as an Assistant Professor in the fall of 2007 after working 12 years at the Montreal Children's Hospital Department of psychiatry. At the Children's, her clinical and research work was focused on healing psychopathology in children and high-risk youth through building resiliency and working with parents to build and strengthen attachment patterns and family communication. Bonnie is currently involved with research at the

Montreal Children's hospital involving adolescents diagnosed with borderline personality disorder and is also investigating the use of play therapy and its effectiveness in alleviating the symptoms of depression in children. In addition, Bonnie is also a psychoanalytic candidate and in private practice with individuals, couples, and families.

- Bonnie is also working on an arts-based research project which is an auto-ethnography performance piece. This piece explores the mother-daughter relationship and the development of sexuality in women and how trauma mediates this relationship and the development of sexuality. This research / performance piece will be presented this fall in New York at the drama therapy conference.
- Bonnie has also co-authored another publication during the 2008 calendar year on the Borderline Personality Disorder (BPD) data set while collaborating with Dr. Brian Greenfield in the Department of Psychiatry of McGill University Faculty of Medicine. They will soon submit their findings concerning the four-year follow-up of that BPD cohort, which they conducted through funding from the Hogg Family Foundation (\$165,000) and the Montreal Children's Hospital Foundation (\$15,000), and for which Bonnie was a co-investigator.

Guylaine Vaillancourt, PhD, MTA. Guylaine is an Associate Professor in music therapy and the Chair of the Department of Creative Arts Therapies. She is a certified music therapist (MTA) by the Canadian Association of Music Therapists and has extensive clinical experience in oncology/palliative care, mental health, and in private practice, as well as in internship supervision. Since 1978, she has worked as a registered nurse in Intensive Care Unit and Dialysis while training and working in music therapy as well. Prior to coming to Concordia, she was an adjunct teacher in music therapy at Université du Québec à Montréal (2001-2008) and Université de Montréal (2008). Her research interests relate to community music therapy, mentoring apprentice music therapists, and medical music therapy where she privileges arts-based research and participatory action research. She has worked in Switzerland, Venezuela and United States and has taught in Cuba and Martinique. She is past President of the Canadian Association of Music Therapists (2009-2011) and of Association québécoise de musicothérapie (2003-2009). She is a fellow and a Primary Trainer of The Bonny Method of Guided Imagery and Music (GIM) and was a North American co-editor for VOICES: A World Forum for Music Therapy (2005-2013). She is a past French co-editor of the Canadian Journal of Music Therapy/Revue canadienne de musicothérapie. Finally, she has presented regularly at national and international conferences and is the author of *Musique, musicothérapie et développement de l'enfant* (Éditions du CHU Sainte-Justine) translated in Italian, Spanish, and English.

Her research interests focus on Community music therapy and mental health. Partnership Development Networking project to create a network of partners for development of Creative Arts Therapies practicum sites in the community; to offer services to populations with psychological and physical distresses who have very limited access to Creative Arts Therapies; develop professional jobs/employment in Creative Arts Therapies (art, drama, music) in Quebec.

- Research interests include Mentoring, Community music therapy, Building partnership networking, Mental Health, Peace and social justice through music; Arts-based research and Participatory action-research.
- PERFORM Research member: <http://www.concordia.ca/research/perform.html> (2016-21)
- Arts in Health Research Collective <https://www.concordia.ca/finearts/creative-arts-therapies/research/ahrc.html>

Shawn Wilkinson PhD is an Associate Professor in the Department of Applied Human Sciences at Concordia University. He teaches both leisure and therapeutic recreation courses offered by the department. He plays a pivotal role in helping to prepare pre-service leisure professionals for their careers in therapeutic recreation and community leisure. His current research focuses on the development of leisure education programs for persons living in the community. He is currently working on several research projects that provide leisure education services to elementary aged school children, older adults, and persons living in the community with serious mental health problems.

Research Associate Members

Laurel Young, PhD, MTA is a certified music therapist (MTA) and a certified practitioner in the Bonny Method of Guided Imagery and Music (FAMI). Prior to joining the Department of Creative Arts Therapies, she was the Professional Leader of Creative Arts Therapies at Sunnybrook Health Sciences Centre (Toronto). She has taught music therapy courses at Wilfrid Laurier University (Waterloo) and Temple University (Philadelphia) and received awards from both institutions for her outstanding contributions to the field of music therapy. She has over 23 years of clinical experience in various areas including geriatrics/dementia, cancer, HIV, palliative care, community mental health, and developmental disabilities. Dr. Young has published in several peer-reviewed journals and books and served as Editor in Chief in 2012 and 2013 for Barcelona Publishers' Qualitative Inquiries in Music Therapy Monograph Series. In 2014, Dr. Young received the Research & Publications award at the Canadian Association of Music Therapists (CAMT) 40th national conference and was a Spotlight Speaker at the World Congress of Music Therapy held in Krems, Austria. In 2015, Dr. Young was an invited keynote "Focus on Canada" speaker at the CAMT's 41st conference and in March 2018 was a featured speaker for the Scottish Music Therapy Trust. She has served on the Board of Directors of the Canadian Music Therapy Trust Fund and the CAMT. She served on the editorial board for the Journal of Music Therapy (US) and is a member of Concordia's University Research Ethics Committee. She is the Associate Director of engAGE, Concordia's Centre for Research on Aging (<http://www.concordia.ca/research/aging.html>) and part of the Arts in Health Research Collective (<http://www.concordia.ca/finearts/creative-arts-therapies/research/ahrc.html>). She is a research member of the Centre for Research and Expertise in Social Gerontology (CREGÉS; <http://www.creges.ca/en/>) and PERFORM (<http://www.concordia.ca/research/perform.html>). She was a Co-Investigator and Sub-theme Leader of Advancing Interdisciplinary Research in Singing (AIRS) – a major collaborative research initiative of the Social Sciences and Humanities Research Council of Canada (<https://www.airspace.ca/>).

- Current association and research memberships include: Associate Director, engAGE, Concordia's Centre for Research on Aging; Member, Concordia's Arts in Health Research Collective (ARHC); Research Member, CREGÉS; Research Member, PERFORM
- Research interests and expertise include: Works in both qualitative and quantitative paradigms; Singing and Health/Well being; Assessment; Aging, Dementia Care, Palliative Care, and Bereavement; The Bonny Method of Guided Imagery & Music; Music Therapy Advocacy, Scope of Practice, Training, & Supervision

*Dr. Laurel Young's CAHD research was conducted outside the last 3 years. Dr. Young remains an associate research member.

Research Affiliate Members

Simon Driver, MA, RDT is a drama therapist and therapeutic theatre practitioner, performer, instructor and researcher. Currently holding the position of LTA and acting as interim co-director of research at the CAHD. Simon is also a therapeutic theatre practitioner serving youth and neurodiverse adults in clinical and education settings. Simon's therapeutic theatre achievements, some of which include *Our Story: A Musical Ethnodrama* (co-facilitated, 2012), *Clickbait* (2018 facilitated) and *Peinturé dans l'coin* (2019, facilitated, shortlisted for French language play of the Fringe). Currently Simon is in the recruitment phase of a research project exploring the dramatization of first generation older adult immigrant storytellers, Simon is working with Shawn Wilkinson (Applied Human Sciences) on this project.

Future research interests at the CAHD include:

- Revisiting the therapeutic performance component of the CAHD's program
- Continuing Dr. Snow's ethnodramatherapy work to support building meaningful connections within and beyond the CAHD community
- Expand his current interdisciplinary pilot research in storytelling to include neurodiverse populations.

Tetiana Lazuk, Ph. D, R-DMT, Dr. Lazuk has been a Scholar in Residence since 2019 in the Department of Creative Arts Therapies. She has an impressive education and scientific background; early in her undergraduate studies in medical school, she joined the scientific community of the psychiatric department. She had an outstanding academic performance that brought her to a post-graduate program at the Department of psychiatry and medical psychology of Bucovyna State Medical University in Ukraine. She completed a five-year training program in psychodynamic psychotherapy and became a co-therapist in the training group of mental health care professionals. She then became an assistant clinical professor and taught clinical psychology, psychiatry and psychotherapy. Parallel to her education and experience background, she studied dance movement therapy to incorporate her passion for dance in her clinical work. She received her accreditation in Dance Movement Therapy in 2016 from the American Dance Therapy Association.

- She specializes with Adolescents, Adults, Seniors, People with Parkinson's, Mental Health, Developmental Disabilities and Psychiatric Care populations. She currently offers DMT sessions with NCDT and teaches dance classes and DMT groups at Parkinson en mouvement. She co-led DMT sessions in a research project on Parkinson's disease, and is a founding member of the Dance Movement Therapy Association in Canada.

Joanabbey Sack, MA, BC-DMT, ADTR is trained in Social Sciences, Laban Movement Analysis, Theatre Arts and Music. She was a dance movement therapist at the Montreal Children's hospital for 12 years working in both Psychiatry and Medicine. She is part-time faculty for the Creative Arts Therapies program at Concordia University, dance movement therapist, clinician, supervisor and researcher at The Centre for the Arts in Human Development (CAHD). Joanabbey holds a psychotherapy permit for the Ordre des Psychologues de Quebec, is past president of Dance Movement Therapy Association in Canada, and co founder and current president of Parkinson en mouvement. Recent research in collaboration with Cahd is published under the title of Effects of Improvisational Dance Movement Therapy on Balance and Cognition in Parkinson's Disease and current research is in collaboration with the Montreal Museum of Fine Arts and Cahd Parkinson's Research Project: The present one-year research project sets out to examine whether DMT with a focus on improvisation leads to improvements in both the motor and cognitive domains in a cohort of individuals diagnosed with PD.

Shelley Snow, PhD, MTA is an Associate Researcher and music therapist who has been conducting research at the Centre for the Arts in Human Development since 2005. In brief, she was part of the SSHRC grant for assessment in the Creative Arts Therapies which resulted in the publication of her chapter in the book entitled Creative Arts Therapies Assessments (2009), ed. by S. Snow and M. D'Amico. Springfield, Ill: C.C. Thomas. She also wrote a chapter for the book entitled L'elaboration d'un instrument d'evaluation en musicotherapie adapte aux personnes ayant une deficienne intellectuelle en Deficienne intellectuelle: Savoirs et perspectives d'action - Tome 2 (2006) Ed. by Gascon, H., Poulin, J.R., Detraux, J.J., Boisvert, D. & Haelewyck, M.C. Presses Inter Universitaires Cap-Rouge. Quebec. She was part of the SSHRC funded research project exploring Ethnodrama as a way of de-stigmatizing adults with developmental disabilities, and this resulted in the publication of S. Snow, D'Amico, M. & S. Snow (Stephen) (2008), Interdisciplinary research through community music therapy and performance ethnography in the Canadian Journal of Music Therapy. She has also initiated projects including drumming research with at-risk youth and vocal toning research with a team of neuroscientists at the Institute for Music, Brain and Sound Research (BRAMS) at l'Université de Montréal. Publications from these projects were published in the Canadian Journal of Music Therapy, Scientific Reports and the Journal of Music Therapy (U.S.) She has presented her research extensively in Canada and internationally in the U.S., Japan, China, Israel and Egypt. Most recently she has completed a book based on her research and clinical practice with toning, entitled The Power of Sound to Heal, which is currently in Press.

PhD Affiliate Members

Annabelle Brault, MA, MTA, PhD (c) is a resource-oriented music therapist, musician, researcher and educator. A full-time music therapy lecturer at Concordia University and graduate of the MA in Creative Arts Therapies, Music Therapy option, she is interested in the integration of music technology in the graduate education curriculum. Alongside her teaching, she also works as a music therapist in community settings with caregivers of older adults, and in a specialized afterschool program with Autistic youths. Annabelle is the French Content Director for the Canadian Journal of Music Therapy, and she was previously involved as the Executive Assistant for the World Federation of Music Therapy.

- Her research interests include resource-oriented music therapy, online music therapy, music therapy with caregivers, the role of music in digital ecologies, as well as the use of music technology in clinical practice and education. As professional musician using electronic music media, she has played synthesizers, effects, and samplers with Montreal-based projects such as Justin Wright, Tambour, and Cedric Noel. She is also an active member of Landscape of Hope and Landscape of Hate, as well as arc, an art rock collective exploring the interrelation between improvised electronic music and live video synthesis

Caroline Tremblay, MA, MTA, PhD (c) is constantly exploring the diverse forms of the power of music, Caroline is a certified Music Therapist (MTA). She completed a Graduate Diploma in Music Therapy at Concordia University and is currently enrolled in a Doctorate in Independent Study specializing in Music Therapy at Concordia under the supervision of Dr. Guylaine Vaillancourt, Associate Professor in Music Therapy and Chair of the Department of the Creative Arts Therapies.

Caroline graduated with a Master in Music Performance from the University of Montreal. Very active in concert with *Flûte Alors!*, Caroline has performed solo and chamber music with orchestras such as Les Violons du Roy, l'Orchestre Symphonique de Montréal, l'Ensemble Caprice, I Musici, La Bande Montréal Baroque et La Chamaille. Caroline has also appeared on several recordings with the label ATMA

- Caroline's research interests look at exploring accessibility to music and music therapy for various populations who have limited access to those creative outlets. She also hopes through her research to build bridges between the worlds of professional classical musicians and music therapists.
- Caroline is one of the music directors at the Montreal Recorder Society, the Quebec Recorder Society (SOFABEC), the Toronto Early Music Players Organization (TEMPO) and teaches at the CAMMAC Music Centre.

Stephen Venkatarangam, MA, MTA, LTA, PhD (c) is a certified music therapist (MTA) currently completing an Individualized PhD at Concordia University. He currently holds the position of LTA in the Department of Creative Arts Therapies (Music Therapy Option). His research interests include the use of raga interventions in non-culturally specific music therapy practice. He integrates theoretical knowledge from multiple disciplines such as medical ethnomusicology, Indian music theory, Indian philosophy and healing practices, Western classical music theory, neuroscience, music technology and contemporary music therapy. In his work, Stephen takes a great deal of care to ensure that he accurately and culturally sensitively represents unique, diverse and often marginalized or under-represented frameworks.

- His music therapy work has included the creation of music and wellness programs for youth in educational settings. He also works with veterans in mental health settings. In addition to being a clinician, researcher, and educator at both university and secondary levels, Stephen has experience touring internationally as a musician playing in projects that integrate both Eastern and Western music systems.

APPENDIX A: Research Projects and Dissemination 2017-2020

Research Projects and Dissemination: 2017-2018

Projects (2017- 2018)

Tour of the Caregiver Ethnodrama Theatre Production and Measurement of Its Educational Effectiveness

In January 2017, Dr. Snow and his team of five actors and a musician, plus two theatre designer/technicians, took the play, *Through the Eyes of Caregivers: An Ethnodrama on Mental Illness in the Family* on tour in Quebec. They performed the play for diverse audiences, such as caregivers, high school and college students, mental health professionals, etc. The research goal was to measure the effectiveness of the play experience as mental health education: in fact, to create a model method for measuring such. Three team members have extensive background in this type of research. Dr. Segalowitz is an expert in developing questionnaires for such research. Dr. Amir has a substantial background in mental health education. Dr. D'Amico is a Professor of Education and has great expertise in measuring educational efficacy. The outcome of this research will be developing a methodology both of how to produce education on mental health via the Ethnodrama approach and how to successfully measure it. The aim is to create a platform for two other projects.

Nobody's Perfect, A Theatrical Exploration of Mental Health

In November 2017, participants were asked if they would be interested in being involved in a research-based performance that looked at mental health. Interested participants began working together on Wednesdays to form a cohesive, trusting theatre ensemble and explore what mental health meant to them in their daily lives. Using the assessment tool developed by Dr. Stephen Snow, the Centre's Co-director of Research, the "drama therapy role-play interview," important themes were identified. Once identified, all the Creative Arts Therapies at the Centre were employed to help the participants elaborate on this theme: art, music, dance and improvisational acting. This project was developed in the framework of Dr. Snow's methodology, ethnodrama therapy, which he has previously employed with adults with developmental disabilities and with adolescent girls in youth protection. Through this performance, participants: gained confidence in themselves and their ability to confidently discuss their challenges; to be fully participating members of an empathic and supportive team of people working toward the same goal; and to have their families and community see and celebrate the results of their hard work. Future plans for this project include developing a revised version of the original production to take on tour to expand the sphere of influence for this project and to reach a more diverse audience.

Effects of DMT with an Emphasis on Improvisational Dance on Cognition and Balance in Parkinson's Disease

Researchers: Dr. Ian Gold, Maura Fisher, Physiotherapist, Joanabbey Sack, MA, BC-DMT, RDT, Tania Lazuk PhD, R-DMT

- Aims: This Pilot study examined the effects of group-delivered improvisational Dance movement therapy classes on balance and cognition in people with Parkinson's Disease.
- Methods: Ten Community dwelling adults (mean age 66 years old) with middle stage Parkinson's disease completed a 10-week dance movement therapy series with an emphasis on improvisational dance.
- Results: We found a significant increase in the total score on the BESTest ($t=2.39$, $p<0.0001$, pre-test=79.1±2.88% vs. post-test=92.1±2.18%) as well a significant increase in the total score on the SCOPA test following the dance intervention ($t = 2.575$, $p = 0.0299$, pre-test = 56.7±3.73% vs. post-test = 62.2±4.43%).
- Conclusion: Dance movement therapy with an emphasis on improvisational dance resulted in functional gains in balance and cognition for people with Parkinson's disease and merits further exploration.

2017-2018 Research Dissemination

Presentations

Snow, S. (2018, July 28th – August 1st). Workshop on Ethnodramatherapy. Beijing, China.

- Snow, S. (2018, June 14th, 15th, 16th). *Nobody's Perfect: A Theatrical Exploration of Mental Health*. Ethnodrama play performance, written and directed by Stephen Snow. Presented at the St. Ignatius of Loyola, Montreal, Quebec, Canada.
- Snow, S., D'Amico, M., Mongerson, E., Snow, S.H., and Rozenberg, M. (2017, October 28th).
 "Whose Sex Life is it, Anyway?" An Ethnodramatic Exploration with Adults with DD/ID. Presented at the 38th Annual Conference of the North American Drama Therapy Association, Danvers, Massachusetts.
- Dunne, P., Johnson, D., Emunah, R., Pendzik, S., Snow, S., Volkas, A., Sajnani, N., Seymour, A., Bird, D., and Hodermarska, M. (2017, October 28th). *Perspectives on the Self in Performance*. Presented at the 38th Annual Conference of the North American Drama Therapy Association, Danvers, Massachusetts.
- Snow, S. (2017, October 26th). *Introduction to the Theory and Practice of Ethnodramatherapy*, an all-day workshop. Presented at the 38th Annual Conference of the North American Drama Therapy Association, Danvers, Massachusetts.
- Snow, S. (2017, October 20th). Organized "Sandplay Therapy Day" to honor the Raschkowan Family Funding of Creative Arts Therapies Department research projects, Concordia, University, Montreal.
- Snow, S. (2017, June 24th). Keynote Address: *The Emergence of Canadian Drama Therapy*. Presented at the 1st Canadian Drama Therapy Conference, Weaving Together the Canadian Drama Therapy Community, Winnipeg, Manitoba.
- Snow, S. (2017, April 1st). *Witnessing Lives through Ethnodramatherapy for Empowerment & Social Change*. Presented at the Expressive Arts Therapies Summit, Los Angeles, California.

Publications

- Snow, S. (2017). Influences of experimental theatre on the emergence of self-revelatory performance. In R. Emunah, D.R. Johnson, & S. Pendzik (Eds.), *The self in performance: autobiographical, self-revelatory and autoethnographic forms of therapeutic theatre*. London: Palgrave.
- Snow, S., D'Amico, M., Mongerson, E., Anthony, E., Rozenberg, M., Opolko, C., & Anandampillai, S. (2017). *Ethnodramatherapy in a project focusing on relationships in the lives of adults with developmental disabilities, especially romance, intimacy and sexuality*. *The Drama Therapy Review*, 3(2): 241-260.

Research Projects and Dissemination: 2018-2019

2018-2019 Research Projects

Ethnodrama Mental Health Research Series

Dr. Snow, Co-Director of Research at CAHD, has continued with his Ethnodrama Mental Health Education Series, funded by a Team Start-Up and an Accelerator Grant from OVRGS. Phase I of this project was touring a play based on experiences of family caregivers for loved ones with a mental illness. One of the outcomes of this project is a documentary film funded by a Raschkowan grant and with extra funding from the Ellen Foundation. Phase II of this project was the ethnodrama, *Nobody's Perfect: A Theatrical Exploration of Mental Health*. This is presently being made into a documentary film and will be taken on tour to Montreal schools and colleges in the Fall of 2019. Dr. Snow has received an Aid to Research Related Events, Publication, Exhibition and Dissemination Activities (ARRE) grant for this purpose.

Effects of DMT with an Emphasis for People Diagnosed with Parkinson's disease

Joanabbey Sack has completed the research phase of this public outreach and research project, funded by the Centre for the Arts in Human Development and a Raschkowan outreach grant. The research phase consisted of 10 weeks of Dance Movement Therapy (DMT), which emphasized improvisation and the importance of being able to respond quickly to the unexpected, as an important part of the therapeutic framework. Each participant was interviewed, assessed and participated in a series of standardized motor and cognitive tests before and after the 10-week treatment period.

The data collected is in the process of final analysis and preparation for presentations at medical and Creative Arts Therapies conferences in Japan and the United States. Early outcomes show high levels of participation by participants with an almost perfect attendance. Overall, feedback from participants has been very positive. A number of participants also requested a future project, which would include spouses, children and/ or friends in the sessions. This is a potential new direction for future research.

It is important to the team and to Concordia that the project is duplicable by others working in the domain of Parkinson's and other neurological diseases and manifestations.

2018-2019 Research Dissemination

Presentations

- D'Amico, M. & Snow, S. (2019, August). Using arts-based interventions to increase social skills and reduce problem behaviours in children with Autism Spectrum Disorder (ASD). Paper presented at The World Congress of the International Association for the Scientific Study of Intellectual and Development Disabilities (IASSID), Glasgow, Scotland, UK.
- D'Amico, M. (2019, August). The use of the arts in promoting personal growth for people with intellectual and developmental disabilities: The Centre for the Arts in Human Development. Poster presented at The World Congress of the International Association for the Scientific Study of Intellectual and Development Disabilities (IASSID), Glasgow, Scotland, UK.
- *Tomaszewski, K. & D'Amico, M. (2018, October). Examining social skills training and computer assisted technology for teens with Autism Spectrum Disorder. Poster presented at the biannual meeting of Geneva Centre, Toronto, ON, Canada.
- *Chen, K. & D'Amico, M. (2018, October). Exploring the attitudes of neurotypical peers towards children with autism spectrum disorder through play. Poster presented at the biannual meeting of the Geneva Centre, Toronto, ON, Canada.
- D'Amico, M. (2018). The Centre for the Arts in Human Development: Developing interfaculty collaboration. Presented at the Global Academy for Liberal Arts (GALA), Montreal, QC. Canada.
- Barrafato, A., Dionne, G., D'Amico, M. & Paquet, M. (2018, July). UDL and student engagement in higher education: A pilot project. Poster presented at the annual conference of the Association on Higher Education and Disability (AHEAD), Albuquerque, New Mexico, USA.
- *Marchica, L. & D'Amico, M (2018, Feb). Adapting the PEERS program: A comparative analysis of program length. Poster to be presented at the Annual Meeting of the National School Psychologists (NASP), Chicago, IL, USA.
- Sajjani, N., Hodermarska, M., Butler, J., Baily, S., Raucher, G., Landers, F., Harnden, B. & Snow, S. (2018, October 26th). Teaching Therapeutic Theatre: The Reality of Performance in Drama Therapy Training Programs. Panel Presentation at the 39th Annual Conference of the North American Drama Therapy Association, Kansas City, Missouri.

Snow, S. (2019, April 11th). Invited Guest Speaker. The Origins of Theatre in Drama Healing Rituals. Presented at Theatre and Health Forum, New York University.

Snow, S. (2019, April 13th). Workshop Leader. Introduction to the Theory and Practice of Ethnodramatherapy. Presented at Theatre & Health Forum, New York University.

Publications

Blom, M. & D'Amico, M. (2019 in press). Play in higher education: Emergent understandings of play pedagogy for adult learners in early childhood teacher education program. *Play and Culture Studies*, vol.1.

Denov, M., Linds, W., Denov, M., D'Amico, M. & Cleary, B. (2019). Beginning at the beginning in social work education: A case for incorporating arts-based approaches to working with war-affected children and their families. *Journal of Family Social Work*, 22(1), 63-82. doi:10.1080/10522158.2019.1546949

Marchica, L. & D'Amico, M. (in progress). Adapting the PEERS program: A comparative analysis of program length. Article submitted for publication to the *Journal of Developmental Disabilities*.

Snow, S., & Bleurer, J. (2019, in press). Ethnodramatherapy. In D.R. Johnson & R. Emunah (Eds.), *Current Approaches in Drama Therapy*, 3rd Edition. Springfield, IL: C.C. Thomas Publications.

Research Projects and Dissemination: 2019-2020

2019-2020 Research Projects

Connecting parents of children with Autism Spectrum Disorder through art therapy

Researchers at the CAHD developed and conducted an art therapy-based support group for parents of children 8 to 10 years old with Autism Spectrum Disorder (ASD). Parents of children with ASD often feel isolated and experience heightened levels of stress. Important and common themes brought up by parents include feelings of fear, burden, isolation and loss, as well as yearning for support, hope, acceptance and validation.

As there is a noted correlation between a parent's ability to function and the gains a child experiences, the main benefits for parental group art therapy include a direct increase in well-being of the parent and an indirect increase in their ability to care for their child in a supportive and therapeutic group.

An experienced art therapist was hired to offer group art therapy to mothers of children with ASD. Recruitment of candidates was done through a public invitation to apply, as well as a word-of-mouth process. A pre-test was administered to the group members in winter 2020. The group members attended sessions on Concordia's Loyola Campus. Due to the pandemic, the therapeutic process ended earlier than expected. However, the mothers requested continuation of the art therapy services online. The research has not yet been completed. The progress report has been submitted to Concordia's Office of Research for an ethics review. It is anticipated that the research data will be analyzed, and an article will be written about the process once the project is completed. The CAHD obtained private funding for this project.

Digital art research project

In collaboration with the Department of Design and Computation Arts in Concordia's Faculty of Fine Arts, this project took place from September 2019 to March 2020. This year's members — Group 12 — were assigned to work with undergraduate students taking a six-credit course on the use of digital media with members of community agencies. We are measuring the learning experience of the Concordia students and impact on using digital art materials as an artistic expression with our Centre's Group 12 participants. The project served a dual mandate and culminated to a virtual art exhibition with the goal of educating the community about the artistic ability of people with disabilities using this innovative media. A website was created by two master's students in Concordia's Department of Art History. The virtual vernissage can be viewed at cahdconnections.com

Throughout the 2019-2020 year, students and participants worked each week on developing new skills, learning new tools and getting to know each other. Participants faced various challenges as many had never used a computer before, had visual impairments, physical and spatial challenges, and/or learning difficulties. For the Concordia students, most had no experience teaching and had never worked alongside someone with a disability. Nonetheless, the students continued to learn how to adapt their lessons, software and teaching tools, as well as to come out of their comfort zone to address the needs. The participants persevered with enthusiasm in their projects, and the strong support of staff and dedicated volunteers helped them achieve their individual goals.

An MA student in Art Therapy has conducted research into the impact on Concordia students and their relationship working with people with neurodevelopmental disabilities. An article on the research is forthcoming for publication.

Research Projects on Hold 2019-2020

**Due to the pandemic, some delays were incurred especially with regard to care around research involving human participants.*

- Given the adaptation that the Centre has made to its programming this year, we developed a survey to evaluate the experiences that the participants, interns, professionals and family members had through the use of the Centre's virtual therapy formats. The survey was sent out 3 times and will inform a report that responds to the use of Zoom for therapy with people with developmental disabilities.
- Mental Health Webinar: planned for the late spring at Concordia. It is an extension of the Centre's ethnodrama research and public outreach project called *Nobody's Perfect*. Some of the play's performers will be guest speakers to answer questions from virtual audience members about the issues concerning mental health brought up in the play.
- Filming of the *Parkinson's Project*: using dance and movement improvisations to facilitate improvements for people diagnosed with Parkinson's disease. We plan to make an instructional film with the same participants who were in a research project 2 years ago. Delays due to the pandemic have postponed the filming until all safety concerns are met. The plan is to show the film at professional dance/movement conferences.
- Researching the effects of an art therapy program: *Mothers of Children Diagnosed with Autism*. This research intervention had to be put on hold in March of 2020 when the pandemic forced a shut-down of all university in-person activities. Upon approval and when the pandemic permits, we will resume the project.
- *The Digital Art Project*: A public outreach project which became a virtual art exhibition and a research project. The research measured the learning of 6 undergraduate students, specifically the impact of working with and teaching adults with developmental disabilities. We also measured the impact on the 15 participants from the Centre who developed digital art-making skills. An art therapy graduate student conducted the study for his master's thesis and has submitted the findings as a journal article in an art therapy journal. This project was completed.
- Finding Our Voices, Singing Our Truths: Examining How Quality of Life Domains Manifested in a Singing Group for Autistic Adults: (Laurel)

A growing body of literature indicates that participation in singing groups has a range of health and wellbeing benefits for the general adult population and for various adult cohorts with specific challenges/needs. Furthermore, the neurodiversity movement rejects a biomedical approach to autism and champions the need for supports that will empower individuals on the autism spectrum to participate in society on their own terms. This aligns well with community music therapy (CoMT) philosophy which maintains that all persons have a right to access and participate in music experiences that promote personal health and wellbeing as well as serve as an expression of individuality, culture, and community. The research investigated how quality of life (QoL) variables (considered as components/determinants of health and wellbeing) manifested for eight Autistic adults who participated in 12 group singing sessions. A mixed methods concurrent transformative design was used with priority given to qualitative data. Results illustrate how subdomains contained within overarching QoL domains of Being, Belonging, and Becoming were realized by the group participants.

- *Virtual Creative Arts Therapies Survey with people living with development disabilities*. Given the adaptation that the Centre has made to its programming this year, we developed a survey to evaluate the

experiences that the participants, interns, professionals and family members had through the use of the Centre's virtual therapy formats. The survey was sent out 3 times and will inform a report that responds to the use of Zoom for therapy with people with developmental disabilities.

2019-2020 Research Dissemination

Presentations

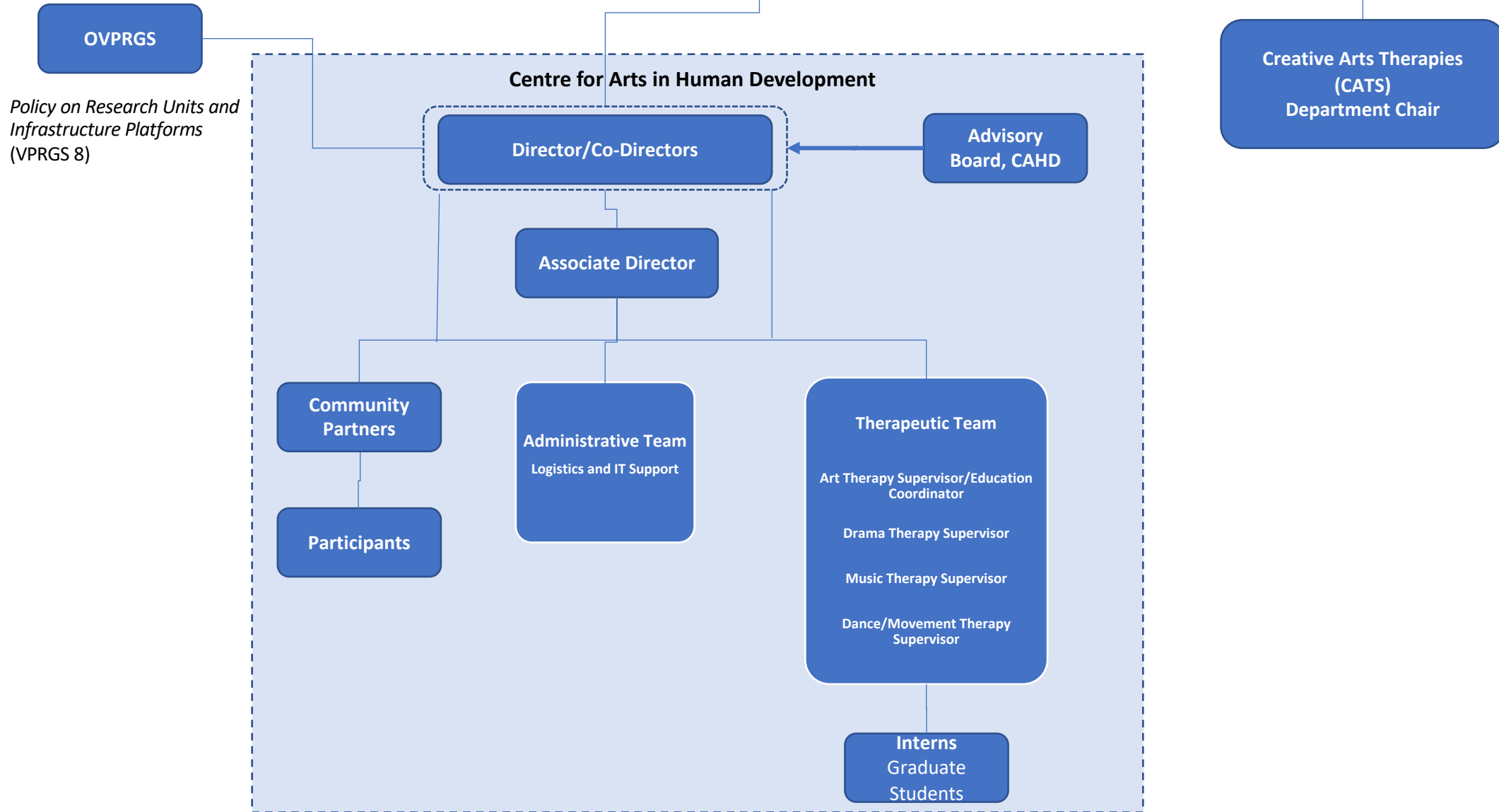
- Bleuer, J., Snow, S. (2020, November 6th). Ethnodramatherapy and Safer Spaces, a 3hr workshop. Presented at the 41st Annual Conference of the North American Drama Therapy Association, San Diego, California.
- Driver, S. Wilkinson, S. (2020 November 7th). Storytelling Performance Paths Towards Truth, Poster Presentation. Presented at the 41st Annual Conference of the North American Drama Therapy Association, San Diego California.

Publications

- Maura Fisher, Naila Kuhlmann, Hugo Moulin, Joanabbey Sack, Tania Lazuk & Ian Gold
(2020): Effects of Improvisational Dance Movement Therapy on Balance and Cognition in Parkinson's Disease, Physical & Occupational Therapy in Geriatrics, DOI: 10.1080/02703181.2020.1765943
- Young, L. (2020). "Finding Our Voices, Singing Our Truths: Examining How Quality of Life Domains Manifested in a Singing Group for Autistic Adults." *Voices: A World Forum for Music Therapy*.
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UPDATED: May 2022

Centre for Arts in Human Development (CAHD)
Organization Chart
2022 March



Board of Governor's Report to FOFA School Council
Board of Governors meeting, April 14, 2022
Submitted by Professor Roy Cross, FOFA Bog rep.
In-person meeting, GM 440

Senate Finance committee was suspended by Senate in 2019. Senate never actually voted to abolish the committee. A recommendation is forth coming by Senate to abolish the committee.

Great to be around the table in person. Concordia Stingers women's hockey team acknowledged. Another challenging semester for all involved. President Carr extends gratitude to all.

The university is not immune to the new strain of Omicron. Students, faculty and staff are being asked to self-report. 2-3 weeks ago we had north of 400 cases per week and of late 80 cases per week. No data points to demonstrate if transmission is happening on campus. All people are required to wear masks at all times.

Fantastic to have activities in person again. Hydro Quebec's Sophie Brochu, in a public conversation with Morton S. Minc from Jurist-in-Residence. 4th space held an event thanking the members of the task force on Anti Black racism for their work. It was a hybrid event. As well, students from Engineering held their first major gathering on the 9th floor of the MB. In 4th space a gathering on Women and Leadership, and a celebration of the Concordia engagement awards on those who have contributed to the Concordia Community. Spring courses start in a few weeks in May, and the focus will be on in person class except for eConcordia or where faculty has a legitimate medical exception.

Convocation is slated for the first week of June in person, our first one since the Fall of 2019.

Budget update. A letter from the Quebec Ministry, saying that the final budget was completed and essentially the government has decided to compensate universities that had experienced significant Covid related expenses in 2020-2021. Concordia kept a regular, detailed log of Covid regulated expenses throughout the pandemic. The government has decided to compensate Universities for expenses directly related to Covid, but not for the growth. Concordia had a 4% growth during 2020-2021. The operating deficit from the March Board of Governor's meeting was in the area of 20 million. **This has been translated into modest surplus of a few million dollars.**

Concerning Loi 32, on Academic Freedom. The Quebec universities are maintaining a position that a law is not needed to protect academic freedom and that institutions have adequate measures to protect that. Remains to be seen if Loi 32 will be put forth the legislature before the gov't prorogues the session in anticipation of the election.

Concordia has the triple crown of prestigious academic scholarship awards for this academic year! Aiden Cyr (**Schwarzman Scholar**), Sabine Plummer (**Rhodes Scholarship**), and Sage Duquette **McCall MacBain Scholar**. It is almost certain that Concordia is the only university in Canada to have all three this year.

LinkedIn report on how Canada is doing to attract Tech Talent. The top three university attracting tech talent were Waterloo, UBC and U of T. Number four was Concordia. No other Quebec universities were in the top ten.

From notes submitted to Board of Governors by President Carr, April 14, 2022
Distilled by Professor Roy Cross MHSoc FOFA rep to BoG

TEACHING, RESEARCH, INNOVATION

Two Concordia students were among the top 10 contestants in the fourth annual *Délie ta langue!* francophone public-speaking competition organized by Université de Montréal. Third-year undergraduates Astrid Aguy and Jonathan Dessalines took part in the finals on March 28th. Concordia is Quebec's first anglophone university to participate in this inter-university contest, which is financially supported by the Office québécois de la langue française.

Concordia journalism student Esteban Cuevas was awarded the 2022 Joan Donaldson CBC News Scholarship. He is one of 12 students from across Canada to be awarded this year's prestigious scholarship from the national public broadcaster.

Concordia was granted accreditation as an observer to the governing body of the United Nations Environment Assembly of the United Nations Environment Programme. Going forward, Concordia will receive invitations as an observer to all public meetings and sessions of the United Nations Environment Assembly.

Two awards were received in the SSHRC Aid to Scholarly Journals competition. Martin Lefebvre (Mel Hoppenheim School of Cinema) received \$74,250 for *Semiotic Inquiry/Recherches sémiotiques* and David Waddington (Department of Education) received \$61,995 for *Philosophical Inquiry in Education*

Concordia is looking at its experiences during the pandemic to help articulate a vision for teaching and learning for the next five, 10 and 15 years. The Future of Teaching and Learning working group is leading a reflection on how to strengthen and invest in teaching and learning approaches, technologies and environments. The group is one of six that make up Future Concordia.

- 4TH SPACE hosted 10 events as part of the Sustainability Across Disciplines conference focused on *Celebrating Indigenous Expertise in Sustainability*. Conference organizers decided to host all events virtually, but some of the 300 audience members participated from 4TH SPACE.
- Some noteworthy upcoming hybrid events include the Indigenous Directions Awards Competition on research excellence, *Miywâcimo!*, the President's Task Force on Anti-Black Racism keynote address post two-year mandate, and the Lorenzetti Centre's panel on the future of women's entrepreneurship and leadership.

On March 18th, GradProSkills and 4TH SPACE hosted the 11th edition of the Concordia Three Minute Thesis (3MT) and *Ma thèse en 180 secondes (MT180)* competition with its largest audience to date. The blended event was a great success: 21 graduate students presented in

person at 4TH SPACE in front of their peers and the judges, while over 300 people attended the event online on Zoom. Concordia PhD winner, Maxine Iannuccilli, PhD Psychology, will represent Concordia at the Northeastern Association of Graduate Schools (NAGS) 3MT virtual competition on Wednesday, April 28th, and the 3MT Eastern Canada Regional Competition in mid-June. MT180 winner, Louis Lazure, PhD Biology, will represent Concordia at Ma Thèse en 180 secondes at the 89th Congress of the ACFAS on Wednesday, May 11th.

Concordia's Equity Office has launched a census to collect demographic data to examine underrepresentation and address institutional barriers that may prevent students from fully participating in university life. The data collected in the census will be used to design and deliver more inclusive, diversified and effective services, programming and experiences to the student community.

Activities at MILIEUX:

- Hannah Appel, assistant professor of anthropology at UCLA, delivered the final talk in Speculative Life's Financializing Infrastructures Winter Speaker Series on March 18th with her presentation, From Debtors' Prisons to Debtors' Unions. A founding member and organizer of The Debt Collective (an organization that works to build debtors unions through an emancipatory activation of household debt under finance capitalism), Hannah's research, writing, and activism focus on the daily life of capitalism, the private sector in Africa, and the relationship between finance, debt, and collective action in the United States.

- Hexagram's second round of public programming around the annual theme of EMERGENCE/Y — which began on March 17th with a private event involving Milieux director Bart Simon — features an assortment of presentations, workshops, performances and more from March 18th all the way until June 29th. These exciting weeks include Chris Salter's book launch at Anteiism, a presentation by Alice Jarry at the Planetarium Rio Tinto Alcan and a workshop on creating inclusive research-creation projects led by Rilla Khaleed.

UNIVERSITY ADVANCEMENT

Advancement celebrated Black History Month in February with a series of videos — featuring alumni, staff and students — that generated more than 60,000 views across all social media platforms. J. Sebastian van Berkom, BComm 69, LLD 17, gave \$1,180,000 to further support the Van Berkom John Molson Small-Cap Case Competition and provide scholarships for finance students enrolled in the Van Berkom Investment Management Program.

A gift of \$200,000 from the Grace Dart Foundation will support two projects at the Centre for Research on Aging (engAGE): a music therapy study for older adults and research on the effects of the pandemic on people at risk for dementia.

The Fondation Lino and Mirella Saputo gave \$100,000 to support an annual graduate award for MBA students at the John Molson School of Business. The gift was made in honour of Lino Saputo Jr., BA 89, co-chair of the Campaign for Concordia, who was named Outstanding

Philanthropist of 2021 by the Quebec chapter of the Association of Fundraising Professionals (AFP).

Warner Media Group gave \$60,000 to support workshops offered through the Initiative for Indigenous Futures (IIF) that encourage Indigenous youth to use digital tools to tell their stories.

Marilyn Takefman, BA 74, gave \$50,000 to assist female students through the Jean Schwartz Takefman Scholarship for Graduate Students.

The John Molson Accounting Society gave \$37,500 to support bursaries for students in the Department of Accountancy. A gift of \$35,000 from Dimitris Ilias, BFA 92, GrDip 99, will support scholarships for students in the Music Composition or Music Performance programs.

A significant bequest will supplement the endowment. The Soliman Corporation — led by Jeffrey Soliman, BComm 08 — gave \$25,000 to establish scholarships for two female students enrolled in the Real Estate minor program.

SERVICES AND SUSTAINABILITY SECTOR

As a result of concerns raised by Russia's invasion of Ukraine, additional measures have been put in place to address escalated cybersecurity risks.

The acquisition of a platform to meet and maintain the Quebec Government's current and future accessibility requirements on all Concordia web sites has been approved.

Security has launched an online de-escalation and intervention training. So far, 117 agents have been trained. This is in addition to the anti-bias training that the Department reported on in the last period.

The University has gradually relaxed some of the COVID-19 related health guidelines over time and in line with Public Health directives. As of April 1st, external clients will be allowed to organize events on campus and space capacity should be restored to full capacity. Should the government allow for further relaxations, Concordia will assess and apply accordingly. Student residence applications for the 2022-2023 academic year were opened on March 15th. In the first week of the launch, 300 applications were received.

Senate report of April 8, 2022

Summary of President Graham Carr's Remarks:

- Information on the change regarding the Senate Finance Committee (SFC)
- Acknowledging the work done by the 'entire community' given the pandemic and the challenges of the Winter semester
- Event: Visit of the S. Brochu, Head of Hydro Québec
- Event: Task Force on Anti-Balck Racism at 4th Space.
- Ellen Gallery exhibit
- Application rates for the fall semester
- Support for Ukrainian students
- Woman's ice hockey Stingers and their coach J. Chu, success in Charlottetown.
- "Aguy and J. Dessalines finished in the top 10 throughout Québec at the *Délie ta langue* competition".
- University received "accreditation as an observer of the governing body of the United Nations Environment Assembly of the United Nations Environment Programme."
- Law on academic liberty

CONSENT

1. Academic Planning and Priorities Committee report (Document US-2022-3-D3)
2. Research Committee report (Document US-2022-

REGULAR

3. Graduate Billing Reform – Course-based Masters (Document US-2022-3-D5)

Submitted by Guylaine Vaillancourt, Associate Professor

**University Advancement
Faculty of Fine Arts Development Update**

Submitted by: **Cherry Marshall, Principal Director of Development, Faculty of Fine Arts**

FY2022 Year End Summary:

We are very pleased to announce that in fiscal year 2021-22 we raised \$4.2million, far surpassing our goal of \$3,000,000 in support of the Faculty of Fine Arts and our students. Some of our most notable gifts from the past year include Mary Anne Ferguson's bequest of \$2 million to the Faculty, the Sandra and Alain Bouchard Foundation's \$1 million commitment to the Department of Creative Arts Therapies, and Erin Hogg's renewal of the *wildly* successful Wild Talks Lecture series. We would like to thank the faculty and staff for their continued support and collaboration which has allowed us to build a solid and sustainable base of private support of our priorities. We look forward to an even more ambitious and exciting year to come, as we work towards significant funding for the expansion of the Cinema School, new gifts to support our students and their work in the community and new support to students from diverse backgrounds.

As always, my door is open, and I am happy to discuss our work and any questions you might have. Thank you for making the Faculty of Fine Arts and exciting and inspiring place for donors and alumni.